

# DEAKIN UNIVERSITY CONTEMPORARY SMALL SCULPTURE AWARD

EDUCATION RESOURCE  
VCE ART MAKING AND EXHIBITING  
AND ART CREATIVE PRACTICE



# DEAKIN UNIVERSITY CONTEMPORARY SMALL SCULPTURE AWARD 2024

Now in its 15th year, the Deakin University Contemporary Small Sculpture Award is an exhibition that showcases the talent of small sculptors from across Australia.

The exhibition features work made using a variety of techniques, processes and materials, and covers an endless array of themes and ideas. The only constraints are the size and weight:

*“The sculpture must be no more than 70 cm in any dimension, this includes the height, width, depth and diagonal. The sculpture may include multiple parts but not extend outside of the dimension requirements. If supported by a stand then the height of the stand is to be included in the height of the sculpture. (This does not include a plinth, or other object that the work may ultimately be displayed on).*

*The sculpture must be not more than 30 kilograms in weight (including any stand required to support the work). The sculptures can be in any medium but must be free-standing.”*

From the competition entry guidelines 2024

A panel of judges made up of industry professionals review all the entries submitted (in 2024 over 600 were received) and creates a shortlist of 40 finalists that feature in the exhibition. From this group the judges then select one overall winner, and a ‘Highly Commended’ sculpture. A People Choice Award is announced at the end of the exhibition period and is selected by collating the votes of the viewers of the exhibition.

# EXPLORING THE EXHIBITION

This resource is designed to be used in conjunction with a Gallery Educator-led visit to the Deakin University Contemporary Small Sculpture Exhibition

## Small Sculpture Practice

- Why would an artist choose to make a small sculpture over a large sculpture?
- What are the main differences and considerations that need to be made when looking at creating a small sculpture that sits inside a gallery versus a large sculpture installed outdoors or in a public environment?
- The Deakin University Small Sculptor Award is an annual acquisitive exhibition. What does 'acquisitive' mean?

## Art Making and Exhibiting

*See End Notes for Curriculum links*

[VCE Art Making and Exhibiting](#)

## Investigate

- What do you think **influenced** the artists to create their work?
- What significance do you think the choice of **materials** has had on the ideas the artists are trying to convey? How important have these materials been in creating meaning and representing the artist's themes or concepts?
- What **techniques and processes** have the artists used to create their work and how has this potentially contributed meaning to their work? Consider how the work might be viewed if it were made of a different material. How would that change the way you read the work? Would the work have the same impact?
- How has the **exhibition design** influenced how the audience views the exhibition? Think about the colours used in the gallery and the lighting.
- What level of **detail is available about the works** in the exhibition and are there other features such as QR codes to additional information? Are there didactics, artwork labels, extended labels?
- How do the **'artist's statements'** add to the audience's understanding of the works?

## Understand

- What information is available about the artists who are featured in the exhibition?
- Are there any **common themes** you can find across the work in the exhibition (apart from the fact they are all small sculpture?)
- Have the works been grouped together in a particular way?

## Curatorial considerations and design

- Apart from the works in the exhibition all being small sculptures are there any other **characteristics of the exhibition** that stand out?
- How is the **gallery space** organised to host the exhibition? Consider the exhibition wayfaring eg; is there a suggested pathway through the exhibition? How has the audience comfort been considered and is the exhibition 'all access'?
- What do you think some of the **considerations of the judges** were when selecting works to be included in the exhibition?

## Present and Conserve

- Has the curator made any adjustments in the **presentation** of work that takes into account any ongoing preservation concerns of the work? Consider the **lighting** and gallery **temperature** and the different mediums of the work on display.
- Identify a work in the exhibition that you think may have needed additional thought regarding its **transport, handling and preservation**.
- What **conservation methods** might you need to apply to your own work?
- There are 40 individual artists from all across Australia and 40 individual artworks in the exhibition. What might be some of the challenges for the curators when working with a large number of exhibitors and a large number of works?
- Think about how the artworks are delivered, handled, stored, labelled, judged, returned and so on.
- Create a flow diagram of the steps that might be part of the process of producing the exhibition; from the initial advertising that entries are open, to the end of the exhibition and the return of all the works.

