

KALEIDOSCOPE



EDUCATION RESOURCE

Aligned with VCE Art-Making
and Exhibiting Units



HORSHAM
REGIONAL ART GALLERY

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Curriculum Links

UNIT 2 UNDERSTAND, DEVELOP AND RESOLVE, AREA OF STUDY 1, OUTCOME 1.

UNIT 3 COLLECT, EXTEND AND CONNECT, AREA OF STUDY 3, OUTCOME 3

UNIT 4 CONSOLIDATE, PRESENT AND CONSERVE, AREA OF STUDY 3, OUTCOME 3.

Key knowledge

- background information about artists and artworks
- the ways artworks in an exhibition have been selected for display
- the influence of contexts on the representation of subject matter and the communication of meaning in artworks
- connections between artworks in a thematic exhibition
- strategies used to exhibit artworks from different contexts in a thematic exhibition, including ways to select and form relationships between artworks in the exhibition
- processes used to document the design of an exhibition in their Visual Arts journal
- use of appropriate art terminology in the presentation and evaluation of artworks

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Key skills

- use a range of resources to investigate information about artists and artworks
- justify the selection of artworks for a thematic exhibition
- identify and analyse the influence of contexts on the representation of subject matter and ideas to communicate meaning in artworks
- explain the connections between artworks in a thematic exhibition
- discuss the ways in which artworks from different contexts are exhibited in a thematic exhibition
- research and select artworks to design a thematic exhibition
- explore a thematic exhibition and then design a thematic exhibition for an audience
- develop and present information about a range of artworks in a thematic exhibition
- document the research and design of a thematic exhibition in their Visual Arts journal
- use appropriate art terminology in the evaluation and presentation of artworks

- research and discuss the characteristics of exhibitions
- research and discuss the characteristics of exhibition spaces
- research and discuss the responsibilities involved in curating an exhibition
- discuss and analyse the curatorial considerations and the thematic connections between the artworks of artists in an exhibition
- develop an exhibition proposal for a specific space using the works of the three selected artists from Unit 3 Area of Study 1
- explain and analyse the presentation of artworks in the exhibition and the thematic connections between them
- present and discuss didactic information including the theme of the exhibition, and the artists and artworks
- discuss the characteristics of exhibitions, exhibition spaces, artists and artworks using art terminology

- investigate, identify and evaluate the methods used and considerations involved in the presentation, conservation and care of artworks while on display in an exhibition space
- investigate, identify and evaluate conservation and care in the handling, storage and transportation of artworks
- discuss the relevant conservation and care methods that can apply to their own artworks when on display compared to artworks studied in exhibitions visited in the current year of study
- discuss the relevant conservation and care methods that can apply to their own artworks in storage, handling and transportation compared to artworks studied in exhibitions visited in the current year of study
- apply terminology in the discussion of the conservation and care of artworks



EXHIBITION INTRODUCTION

What is Kaleidoscope?

Queer culture is a kaleidoscope; ever changing with endless possibilities contained within the human experience.

Kaleidoscope is an exhibition that explores the idea of queerness in its many forms. It embraces, celebrates and emphasizes the differences and experiences that have shaped the lives of those within this community from varied and diverse perspectives. Each artwork reflects life through a queer lens, and approaches the ideas explored in this exhibition as an expression of identity, desire and representation.

From contemporary love to the darker side of social movements that changed lives, queer history is an active process that is ever evolving, and this exhibition aims to give agency to the subjects and their experiences.

Kaleidoscope is a bold and multifaceted exhibition that explores how LGBTQIA+ artists claim visibility, express identity, and build community through art. It features contemporary and historical works that span photography, painting, performance, installation, and textile, highlighting the vibrant diversity and resilience of queer lives across generations.

The exhibition invites viewers to think about the role of transformation, theatricality, and protest in queer art — and how imagination, care, and visibility become tools for survival and celebration.

It is the first solely queer centred exhibition at the Horsham Regional Art Gallery.



Many of the works in this exhibition are by artists who identify as queer; some are by artists who lived in times when such identification was not possible; and some works are not by queer artists but have a connection to queer histories.

Kaleidoscope is about celebrating, remembering, representing, learning and connecting through art.

This exhibition is supported by the generosity of its Major Supporter the Wimmera Pride Project, and Exhibition Supporter the Dimboola Imaginarium.

Major lender: National Gallery of Victoria.

Featured artists

The artists that are featured in this exhibition have been chosen from the collection of three different Victorian based galleries, individual artists and the Horsham Regional Art Gallery Collection.

