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# TRIENNIAL

SEE THE WORLD THROUGH ART AND DESIGN  
OVER 100 ARTISTS & DESIGNERS FROM 33 COUNTRIES  
FREE ENTRY

# TRIENNIAL 2020 EXHIBITION FACT SHEET

NGV INTERNATIONAL  
19 DECEMBER 2020 – 18 APRIL 2021



This fact sheet provides information specific to NGV Triennial 2020 to support study of Studio Arts – Art Industry Contexts Unit 4 Outcome 3. For a more detailed overview of exhibition preparation, presentation, conservation and promotion at the NGV refer to *Studio Arts: Art industry contexts at the NGV*.<sup>1</sup>

Cover: NGV Triennial 2020 installation view of Porky Hefer's *Plastocene – Marine Mutants from a Disposable World* series 2020. Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Barry Janes and Paul Cross, Neville and Diana Bertalli, 2020 © Porky Hefer, courtesy Southern Guild, Cape Town

NGV Triennial 2020 installation view of Refik Anadol Studio; Refik Anadol *Quantum memories* 2020. Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Loti & Victor Smorgon Fund and Barry Janes and Paul Cross, 2020 © Refik Anadol. Photo: Tom Ross



# ABOUT THE EXHIBITION

The NGV Triennial is a major exhibition that occurs over the summer period every three years. Triennial 2020 encompasses all floors of NGV International, including the forecourt, Gallery kitchen and garden, and showcases 86 projects across creative disciplines by over 100 artists and designers from 33 countries.

The NGV Triennial brings contemporary art, design and architecture into dialogue. Featuring major new commissions and recent works that span geography, perspective and genre, the exhibition celebrates the work of some of the world's most accomplished artists and designers, while also giving voice to emerging practitioners. Crossing cultures, disciplines and traditional divides, the NGV Triennial seeks to question the status quo of the art and design world through the generation of collaborative projects with positive impacts and long-term legacies.<sup>2</sup>

Atong Atem, *Akuot* 2015, printed 2019 from the Studio series 2015 digital type C print, ed. 1/10, 84.1 x 59.4 cm (image), 91.5 x 63.5 cm (sheet), National Gallery of Victoria, Melbourne, Purchased, Victorian Foundation for Living Australian Artists, 2019  
© Atong Atem, courtesy MARS Gallery, Melbourne

## THEMATIC PILLARS

Four themes have been identified to frame discussion, highlight intersecting ideas between works and support exploration of the exhibition: Illumination, Reflection, Conservation and Speculation.

- Illumination explores light as a medium and a metaphor
- Reflection looks at identity at an individual and community level
- Conservation investigates concerns about the environment and sustainability
- Speculation embraces investigations into the future.

## KEY PERSONNEL

**Exhibition curators:** Ewan McEoin (The Hugh Williamson Senior Curator of Contemporary Design and Architecture) and Dr Simon Maidment (Senior Curator of Contemporary Art)

**Exhibition design:** NGV Design Studio

**Exhibition conservators:** Preparation and presentation of Triennial works were managed across the whole NGV Conservation team. The conservators for the artworks included in this resource are:

- Sarah Waiswa, *Stranger in a Familiar Land* series, 2017- Pip Morrison, Conservator, Photography
- Kengo Kuma & Geoffrey Nees, *Botanical pavilion*, 2020 - Suzi Shaw, Conservator, Frames and Furniture
- Fred Wilson, *To die upon a kiss*, 2011 - Trude Ellingsen, Conservator, Objects
- Erez Nevi Pana, *Crystalline*, 2020 - Trude Ellingsen, Conservator, Objects

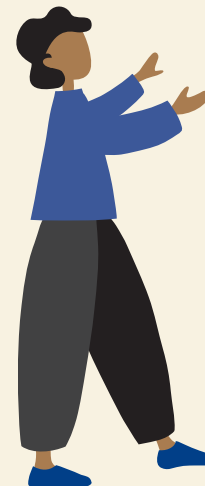
## IN THE GALLERY

How do the works chosen and the way they are arranged reflect the curators' intentions?