Installation view of the 2023 Deakin University Contemporary Small Sculpture Award © the artists. Photographs by Simon Peter Fox



**Miroslav Tump**  
**On A** 2023 **Flower Jung**  
Medium: mixed media sculpture  
Technique: hand made  
**Artist Statement**  
This work is a tribute to the natural world and the beauty of the flower. It is a celebration of the colors and textures of the natural world and a reflection of the artist's love for nature. The work is made from a variety of materials, including wood, metal, and fabric, and is a testament to the artist's skill and creativity.  
**Artist Biography**  
Miroslav Tump is a contemporary sculptor and artist. He has a degree in Fine Arts from the University of Zagreb and has exhibited his work in several galleries and museums. His work is characterized by its vibrant colors and intricate details, and he is known for his use of mixed media. He is currently living and working in Zagreb, Croatia.

**Tom Riddle**  
**Two Yellow Objects**  
Medium: sculpture  
Technique: hand made  
**Artist Statement**  
This work is a study of color and form. It consists of two bright yellow objects that are simple in shape but complex in their interaction with light and space. The work is a reflection of the artist's interest in the properties of color and the way it can be used to create a sense of depth and volume.

# Art Creative Practice

See End Notes for Curriculum links  
From the VCAA Creative Practice Study Design

[VCE Creative Practice Study Design](#)

## The Structural Lens

The Structural Lens informs the analysis and interpretation of an artwork, and its relationship with the artist and viewer or audience, through the investigation of the use of art elements and art principles, and the application of materials, techniques and processes. It also considers the stylistic qualities and symbolism evident in the artwork, and the context in which artists work and in which artworks are presented or viewed. The Structural Lens can inform the other lenses.

## The Personal Lens

The Personal Lens informs the analysis and interpretation of an artwork through the investigation of the personal feelings, beliefs and life experiences of the artist. The evaluation and interpretation of an artwork can be influenced by the life experiences, personal feelings and beliefs of the viewer or audience and the context in which artists work and in which artworks are presented or viewed.

## The Cultural Lens

The Cultural Lens informs the analysis and interpretation of an artwork through the investigation of social, historical and cultural influences and representations. This includes the influence of the time and place in which the artwork is made, presented or viewed, as well as the social, historical, political, philosophical and economic influences on the practices of the artist, and how these are reflected in the artwork.

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# Considering works using the Interpretive Lenses

Choose an artwork and answer the following questions about the work:

- Consider it from a **structural** perspective – why might the artist have chosen to use certain **materials, techniques and processes** to create the work?
- Consider it from the artists **personal** perspective. What does the work share about the life or concerns of the artist? How are the Artist’s own **personal experiences and/or viewpoints** explored through the work?
- Think about the work from a **cultural** perspective. What does the work tell us about the world the artist lives in, the **community or society** they are a part of? How do you think the artist is addressing concerns that they see reflected in the society or communities around them?
- How has the artist used **visual language** to communicate their ideas? Are there any familiar features to the work? Are there **symbolic** features in the work? Are there parts of the work that the artist is using to **represent** something other than what you can see?

# ARTWORKS IN FOCUS



Nina Sanadze  
*Gramophone: Rethinking, reworking, reshaping... monuments... what are the possibilities* 2023

clay, resin, hydrostone, acrylics, glue.

62 x 24 x 27cm, 17kgs

Winner of the Deakin University Art Gallery's Contemporary Small Sculpture Award, 2023.

Image © and courtesy of the artist and Daine Singer Gallery, Melbourne.

Photo by Simon Peter Fox.