From the National Gallery of Victoria (NGV)

- David McDiarmid
- Dylan Mooney
- Hoda Ashfar
- MAITHIL
- Andre Kertesz,
- Ponch Hawkes
- Jose Lopez
- Luiz Medina
- Frederick Henry Evans
- Max Dupain
- Jeffrey Smart
- Rupert Bunny
- Chris Bond
- Drew Pettifer
- Ross Watson
- Scotty So

From the Museum of Australian Photography

- David Rosetzky
- Paul Knight
- The Huxleys
- Rennie Ellis

From the Textiles Arts Museum of Australia

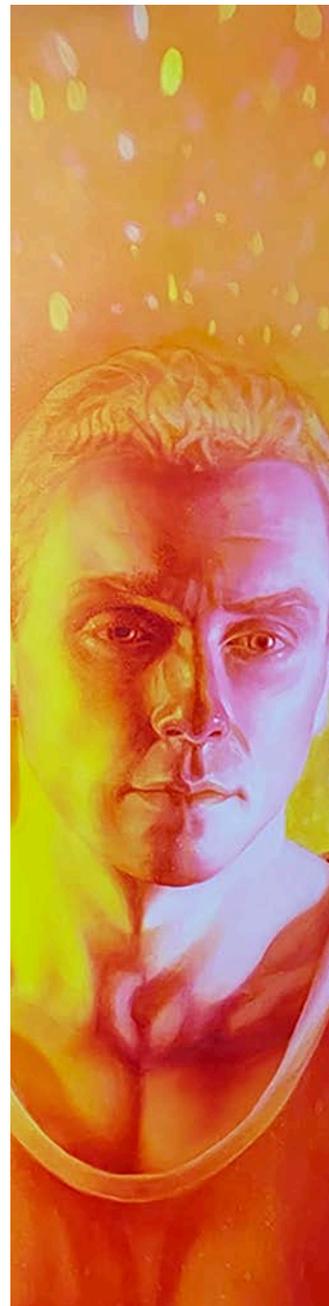
- Paul Yore

From the artist

- Alun Rhys Jones
- Frances Cannon
- Deborah Kelly
- Kim Leutwyler

From HRAG collection

- J Davies
- Amos Gebhardt
- Richard Morrison



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CURATORIAL

Kaleidoscope focuses on the central idea of queer culture through the perspectives of queer and non-queer artists.

The exhibition is a vibrant exploration of queerness, celebrating its multifaceted nature through diverse artistic expressions. The exhibition features works by queer-identifying artists, historical pieces from times when queer identities were less visible, and art connected to queer histories, offering a comprehensive view of queer experiences.

The curator intentionally selected a diverse range of artworks to reflect the complexity of queer identities. By including contemporary pieces alongside historical works, the exhibition bridges past and present, highlighting the evolution and resilience of queer communities. This approach fosters a dialogue between different time periods and perspectives, emphasizing the ongoing nature of queer history.



Exhibition theme

When considering the design of an exhibition, it is centered around a chosen theme or idea that needs to be conveyed to the viewer.

Exhibition idea: Queer Culture

Themes		
Joy, pleasure and celebration		The queer body as a site of power
Imagination as survival and future making	Fluidity	Performance, persona and theatricality
Transformation	Resitence, protest and historical memory	Claiming space

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Artwork selection

Beyond aligning with the exhibition's overarching theme, curators must also navigate a range of complex factors when selecting artworks. Many of the works in this exhibition, as seen on the previous page, are loaned from a number of other galleries and the artists themselves. This introduces various logistical and practical considerations. These may include transportation, insurance, condition, and loan agreements. The table below outlines key curatorial considerations that arise during the exhibition planning process.