What was done to prepare and present key works?

How does the exhibition layout enhance your understanding of themes and ideas?

What measures have been taken to support and protect works?





# SELECTED WORKS

## ***STRANGER IN A FAMILIAR LAND*** **SERIES 2016**

*The Stranger in a familiar land* series, 2016, is a series of ten inkjet photographs produced by Ugandan-born artist Sarah Waiswa. The works are staged portraits of an albino woman, Florence Kisombe, captured within the Kibera slums in Kenya. The series addresses the treatment of people with albinism living in East African regions, such as Kenya, where violence towards people living with the condition has received media attention in recent years. Falling under the thematic pillar of 'Reflection', it explores perceptions of identity, culture and belonging through the artist's interpretations of Kisombe's unique life experiences.

### **KEY CONSIDERATIONS**

*The Stranger in a familiar land* series was acquired by the NGV in 2017 and is being displayed for the first time for NGV Triennial. The prints have been displayed according to the artist's preferences; with a white frame and a 10cm white border around each image.

When the works arrived at the Gallery, they were printed but unframed so mounting and framing took place onsite. Conservators mounted each print in white window mounts, then secured them with archival paper photo corners (produced in-house) and archival paper tape. To prevent the photographs from slipping or slumping within the mount due to their weight, strips of Mylar (a strong polyester) were also attached to each mount at the edges of the print, without adhesive. As no adhesive touches the prints at all in this system, the process is easily and completely reversible. The frames used were already in stock.

To minimise the accumulative effects of light damage in the Gallery, the prints are exposed to lux levels no higher than 50 lux. The photographs are further protected by a sheet of UV protectant Perspex.

#### **Sarah Waiswa**

*Seeing but not seen* 2016 from the *Stranger*

*in a familiar land* series 2016

inkjet print

80.0 x 80.0 cm (image)

National Gallery of Victoria, Melbourne

Purchased NGV Foundation, 2017

© Sarah Waiswa



## **BOTANICAL PAVILION 2020**

*Botanical pavilion*, 2020, is a semi-circular pavilion that the viewer is invited to enter and walk through. The exterior and floor of the pavilion are constructed using birch plywood, and the interior is lined with timbers from trees felled or removed over several years at Melbourne's Royal Botanic Gardens. The wooden pieces that form the pavilion are cut with a series of articulated joints that slide and interlock, held together by gravity and tension, rather than screws or glues – techniques borrowed from Japanese temple construction. The pavilion acts as a walkway through which to approach and contemplate the painting, *Dialogue 2017*, by Korean artist Lee Ufan. Pertaining to notions of meditation, pause and a spiritual journey towards enlightenment, *Botanical pavilion* falls under the 'Illumination' thematic pillar.

### **KEY CONSIDERATIONS**

This project was commissioned by the NGV from Japanese architect Kengo Kuma and Melbourne based artist Geoffrey Nees. The design was developed from initial concept renders and maquettes through refined CAD renders and engineered shop drawings. Numerous prototypes were produced to adjust for the materials, and the computer numerical cutting tool (CNC) used to engineer the pieces. A full-scale prototype of the pavilion was constructed in Ballarat to test the final design prior to it being built onsite in the Gallery.

The NGV Conservation team discussed the types of botanical timber used and how they had been treated with the fabricator to assess the risk of the timbers warping over time and risk of pests that might cause damage to the work or other works in the Collection. They obtained specifications for the plywood, adhesives and coatings used by the fabricator to assess any emissions that might impact other works in the space and advised on coatings for flooring and plywood surfaces to allow for easy cleaning. To ensure any damage to the work while on display could easily be repaired, spare pieces were produced. Digital machining files were included in the acquisition of the work to ensure replacement pieces could be made in the future if required.

