

OSL Student Gallery Exhibition Guide

Following is a general gallery guide to help you navigate through the process of exhibiting a show.

Part I contains general information regarding OSL galleries and general gallery procedures.

1. OSL Student Gallery Overview
2. OSL Gallery Listings
3. Introduction to submitting artwork and installing an exhibition.

Part II specifically targets information procedure needed for OSL gallery show.

1. Curator show procedure for OSL galleries.
2. Submission Guidelines
3. Curator Time Line
4. Gallery Curator's procedures checklist

Both sections are necessary for interested curators to review.

PART I

General information regarding OSL galleries and general gallery procedures.

1. OSL Student Gallery Overview
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OSL Galleries Overview

With a desire from students to have more exhibition space, several student galleries sponsored by the Office of Student Life have arisen. These spaces seek out to create a place of engagement where a dialog can happen. A dialog wherein students can learn and grow. Through this process, an appreciation of community is created which is centered on art and the role it plays in the intricacy of bringing human interaction and culture to our everyday lives.

Students have the opportunity to be part of a show, or to create and curate one of their own by working with the Gallery Board. They are encouraged to work independently at their own pace, allowing them to become comfortable in the initial steps of displaying work to the public. The experience results in providing necessary and beneficial skills for life after RISD.

Mission Statement

To establish and promote contemporary RISD community art and design exhibitions, through a process of providing students the creative infrastructure and networking resources to show their art, all in an effort to further students connection with faculty, alumni and the Rhode Island art community in a relaxed, yet professional atmosphere.

The Gallery Board

The Student Gallery Board is comprised of undergraduates and graduates who have a passion to promote the exhibition of student artwork on campus and beyond. Several shows are planned throughout the year to be viewed by the RISD community. Knowledge of management, curating, recruiting, marketing and advertising skills, as well as meeting with guest curators, visiting galleries and connecting with alum are provided through this program.

Current Student Gallery Listing

- *The Carr Haus Gallery*

The Carr Haus Student Gallery was established to display artwork contemporary with the RISD community. Through the spirit of encouraging students to connect with faculty and alumni, Carr Haus provides the opportunity for casual conversation while viewing students' work in a relaxed atmosphere. Situated in the midst of the student run café, the gallery offers a unique setting for viewing shows ranging from solo to interdepartmental, to being in collaboration with a faculty or an alum and even doing installations whereby the walls themselves are the canvas.

- *Red Door Gallery*

The Red Door Gallery is an alternative space on campus for showing student's artwork. Based on the "avant garde", this space pushes students to look beyond the limits of a pristine white walled space. Creativity is welcomed and encouraged. Students have used this space for shows that have garnered recognition from the local Providence art scene. The space is also utilized for installations and for viewings held by academic classes.

- *Tap Room*

The Tap Room is an existing space on campus steeped in RISD tradition from its original existence of a church attic to its present multi-functional meeting area. It houses academic classes, student meetings, installations, theatrical performances and a host of entertaining events. Most recently, gallery shows have evolved in this space. With its audio/visual and multimedia resource equipment, students use this space for shows where technology can be infused with their artwork.

The Carr Haus Gallery, Red Door Gallery, and Tap Room are not responsible for insuring the work in any shows. Artists who are exhibiting artwork can consider a renter/home owners policy that would cover the work no matter the location. To secure your work, you can leash the artwork with wire and screw this leash to the wall making it difficult to lift. You can also inquire at a framing store about security wiring. Ultimately, be sure you are confident with the gallery's security methods before agreeing to any exhibition.

If you are interested in displaying your work, curating a show, or learning more about the gallery board visit www.carrhausgallery.com or stop by the Office of Student Life.

Introduction to submitting artwork and installing an exhibition.

Now that I have a consistent body of work what do I do?

Now that you have a body of work, it is time to decide if you are ready to exhibit it. The first step is to see if you have all that is required.

How do I know if I am ready to exhibit?

Pay attention to where your peers are exhibiting. Go see their shows and gauge how you feel about your development in comparison to what you are seeing. Most importantly, seek the advice and criticism of a faculty member with whom you have established a rapport. Schedule a time that you can bring your work to them or arrange a studio visit that allows ample time to evaluate the work and have a conversation about the work as a whole.

How do I deal with Contracts?

One of the most important things you can do is to carefully read and pay attention to the details in the contract. Be sure the dates on the contract will work with your schedule and ask questions if something on the contract differs from the original agreement.

Be sure any changes are initialed by both parties and all necessary signatures are obtained before the work is delivered. You can also provide the gallery with a written description and photo of each piece to be included with the contract.

Be sure you receive a copy of the signed contract before leaving your work at any gallery. You need to establish both insurance values and sale prices. The insurance value needs to reflect Fair Market Value (FMV) and needs to include the cost of the materials and time involved in creation of the piece.

