

How to hang paintings on digital walls: processes and challenges of translating a physical art exhibition into a virtual showcase on the Kunstmatrix platform

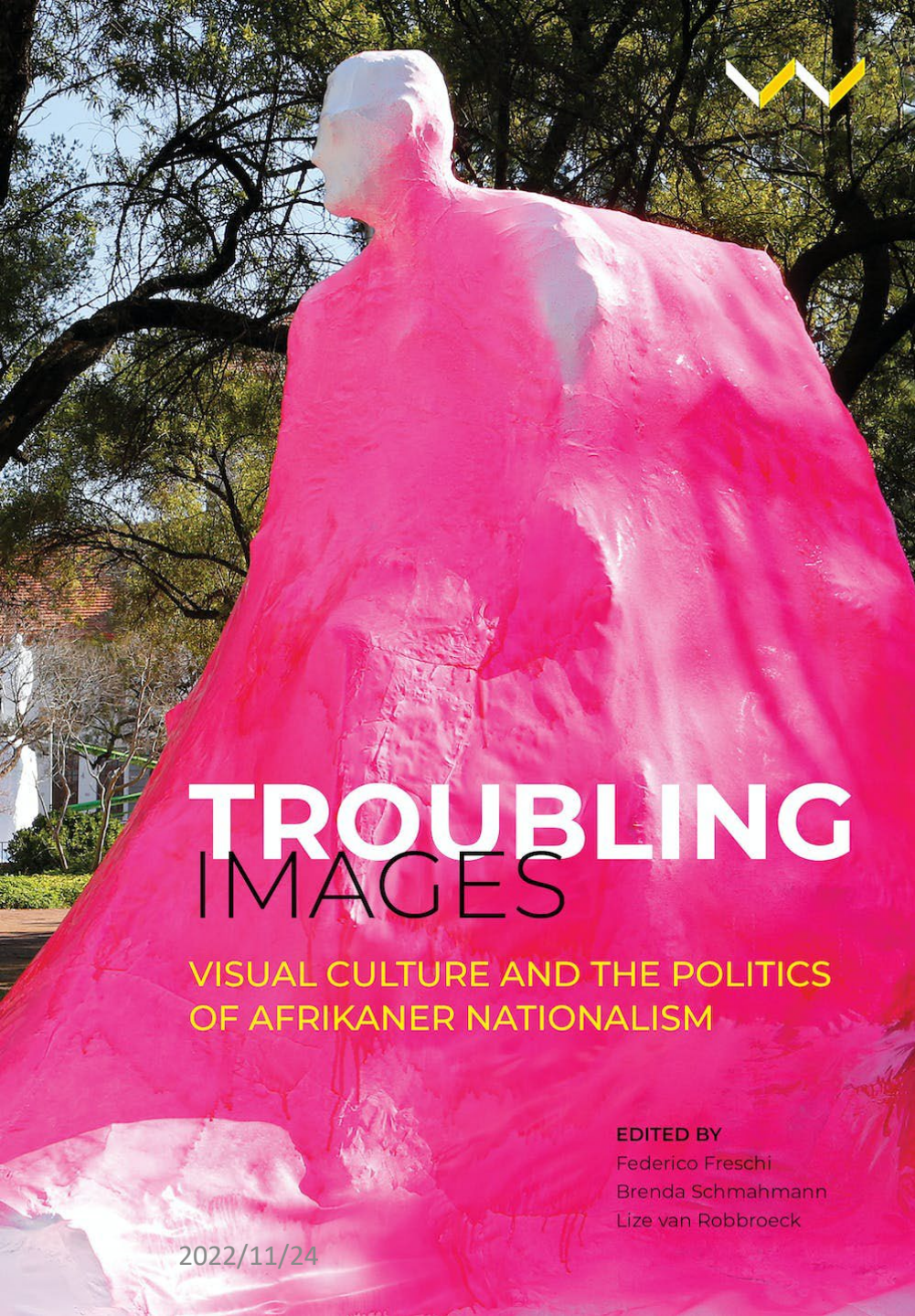
Dr Annemi Conradie-Chetty

Senior Lecturer: History of Art

Director, Research Niche: Visual Narratives and Creative Outputs (ViNCO)

North West University, Potchefstroom

annemi.conradie@nwu.ac.za



TROUBLING IMAGES

VISUAL CULTURE AND THE POLITICS
OF AFRIKANER NATIONALISM

EDITED BY
Federico Freschi
Brenda Schmahmann
Lize van Robbroeck

2022/11/24

2019: Invitation to conceptualise and curate exhibition:

Conceptual basis/framework for exhibition:

to coincide with the international conference, 'Disturbing Views: Visual Culture and Nationalism', The exhibition will coincide with the launch of the book, *Troubling Images: Visual Culture and the Politics of Afrikaner Nationalism*, edited by Federico Freschi, Brenda Schmahmann and Lize van Robbroeck.

- INITIALLY for the gallery of the NRF South African Research Chair in South African Art and Visual Culture, Faculty of Art, Design and Architecture, University of Johannesburg.
- planned of exhibition: Thursday, 23 April, 18:00

2020/2021: conferences go virtual

I N V I T A T I O N

You are invited to

Disturbing Views: Visual Culture and Nationalisms in the 20th and 21st Centuries

an online conference hosted by the South African Research Chair in South African Art and Visual Culture, University of Johannesburg.

15–18 November 2021

To learn more about the conference and to request to attend it, please visit www.southafricanartandvisualculture.com



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National
Research
Foundation



UNIVERSITY
OF
JOHANNESBURG





FAMILY DISSEMBLANCE: a coda to gendering in Afrikaner nationalist discourse



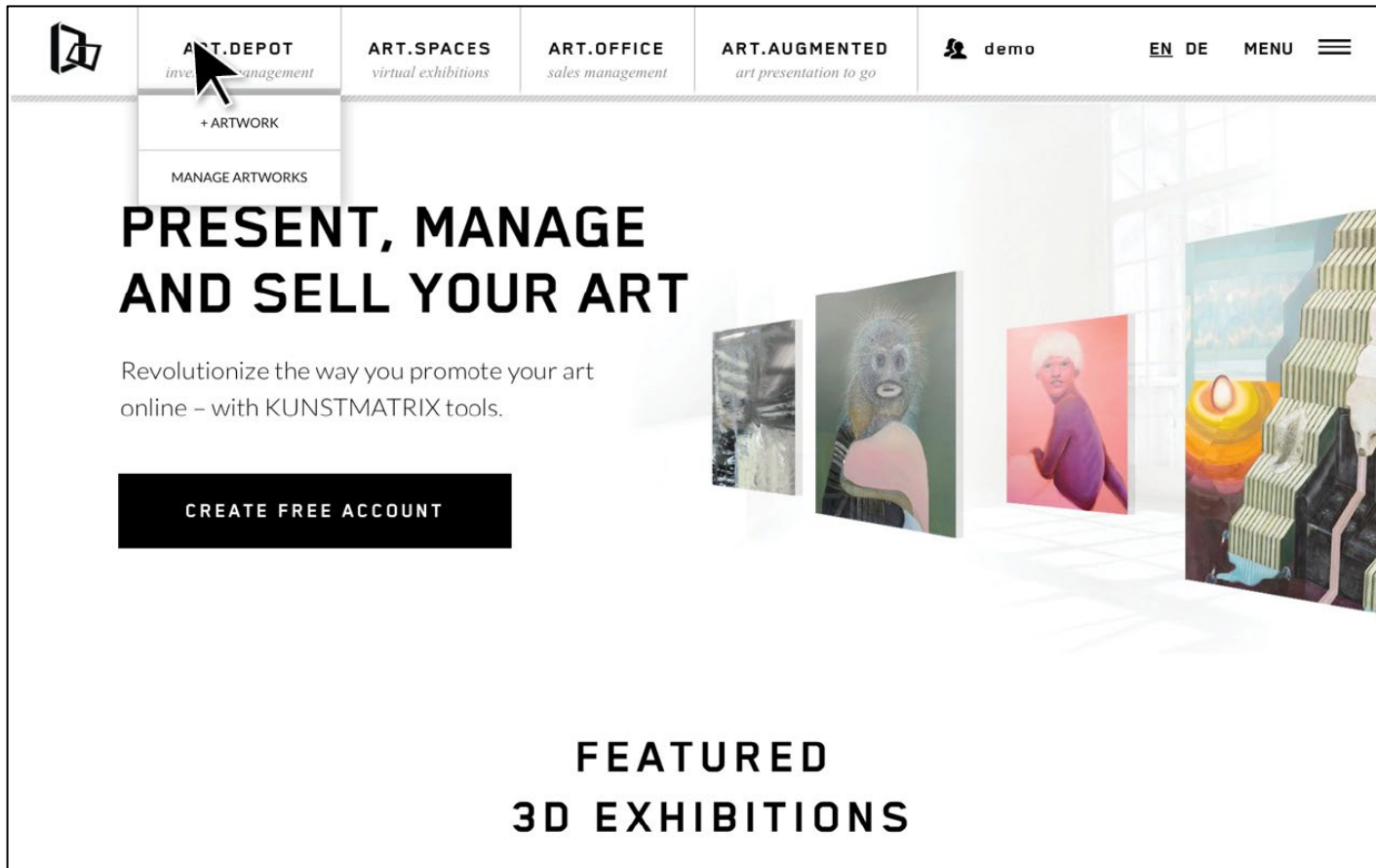
Adobe Acrobat Pro DC interface showing a PDF document titled "WORKS OF ART: [final]". The document is a collection catalogue with multiple pages. The first page shows a table of contents with entries like "HABIB, Robert", "KANNEMETER, Anton", and "SCOTT, Robert". The second page shows a table of contents with entries like "STOFFORTH, Paul", "De Wits, Willem", and "De Wits, Willem". The third page shows a table of contents with entries like "HABIB, Robert", "KANNEMETER, Anton", and "SCOTT, Robert".