Nina Sanadze

## *Gramophone: Rethinking, reworking, reshaping... monuments... what are the possibilities, 2023*

Artist Nina Sanadze was announced as the Deakin University Contemporary Small Sculpture Award winner in 2023 with her work *Gramophone: Rethinking, reworking, reshaping... monuments... what are the possibilities*. The sculpture incorporates within its structure a replica of a studio plaster model of a revolutionary, by Soviet sculptor Valentin Topuridze (1907 – 1980). Topuridze was a prominent sculptor, known for his significant contributions to monumental art in Georgia and the Soviet Union from the 1930s to the 1980s. He created many large-scale sculptures, often commissioned by the Soviet government for public display.

Describing her small sculpture work, Sanadze explains that “Gramophone speaks to the ongoing worldwide movement of dismantling monuments.... Incorporating a replica of a Soviet monument, the composition attempts to playfully rethink the problematic history it represents”.

Sanadze’s practice is dedicated to peacebuilding and often manifests as large installations made up of classical sculptural forms, industrial hardware and found objects. It can be described as ‘social practice’ and conceptual art. She believes that peacebuilding can be achieved through proactive work.

### **Materials**

clay, resin, hydrostone, acrylics, glue. Sculpture incorporates a replica of a studio plaster model of a revolutionary by Soviet monumental sculptor Valentin Topuridze (1907-1980).

### **Artist’s Biography**

Nina Sanadze is a Soviet-born (Georgia) artist based in Naarm/ Melbourne. Sanadze is represented by Daine Singer and is a current resident at Gertrude Contemporary. She has received multiple awards and recently held a solo show at Kunsthall 3.14 in Norway.

In 2024 a survey of her work was shown at the Ian Potter Centre: NGV at Federation Square in Melbourne.

### **Questions to consider**

How do public sculptures reflect the ideas and identities found within the community?

How can the way we view sculptures of historical figures in the public places change over time?

Can you think of instance when the importance, meaning and relevance of a public sculpture has changed over time?

How has the artist reflected the change that may have happened in thoughts about the figure that her small sculpture is based on?

**Learn more about the artist Nina Sanadze here:**

[www.ninasanadze.com](http://www.ninasanadze.com)

To learn more about the Deakin University Contemporary Small Sculpture Award including previous winners please follow this link: [Deakin University Contemporary Small Sculpture Award | Deakin](#)



Jenna Lee  
*Dilly Can*, 2023  
pages of Aboriginal Words and Place Names, book binding thread, book cover board.  
Taller Bag 23 x 12.5 x 12.5cm.  
Shorter Cup 8 x 9.5 x 9.5cm  
Image © and courtesy of the artist and MARS Gallery, Melbourne, photo supplied by MARS Gallery, Melbourne.

## Jenna Lee *Dilly Can* 2023

*Dilly Can* 2023 is a finely crafted intricate sculpture by Gulumerridjin (Larrakia), Wardaman and KarraJarri emerging artist Jenna Lee. Constructed from the cut pages of an Aboriginal Language dictionary, Lee has expertly rolled and sewn together the sections of paper using precise book binding techniques to form a small dilly can and cup. The shape and meaning of these are informed by the artist's ongoing research into the Gulumerridjin (Larrakia) bags and other ancestral objects. The black text of printed words, phrases and their meanings are glimpsed in contrast with the thin white paper materials. With this delicate pair of vessels Lee alludes to the ways First Languages sustain and nurture culture in many different forms.

