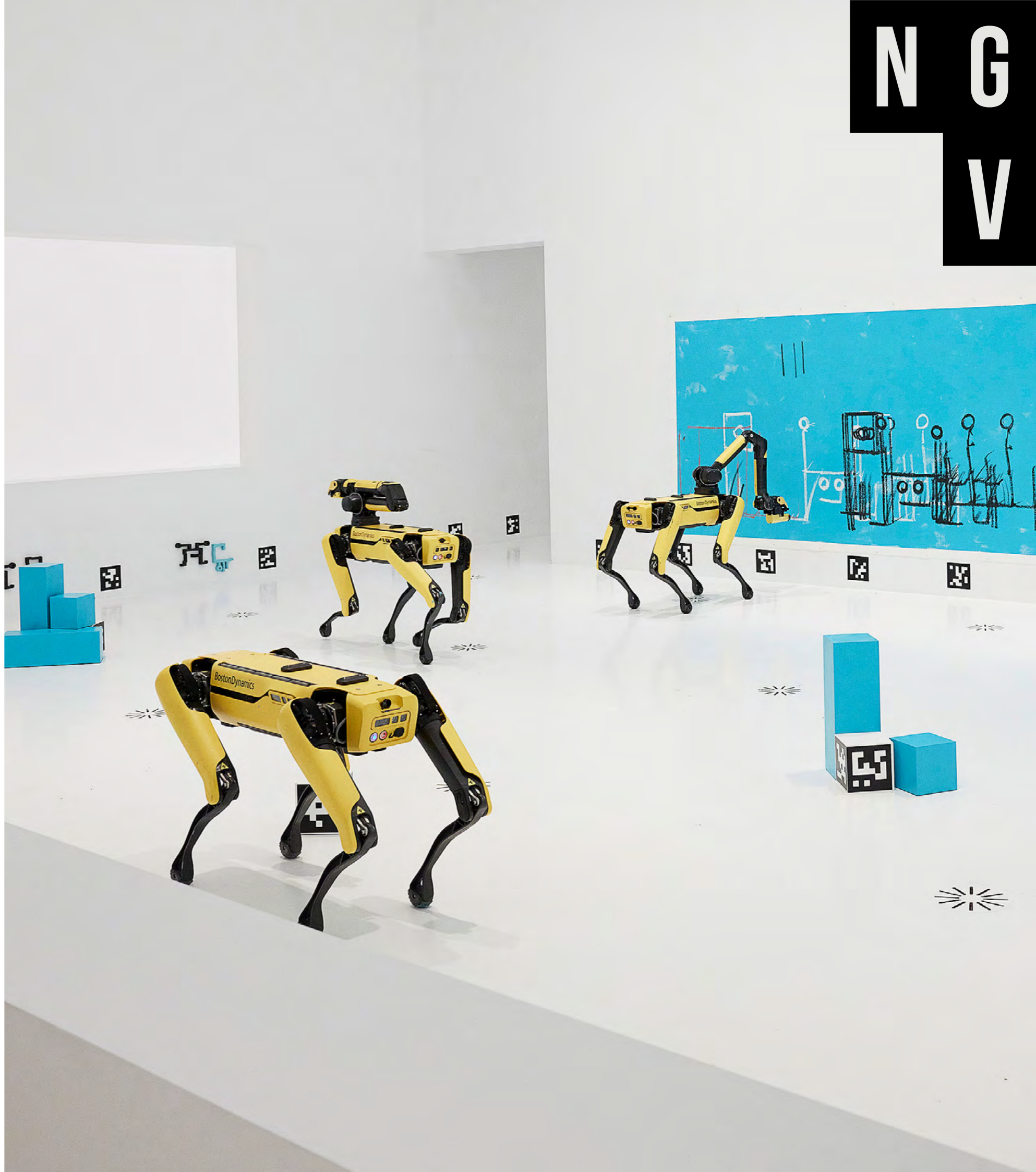


# NGV TRIENNIAL

NGV INTERNATIONAL  
3 DEC 2023 – 7 APR 2024

NGV



# EXHIBITION FACT SHEET

This fact sheet provides information specific to NGV Triennial 2023 to support the following Learning Outcomes of VCE Art Making and Exhibiting – Exhibiting Artworks:

**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

For a more detailed overview of exhibition preparation, presentation and conservation at the NGV refer to **Exhibiting Artworks at the NGV: VCE Art Making and Exhibiting | NGV** ▶



Installation view of Vivien Suter's work *Untitled* on display in NGV Triennial from 3 December 2023 – 7 April 2024 at NGV International, Melbourne. Photo: Lillie Thompson © Lillie Thompson 2023

# ABOUT THE EXHIBITION

NGV Triennial 2023 is a large-scale exhibition displaying works from high-profile international artists, designers and collectives. Held every three years, NGV Triennial offers a snapshot of global contemporary creative practice. In 2023, the exhibition occupies all four levels of NGV International and includes more than 25 world-premiere projects commissioned by the NGV. The Triennial both showcases the innovations and practices of emerging creative talent while celebrating the legacies of established contemporary artists and designers, with many works on display entering the NGV Collection. Bringing contemporary art, design and architecture into dialogue, the exhibition includes input from many members of the curatorial team and 'seeks to offer a platform from which to collectively experience this ever-changing world.'

