

WHAT IS ACCA?



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ACCA is a leading centre for the artistic and wider communities to participate in a critically engaged contemporary art culture that encourages curiosity and transformation.

By providing a dynamic platform for current and future generations of artists, thinkers, enthusiasts and supporters of the visual arts, ACCA imagines an engaged and diverse society which is challenged, inspired and positively transformed by the work of art and artists.



Mission

To be the leading contemporary art space in Australia, renowned locally and internationally as a champion of new art and bold ideas, by:

- Presenting a multi-layered program of innovative exhibitions of contemporary Australian and international art
- Commissioning ambitious projects with leading artists to explore contemporary art, ideas and the as yet unknown
- Creating engaging programs that enrich our audience's creative, intellectual and emotional lives
- Providing support and opportunities for artists and curators to develop their practice in meaningful ways
- Maintaining a supportive and vibrant workplace that attracts talent and builds skills for the sector
- Securing a sustainable future for the organisation, and contemporary art in Australia, through new enterprise and strategic partnerships

Values

- Challenging and Inspiring
- Accessible and Connected
- Ethical and Sustainable
- Open and Welcoming
- Collegiate and Critically-Engaged



Public Programs at ACCA for *Framed Movements*, 2014

What is that rusty building?

Based on the Swiss-German model of the Kunsthalle or 'exhibition hall', ACCA in its simplest form, is a large shell for the display of contemporary art. The original ACCA was situated in a small cottage in Melbourne's Botanic Gardens for over 20 years before it was re-launched in its new building in Southbank in 2002.

Designed by local architects Wood Marsh, the building has become a prominent Melbourne architectural icon. The distinctive rusty steel façade is made from COR-TEN Steel, a specialist architectural 'weathering' steel developed by BHP. It is an alloy that, upon exposure to the elements, develops a stable protective rust coating. This contrasts with the slick metal and foiled glass of the foyer's interior, creating a space designed to deliver an exciting contemporary art experience. Architects Roger Wood and Randal Marsh:

"The building is designed to make reference to its function...a sculpture in which to show art. It was also designed to support art practice in an optimistic way...and to be a robust laboratory for experimentation. Openings in the external fabric are kept to a minimum and the vocabulary of steel frame and taut metal skin references past occupation of the site, namely warehouses, foundries and sheds."

Former ACCA Artistic Director Juliana Engberg:

"From the outside it presents a dynamic, sculptural form that suggests an excitement that lurks inside. To me it addresses its urban site like a timeless monolith. I have no hesitation in suggesting it will quickly become an architectural icon for both Melbourne and identifiable around the world. Inside the architects have given artists and curators scope to be ambitious and worldly. These clever spaces set up a dialogue between the old fashioned sequential spaces of the Museum and the in-process spaces of the Kunsthalle. To me it feels unique and extraordinary as an interior space. Quite glamorous, but utterly useable and not precious. Of course precocious, as it should be!"

View architect Roger Wood from Wood Marsh speak about the ACCA design in the online video interview here: <https://www.accaonline.org.au/acca-new-home>



What is a kunsthalle?

The Kunsthalle, which translates from German to mean 'Exhibition Hall', plays an important role in the public art scene as a unique type of institution for presenting temporary art exhibitions.

Originating in the late 19th century across Switzerland and Germany, Kunsthalls were conceived and established by the liberal bourgeoisie, usually members of a 'Kunstverein' (the German term for 'Art Association'). These art associations aimed to introduce new art to the public and to contrast against the exhibitions and collections of conservative museums.

Today many German and Swiss Kunsthalls are still run by member organizations, whereas in countries such as Sweden and the Netherlands they are more likely to be publicly financed.

As an 'Art Hall' presenting temporary exhibitions we might wonder how a Kunsthalle differs from an 'Art Gallery'. Kunsthalle is the term used internationally to differentiate between an exhibition hall and a commercial gallery. The term also infers that innovative art is the institutions mission. There are now Kunsthalls in Detroit, Seoul and Melbourne (ACCA).