### Materials

pages of Aboriginal Words and Place Names, book binding thread, book cover board

### Artist Statement

"This work seeks to reclaim the act of recording, translating and listing words published in 'Aboriginal Language' dictionaries. Through the ritualised acts of understanding, deconstruction and reconstruction, the dictionary is translated into a new self-determined language of cultural importance"

### Artist Profile

Jenna Lee is driven to create works in which she, her family, and the broader mixed First Nations community see themselves represented. Lee builds on a foundation of her father's teachings of culture and her mother's teachings of papercraft. Working

primarily in installation Lee creates objects, works on paper, photography, video, projection and sound. In July 2023 Lee presented a major new commission for Melbourne NOW at the National Gallery of Victoria at Federation Square. This impressive installation was a collaboration with Japanese paper craft master Kojima Shoten. In this work *Balarr (To become light)*, over-sized dilly bag sculptural forms were constructed as Kyoto-style lanterns using traditional paper craft techniques and bamboo. Hanging from the ceiling as a large constellation they referenced day and night, and embodied the idea of becoming dawn.

### Questions to consider

Jenna Lee is a Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian ancestry. How do you see her rich cultural heritage reflected in her small sculpture work *Dilly Can*? Finely constructed from paper and other delicate materials, what might be some considerations she may have had creating the work? What might be some of the considerations a curator might go through when looking to display the work?

How does is the work similar or different to other contemporary artworks by First Nations artist you may have seen? Think about the materials, the scale, the themes etc.

Learn more about the artist Jenna Lee here:

[www.jennalee.art/about](http://www.jennalee.art/about)

# Links to the Victorian Certificate of Education (VCE) Art Making and Exhibiting

## Unit 1:

### Explore, expand, investigate

Area of Study 3 – Investigate – research and present

What role do artworks and their presentation play in society?

Outcome 3

#### Key knowledge

- the influence of context on the practices of Australian artists and their artworks
- characteristics and properties of materials used by artists to make artworks
- ways in which artists apply materials in the making of artworks
- ways in which artists use techniques and processes to make artworks
- how artists represent ideas and use subject matter to communicate meaning in artworks
- strategies used to create a cohesive presentation about artists and their artworks
- ways to discuss artworks and art forms on display
- strategies used to prepare information for the exhibition of artworks
- appropriate terminology used to discuss artworks and exhibitions

#### Key skills

- explore and discuss the contexts of a range of Australian artists and their artworks
- use a range of resources to research how artists have used materials, techniques and processes in the making of their artworks
- explain and evaluate how artists have used materials, techniques and processes to make artworks
- analyse how artists represent ideas and use subject matter to communicate meaning in their artworks
- use a variety of methods and strategies to present information for a proposed exhibition of artworks by Australian artists
- develop and present information discussing a range of artworks by Australian artists
- use appropriate terminology in the discussion of artworks and their presentation

## Unit 2:

### Understand, develop and resolve

Area of Study 1 – How are thematic exhibitions planned and designed?

Outcome 1

#### 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

#### 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

## Unit 3:

### Collect, extend and connect

Area of Study 3 – Curate, design, propose

Outcome 3

#### Key knowledge

- the characteristics of exhibitions
- the characteristics of exhibition spaces
- the responsibilities involved in curating an exhibition
- methods used for identifying and analysing the curatorial considerations and the thematic connections between the artworks and artists in an exhibition
- methods used to develop didactic information about the theme, artists and artworks in an exhibition
- the strategies used to plan and develop an exhibition in a specific space
- art terminology used to discuss exhibitions, artists and artworks

#### Key skills

- 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



#### **Unit 4:**

##### **Consolidate, present, conserve**

Area of Study 3 – What role does conservation and care have in the presentation of artworks?

Outcome 3

##### **Key knowledge**

- methods used and considerations involved in the presentation, conservation and care of artworks while on display in an exhibition space
- considerations of conservation and care that relate to artworks in the handling, storage and transportation of artworks
- relevant conservation and care methods that students can apply to their own artworks when on display
- relevant conservation and care methods that students can apply to their own artworks in storage, handling and transportation
- terminology used to discuss the conservation and care of artworks