## NUMBER AND TYPE OF WORKS

The exhibition includes 100 projects, made by 120 artists, designers and collectives.

The diverse range of disciplines include:

- Fashion
- Textiles
- Painting
- Sculpture
- Film
- Photography
- Printmaking
- Design
- Installation
- Digital works
- Drawing
- Sound Art

## FOCUS ARTISTS

- Kim Wandin
- Agnieszka Pilat
- Franziska Furter

## KEY TEAM MEMBERS

### NGV CURATORIAL AND PUBLICATIONS TEAM

Tony Ellwood AM, Director

Don Heron, Assistant Director, Exhibitions Management and Design

Donna McColm, Assistant Director, Curatorial and Audience Engagement

Ewan McEoin, Senior Curator of Contemporary Art, Design and Architecture

Myles Russell-Cook, Senior Curator, Australian and First Nations Art

Amita Kirpalani, Curator of Contemporary Art

Katharina Prugger, Curator, Contemporary Art

Gemma Savio, Curator, Contemporary Design and Architecture

Simone Leamon, The Hugh Williamson Curator of Contemporary Design and Architecture

Danielle Whitfield, Curator, Fashion and Textiles

Susan Van Wyk, Senior Curator, Photography

Kate Ryan, Curator, Children's Programs

Ted Gott, Senior Curator, International Art

Cathy Leahy, Senior Curator, Prints and Drawings

Katie Somerville, Senior Curator, Fashion and Textiles

Wayne Crothers, Senior Curator, Asian Art

Amanda Dunsmore, Senior Curator, International Decorative Arts & Antiquities

Timothy Moore, Curator, Contemporary Design and Architecture

Shonae Hobson, Curator, First Nations Art

Anna Honan, Curatorial Project Officer, Contemporary Art, Design and Architecture

Sunita Lewis, Curatorial Project Officer, Asian Art

Sophie Oxenbridge, Curator, Contemporary Art

Laurie Benson, Curator, International Art

Maria Quirk, Curator, Collections and Research

Imogen Mallia-Valjan, Curatorial Project Officer, International Decorative Arts and Design

Sophie Prince, Curatorial Project Officer, Australian and First Nations Art

Megan Patty, Head of Publications, Photographic Services and Library

Dirk Hiscock, Manager, Graphic Design Creative

Rowena Robertson, Project Editor

Kelsey Oldham, Project Editor

Michael Ryan, Project Editor

Adele D'souza, Project Assistant, Publications

Elizabeth Doan, Publications Coordinator

Cora Diviny, Project Assistant

Lucy Andrews, Project Assistant

### NGV EXHIBITION PROJECT TEAM AND STAFF

Lucy Hastewell, Associate Director, Facilities and Operations, And Staff

Marion Joseph, Associate Director, Media and Public Affairs

Alison Lee, Associate Director, Governance, Policy, Planning and IT, And Staff

Michael Varcoe-Cocks, Associate Director, Conservation, And Staff

Ingrid Booth, Manager, Retail Operations, And Staff

Michael Burke, Manager, Exhibitions and Collections Operations, And Staff

Elisha Buttler, Head of Audience Engagement;  
Zoe Kirkby, Programs and Audience Engagement Manager, And Staff

Leigh Cartwright, Head of Customer Service, And Staff

Tyson Brown, Senior Multimedia Manager, And Staff

Penny France, Media Manager, And Staff

Clinton Fong, Events Manager; Laura Knight, Senior Events and Creative Projects Officer, And Staff

Tamsin Henley, Head of Corporate Partnerships, And Staff

Tony Henshaw, Manager, Facilities, And Staff

James Hosking, Head of It, And Staff

Anna Kopinski, Head of Bequests and Planned Giving;  
Cara Becker, Projects and Communications Manager;  
Melissa Azzopardi, Fundraising Programs Manager, And Staff

Trish Little, Senior Cataloguer

Nicole Monteiro, Head of Exhibitions Management;  
Georgia Jones, Senior Exhibitions Coordinator, And Staff

Paula Nason, Head of Registration, And Staff

Katie Parker, Head of Finance; Paul Lambrick, Chief Financial Officer, And Staff

Melissa Ray, Head of Marketing, And Staff

Ingrid Rhule, Head of Design; Kathleen Duffy, Exhibition Design Coordinator, And Staff

Jackie Robinson, Head of Graphic Design, And Staff

Garry Sommerfeld, Manager, Photographic Services, And Staff

Michele Stockley, Head of Learning, And Staff

# CURATORIAL RATIONALE

This is the third iteration of the NGV's ambitious and wide-ranging Triennial exhibition, which offers a platform for contemporary artists and designers to connect audiences with their ideas, concerns and hopes for the future.