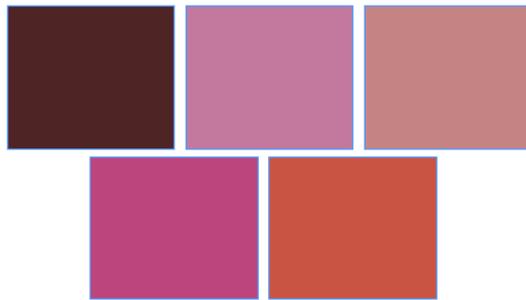
CONSIDERATION	EXAMPLE
Strength and example	Does the work exemplify the theme or idea? Is it a significant example of the artist's style or interests? Is it iconic? Will it support the theme of the exhibition?
Breadth of practice	Does the work show how the artist's style or the main theme of the exhibition (or a sub-section of it) was applied across different media? Are there a range of creative expressions of the theme?
Diversity	Are we representing new voices? For exhibitions which focus on a topic rather than a single artist, curators aim to include exhibitors from diverse backgrounds. Curators aim to tell stories previously unheard or less prominent.
Budget	Fewer, more costly, works or more, less expensive, works? Ticketed exhibitions such as the Melbourne Winter Masterpieces series have a larger exhibition budget and can offset costs through sponsorship, ticket sales, retailing and other funding and operations. Collection exhibitions often have more limited resources, so decisions are made on what is required to tell the strongest exhibition story.
Transportation logistics	Where is the work coming from? What is required to get it to the NGV? Freighting valuable works from multiple locations involves careful planning and coordination.
Artwork location	Where will the work be placed with the Gallery or exhibition? How does the placement of the works, and their relationship to each other in the exhibition space, assist in communicating the theme of the exhibition?
Size and weight	How easily can we move and accommodate the work? Large and heavy works make a grand statement and attract audience attention. However, they are often difficult to transport and labour intensive to install. The floor on upper levels of the Gallery can't support extremely heavy works safely. Many small works can fit into an exhibition space, and they also travel much more economically and easily. However, they can be difficult for large audiences to view.
Value	What measures will need to be taken to protect the work? High value works have higher insurance and security costs and often require additional measures to transport, store and display
Physical condition	How much special attention does the work require to make it display ready? Fragile works need custom travel crates for transport and may have special handling needs. Some works require extensive conservation treatment to stabilise surfaces or treat pests or repair damage. They may also require maintenance during the exhibition and to prepare them for return transportation.
Presentation requirements	Does the work require special presentation? Lenders may request specific climate conditions (ie. temperature and relative humidity ranges), ask for special display cases or mounting systems, or to limit lighting if the work is light sensitive. Other requirements might include: <ul style="list-style-type: none"> • custom supports • complex audio-visual equipment • electrical works may need to be reworked to meet Australian safety standards • additional security measures (e.g. a stanchion or plinth) • large areas for display • special health and safety measures
Availability	How easy is it to loan the work? Many institutions around the world compete for iconic artworks and some works on the exhibition wish list may be unavailable because they are on display elsewhere. Some works rarely leave their home because they are a "destination piece" ie. an attraction for the museum that owns them.

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EXHIBITION DESIGN

The way artworks are presented in a gallery space influences the viewer's interpretation or experience of the work. Exhibitions are carefully designed to emphasise the narrative or story they are aiming to tell.

The curator works with the install officers at HRAG to reimagine and adapt the physical gallery space to elevate the audience's experience of the artworks. Through thoughtful spatial and atmospheric design, they shape a setting where a visual narrative can unfold, supporting the thematic arrangement of works. These design changes may be structural or purely aesthetic, each carefully considered to enhance engagement and meaning.



Colour

These 5 colours were chosen as the set colours for the exhibition. Pink is symbolic to the queer community as use of the color pink, often in the context of the pink triangle, as a symbol of LGBTQ+ identity and pride, particularly in relation to gay men.

The chocolate and orange tones were chosen to contrast and offset the pink tones. Colour creates connections or distinctions between spaces, along with the placement of works along sightlines, it is often used to emphasise and signpost the flow of the exhibition.

Branding and marketing

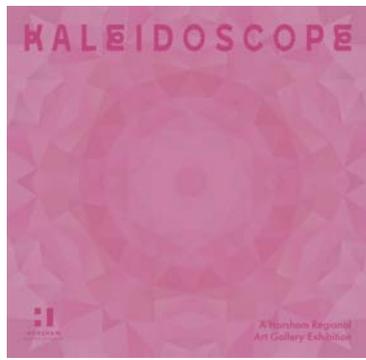


FONT

BECOME display
The L is Aktiv
Grotesque

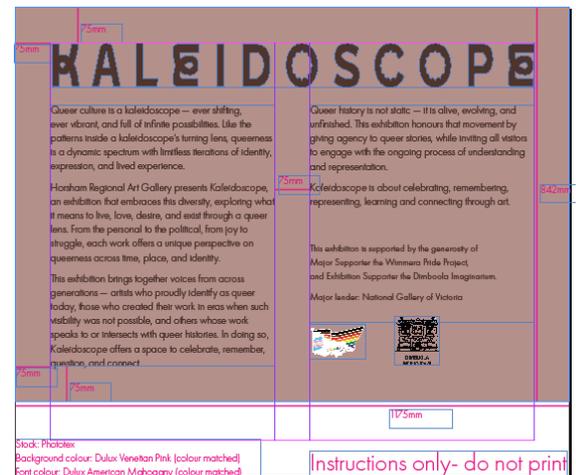
Key elements of the exhibition's branding and design—such as the masthead, hero imagery, signature colours, and typeface—are often carried throughout the exhibition space, retail zones, and ticketing areas. This consistent visual language helps create a unified and immersive experience wherever audiences engage with the exhibition.