##### **Key skills**

- 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

## Links to the Victorian Certificate of Education (VCE) Art Creative Practice

#### **Unit 1:**

##### **Interpreting artworks and exploring the Creative Practice**

Area of Study 1 – Artists

Artworks and audiences

Outcome 1, applying the structural and personal lenses when analysing artwork

##### **Key knowledge**

- the practices of artists from different periods of time and cultures
- the use of the Structural Lens and the Personal Lens to analyse and interpret artworks
- the use of personal opinions and points of view about artworks
- the ways artists use visual language to communicate ideas and meaning in their artworks
- terminology used in discussion of artists and their artworks

##### **Key skills**

- analyse and discuss the practices of artists from different periods of time and cultures
- apply relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- formulate and justify personal opinions with reference to artworks and related sources
- analyse and discuss how artists use visual language to communicate ideas and meaning in their artworks
- use appropriate art terminology and references to a range of sources in the discussion of artists and their artworks

#### **Unit 2:**

##### **Interpreting artworks and developing the Creative Practice**

Area of Study 1 – The artist, society and culture

Outcome 1, use the cultural lens to compare the practices of artists and artworks from different cultures and times

##### **Key knowledge**

- the role and purpose of art in different cultural contexts and times
- the use of relevant aspects of the Cultural Lens to analyse and interpret artworks
- the use, as appropriate, of relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- diverse and alternative approaches to making and presenting artworks
- methods of making and presenting artworks in different historical and contemporary cultural contexts
- how artworks reflect the beliefs, values and traditions of different cultures
- the different ways that artists collaborate to make artworks
- the practices of artists from different periods of time and cultures
- referencing to support the analysis, evaluation and interpretation of artworks
- art terminology used in the analysis, evaluation and comparison of artworks and the practices of artists

##### **Key skills**

- apply the Cultural Lens to analyse and interpret artworks from different cultures and times
- apply, as appropriate, relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- compare artworks from different cultural and historical contexts
- analyse diverse and alternative approaches to making and presenting artworks
- analyse methods of making and presenting artworks in historical and contemporary cultural contexts
- analyse how artworks can reflect the beliefs, values and traditions of different cultures
- investigate the different ways that artists collaborate to make artworks
- evaluate and compare the practices of artists from different periods of time and cultures
- use references to artworks to support analysis, evaluation and interpretation
- use appropriate art terminology to analyse, evaluate and compare the practices of artists and artworks

# Sculpture and Small Sculpture Terminology

## Maquette

A small sculpture, usually a scale model of a sculptor's bigger work. Like a painter who might do a preliminary sketch or painted draft of a larger painting, a maquette is a preliminary model of a sculptor's final, larger work.

## Armature

Is the framework around which a sculpture is modelled. Generally it is an open structure that supports the sculpture from within and can be made from a variety of material including wire, clay, wood etc.

## Plinth

A base to support a sculpture. Plinths can be made of different types of different kinds of material such as wood or metal depending on the sculpture that it is going to support. Large outdoor sculptures quite have much heavier plinths to support marble or stone sculptures.

# Terminology From the VCE Art Making and Exhibiting Study Design

[VCE Art Making and Exhibiting \(vcaa.vic.edu.au\)](http://vcaa.vic.edu.au)

## Art elements

Colour, line, shape, form, tone, texture, sound, time and light

## Art principles

Emphasis (focal point), movement, rhythm, unity, variety, space, repetition (including pattern), balance, contrast, proportion, space and scale

## Aesthetic qualities

Aesthetic qualities are usually explained as the way in which art elements, art principles, materials and techniques work together to influence the mood or emotion of an artwork. The term refers to the visual appeal of an artwork and how aesthetic qualities evoke an emotional impact and reaction within the viewer.

For the purposes of this study the following are accepted explanations of aesthetic qualities:

- the visual appearance of an artwork
- an emotional impact or reaction the artist intends the viewer to experience
- the use of art elements and art principles that allow the artist to convey a certain mood and evoke feelings in the viewer
- the materials and techniques used in an artwork to create qualities that speak to the overall feeling, mood or emotion of the artwork.