There are three thematic pillars that inform the exhibition: MATTER, MAGIC and MEMORY. Rather than shaping the exhibition's curatorial framework, the themes have emerged from the works themselves. According to the Gallery's director Tony Ellwood AM, 'The three themes ... flow between and across the projects within the exhibition', emerging from the connections and conversations between works.<sup>2</sup>

The theme of MAGIC looks at how our beliefs, stories, and symbols shape the world. MATTER focuses on nature and materials, showing how they affect human culture. MEMORY explores the histories of people, places, and things that make up our world today. The Triennial catalogue explores these ideas further and includes contributions from diverse disciplines such as art, design, architecture, literature, film, music, and science.

# EXHIBITION DESIGN

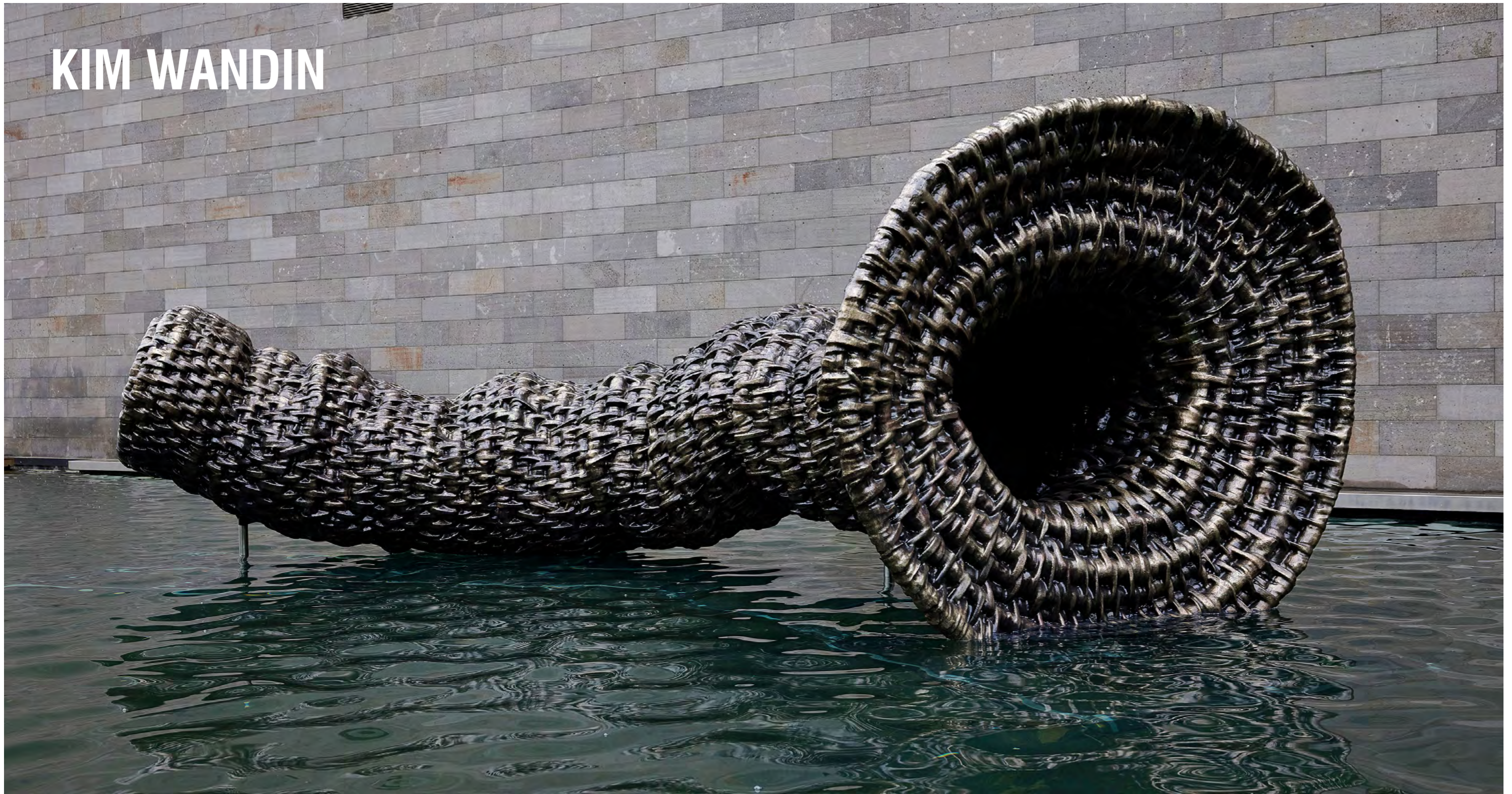
The Triennial occupies all floors of NGV International and several outdoor spaces, with various levels of integration with works from the Gallery's permanent collection. The ground floor and third floor are entirely dedicated to Triennial works, with additional interventions throughout the permanent collection galleries on the second floor. The overall brief for the exhibition design team was to provide an emphasis on the artwork, rather than the scenography. In response to this, wall colours vary, and while some artists have requested specific colours, others sought a more minimalist and contemporary atmosphere.