2022/11/24



A.Conradie_Chetty. NWU



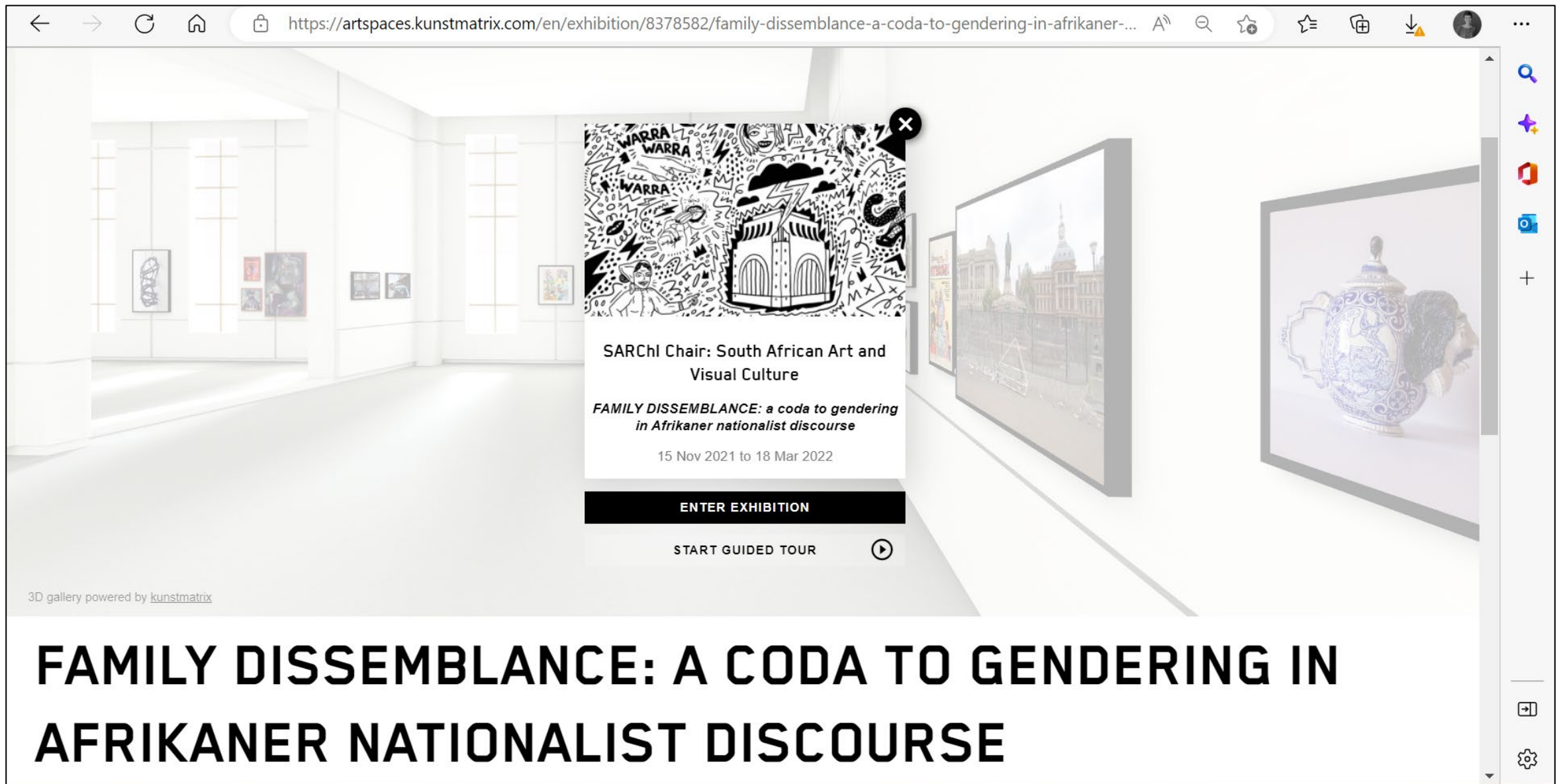
- Kunstmatrix Technologies is a provider of digital tools and software solutions and products to present, organise, and sell art online, addressing needs and demands of a transforming, globalised arts industry.
- Used by artists, galleries, collectors, museums, curators, auction houses, art fairs.
- Founded 2007 by Christoph Lauterbach and Hartwig Bentele, joined in 2008 by Dr Kristian Hildebrand
- First to offer self-curated exhibitions (2009), a 'trial hanging'/exhibition preview augmented reality app (2012), a 'virtual art fair' (2014).



Initially, digitisation takes off slowly, growing towards 2017.

Since early 2020, outbreak of Covid-19 pandemic and international lockdowns, temporary closure of museums and galleries, large scale migration to digital platforms to provide virtual exhibitions

- curators and artists explore alternative ways to showcase artworks through the digitisation of exhibitions and collections



Going digital

Browser tabs: Edit exhibition FAMILY DISSEMBLANCE x FAMILY DISSEMBLANCE: a coda to go x

URL: <https://artspaces.kunstmatrix.com/en/node/8378582/edit?destination=node/8378582>

Navigation: START EXHIBITIONS ARTWORKS

EXHIBITION TITLE * FAMILY DISSEMBLANCE: a coda to go [Cancel] [Save]

DURATION

from: 15 Nov 2021

to: 18 Mar 2022


DESCRIPTION

The grand narratives that underpin Afrikaner nationalist ideology are deeply gendered. Under apartheid, firm notions of ideal, heterosexual (white) masculinity and femininity were perpetuated through the media and

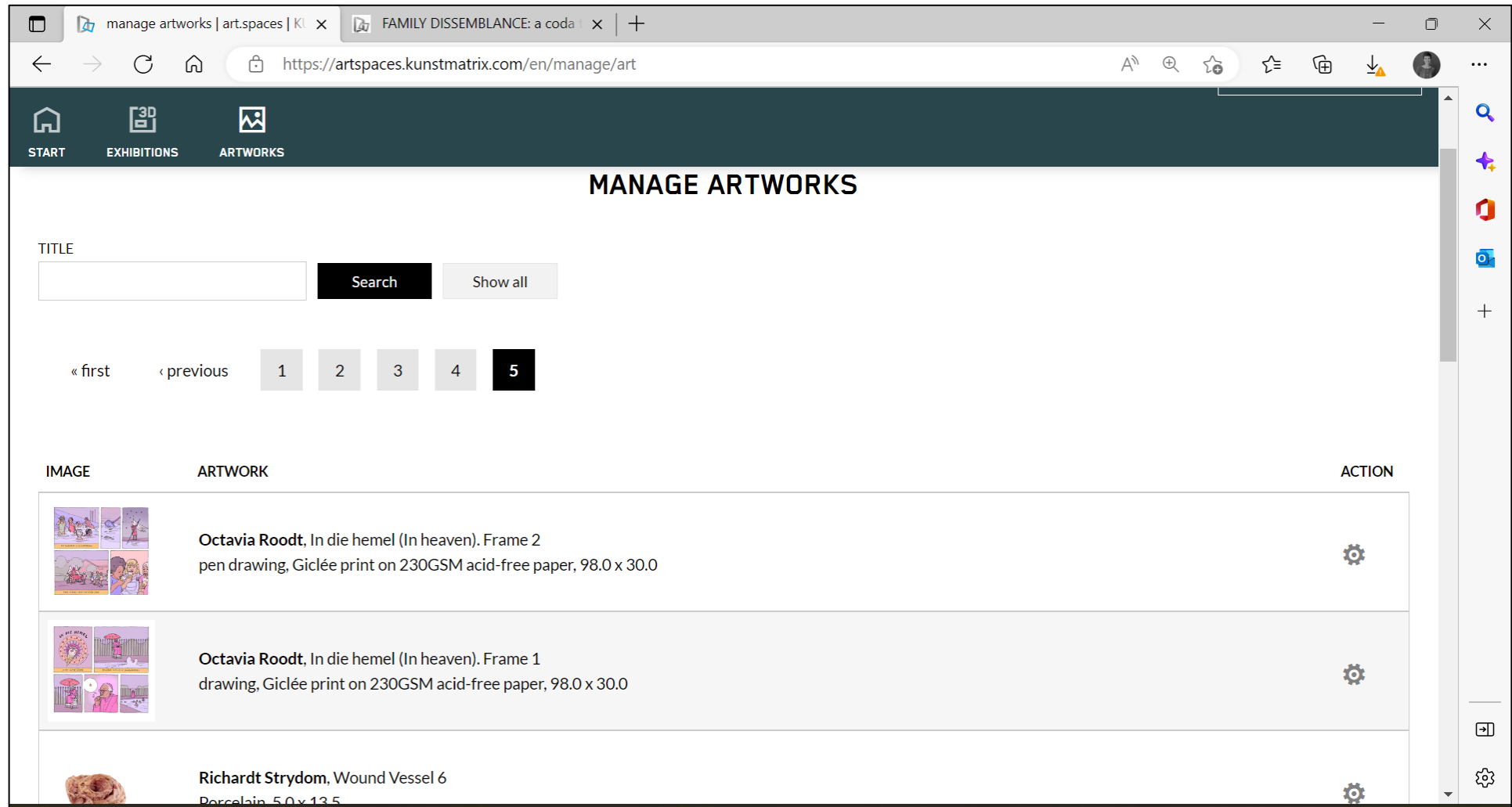
☒ **unlisted**

Check the "unlisted" option if you want to hide this work from listings like exhibition overview, your user profile and search. Please note: the artworks shown in the exhibition are not automatically set to unlisted! However, you will find the "unlisted" option in the artwork forms as well.

