



Image: Demi KROMIDELLIS, *Withering Belongings* 2025, c-type print. Image courtesy of the artist.

VCE

Art: Making and Exhibiting

Exhibition:

DEMI KROMIDELLIS: Ancestral Silence



Overview

This learning resource supports Victorian Certificate of Education (VCE) Art: Making and Exhibiting students across Units 1–4, using the exhibition **Ancestral Silence** by Melbourne-based Greek-Australian photographer **Demi Kromidellis**. The exhibition brings together large-format analogue photographic prints, tapestries, and ancestral objects that explore **diaspora, cultural inheritance, memory, identity, and belonging**.

This document provides:

- Exhibition information
- Key theoretical knowledge aligned to VCE outcomes
- Exhibition-based prompts
- Visual literacy tasks
- Curatorial insights
- Assessment-style questions



Image: Demi KROMIDELLIS, *Withering Belongings* 2025, c-type print. Image courtesy of the artist.

Exhibition Information

Exhibition Statement

Demi Kromidellis' practice explores the layered intersections of heritage, memory, and identity. As a third-generation Australian of Greek descent, she reflects on the ways diaspora continues to shape cultural belonging within Victoria, where Greek immigrant communities have long contributed to the state's social and cultural fabric.

In 2024 and 2025, Kromidellis travelled to Greece to photograph her grandparents' homes, now abandoned and decaying. These sites, once filled with life and tradition, stand as quiet monuments to migration, cultural practice, and family history. Through the act of revisiting and reimagining these spaces, she reflects on how culture adapts, transforms, and—at times—dilutes across generations.

The large-scale chromogenic prints, drawn from medium format film negatives, carry the rawness of both material and memory. They ask: what remains of a culture once uprooted? And how can its physical and symbolic legacies be carried forward?

Kromidellis' photographs become more than records of place—they are meditations on belonging, dislocation, and the fragile threads that tie us to ancestral homes. Her art balances the tangible beauty of the natural world with an almost spiritual awareness of its mysteries, drawing audiences into vivid encounters with both the physical and the imagined landscapes we inhabit. Her work is held in significant public collections and has been exhibited nationally and internationally, affirming her reputation as one of Australia's most accomplished contemporary painters.



Artists Biography

Demi Kromidellis is a multi-award winning emerging artist that completed a Bachelor of Fine Arts (Honours) at the Victorian College of the Arts, The University of Melbourne in 2024.

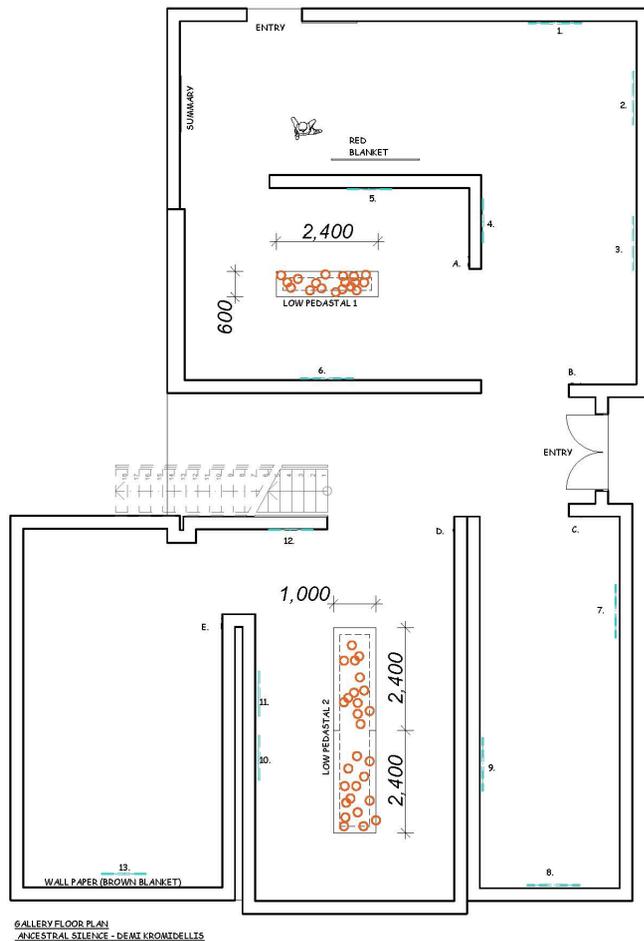
Her photographic work has been exhibited at Abbotsford Convent, 138 Gallery, the Museum of Australian Photography, and Te Waka Tūhura Gallery in Auckland, New Zealand. She was shortlisted for the Majlis Travelling Scholarship at the Fiona and Sidney Myer Gallery, and was the recipient of the Evans Family Award for Photography at the VCA Graduate Show 2023, as well as the Fiona Myer Award at the VCA Graduate Exhibition 2024.