The title wall is located at the entry to the exhibition; the Triennial Logo uses Gotham Bold font and Swiss Light and Swiss Medium are used for the didactics.

# CONSERVATION

The 2023 Triennial includes a range of contemporary materials which involve all six conservation departments: Objects; Paintings; Frames and Furniture; Fashion and Textiles; Paper and Photography; and Loans. The nature of contemporary works often challenges the idea of preservation due to the ways they push boundaries around the definition of art and encourage audience members to interact and engage with the works. A conservator's job is to preserve all pieces and ensure they are kept in the same condition they were when acquired or loaned. Conservators consider each artwork individually, evaluating safety issues and reducing any associated risks to the works. Throughout the exhibition, conservators and colleagues from the Multimedia and Installation teams monitor the works, cleaning and maintaining them regularly. This might also include altering or adapting how visitors are directed to interact with each piece. Conservators also closely examine the new acquisitions that will enter the Collection after the exhibition to make inferences about how they will best preserve, conserve and present the work in future.

# KIM WANDIN



## LUK BUGURRK GUNGA

Installed in the moat at the front of NGV International is a monumental bronze eel trap (a woven conical structure that catches eels in waterways) that has been created by Kim Wandin, an artist and Wurundjeri Elder of the Woiwurrung language group. The sculpture, *luk bagurrk gunga*, 2023, means 'eel women catch' and 'pays tribute to the long history of Wurundjeri women, their matrilineal tradition of weaving, and their relationship with the short-finned eel, known as iuk'<sup>19</sup>. Wandin is known for her traditional basket-making, which has been handed down to her from her grandmother, her great-grandmother and her ancestors.

Greeting visitors as they make their way into the Gallery, the sculpture was designed and fabricated in consultation with the artist by specialists at the Sculpture Co. Foundry in Sunshine. It signifies the profound connection between the Wurundjeri people and the lands and waterways that have been their home for countless generations. The sculpture highlights the migratory paths of these eels, which today traverse sewers and underground waterways across and beneath Naarm (Melbourne).

[Watch how \*luk bagurrk gunga\* was installed ▶](#)

## KEY CONSIDERATIONS

*luk bagurrk gunga* was co-commissioned by the NGV and the City of Melbourne and was based on one of the artist's smaller woven sculptures.

To maintain the integrity of the original work, the sculpture was 3D scanned. From this scan, moulds and casts were built and brought together to create a unified work. Wandin was heavily involved in the process, including the interpretation, design and building of the sculpture at the foundry.

Importantly for the piece's longevity, the NGV's Conservation team were also involved from the work's inception. As an outdoor public sculpture, *luk bagurrk gunga* is exposed to extreme and fluctuating humidity, temperature and lighting levels. Bronze (the sculpture's material) is resistant to corrosion and is known for its hardness and strength. Initially, the Conservation team tested different pigments for the sculpture to determine which offered the best stability and longevity. Given the work's environment, a gold/rust coloured pigment was chosen as the best option and approved by the artist.

The size and weight of the sculpture presented significant challenges for the exhibition design and installation team, in particular its engineering. Exhibition design created a package of different plans and options which helped to decide the best position for the work and assist with its final installation. The eight-meter sculpture weighs approximately 2,750kg. The base of the gallery's moat had to be reinforced to hold the weight while the sculpture was delivered by truck and craned into its permanent position. The sculpture is mounted onto a steel frame which is embedded in the moat.

It sits just above the water line and is supported by three main points which hold the weight of the sculpture.