NGV Triennial 2020 installation view of Kengo Kuma & Associates, Tokyo and Paris (architecture studio); Kengo Kuma (designer); Geoff Nees (artist) *Botanical pavilion* 2020, Commissioned by the National Gallery of Victoria, Melbourne. Proposed acquisition with funds donated by Connie Kimberley and Craig Kimberley OAM, 2020  
© Kengo Kuma and Geoff Nees. Photo: Tom Ross



## TO DIE UPON A KISS 2011

Fred Wilson's *To die upon a kiss*, 2011, is a hand-made Venetian glass chandelier, with clear glass at the top darkening to black glass on the bottom. The work is from a series commenced by the artist in 2002 that reflects on blackness, beauty and death. The title of the work *To die upon a kiss* is taken from the final words of Othello, a black general of the Venetian army, in William Shakespeare's play *Othello*. Wilson's work is both a comment on racial discrimination through history and an allegory for the movement from the physical body to spirit at death. The work fits the thematic pillars of 'Illumination' and 'Reflection'.

### KEY CONSIDERATIONS

Acquired by the NGV in 2019, *To die upon a kiss* arrived from Wilson's gallery in New York packed in three different crates, one containing a metal frame sleeved with glass and two containing the rest of the work; a total of 205 separate elements. To prepare the work for display, conservator Trude Ellingsen cleaned the glass elements to address 'weeping', a condition caused by disproportionate alkali content in the glass, and reassembled the work in the Conservation labs.

The work is run on 120V (US) voltage using a step-down transformer as it was not possible to convert it to Australian standard electrical voltage of 230V. The reason was that the lamp fittings inside each 'candle' of the chandelier were designed for American sizes with bulbs rated to 120V, but adapting the fittings to accommodate Australian sizings and bulbs was deemed too intrusive, so bulbs were ordered from America instead.

A custom storage solution was designed to safely house the many elements of the work and minimise handling of the delicate pieces. Removable sides were added to the wooden crates to provide easy access to the work and slide out trays, with archival foam cut to hold the individual glass elements, were made to fit the crates.

#### Fred Wilson

*To die upon a kiss* 2011  
glass, steel, plastic  
183.0 x 172.0 x 172.5 cm  
Proposed acquisition,  
Professor AGL Shaw AO Bequest  
© the artist and Pace Gallery  
Photo: Kerry Ryan McFate



## CRYSTALLINE 2020

Created in Israel where a large proportion of water comes from desalination, Erez Nevi Pana's *Crystalline, 2020*, is a 'chunk' of an imagined larger structure that explores the possibilities of salt as an architectural material. The six-metre-long installation consists of different modules that use different methodologies to work with salt – the by-product of the desalination process – to explore how we might collaborate with nature to design and develop new materials to heal environmental problems. Thus, the work falls under the theme of 'Conservation' and 'Speculation'. Elements include an aluminium ladder encrusted with salt crystals, blocks cut from a large salt boulder, and numerous cast elements.

### KEY CONSIDERATIONS

*Crystalline* was produced in the artist's studio in Israel. Transport logistics informed the size and weight of the final work, which had to be freighted by air to Australia. Crates to house the work were specially designed in consultation with the artist to minimise exposure to moisture. Custom inserts protected the delicate salt crystals from shaking and movement in transit. Desiccants were also added to the crates to limit the exposure to high humidity during transport.

Being made of salt, *Crystalline, 2020*, presents novel conservation challenges. The work was commissioned with a focus on current ideas and innovation, with the aim of sparking a conversation about new possibilities, rather than for its longevity in the NGV Collection. The display of the work was developed in consultation with Senior Curator of Design and Architecture, Ewan McEoin. *Crystalline* is displayed with the work of other designers such as Pirjo Haikola and Talin Hazbar, who have explored the possibilities of new materials and technologies.