One of the key differences between a Kunsthalle and an art museum is that a museum has a permanent collection whilst Kunsthalls do not, however there are exceptions to this rule.

Kunsthalls have always been used to present contemporary art that may not otherwise be seen by the larger public. Art museums also present contemporary art exhibitions, though often using an historical perspective to contextualise the works.

Having a permanent collection gives the institution a character and continuity, often greater than the individuals that lead them. As an empty shell, that is refilled time and again, Kunsthalls are much more the result of the artistic directors vision, and can radically alter when the individual in that role changes.

Without a permanent collection to build up, the opportunity to fund and commission ambitious exhibitions is possible for Kunsthalls. Even a six figure exhibition budget is likely to be far less than the purchase price of many well known artists work. Both types of public art institutions are necessary for the public's education and enjoyment of art. Museums house art in reflective, historical contexts while Kunsthalls present art 'now' in an immediate and surprising setting.



Installation view, *Ulla von Brandenburg: It Has a Golden Yellow Sun and an Elderly Grey Moon*, ACCA, 2016

Kunsthallen around the world



Kunsthalle Gwangju

KUNSTHALLE GWANGJU

The Kunsthalle Gwangju concept and program aims to facilitate artist audience interaction by creating new questions, interesting tensions and inspiring moments. Kunsthalle Gwangju invites Korean, Asian and global artists to produce performative art and develop new art expressions relating to the city and citizens of Gwangju.

KUNSTHALLE HELSINKI

Since 1928 Kunsthalle Helsinki has been a central venue for contemporary art in the capital of Finland. It does not have a collection of its own, but serves as a venue for changing exhibitions. 80 years later, the Kunsthalle is still the place where young artists make their breakthroughs, renowned masters have their extensive private shows, a common ground for artists, scholars and art lovers, and a setting for inspiring debates and other events.

KUNSTHALL OSLO

Kunsthall Oslo is a new, non-profit art space located in the Bjørvika area of central Oslo. The space presents a programme of international contemporary art, with an emphasis on new commissions and a parallel commitment to exploring the social and historical context of contemporary art production.

KUNSTHALLE WIEN

The Kunsthalle Wien is the exhibition institution of the City of Vienna for international contemporary art. The Kunsthalle Wien considers itself a workshop, a lab, a forum for contemporary aesthetic and social positions and as a hot zone of communicative transfer. And as a bridge between classical modernity and the visions of the future that redefine the strategies, venues, and materials of present-day art.

MUCSARNOK KUNSTHALLE BUDAPEST

Mucsarnok Kunsthalle is an institution run by artists that does not maintain its own collection. It is the definitive exhibition hall in Hungary for the contemporary arts. Its mission is to mediate, present and influence Hungarian and international trends and phenomena in the contemporary visual arts.



Kunsthalle Dusseldorf

KUNSTHALLE DUSSELDORF

The Kunsthalle Düsseldorf, a concrete block built in 1967, is a stunning example of Brutalist architecture. Kunsthalle Düsseldorf aims to stimulate discussions and explorations of today's art, in its immediacy as well as in the context of current developments – meaning, a kind of art that is articulate, that enters into social discourse.

Who leads ACCA?

ACCA is led by an executive team of two, the Executive Director and the Artistic Director who work closely, planning and overseeing the development and creation of ACCA's artistic programs and all areas of ACCA's operations. Both positions are appointed by the ACCA Board.

ACCA's Executive Director manages the gallery and oversees the core operations, reporting directly to the Board. The Artistic Director directly oversees the development and creation of all artistic programs, including exhibitions, public and education programs.

The Artistic Director is supported by Associate Curators who work on specific exhibition projects either collaboratively or independently. Some of ACCA's exhibitions, including the annual NEW series is developed by external curators, invited to curate their own exhibition of emerging Australian artists.