(above)  
**Aunty Kim Wandin**  
*luk bagurrk gunga* 2023  
flax (*Linum* sp.)  
38.5 x 143.0 x 51.3 cm  
National Gallery of Victoria,  
Melbourne  
Gift of the artist, 2023  
© Kim Wandin

(below)  
Installation view of Kim Wandin's  
work *luk bagurrk gunga* on  
display in NGV Triennial from  
3 December 2023 – 7 April 2024  
at NGV International, Melbourne.  
Photo: Christian Markel

## IN THE GALLERY

Describe how  
this artwork might be  
handled and transported  
to this location.

How does the  
placement of this work  
encourage audience  
engagement?

How does  
it support the  
artist's vision?

What measures  
have been taken to  
protect the artwork from  
the elements?



# AGNIESZKA PILAT



## HETEROBOTA

Agnieszka Pilat is a Polish artist based in America whose work explores human-machine relationships and often incorporates advanced robotics. For Triennial, she has created an installation called *Heterobota*. Located on the ground floor of the Gallery, the work includes three four-legged robots with distinct personalities – Basia, Omuzana and Bunny – and invites audiences to watch as they go about their daily routines. The robots play, paint and explore their environment, showing behaviours that echo human creativity. The installation prompts audiences to consider our own feelings about machines and how we relate to them.

The three robots each have distinct personalities and behaviours. Basia paints one large canvas a day, which is stapled to the studio wall. The canvas is primed with an acrylic ground and Basia uses an oil stick to mark the canvas with vertical and horizontal lines and small circles. Bunny films her audience with a camera that is part of her face and you can see when looking at her. Her black-and-white view is displayed on a digital screen recessed into the wall to the right of the glass window. Omuzana seems to engage most with her audience, often pausing and making 'eye contact' with people in the space.

Installation view of Agnieszka Pilat's work *Heterobota* on display as part of NGV Triennial from 3 December 2023 – 7 April 2024 at NGV International, Melbourne. Photo: Sean Fennessy

Commissioned by the National Gallery of Victoria, Melbourne. Supported by the Joe White Bequest. Courtesy of the artist.  
Research Partner RMIT Health Transformation Lab  
Proudly supported by Major Partner Telstra

## KEY CONSIDERATIONS

For the duration of the exhibition, the robots live in a purpose-built mini 'apartment' designed by the artist and NGV exhibition designers. The enclosed space includes four rooms: a living room, a raised platform with a window, a studio and a concealed 'back of house' area for charging, storage, maintenance and repairs. The robots have their own light to turn off and on, a digital clock, small cylinder-shaped cushions and toys, bowls and docking stations to recharge. To navigate their space, the robots read black and white symbols, similar to QR codes, which are displayed on their interior walls. The robots have a three-hour runtime and will charge at separate intervals to ensure that there is always one robot activated. Pilat requested that the exhibition space be brightly lit to enhance the industrial, laboratory feel of the environment. The apartment is painted white (Dulux Lexicon Quarter) allowing the movement of the black and yellow robots to be pronounced within the space.

Audiences can walk around the perimeter of the 'apartment' with generous seating located on either side. The space has several open windows, providing audiences with curated views. The windows are at a standard desk height of 750mm and depth of 320mm, which supports audience accessibility. Lower plinths can be a trip hazard for audiences while children can still climb on them, higher plinths with a 900mm depth can be mistaken for seating. Within the apartment, the raised platform with a glass window also provides opportunities for audience members to take selfies with the robots.