## Art forms

An art form is an established form of artistic expression. For the purposes of VCE Art Making and Exhibiting, art forms can include but are not limited to painting, drawing, printmaking, sculpture, film, video, ceramics, sound, photography, digital artworks, installations, performance, interdisciplinary practices, fashion, textiles and street art.

The materials are the various properties and characteristics of an art form. Materials are manipulated through the use of tools and equipment, known as techniques. The processes used in the making of artworks in specific art forms include the activities, procedures and investigation engaged by artists.

## Context

The context of an artwork is the frame of reference that allows the meaning of the artwork to be interpreted. Interpretation of the meaning of an artwork can evolve from the context. The context of an artwork can be the location and time in which the artwork is made, presented or viewed. Context can also be economic, philosophical, historical, social or cultural influences on the practices of the artist, the artist's intentions, and their representation of ideas, values and beliefs in their artworks. The artist's intentions for the presentation of their work, its exhibition in current and subsequent locations, and the values, beliefs and interests of the audience also provide the context for the artwork.

## Critique

A critique is a discursive collaborative environment that is organised to engage, explore, express, present and evaluate artworks and to understand, reflect on and improve awareness of the characteristics of art making.

## Influences and inspiration

Influences occur and are used throughout art making and include artists and artworks. Inspiration can be viewed more broadly and includes objects, memories and contexts that are personal to the artist.

## Visual language

Visual language combines the art elements and art principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience.

# Additional Terminology From the VCE Art Creative Practice Study Design

[Pages - VCE Art Making and Exhibiting \(vcaa.vic.edu.au\)](http://vcaa.vic.edu.au)

## Body of Work

In VCE Art Creative Practice, the Body of Work consists of personal responses by the student in their art practice. The Body of Work consists of artworks that integrate the four components of the Creative Practice: research and exploration, experimentation and development, reflection and evaluation, and refinement and resolution. Using the Creative Practice the student will produce a collection of artworks, related to each other through ideas, subject matter, style, art form, or materials and techniques. Each of the artworks that comprise the Body of Work should be of equal complexity and importance to the overall collection.

## Contemporary artworks and artists

For the purposes of this study, contemporary artists are defined as those who have produced art in the 21st century or since 2001. Contemporary art mirrors contemporary culture and society. Throughout this study students compare historical and contemporary artworks and artists' practices.

## Critique

A critique is a discursive collaborative environment that is organised to engage, explore, express, present and evaluate artworks and to understand, reflect on and improve awareness of the characteristics of art making.

## Influences and inspiration

Influences occur and are used throughout art making and include artists and artworks. Inspiration can be viewed more broadly and includes objects, memories and contexts that are personal to the artist.

## Visual language

Visual language combines the art elements and art principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience.