Salt blocks produced for Erez Nevi Pana *Crystalline 2020*  
salt, aluminium, clay  
Commissioned by the National Gallery  
of Victoria, Melbourne  
Proposed acquisition with funds donated by The Andrew  
and Geraldine Buxton Foundation, The Michael and  
Janet Buxton Foundation and MAB Corporation Pty Ltd, 2020  
Photo: Dor Kedmi © Erez Nevi Pana



# EXHIBITION DESIGN

Triennial 2020 works feature on every level of NGV International. When deciding on placement of the works, exhibition designers and curators aimed to craft a fluid and varied visitor experience.

In some cases, artworks are grouped according to medium – such as Sarah Waiswa’s photographs on display in Coles Court on the Ground Floor alongside other photographs – or by theme – such as projects on level three by designers experimenting with new materials such as Erez Nevi Pana’s *Crystalline*.

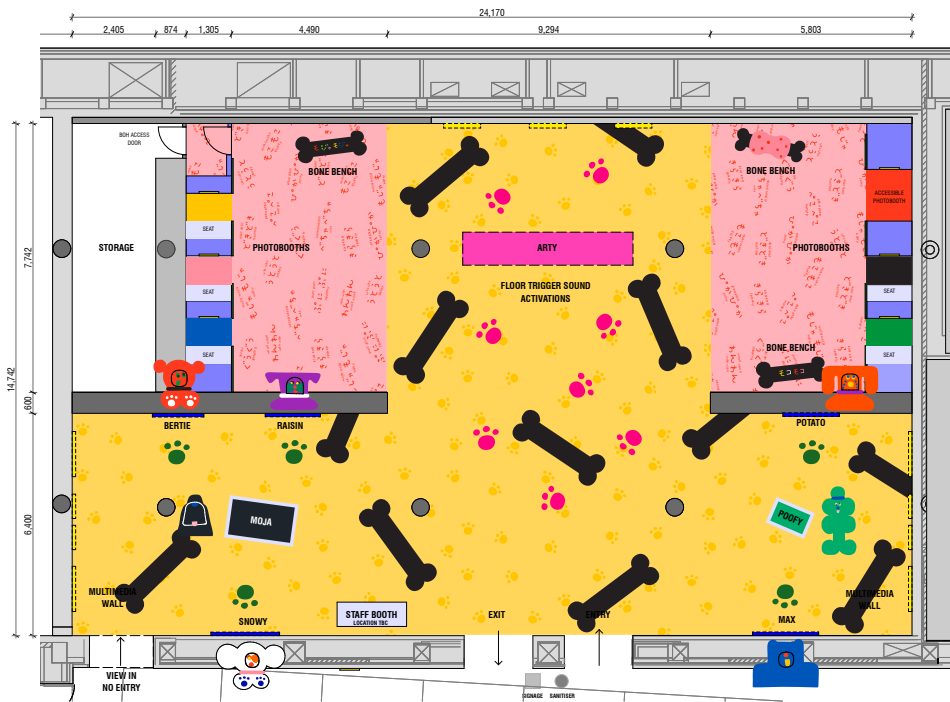
Level 2 of the Gallery focuses on ‘Illumination’ and could be referred to as the ‘floor of light’. On this level, works from the NGV Collection have been staged in dialogue with Triennial works. For example, Fred Wilson’s chandelier *To die upon a kiss* has been positioned in the 17–18th century galleries near the NGV’s iconic painting *The Banquet of Cleopatra*, 1744, by Venetian artist Giambattista Tiepolo. The placement of Wilson’s work alongside Tiepolo’s painting reinforces the artist’s questions about historical depictions of race and power. Sculptures by Daniel Arsham in the same gallery – *Hidden figures 2020* – are directly inspired by figures in Tiepolo’s painting, adding further contemporary perspectives to historical Collection works.