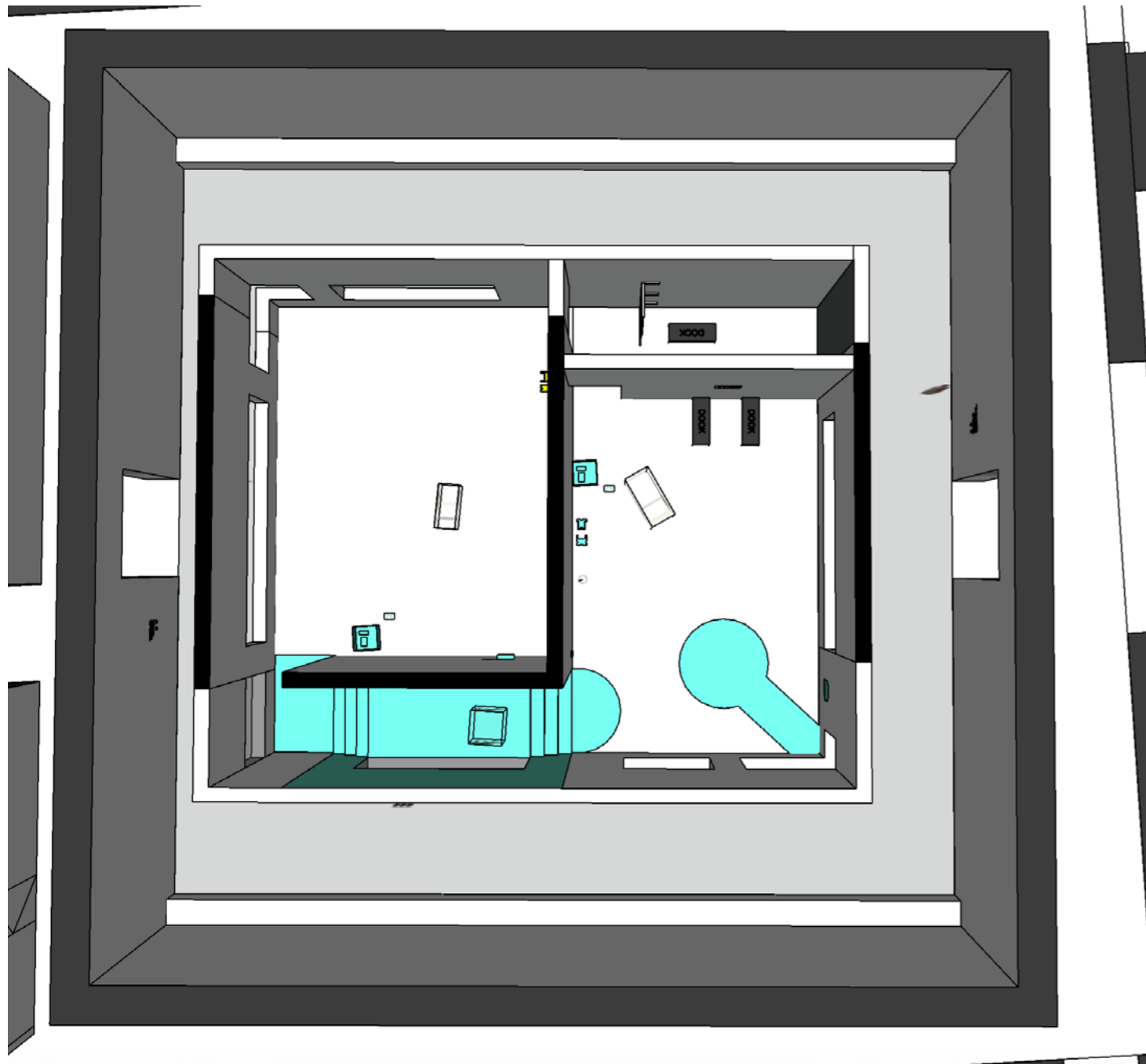
It is here that the robots move between the studio and living space, navigating teal (Golden Acrylic Fluid Teal) coloured stairs onto a raised surface. The deep contrast in colour ensures that the robots can detect the stairs as well as other objects in their 'apartment'. The teal colour was supplied by Pilat and is one that she usually primes her canvases with. The exterior wall of the 'back of house' enclosure has three framed, recessed digital screens depicting pre-recorded videos of the robots. The screens are another way to encourage audience interaction, which is critical to Pilat's work. For the duration of the exhibition, the robots will also be live-streamed on the NGV website during opening hours.

The initial exhibition design brief included an open environment for the robots where they could move with complete autonomy. This was trialled during a media preview of the exhibition, but the environment presented some limitations in the way the robots moved and navigated their way around the audience in the space. After the preview, the exhibition space was redesigned with an enclosure that created two distinct areas: a central space for the robots and a perimeter for audiences.

Conservation was consulted early in the concept design to ensure that the robots are protected from visitors and that the enclosed space can be maintained. Occupational Health and Safety requires visitors to be a certain distance away from robots (like any machinery). As a result, it was crucial to create design mechanisms in the exhibition space that would optimise audience engagement while also maintaining the safety of the robots.