Most recently, she presented her work in an independently run exhibition at a temporary space for the collaborative project *proika*, facilitated by networking group *yitonia*.



Image: Demi KROMIDELLIS, *Withering Belongings* 2025, c-type print. Image courtesy of the artist.

Exhibition Design

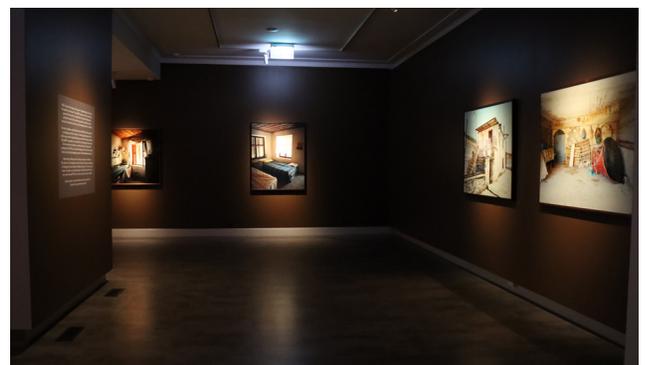
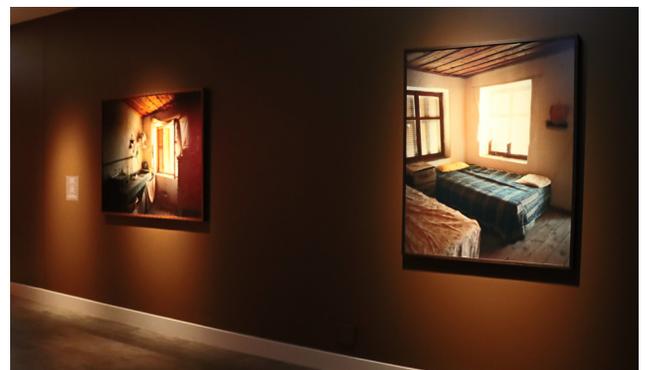


GALLERY FLOOR PLAN
ANCESTRAL SILENCE - DEMI KROMIDELLIS

The exhibition design for Ancestral Silence has been carefully developed to deepen audience engagement with Demi Kromidellis' exploration of memory, heritage, and diasporic identity. Every curatorial and spatial decision supports the emotional quietness and contemplative tone of the photographic series, guiding viewers through an environment that mirrors the conceptual focus of the work.