IMAGE



Setting up:



Edit artwork In die hemel (In hea x

FAMILY DISSEMBLANCE: a coda x

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https://art.kunstmatrix.com/node/1229793/edit?destination=view/art/57663/1229793&baseUrl=officeBaseUrl

A

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🖼️

START

ARTWORKS

BASIC INFO*

ADDITIONAL INFO

3D - DISPLAY

MEDIA

Delete


Cancel


Save

TITLE*

In die hemel (In heaven). Frame 2

IMAGE*



 (766 KB)

REMOVE

YEAR

2021

ARTIST

Octavia Roodt

WIDTH

30.0

HEIGHT

98.0

DEPTH

TECHNIQUE

pen drawing, Giclée print on 230G

We recommend a file-size between 500kb and 5mb - saved as com

image-width of large pieces of art should be about 1900px.

die hemel (In hea x

FAMILY DISSEMBLANCE: a coda x

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https://art.kunstmatrix.com/node/1229793/edit?destination=view/art/57663/1229793&baseUrl=officeBaseUrl

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BASIC INFO*

ADDITIONAL INFO

3D - DISPLAY

MEDIA

Delete

Cancel

Save

▼ frame

FRAME THICKNESS


☐ N/A

☐ 1 CM

☒ 2 CM

☐ 3.5 CM

FRAME COLOUR



▼ passepartout

WIDTH

2.0

cm

HEIGHT

2.0

cm

Please enter the complete size of the passepartout - i.e. 100cm, if the width of your art is 80cm and you wish to have 10 cm space on each side. The artwork will be placed in the center of the passepartout.

artwork form | art | KUNSTMATRI x

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https://art.kunstmatrix.com/en/artworkform/edit/1530104?destination=node/1530104

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START

ARTWORKS

BASIC INFO


ADDITIONAL INFO


3D-DISPLAY

MEDIA

SCULPTURE

ARTWORK*



 (1.73MB) screen_shot_2022-...

MEDIA TYPE

☐ N/A

☐ Audio


☒ Video

VIDEO*

Drag & drop a video file here or

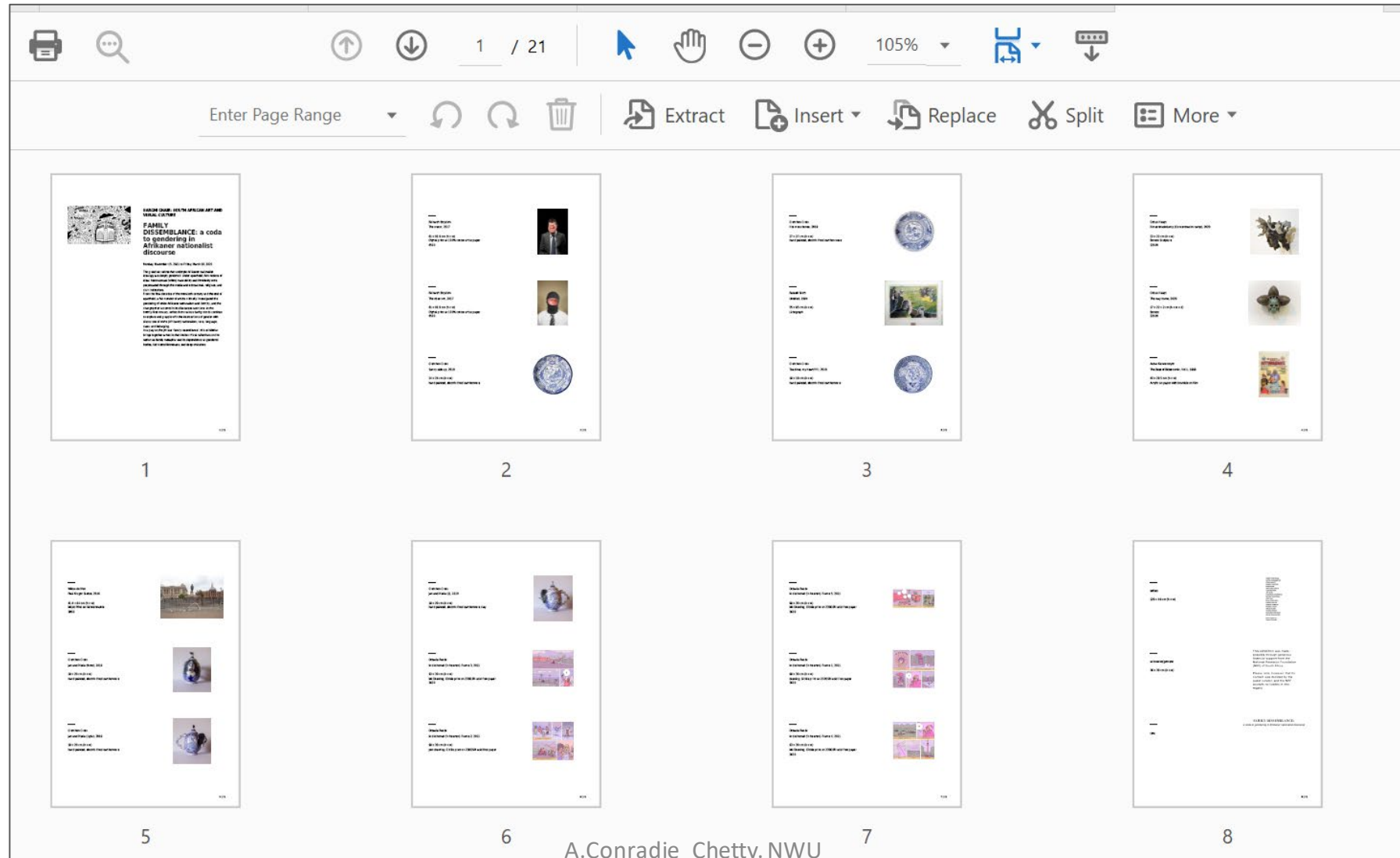
Choose File

No file chosen

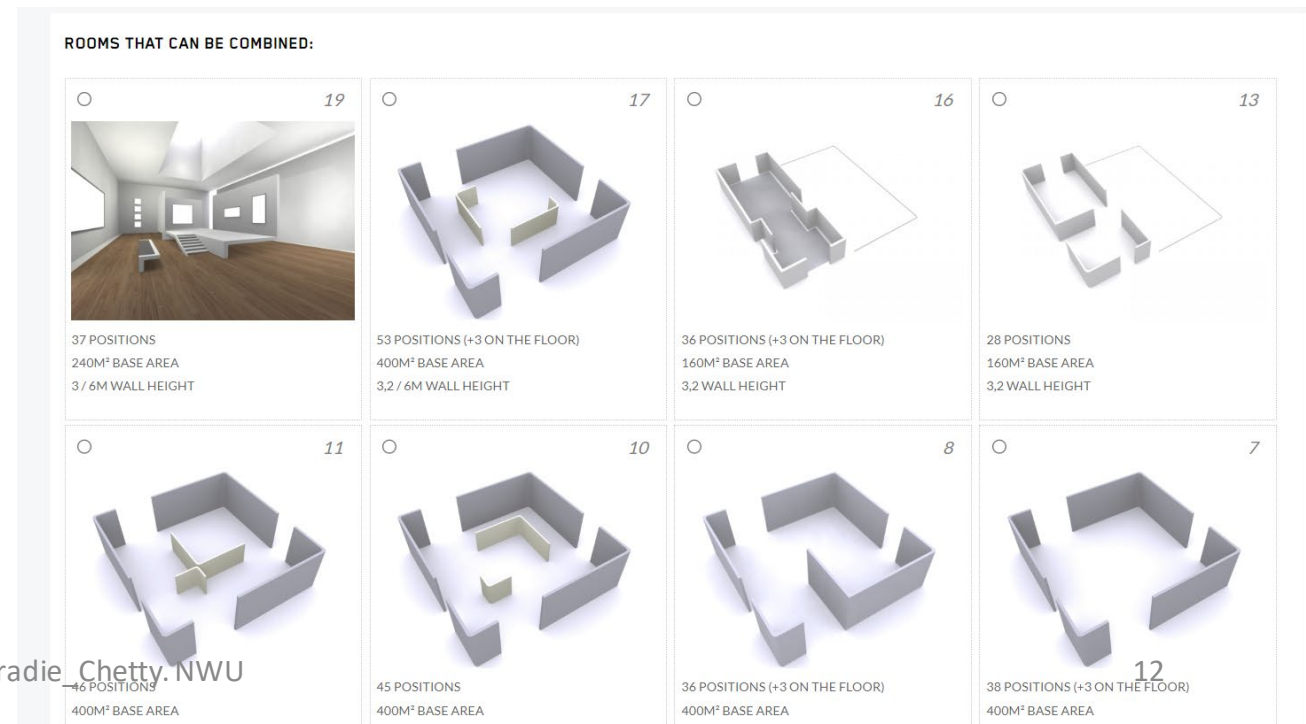
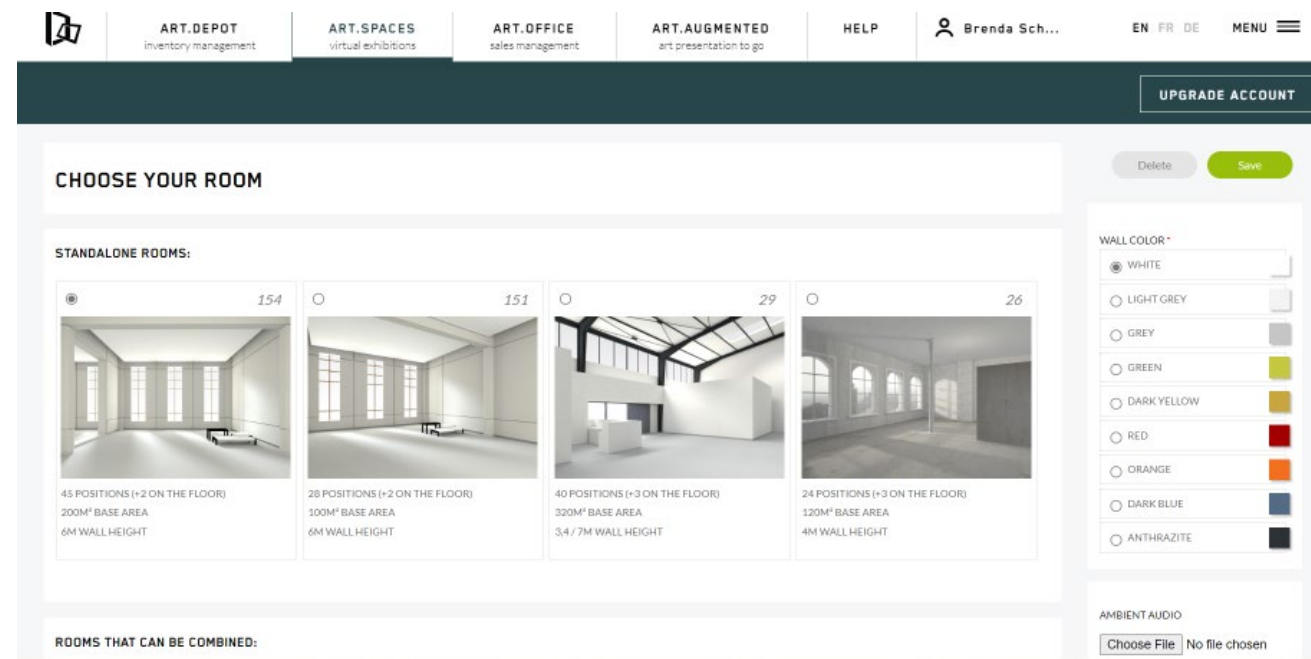
 iris_take_4 (11.78MB)