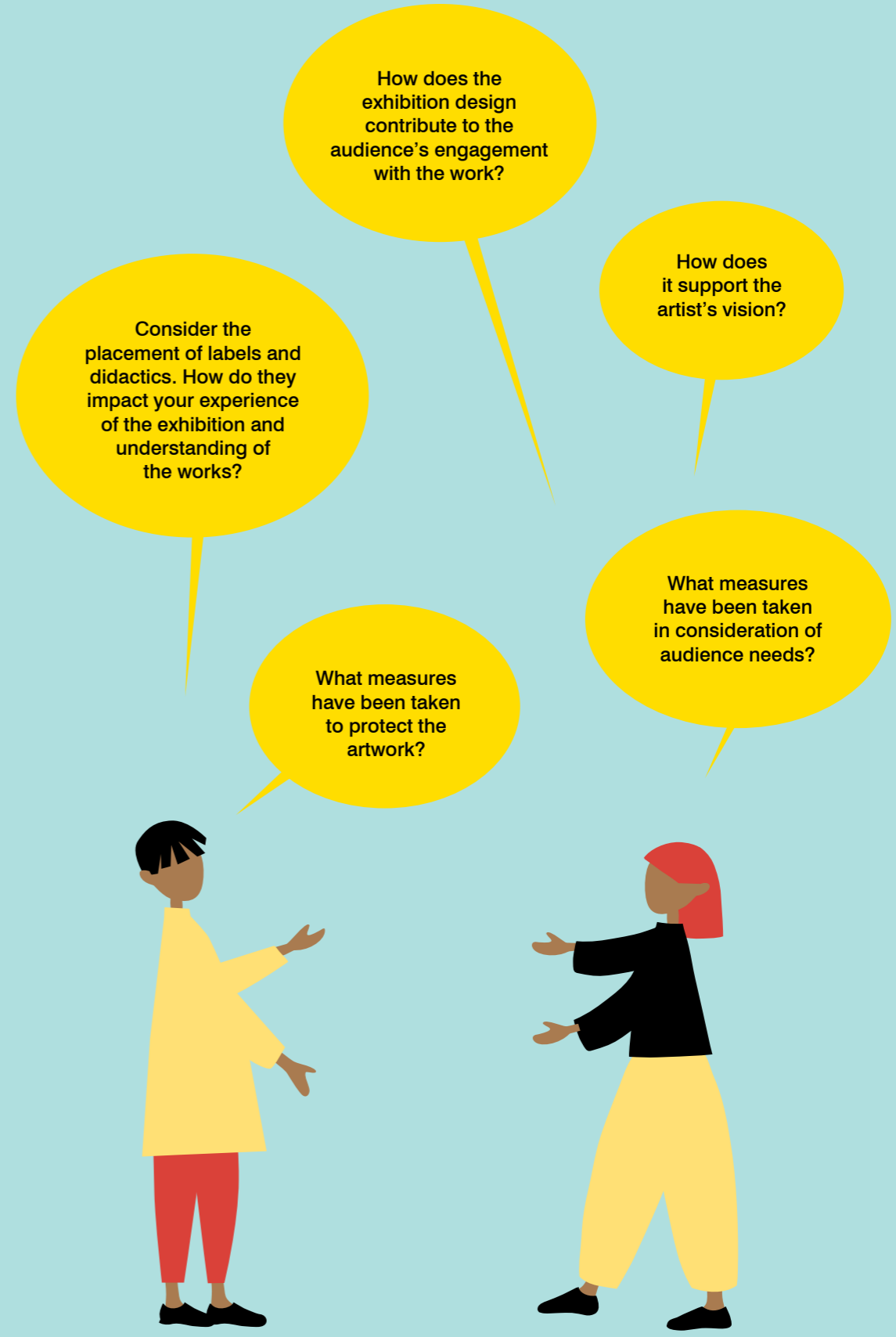
The installation requires a network of care and maintenance. Usually, small conservation teams are responsible for the care and conservation of a particular material-based artwork. However, due to the installation's complex combination of advanced robotics and multiple audiovisual elements, the Gallery's conservation department has adjusted their usual working practices to create a larger project-based team. The NGV's Multimedia team are responsible for the maintenance of the robots, while the artist's studio (which includes technicians) and RMIT will assist if required. The exhibition space will be cleaned by the NGVs ECO team (Exhibition Collection Operations) which includes art handlers. The space is supervised by security guards and signage reminds visitors not to touch the work.





Overall Floorplan render prepared by NGV exhibition design.

## IN THE GALLERY





# FRANZISKA FURTER



Franziska Furter is a Swiss artist who works in many different mediums, including sculpture and installation. She is particularly interested in weather, and many of her works explore the ways it acts as a force on the world around us. For the Triennial, Furter created a very large installation made of two works; *Liquid skies* is a monumental wool rug depicting infrared imagery of hurricanes and *Haku* is an intricate sculpture made from thousands of glass beads suspended over the rug.

## HAKU, 2023

Furter's suspended installation *Haku*, 2023 is made up of thousands of glass beads, threaded by hand on invisible strings. The work is part of a larger series, *Atoms of Delight*, 2021–, and 'captures the ephemeral qualities of a weather phenomenon, although one much less brutal in nature ... emulat[ing] patches of fog floating above the gallery space'<sup>4</sup>. The piece is partly inspired by J. M. W. Turner's atmospheric painting *Falls of Schaffhausen*, c. 1845, which is displayed in the room alongside other historical depictions of weather from the NGV Collection.