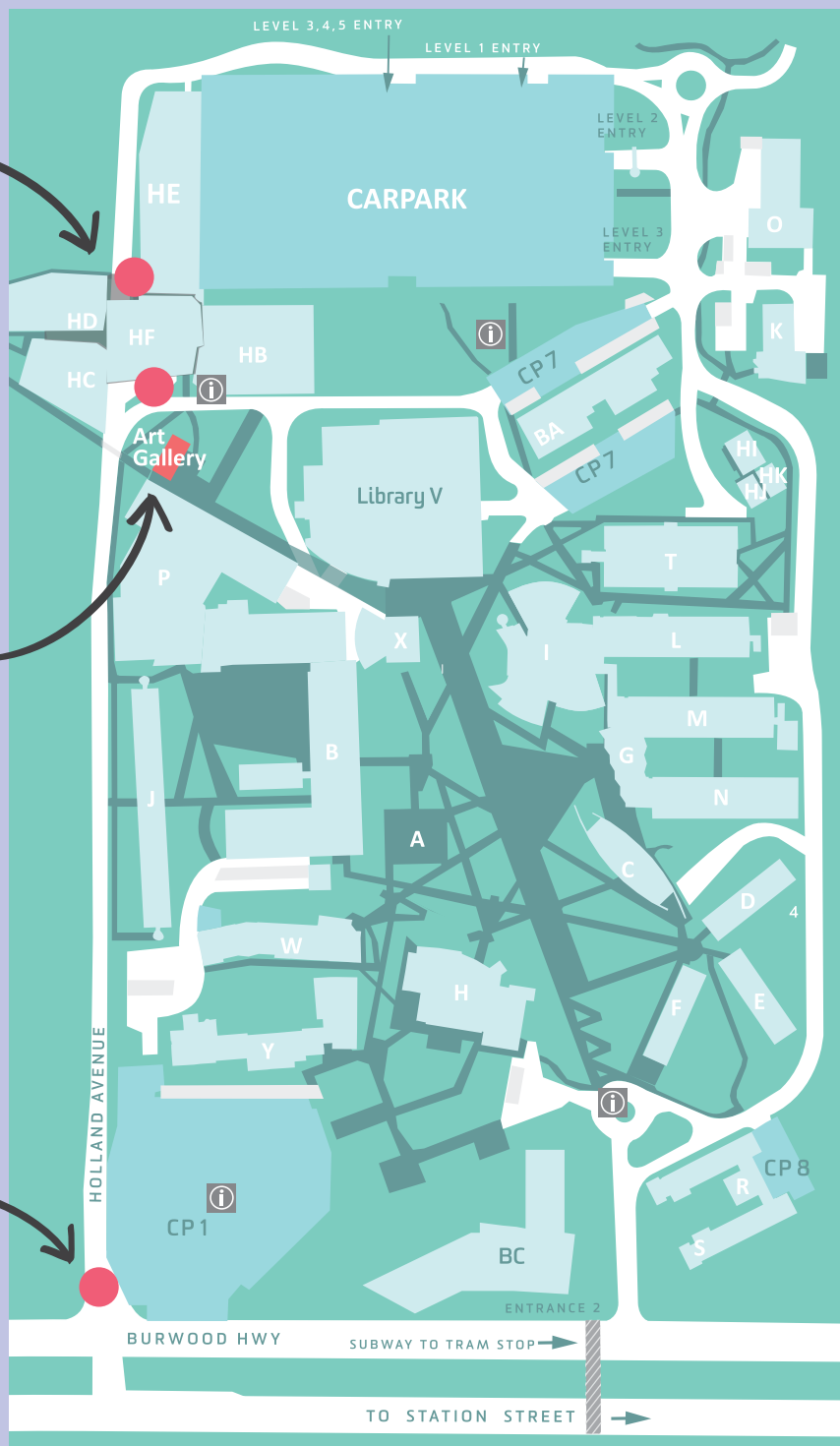
### Bus Drop Off Point

30-minute Loading Zone here – this is the drop off point for school buses. Additional bus drop off point 10m along if Loading Zone occupied.

### Deakin University Art Gallery Building FA

### Deakin University Burwood Campus

Enter via Gate 1 from Burwood Highway. Travel down Holland Avenue to Bus Drop Off Point, just after bridge overpass.



The Deakin University Art Collection and Galleries Unit offers school tours and hands on workshops for students from F – 10 and for VCE Art Making and Exhibiting and Art Creative Practice. To discuss our programs and how we can tailor a program to suit your school’s needs, please contact our Education and Public Programs Officer, Tabitha Davies.