ACCA has a small staff working in a variety of operational roles. These include business and operational roles such as: Finance & Operations Manager, Finance, Venue Hire and Administration Assistant, Visitor Services & Volunteer Program Manager, Grants Coordinator & Development Administrator and Corporate Partnerships. The artistic programming roles include Schools Education Manager, Artist Educator, Public Programs Coordinator, Exhibitions Manager, Designer, Online Communications Manager and Publicist.

ACCA's installation crew work during exhibition installation periods and include specialised art technicians and builders. They are managed by the Exhibitions Manager.

Within the galleries you will find ACCA Gallery Attendants, who work to help inform and assist visitors with their exhibition visit. Gallery attendants provide friendly and knowledgeable information if asked about the exhibition and protect the security of the work.

ACCA also has an active volunteer program, providing work and training for a dedicated group of volunteers working in visitor services, events and administrative support.



ACCA in the City, 2015

Annual exhibition program



Barbara Kruger, *Twelve*, ACCA, 2006



NEW16 artists Catherine or Kate



Fiona Tan, *Tilt, Mortality* ACCA, 2010

INTERNATIONAL ARTIST EXHIBITIONS

By commissioning major new works by renowned international artists, ACCA gives Melburnians the opportunity to see contemporary art they would otherwise have to travel overseas for. Over the years these have included Ryan Gander, Douglas Gordon, Martin Creed, Barbara Kruger, Tacita Dean, Jenny Holzer and Joseph Kosuth amongst many others. Bringing international art to Melbourne not only enriches and inspires our cultural life but asserts Melbourne's position in the international art world.

NEW

ACCA's NEW series began in 2003 in order to create opportunities for Australian artists whose work was developed sufficiently and confidently through the smaller art space system and was ready for the greater public exposure ACCA could provide. Every year NEW commissions new works and enables professional development opportunities for artists by providing them with curatorial expertise and financial assistance to help realise their plans in the exciting spaces of ACCA.

THEMATIC EXHIBITIONS

Compelling thematic exhibitions are part of ACCA's yearly season. These rigorously curated exhibitions often coincide with the Melbourne Arts Festival and include celebrated Australian and International artists. In *Mortality* (2010) viewers embarked on a physical and metaphorical journey from the cradle to the grave; In *The Dwelling* (2009) the ghostly inhabitations of the 'house' were evoked in a series of works that explored surreal events, acoustic hauntings and psychological and sociological evolutions.

In the past ten years alone, ACCA has commissioned over 200 new works by Australian and International artists, showcasing the latest developments in contemporary art through various exhibitions and initiatives.



TV MOORE: *With Love & Squalor*, ACCA, 2015

AUSTRALIAN INFLUENTIAL ARTIST SERIES

This series acknowledges the contributions of Australian artists to contemporary art, and has included commissions and surveys of work by renowned Australian artists such as TV Moore, Christian Capurro, Pat Brassington, Callum Morton, Peter Cripps, Rossllynd Piggot and Patricia Piccinini.



ACCA Start Ups 2015

ACCA START UPS

To challenge both geographical isolation and enhance community profile, ACCA presents Start Ups programs by creating specially curated exhibitions and happenings in external locations. In 2011 the ACCA Pop Up Program Venice presented a set of temporal, performance-based activities by three of Victoria's brightest up and coming artists during the Vernissage of the 54th Venice Biennale. Closer to home, ACCA also popped up in the Melbourne City Square and in a rusty shipping container situated in the ACCA forecourt. The Start Ups program provides opportunities to support emerging Australian artists and create meaningful and accessible dialogue.

Visiting ACCA

ACCA's FREE education programs are available for Primary, Secondary and Tertiary groups between 10am - 4pm from Monday to Friday.




Maximum 25 students per group for THINK and MAKE programs.

Bookings are required for both guided and self-guided School and Tertiary groups.

10am - 5pm Tuesday – Friday
12pm – 5pm Weekends & Public Holidays
(except Good Friday & Christmas Day)
Monday by appointment

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Connect with us:

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 [acca_melbourne](https://twitter.com/acca_melbourne)

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