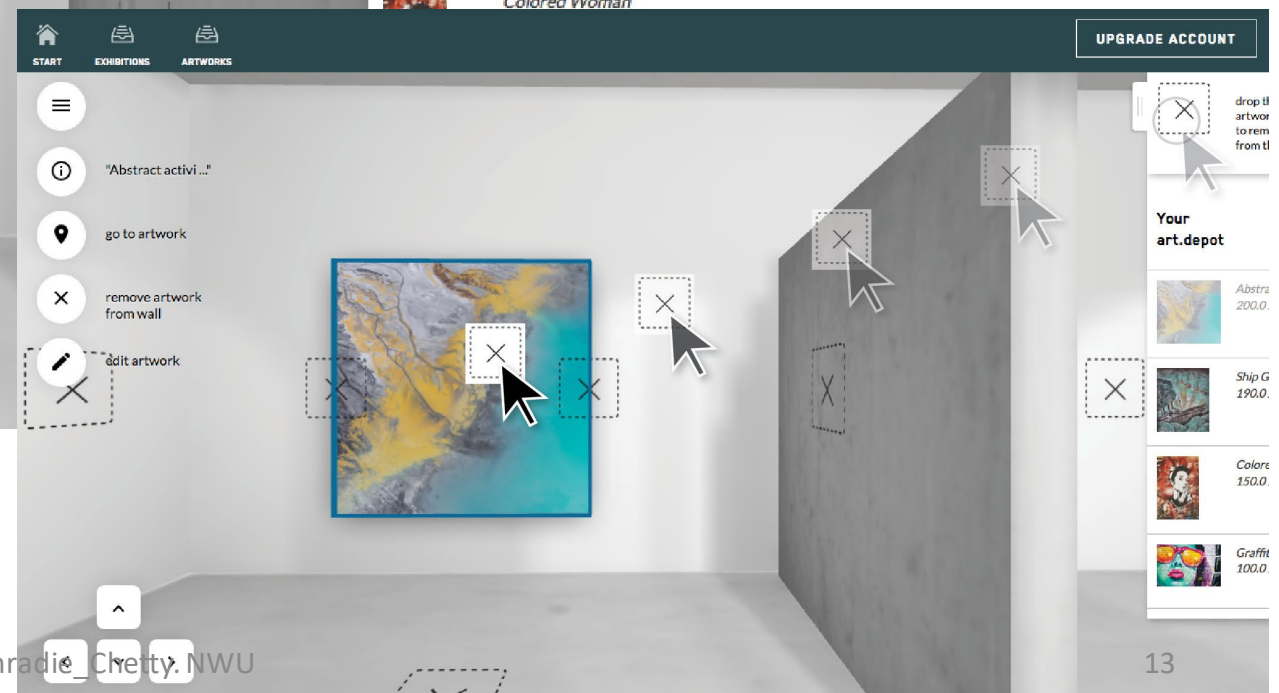
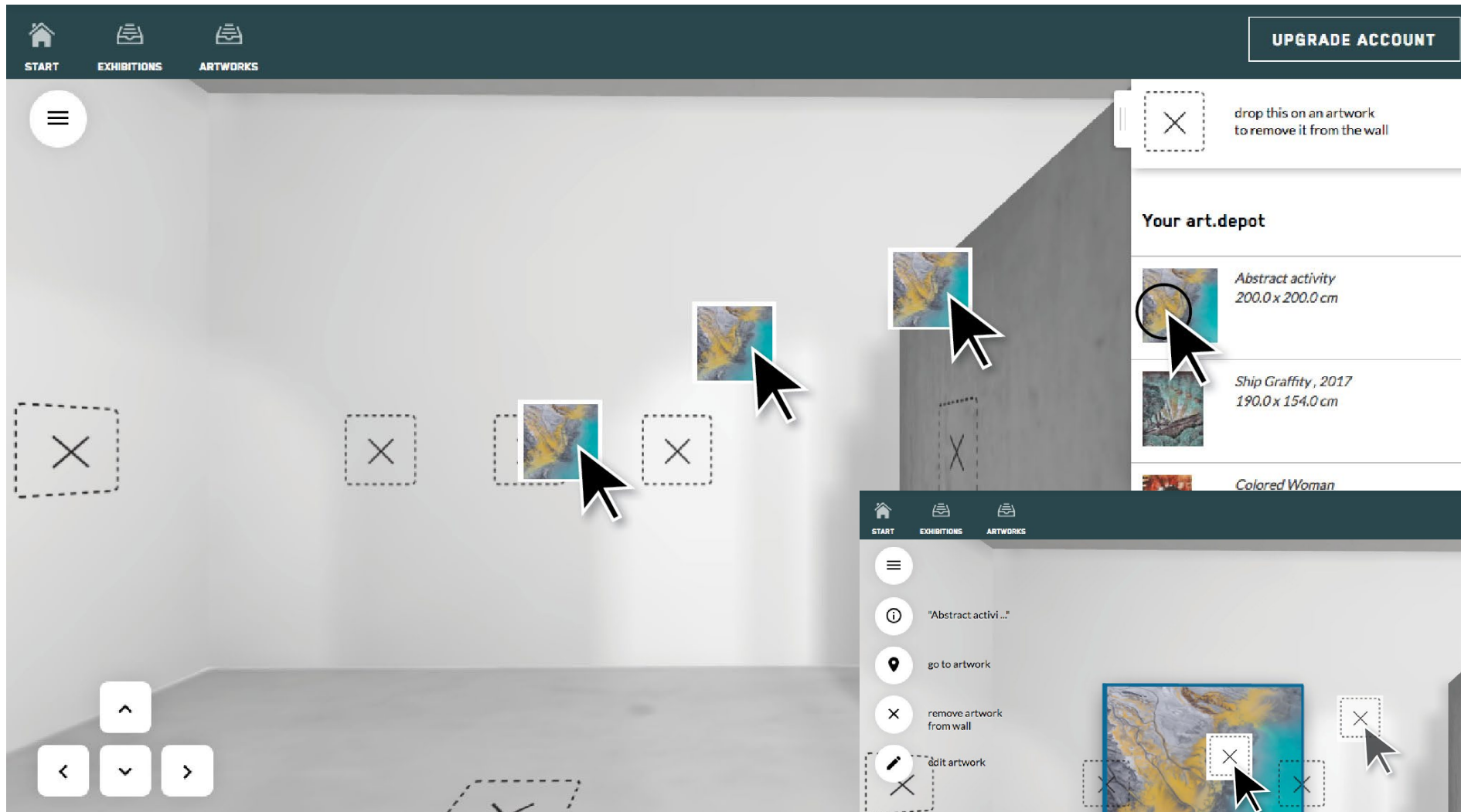
Notes: Best supported video codec is H.264 (MPEG-4). The size should not exceed 1024x780px (max is 1920x1080px). Videos using H.265 or with a higher resolution will not be displayed correctly on various devices. Files must be less than 128 MB. Allowed file types: mov mp4.

