

# IMAGINING THE ORIENT

A TOURING EXHIBITION FROM THE NATIONAL GALLERY OF VICTORIA

**MORNINGTON PENINSULA REGIONAL GALLERY**

7 July – 29 August 2010

**SWAN HILL REGIONAL ART GALLERY**

15 October – 28 November 2010

**CASTLEMAINE ART GALLERY AND HISTORICAL MUSEUM**

15 January – 27 February 2011

**HAMILTON ART GALLERY**

16 March – 1 May 2011

Prepared by Education and Programs  
National Gallery of Victoria

**ARTS  
VICTORIA**

This project is supported by  
the Victorian Government  
through Arts Victoria's  
Major Touring Initiative.



The indemnification  
for this exhibition  
is provided by the  
Victorian Government.

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Exhibition

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## INTRODUCTION

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The exhibition *Imagining the Orient* will tour regional galleries in Victoria in 2010–11. It will feature around fifty works representing the European fascination with the 'Orient'. The Orient was a collective name for today's Near and Middle East, including Turkey, Iran, Iraq, Syria, as well as parts of North Africa such as Egypt, Algiers and Morocco. In the first half of the nineteenth century French and British travellers began to explore these unfamiliar regions. The desert landscape, ancient ruins, exotic art and architecture, and Islamic customs and dress were a great source of fascination. Knowledge of the Orient was communicated through travel, literature and images of exotic places and people. This exhibition includes prints, paintings and drawings and photographs that show how the Orient was experienced and imagined in Europe in the nineteenth and early twentieth centuries. It also includes Oriental artefacts that inspired European design and decorative motifs of all kinds of objects including ceramics and glassware.



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## VCE STUDIO ARTS: UNIT 4 EDUCATION RESOURCE

### AREA OF STUDY 3: ART INDUSTRY CONTEXTS

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This area of study focuses on the requirements and conditions of environments where works of art are presented to the public. The artist enters the realm of the art industry where gallery curators and designers play various roles to support the presentation of the works of art. Students examine a variety of exhibition spaces and review methods and considerations involved in the conservation and presentation of the works of art. As part of this requirement students view at least two different exhibition spaces in their current year of study.

This education resource is specifically designed for VCE Studio Arts: Unit 4, Area of Study 3: Art Industry Contexts. It can be used for individual study and research in the exhibition, to assist teachers and students with pre-visit preparation, and to expand on post-visit activities.

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# EXHIBITION DESIGN AND PRESENTATION

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Presenting an exhibition involves many factors and considerations. The following questions are a guide to exploring/analysing some of the factors and considerations that have informed the presentation of works of art in *Imagining the Orient*.

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## CURATORIAL CONCEPT

Comment on the title of the exhibition and its possible meaning.

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Comment on the curatorial concept, themes or subthemes in the exhibition.

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How does the display of the work help communicate the concepts/themes in the exhibition? (For example, are the works of art hung chronologically, grouped by subject matter or linked by other ideas?)

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## USE OF DESIGN ELEMENTS IN EXHIBITION SPACE

What colour are the walls painted in the exhibition space? Is this the colour normally used in this space or has the space been specially painted? How does this colour influence the viewer's experience of the exhibition?

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How has lighting contributed to the design of the exhibition? Are there particular works of art that require specialist lighting? What factors may influence the different lighting conditions?

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Comment on the physical presentation of the works of art in the exhibition. For example, are the works of art framed or unframed? Are display cases used for some works of art? Suggest reasons for this presentation.

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How are the works of art displayed/grouped within the exhibition space? (For example, are the works of art grouped or spaced in a particular way? Are they hung at a particular height?) Suggest reasons for this placement.

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## CONSERVATION AND SECURITY OF THE WORKS OF ART

What potential damage do environmental factors such as light, humidity, temperature, dust and insects pose to the works of art?

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How are the works of art in this exhibition protected from the potentially damaging impact of these environmental factors? Choose two works of art, each made in a different medium, and discuss what evidence you can observe of preventative conservation in the way they are presented.

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What security measures are in place in the exhibition?

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What factors related to conservation would have to be considered in relation to handling, storing and transporting works of art for this exhibition?

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## MARKETING AND SPONSORSHIP

What evidence have you noticed of marketing and promotion for this exhibition?

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Comment on the importance of marketing and promotion for such an exhibition.

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What factors might influence the selection of images to be used in the promotion and marketing campaign?

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Who are the major sponsors for this exhibition and why is sponsorship important?

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## INTERPRETATION AND EDUCATION

What type of information is provided on the labels in the exhibition?

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What information is provided to assist the public with understanding and interpreting the exhibition? For example, is there wall text, a room brochure, website and/or exhibition catalogue available?

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Are there any education programs and public programs to accompany the exhibition? If so, who would be the major audiences for these programs?

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Comment on the role of interpretive/education material and programs in an exhibition such as this.

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## FURTHER RESEARCH

What is the role of a regional gallery? How is this role distinct from that of a commercial gallery?

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Research the roles of the curator, exhibition designer and graphic designer in the presentation and promotion of works of art. What are some other key roles that contribute to the presentation and promotion of an exhibition? For example, what staff might be involved in the installation of works of art?

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