Some projects were commissioned for specific Gallery locations, designed to suit the specifications and character of those spaces. For example, *Botanical pavilion* was designed to fit Gallery E11, which usually features temporary exhibitions of Asian art. Accessed via the mezzanine ramp, this quiet space facilitates meditative contemplation of the pavilion and Lee Ufan’s work, *Dialogue*.

Other spaces, such as the kid’s exhibition space with *Moja Moja Life: Misaki Kawai for Kids* are created with a particular audience in mind.<sup>3</sup>



NGV Triennial 2020 installation view of Daniel Arsham’s *Hidden figures 2020*, Proposed acquisition with funds donated by Loti & Victor Smorgon Fund and Barry Janes and Paul Cross; Fred Wilson *To die upon a kiss* 2011, Proposed acquisition, Professor AGL Shaw AO Bequest (foreground) and works from the NGV’s Collection  
© Courtesy the artist and Perrotin Gallery © the artist and Pace Gallery Photo: Sean Fennessy



**DRAWING KEY**

- EXISTING WALLS
- PROPOSED FULL HEIGHT WALL
- YELLOW FLOORING
- PINK FLOORING
- DOGGY WALL HANGING
- MULTIMEDIA SCREEN

*Moja Moja Life: Misaki Kawai for Kids* exhibition floorplan

## IN THE GALLERY

How does the exhibition design impact the audience appreciation and understanding of the work/ theme of the exhibition?

How does it support the curators' vision?



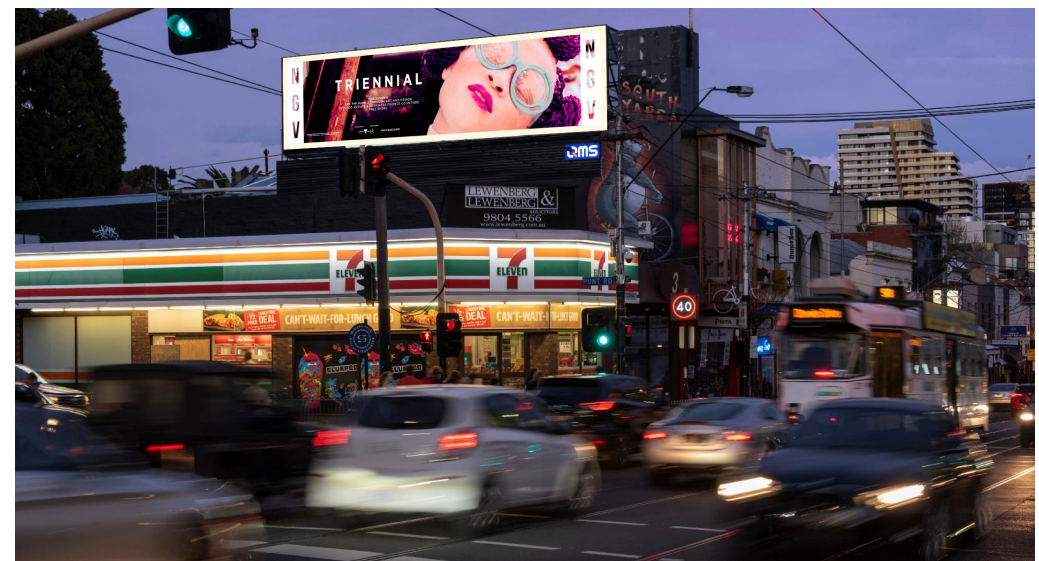
# EXHIBITION PROMOTION

The promotional campaign for NGV Triennial:

- Includes a range of images that are considered intriguing, impactful and representative of the broader exhibition. The images have also been chosen for their ability to serve different functions, address different audiences across Victoria, Australia and overseas, and suit different advertising formats.
- Follows two key phases:
  1. A pre-exhibition campaign that featured completed works already in the NGV Collection. For example, Sarah Waiswa's *Seeing but not seen*, 2016, was selected for the first print advertisement to promote NGV Triennial. It appeared in Good Weekend (3 October 2020) and continued to feature prominently throughout this phase of the campaign.
  2. A post-exhibition opening campaign that includes installation photography and images of visitors interacting with installed works of art and design. These visuals not only showcase recently completed works, but also emphasise the visitor experience. Porky Hefer's *Plastocene - Marine Mutants from a Disposable World* series, 2020, is an example of a project that features in this phase.
- Appears in social media, print and digital media, radio, cinema, outdoor static and digital billboards and public transit advertising.
- Is visible onsite at NGV International on external building banners and signage.
- Includes user-generated content captured by visitors, tagged and shared on social media platforms, as it portrays an inviting visitor experience.
- Supports campaigns for major programs and events throughout the exhibition such as Triennial Extra commencing in January of 2021.
- Remains subject to government advice due to the evolving response to COVID-19, particularly in relation to targeting interstate tourism.

Top: A print advertisement for NGV Triennial from the pre-exhibition phase of the campaign.

Bottom: A digital billboard concept for NGV Triennial in South Yarra, Melbourne.





## AUDIENCE ENGAGEMENT AND LEARNING

Programs and materials that engage and connect audiences with the exhibition content are also developed and promoted. These include virtual programs for schools, teens, teachers and the NGV Kids summer festival. A dedicated NGV Triennial microsite, virtual tours, live-streamed programs, and curator and artist interview videos are available online.

An example of the post-exhibition opening campaign on a Melbourne bus.

## IN THE GALLERY

How do the examples of artworks used in promotional material represent the exhibition?

What are the messages communicated about the exhibition?

What is the mood and feel of the exhibition?



## NOTES

- 1 National Gallery of Victoria, 'VCE Studio Arts: Art industry contexts at the NGV', 2020, NGV, Victorian Government <[https://www.ngv.vic.gov.au/school\\_resource/studio-arts-art-industry-contexts-at-the-ngv/](https://www.ngv.vic.gov.au/school_resource/studio-arts-art-industry-contexts-at-the-ngv/)>, accessed 7 December 2020.
- 2 Read more about the exhibition premise on the exhibition microsite. National Gallery of Victoria, 'NGV Triennial 2020', 2020, NGV, Victorian Government, <<https://www.ngv.vic.gov.au/exhibition/triennial-2020/>>, accessed 19 November 2020.
- 3 Find out more about *Moja Moja Life: Misaki Kawai for Kids*. National Gallery of Victoria, 'Moja Moja Life: Misaki Kawai for Kids', 2020, NGV, Victorian Government, <<https://www.ngv.vic.gov.au/exhibition/moja-moja-life/>>, accessed 20 November 2020.

## FURTHER RESOURCES

- National Gallery of Victoria, 'Triennial 2020 Media kit', NGV, 2020, Victorian Government, <<https://www.ngv.vic.gov.au/support-us/ngv-triennial/>>, accessed 20 November 2020.
- Stephanie Convery, 'Against the odds: Melbourne's NGV announces major Triennial for December', *The Guardian*, 8 October 2020, <<https://www.theguardian.com/culture/2020/oct/08/against-the-odds-melbournes-ngv-announces-major-triennial-for-december>>, accessed 20 November 2020.

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### PRESENTING PARTNER



### PRINCIPAL PARTNER



### MAJOR PARTNERS



### NGV TRIENNIAL CHAMPIONS

LOTI & VICTOR SMORGON FUND | LEIGH CLIFFORD AO & SUE CLIFFORD |  
BARRY JANES & PAUL CROSS | FELTON BEQUEST | JOHN HIGGINS AO & JODIE MAUNDER |  
NGVWA | PAULA FOX AO & FOX FAMILY FOUNDATION | NEVILLE & DIANA BERTALLI

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### NGV SCHOOLS PROGRAM PARTNERS



Education  
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