As this is major exhibition for the gallery, it was decided that a dedicated masthead would be created for the exhibition. The selected gallery font is Futura.



Catalogue

Some exhibitions feature a catalogue which is part of the marketing for the exhibition and available to be purchased by the public. This catalogue was designed to feature a work from each artist in the exhibition as well as two essays by prominent artists and members of the queer community; Craig Middleton, and artist Frances Cannon.



Signage

Signage plays a crucial role in exhibitions by guiding, informing, and enriching the audience's experience. It helps create a cohesive and accessible environment where visitors can better understand and engage with the artworks and themes on display. Key types of signage include:

- **Mastheads:** These are the exhibition title graphics, often displayed at the entrance. They set the tone for the exhibition, establish its identity, and introduce the audience to the theme or concept.
- **Didactic Panels:** These panels provide contextual information about the exhibition, specific themes, or groups of works. They help viewers interpret what they are seeing, offering insight into curatorial choices, historical background, or artistic intent.
- **Artwork Labels:** Labels give essential details such as the artist's name, artwork title, date, materials, and sometimes a brief description or interpretive text. They allow viewers to connect with each piece more deeply by understanding its context and significance.

Together, these forms of signage enhance the clarity, educational value, and overall impact of an exhibition, ensuring that audiences of all backgrounds can engage meaningfully with the content.

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Exhibition layout

An artist's intentions often play a key role in shaping exhibition design. Artists may provide specific guidelines for how their work should be displayed—such as preferred hanging methods, framing choices, or spatial arrangements. For example, an artist might envision their series of paintings installed closely together with little negative space, or request that no other works be placed nearby. When direct communication with the artist isn't possible, curators draw on their understanding of the artist's practice and established display precedents to guide the exhibition design process.



Image (in situ): J DAVIES *Whānau* 2023 archival inkjet prints on Canson platine fibre rag. Courtesy of the artist and James Makin Gallery (Melbourne)

Example - J Davies, *Whānau*

J Davies' practice unfolds like a personal archive — part love letter, part family photo album — a constellation of imagery dedicated to the people who shape their world. In *Whānau* (see above), images are placed not to follow a linear story, but to create emotional and visual links: shared gestures, glances, lighting, and textures build a shifting network of connection. These stills feel like scenes from films that don't exist — capturing moments of intimacy, safety, and care among chosen family and queer kin.

Whānau was selected to compliment the recent acquisitions from the artist, specifically for the exhibition. Originally displayed at Melbourne Now at the National Gallery of Victoria, 2023, each iteration of this work is intentionally different. Davies invites viewers to experience the installation anew every time, mirroring the fluid, ever-changing nature of queer relationships and self-expression.

CONSERVATION

When designing this exhibition the material/medium needed to be taken into account when considering light levels as the exhibition featured more than one type of material/medium.

- oil and acrylic paintings
- photography
- prints
- textiles



Painting Oil and acrylic works	Works on paper Photography, prints and drawings	Textiles
250 lux	50 lux	50 lux
20°C ± 2°C.	20°C ± 2°C.	20°C ± 2°C.
50% ± 5% RH	50–55% RH	50–55% RH

Offgassing

Offgassing is the process by which materials release gases or vapours into the air over time. In the context of art and exhibitions, offgassing is important to understand because some materials—like certain paints, adhesives, varnishes, plastics, or even freshly cut wood—can release harmful chemicals that may damage artworks or affect the health of people in the gallery space.

For example, if an artwork is framed using materials that offgas, the chemicals could cause the artwork to deteriorate or discolour. That's why exhibition designers, curators, and conservators choose materials that are stable, non-toxic, and have either already completed their offgassing or do not offgas at all. This helps protect the artworks and ensures a safe environment for both the art and the audience.

Condition Reporting

Before any artwork is transported for Kaleidoscope, its physical condition is carefully assessed by a conservator or the lending institution. This involves completing a condition report, which records the artwork's state prior to travel. For example, in the case of a painting on canvas, the report would note any surface marks, scratches, accretions, or more significant structural concerns such as dents or warping. Conservators also check for signs of movement in the canvas that may result from environmental factors, such as looseness or bulging.

Photographic documentation is taken to support the written report, providing a visual record of the work's condition. Once the exhibition ends, the artwork is re-examined and its condition is compared against the original report. Any changes or new damage are documented to ensure accountability and inform future care. This process is essential in preserving the integrity of the works included in Kaleidoscope and upholding the trust of lenders.



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