Managing artworks and cataloguing

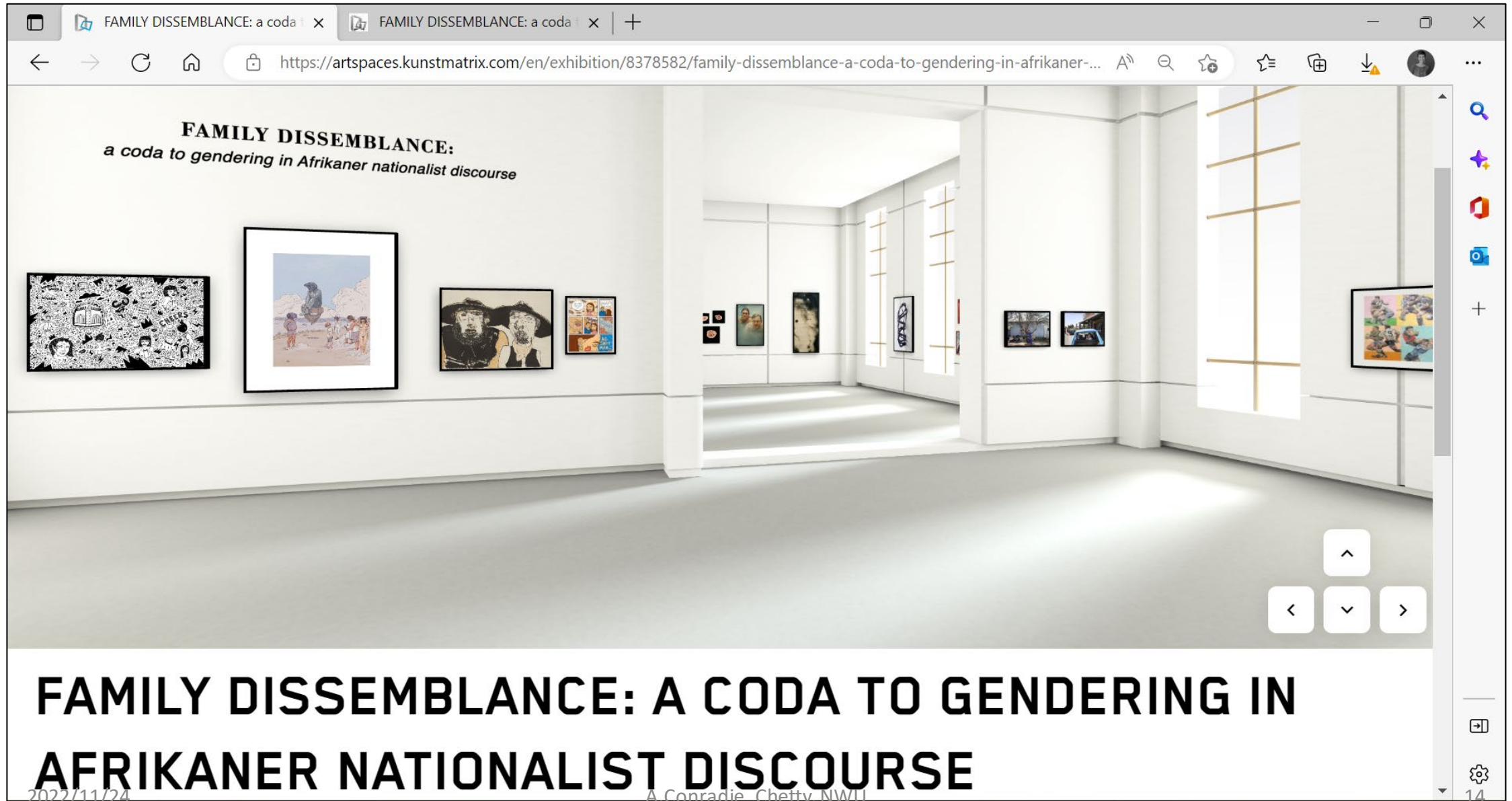


Exhibition design

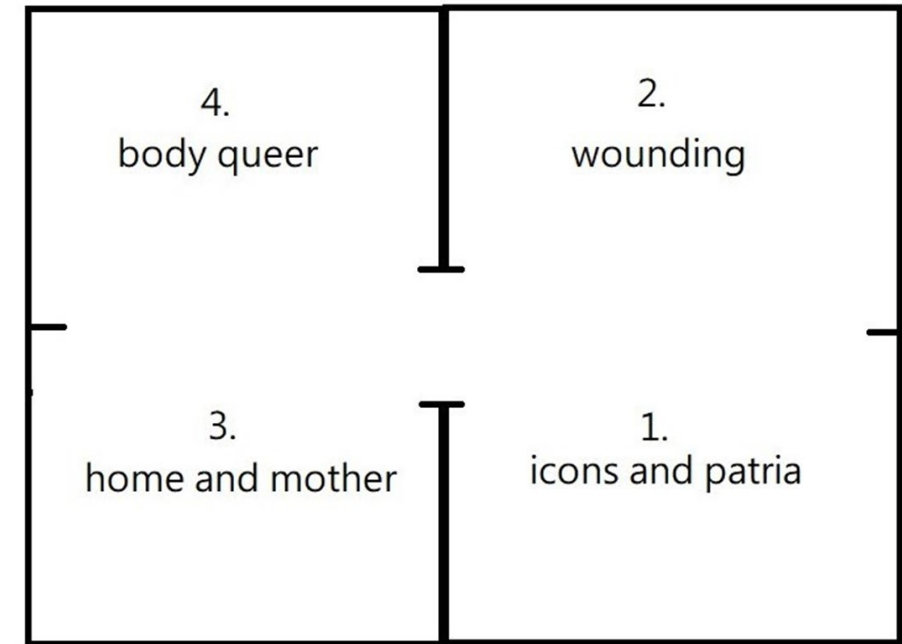
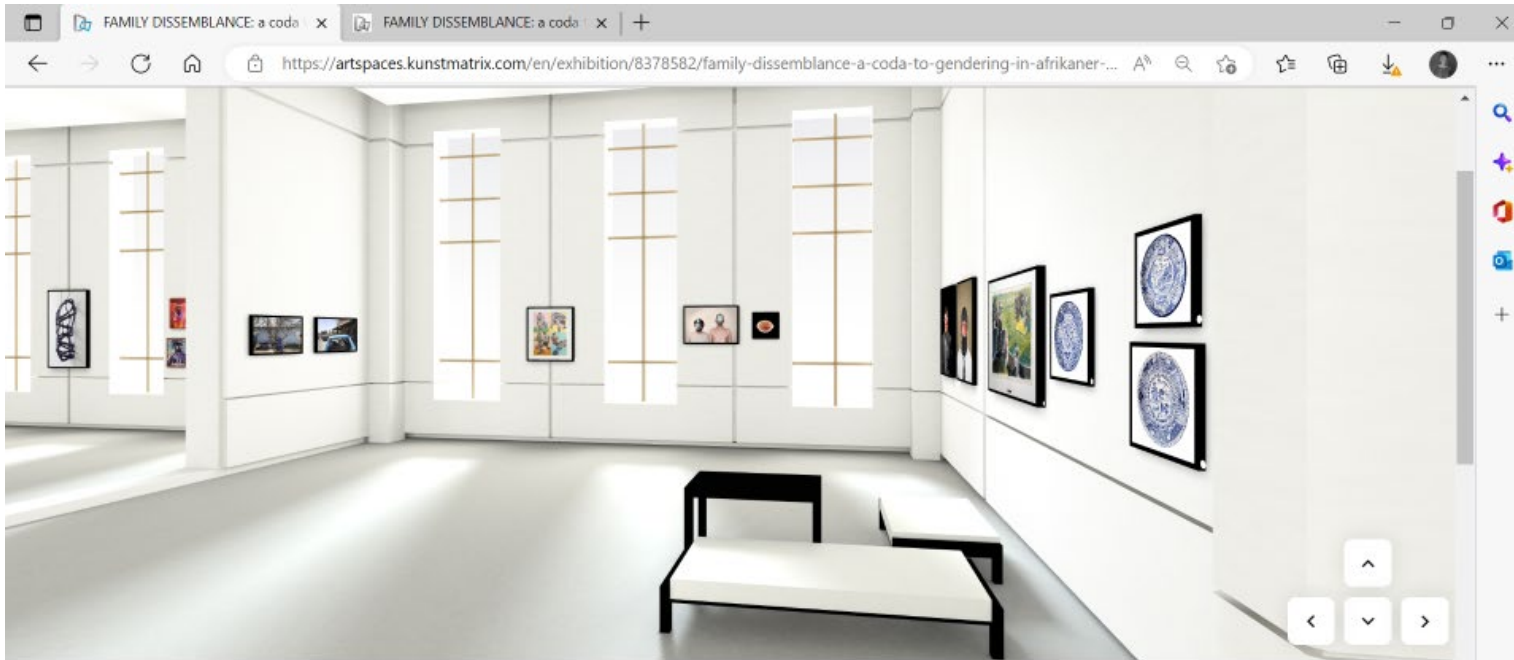