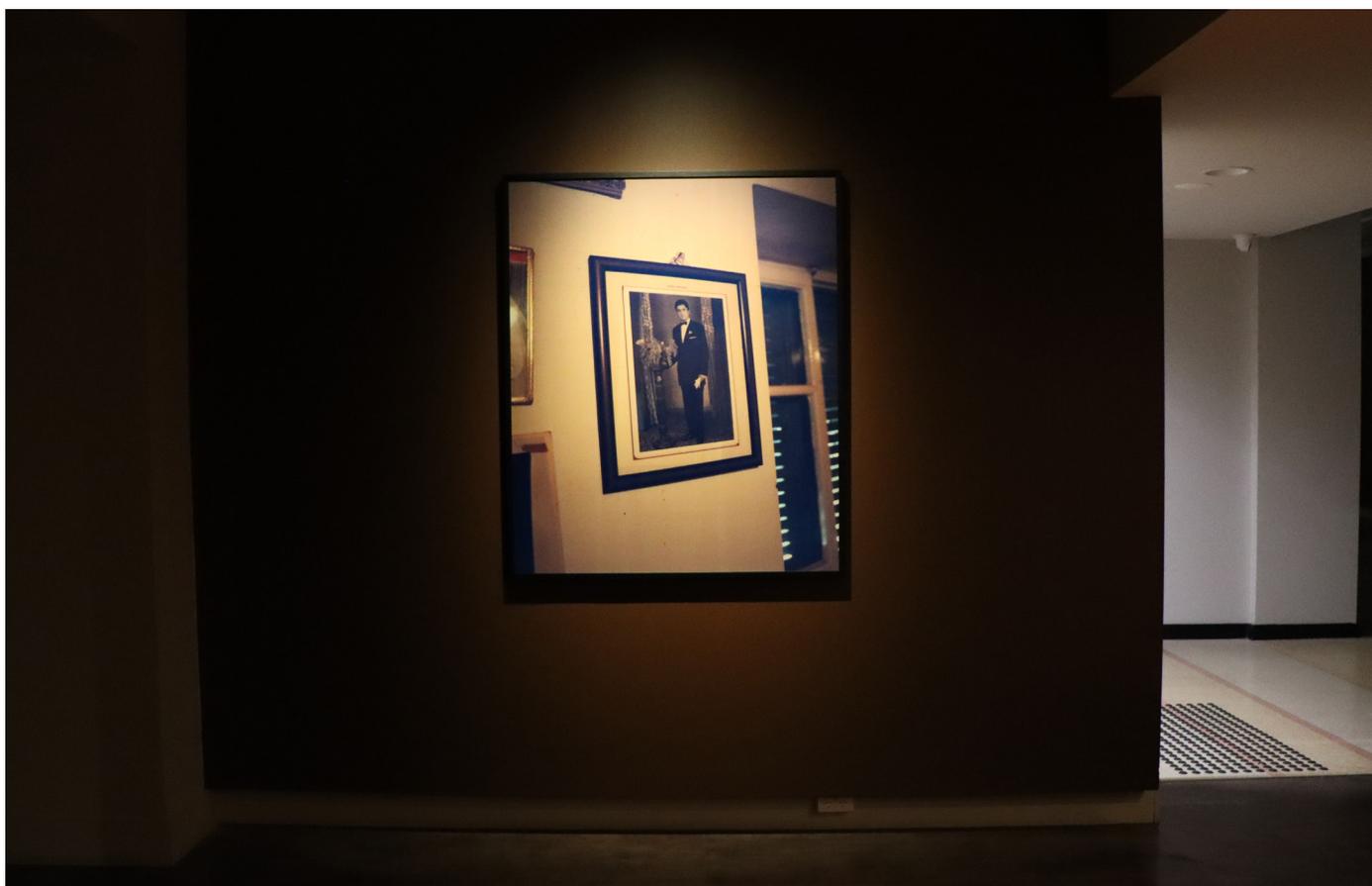
WALL COLOUR

The decision to paint the gallery walls a dark, earthy brown establishes a grounding atmosphere that symbolises soil, roots, and connection to land—a conceptual thread linked to the agricultural ancestry of the artist's paternal family. This tonality also subtly evokes the domestic earthiness of village homes in Greece, situating the viewer within the history and generational labour embodied in the images. The colour stabilises the space visually, allowing the photographs to sit warmly and sensitively within their environment without distraction.



LIGHTING

Soft, controlled lighting set to 50 LUX is essential not only for conservation of the analogue c type photographic prints but also for cultivating the intimate, subdued mood that runs through the exhibition. The gentle, low light echoes the quiet stillness of the abandoned homes depicted in the works, reinforcing themes of fragility, transience, and the fading edges of inherited cultural memory.



FRAMING

Framing choices further contribute to the conceptual structure of the exhibition. The majority of works are presented in Tasmanian Oak frames, a natural and unobtrusive material selected to keep attention on the images while underscoring the organic connections to heritage and landscape. A single work, *Take Care*, is intentionally framed in a contrasting decorative black frame, visually marking it as a contemporary moment within the broader generational narrative. This strategic departure encourages reflection on shifting identity among second-, third-, and fourth generation Australians, inviting viewers to consider what is passed on and what slips quietly away.

PLINTHS

The inclusion of plinths holding ancestral domestic objects, such as plates and cups, highlights the fragility of cultural continuity. The artist Uncle Jim was a door to door salesman when he migrated from Greece to Australia. He sold stainless steel pots and pans, jewellery, and this glassware set in particular. These items are his left over stock. Positioned to appear unstable or precariously balanced, these objects serve as physical metaphors for the delicate, sometimes fractured transmission of memory and tradition across generations.

Taken together, the exhibition design constructs an immersive environment where materiality, atmosphere, and spatial rhythm work in unison to support the artworks' emotional weight. The design enhances the viewer's reflective experience, encouraging a deeper understanding of belonging, dislocation, and the quiet endurance of cultural threads that remain, even as others fade into ancestral silence.



Role of the curator

The curator's role in *Ancestral Silence* is to organise the exhibition in a way that helps viewers understand the ideas behind Demi Kromidellis' artworks. They make decisions about things like lighting, wall colour, framing, and where each photograph or object is placed. These choices help create a quiet, reflective mood that matches the themes of memory, family history, and cultural identity. By arranging the space carefully—such as using darker walls, low lighting, and special framing—the curator guides the audience's attention and supports the artist's message. Their job is to make sure the artworks are displayed safely, clearly, and in a way that encourages viewers to think deeply about the themes of the exhibition.

Conservation considerations

In *Ancestral Silence*, conservation plays a crucial role in how the artworks are displayed and maintained.

The analogue c type photographic prints in this exhibition are highly sensitive to light, meaning they can fade, discolour, or deteriorate if exposed to high or uncontrolled lighting levels. To prevent this, the curator ensures the exhibition remains at 50 LUX, the recommended standard for preserving photographs and works on paper.

This low light environment protects the long term stability of the images while also complementing the quiet, reflective atmosphere of the exhibition. Additional conservation strategies—such as stable temperature, appropriate framing, and the careful handling and display of fragile ancestral objects—help ensure that both the photographs and accompanying items remain in good condition for future audiences. Through these considered decisions, the exhibition demonstrates how effective conservation practices not only protect artworks but also support the viewer's experience.