### Education and Public Programs Officer

#### Tabitha Davies

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W: [School programs](#) | [Deakin University Art Gallery](#)

### Deakin University Collection and Art Galleries Building FA

221 Burwood Highway, Burwood 3125

Ph: 9244 5344

E: [artgallery@deakin.edu.au](mailto:artgallery@deakin.edu.au)

W: Deakin University Art Gallery - Exhibitions and Events

# DEAKIN UNIVERSITY ART GALLERY

Head to our website [deakin.edu.au/art-collection/](https://deakin.edu.au/art-collection/) for information about current exhibitions and keep up-to-date on our activities and exhibitions here:



Facebook.com/ArtDeakin



x.com/ArtDeakin



Instagram.com/deakinartgallery



izi.travel - Deakin Art Collection and sculpture walk guides

## STAY IN TOUCH!

Scan the code to become a gallery subscriber and stay up-to-date with exhibitions, openings and events.



## SCHOOL PROGRAMS

For information regarding our school Programs or to book a tour and/ or workshop, please scan here.



To find the gallery enter Deakin University via Entrance 1 (Holland Avenue), off Burwood Highway. Continue straight ahead and you will see the gallery on your right (Building FA).

For information about parking on campus, please visit [deakin.edu.au/parking](https://deakin.edu.au/parking)

### Deakin University Art Gallery

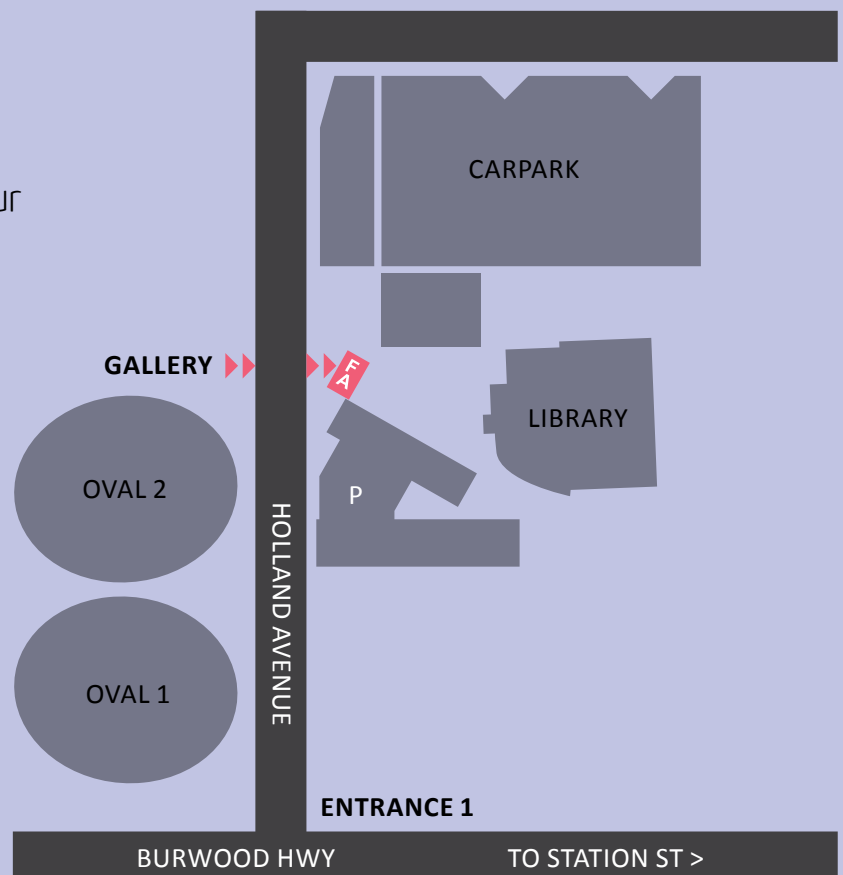
Building FA  
Melbourne Burwood Campus  
221 Burwood Highway  
Burwood VIC 3125

### Enquiries

T +61 3 9244 5344  
E [artgallery@deakin.edu.au](mailto:artgallery@deakin.edu.au)

### Gallery Hours

Monday – Friday, 10 am – 4 pm  
During exhibition periods  
Closed public holidays.  
Free Entry



We acknowledge the traditional custodians of the lands on which Deakin University stands and pay our respect to Elders: past, present and future.