## LIQUID SKIES/GYRWYNT, 2023

*Liquid skies/Gyrwynt*, 2023, is a monumental wool rug depicting multiple infrared satellite images of hurricanes. Furter has been fascinated by these visualisations of hurricanes, and how they make an invisible (though destructive) force visible, for many years, collecting and archiving the infrared images of weather. The first time she used them was for a series of wearable scarves, she later incorporated them into a hand-tufted wool carpet.

For the Triennial, Furter has entrusted a fabricator (Designer Rugs) to make *Liquid skies/Gyrwynt* as it is her largest project to date. The rug measures 8.5 metres x 8.5 metres and weighs approximately 400kg. The carpet's pile is of different heights, to reflect the textured nature of the topographical image and creating a graduated terrain.

The NGV warmly thanks Alana Kirby on behalf of the Sun Foundation, and Brendan and Grace O'Brien for their support. This artist has been supported by the Elizabeth Summons Grant in Memory of Nicholas Draffin.

Installation view of Franziska Furter's works *Haku* and *Liquid Skies Gyrwynt* on display in NGV Triennial from 3 December 2023 – 7 April 2024 at NGV International, Melbourne. Photo: Lillie Thompson.  
© Lillie Thompson

## KEY CONSIDERATIONS

*Haku* and *Liquid skies/Gyrwynt* are displayed on Level 2 at NGV International, amongst several works from the Gallery's existing Collection. Furter worked with the Curatorial team to choose nine historical paintings of weather scenes and seascapes to hang in the space. These paintings sit in dialogue with Furter's project which 'invites us to consider our own relationship with the ever-changing natural world around us.'<sup>5</sup> The walls in this space are painted with Dulux Fair Bianca Quarter.

The Exhibition Design team worked closely with Furter as she designed the rug and mapped the beads for display. Thousands of glass beads threaded on clear fishing line are suspended from a wire grid armature in two separate zones. The glass beads arrived pre-threaded onto individual lines and wrapped around cardboard rolls. For a period of two weeks, Furter worked onsite with two crew members from the installation team to fix each wire individually to the armature.

There were many discussions with the artist about how the rug would be installed, presented, protected and preserved. Given its size and weight, there were challenges installing the work, as it was too large to fit into the Gallery's service elevator when rolled. The conservation team devised a backup strategy to transport it to the second level; they bent the roll into a horse-shoe shape and then draped and secured it onto an A-frame trolley. The trolley was loaded into the service elevator and wheeled to the gallery space. It took ten people (from the conservation and installation team) to lift the carpet off the trolley and unroll it, shaking out creases and positioning it in the centre of the room.

The rug sits directly on the floor, rather than on a plinth or platform, to allow for accessibility and interactivity. Adhesive Velcro® strips have been used to secure the carpet to the floor and prevent it from slipping and moving. The softer loop side is attached to the underside of the rug and the rougher hook side is affixed to the floor.

The conservation team are responsible for cleaning *Haku* and *Liquid skies/Gyrwynt*. Within the first few weeks of Triennial opening, the conservation team determined that the rug would need to be cleaned three times a week using a variable suction vacuum. Using a scissor lift, the crew will clean the glass beads with a feather duster once a month.

There are two sources of lighting in the Gallery: one for the paintings on the gallery wall and another for the glass beads. For Furter, it was important to create lighting that would enhance the display without creating glare for the audience, who might be lying on the rug and looking directly at the ceiling. Furter adjusted the lighting to ensure that the tiny glass beads were illuminated, appearing as if they were drops of rain. *Haku* and the surrounding paintings are all lit at 80 lux.

Both *Liquid skies* and *Haku* are acquisitions for the NGV. After the Triennial, they will go into storage. The rug will be rolled into a cylindrical container and the glass bead strings will be wrapped around small cylinders and stored in a box.

## IN THE GALLERY

How does the exhibition's themes emerge from the placement and conversations between artworks?

What measures will be taken to look after and protect artworks?

Evaluate the presentation and conservation considerations involved in exhibiting these artworks.



# NOTES


- 1 Tony Ellwood, 'Director's Foreword' *NGV Triennial 2023*, xvi.
- 2 *ibid*, xvii.
- 3 Myles Russell-Cook, 'Ancient Flow' *NGV Triennial 2023*, 85.
- 4 A media preview is a closed viewing of an exhibition for journalists and art critics that occurs before the display officially opens.
- 5 Katharina Prugger, 'State of the atmosphere' *NGV Triennial 2023*, 76.
- 6 *ibid*.

# FURTHER RESOURCES

- This resource is designed to support VCE Art Making and Exhibiting **Artworks at the NGV: VCE Art Making and Exhibiting | NGV** ▶
- **VCE Art Exhibiting and Making** ▶ Study Design and VCAA support materials for implementation 2023
- National Gallery of Victoria **Explore Conservation** ▶



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