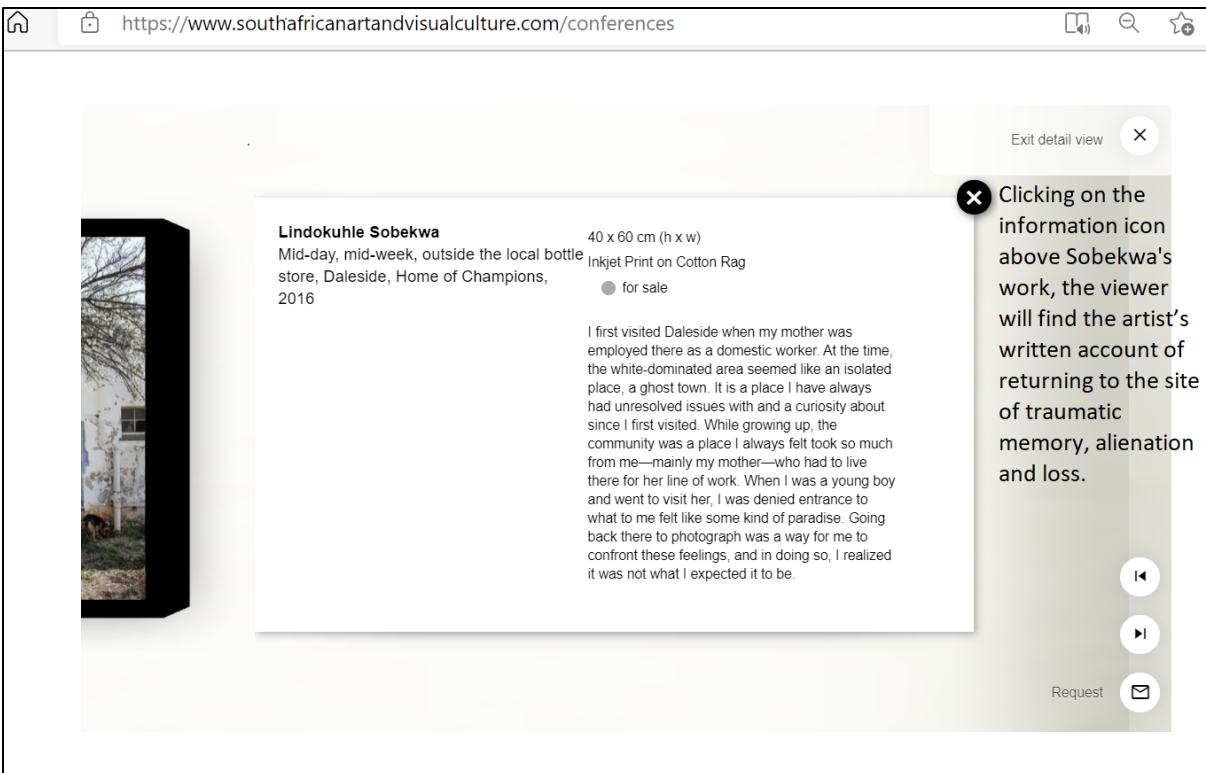


The exhibition

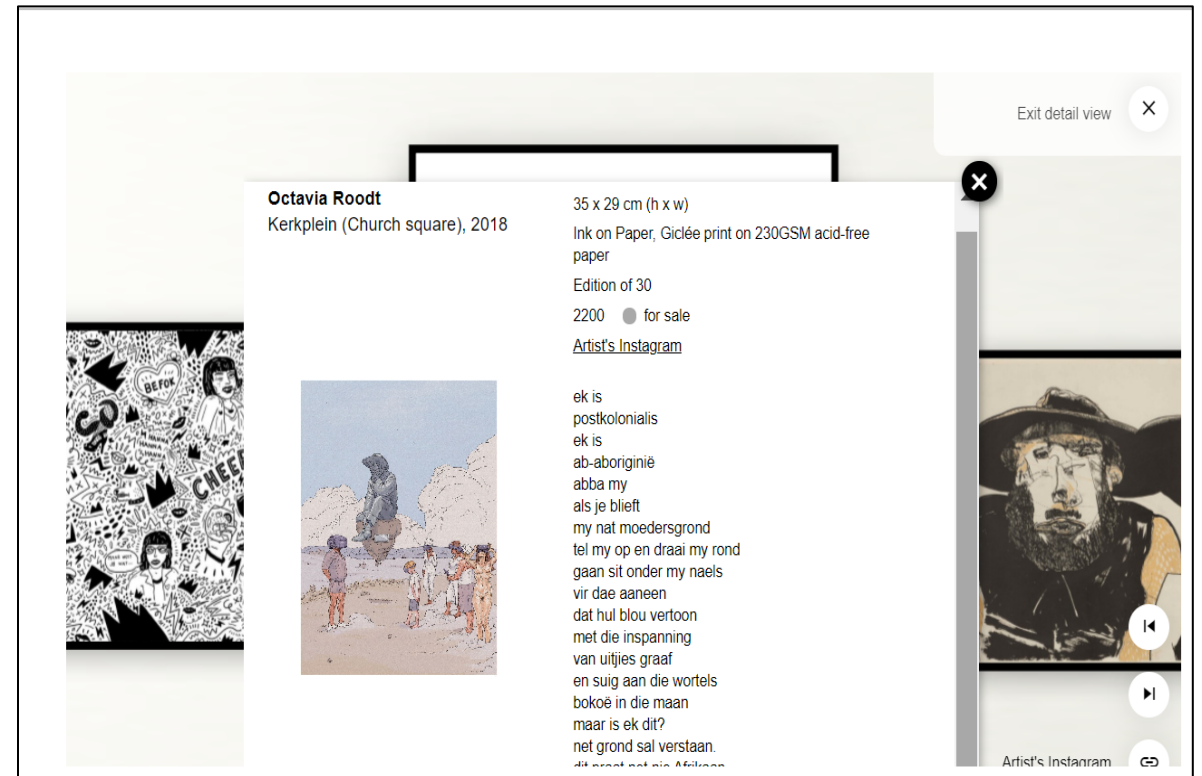


Thematic layout





Access to artist's statements, bios, contact details, information about the work and pricing



coda x FAMILY DISSEMBLANCE: a coda x +

https://artspaces.kunstmatrix.com/en/exhibition/8378582/family-dissemblance-a-coda-to-gendering-in-afrikaner-...

Exit detail view X

Pierre Fouché
Die laaste keer wat ek dit aan jou kon doen (The final time that I could do it to you), 2016


78 x 44 cm (h x w)
Acrylic cord, Binding Wire
● for sale
[Artist's website](#)

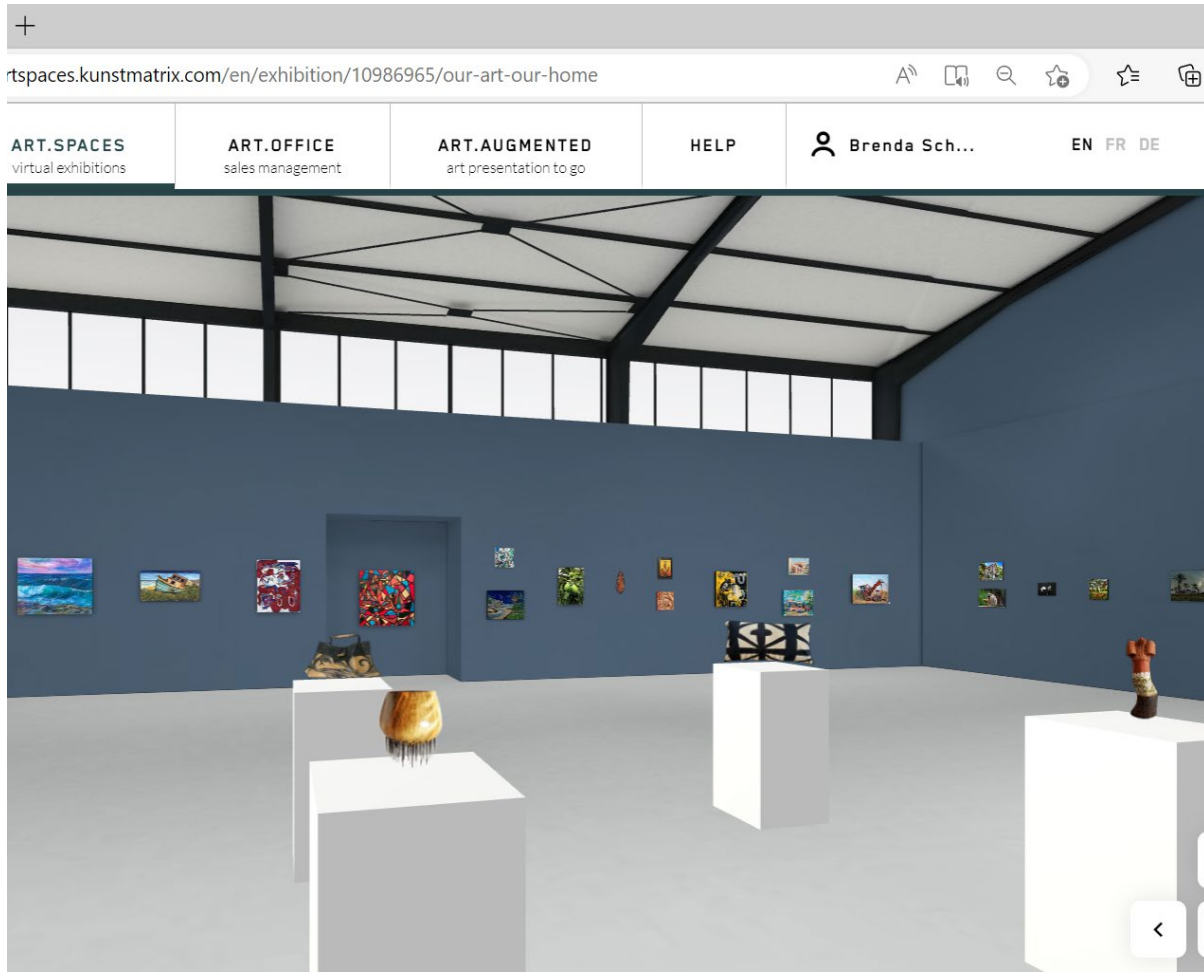
Pierre Fouché's work focusses on portraiture and the gaze, photography and representation, appropriation and web-media cultures, as well as some forays into overt queer politics. Often informed by world art history, his desire to understand the machinery of contemporary visual cultures tends toward the Romantic. His consistent marriage of iconography with craftsmanship also contributes to this reading.

previous |◀

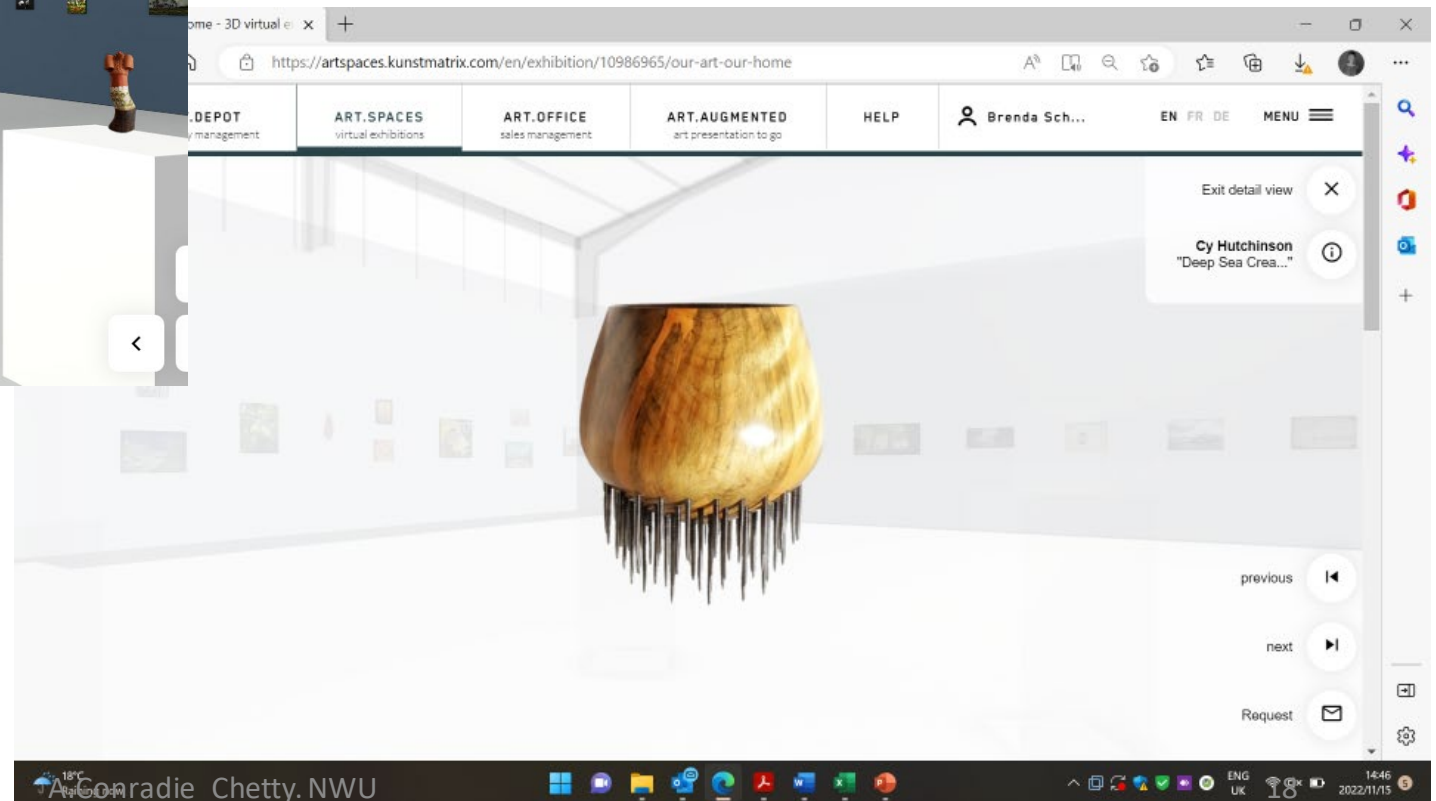
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[Artist's website](#) 🔗



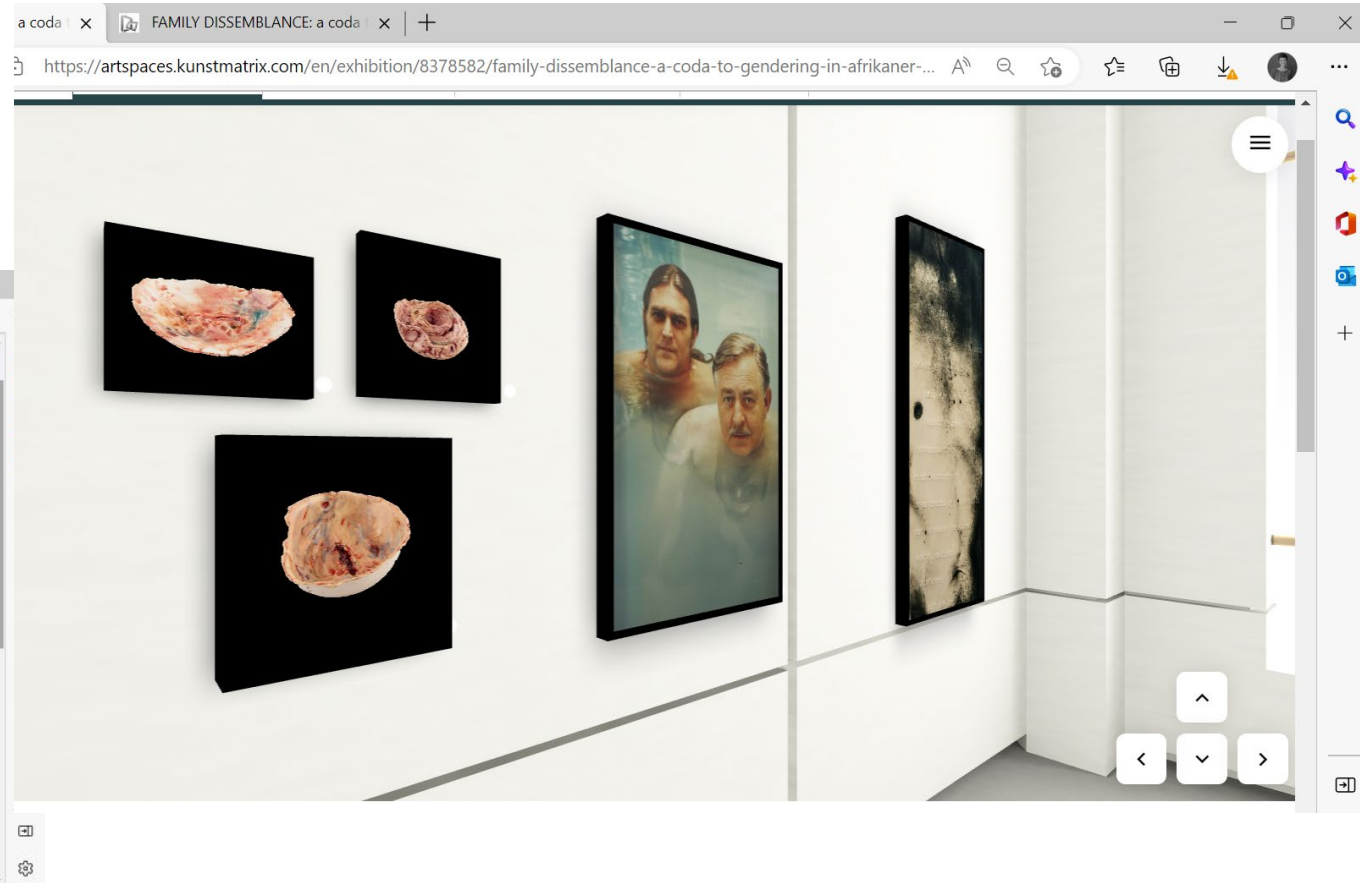
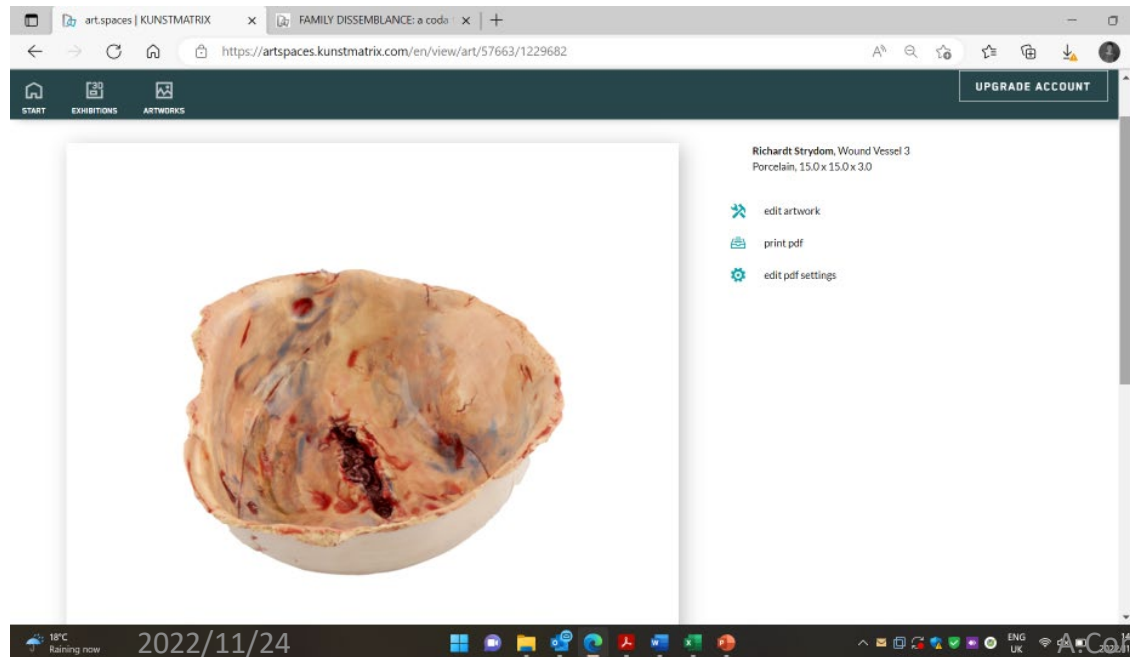


Challenges and solutions: sculptural works

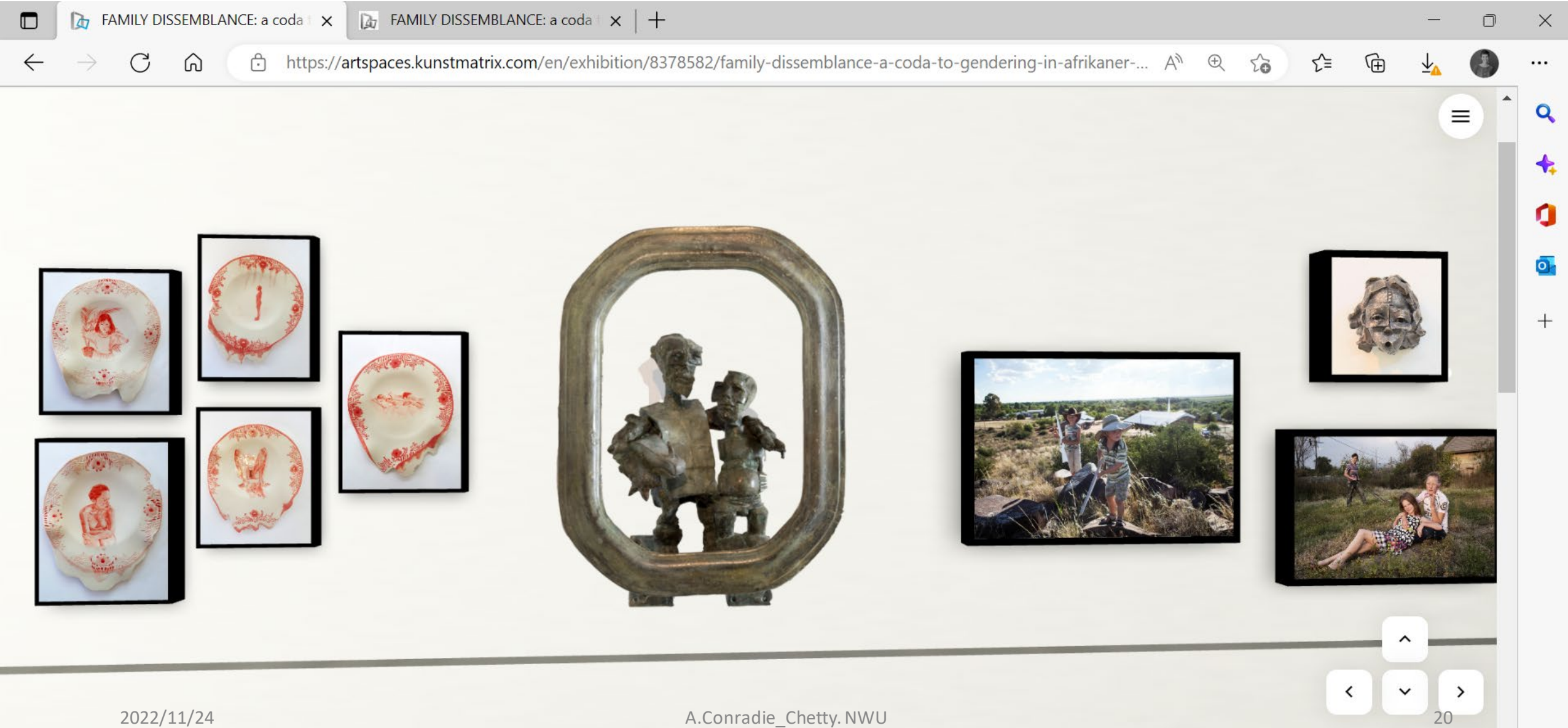




Challenges and solutions: sculptural works



Challenges and solutions: sculptural works



Advantages and disadvantages

- Expense: basic, 50 artworks = \$12USD per month, \$30 for 250 artworks, \$60 for 600 artworks.
- Limited options of exhibition spaces
- Ease/difficulty of software
- Artworks are not done justice, even with 3D modelling of sculptures: the viewer experience and quality of work are diminished.
- Spaces may dwarf works
- Balance between quality of artwork and processing speed
- Dependence on artists to provide high quality images of work
- Time-consuming to enter data
- Viewer experience may be too impersonal, mechanical, disembodied
- Virtual reality fatigue of viewers / visitors
- Over-saturation of market and offering
- When subscription ends, access to exhibition expires.

Advantages and Disadvantages:

- Ease/difficulty level of software, numerous tutorials available
- Saves costs (transport, insurance, framing, hardware, labour cost, space overheads, opening event, etc).
- Freedom to determine size of space, number and position of artworks, wall colours, frames.
- Creates PDF catalogue
- Allows for experimentation with spaces, layout, scale, and artifacts
- Viewers can access ample information about individual works
- Viewers can view and revisit exhibition at any time, from anywhere
- Viewers can attend virtual 'walkabouts' with curators and artists
- International exposure for artists

Advantages

Bordini & Santos (2021):

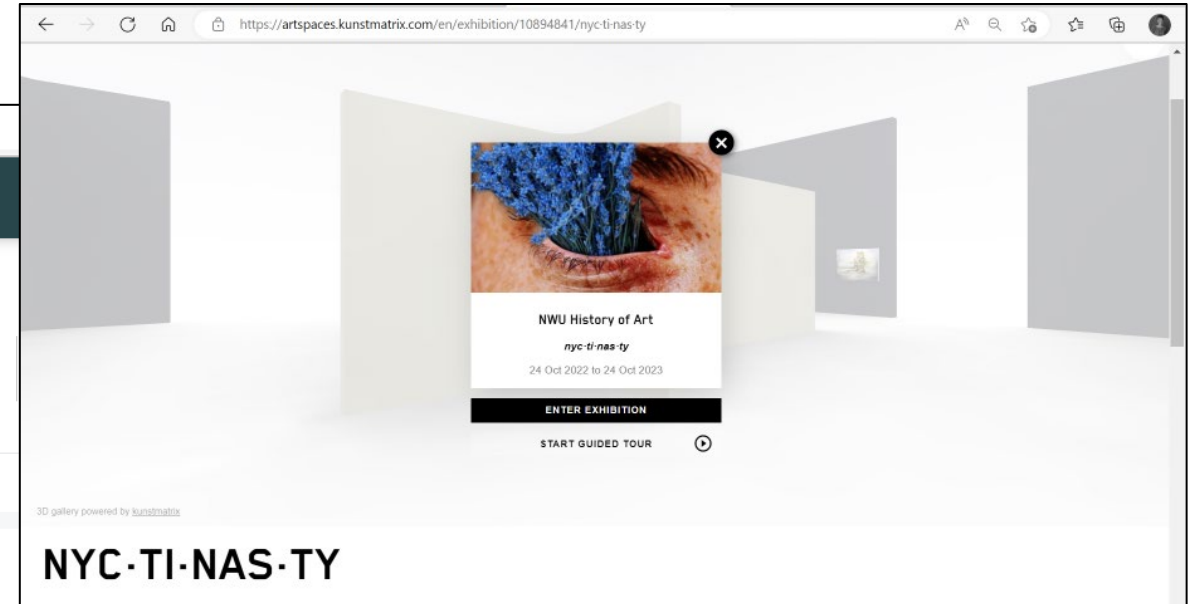
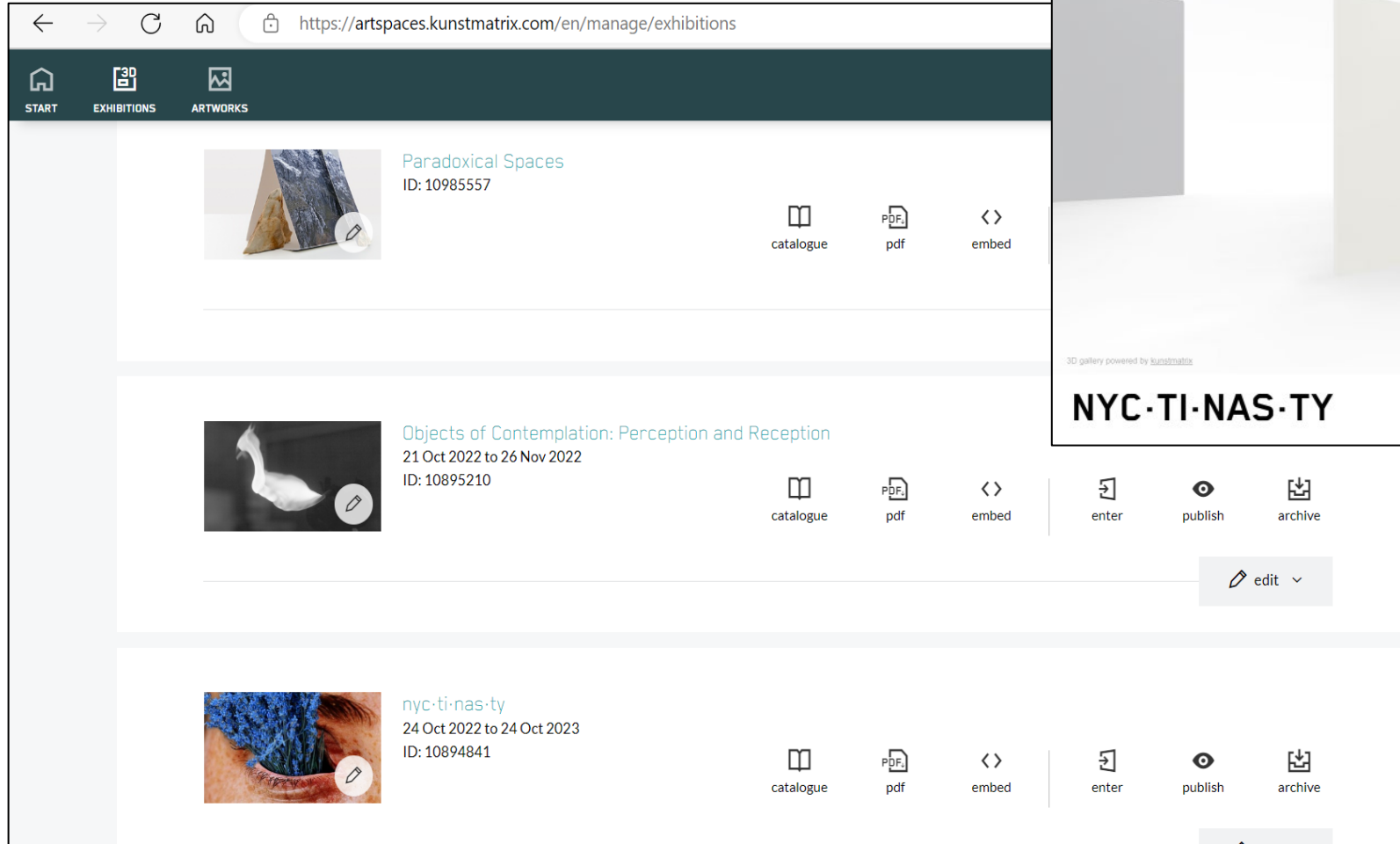
- Virtual exhibitions and the digitization process of collections and spaces facilitates access through cyberspace and tend to be effective alternatives especially in the face of factors that may limit access to such locations, such as geographical conditions, accessibility and health crises that require social restrictions.
- access to various exhibitions, collections, archives and content has been widely democratised and facilitated
- Independent curators and artists can find in this model greater freedom to exhibit their work due to the various possibilities that the digital domain can provide.

In addition:

- As with Instagram, professional websites, Facebook, virtual exhibitions provide alternatives to artists who have been dependent on the 'middlemen' such commercial galleries, curators and dealers to show their work to the public and make sales. Therefore empowers artists and independent curators who can afford subscription fees, access highspeed internet and devices needed to create exhibitions.

Bordini & Santos. 2021. Art Access in Pandemic Times: 3D Digitization Process of an Art Gallery. ARTECH, October 13–15, 2021, Aveiro, Portugal

Educational potential: ease of access, relatively cost effective, allows for creative experimentation, suitable for distance learning



Student virtual exhibition projects:
NWU Honours History of Art Curatorial Practice, 2022