Have you sold many pieces? If so, this helps establish the value of the piece. When you price your work to sell, you need to take into account the FMV and keep in mind that selling the piece means parting with it. Keep in mind, to establish your self in the market you need to sell some work so consider your level of experience and be reasonable. If you have spent time visiting galleries you will have a better idea of a price at which it is likely to sell.

Compare the price per square foot of your pieces to that of other comparable emerging artists. No matter that sale price, insurance will only cover the FMV. In some cases proof of FMV is required.

Be considerate of paperwork

Be considerate in returning any paperwork or contracts. Be conscientious of your responsibilities with PR and their deadlines because what you do will not only affect the curator's mood, it will directly reflect in attendance and presentation. If PR is late, that may affect publication deadlines, therefore alerting fewer potential views, buyers and dealers.

What do I need to submit to galleries?

If you decide to submit your work to galleries, you need to be prepared to present the work and yourself in a professional manner. Most galleries will only look at your work if you take the time to professionally package it and include all necessary materials — so they have a strong sense of the work

Rule of thumb for hanging wall artwork.

To calculate where to hang the nail, calculate the height of the ceiling. If it is high consider an eye level of 60 inches or more. Lower ceilings a 58 inch standard will work.

PART II

Specifically targets information needed for OSL gallery show procedures.

1. Curator show procedure for OSL galleries.
2. Submission Guidelines
3. Curator Time Line
4. Gallery Curator's procedures checklist

Curating Show Procedures

1. Review *Student Gallery Exhibition Guide*.
2. Leave your name, phone number, RISD box number, email address, and a few words describing the show in the pending proposal file located in Room 104.
3. Once the Gallery Board has reviewed your pending proposal you will be contacted and will need to fill out a curator proposal form which you can pick up also in room 104. (see submission guidelines on following page).
4. After the Gallery Board has received and accepted the full proposal, a gallery board advisor will contact you with details about your show. A meeting will be set up and a timeline will be discussed. The Curator Time Line must be filled out, signed, and returned to your Gallery Board Advisor. (see example of curator timeline attached)
5. Curator must be in charge of advertising and are responsible for working with the Gallery Board.
6. Web info must be given to the Gallery Board web coordinator.
7. You will be responsible for overseeing this and making sure that all pieces have an *art info form* attached.
8. You will be responsible for overseeing all works submitted.
9. Coordinate the hanging and picking up of artwork. All work to be displayed must be prepared for installation. Hooks and other hanging materials are provided. Work should be picked up immediately after the close date of the show (up to 2 days following the closing). Clean out all your stuff from Kathy's Office.
10. Follow checklist (see attached example) for organizational purposes.
11. Send "thank you" notes.

Submission Guidelines

When submitting a Curator Proposal Form please include the following items:

Two to Five 35mm professional quality slides and a slide list

Labeling Slides

When labeling your slides, include an indication of which corner is the top right. This will assure the gallery is able to view the work as you intended. Include numbers on the slides and a slide list.

Labeling CD

When submitting CDs, save files in jpeg or PDF format with name of artwork as file name. In addition, make sure to include a separate list with all artwork names and information.

Artist's statement that discusses the themes and intentions you address in your body of work

This statement is an important defining piece, so consider it in depth! This is where you need to know your work and determine how you want it presented to the public. Your intentions can be stated, but this is a personal decision you need to make. Some things you may address are: how was this work put together; what led you in this direction, and why the work is significant generally, and to you as the artist?

Biography

Keep your biography short and to the point. If the gallery is interested in a more in depth biography, they will likely inquire. Biographies written in the third person are ideal and easily edited.

Resume

Your resume serves as a supplement to the short biography. Focus on significant work experience, your educational background/experience, exhibitions (group or otherwise), and any highlights of your artistic development.

Synopsis

Should outline: gallery desired, what kind of artwork, and how many people involved

Some outside professional galleries may ask you for up to 20 quality 35mm slides, a SASE (self addressed stamped envelope for the return of the slides), and a short biography highlighting your development as an artist

OSL Student Galleries

CURATOR TIME LINE to be signed & returned by Gallery Board Advisor to OSL

Curators Name _____ Show Name _____

_____ Meet with advisor to discuss food arrangements.
(today)

- ___ Alcohol
- Food: Cheese and Crackees
- ___ No Alcohol
- Food: ___ Cheese and Crackers
- ___ Desserts
- ___ Mini Sandwiches

_____ Set up monitors for Gallery (RED DOOR and TAP ROOM) for scheduled hours:
(-2 weeks) RED DOOR: Tues- Fri 6:00 to 8:30pm and Sat. 12:00 to 2:00pm
TAP ROOM Varies with each show
Give list of monitors to Advisor to be placed in show folder.

_____ All artists in the show must fill out and sign **release forms**. Give form to advisor to be
(-2 weeks) placed in show folder.

_____ Give advisor a sketch of space plan and show layout.
(-2 weeks)

_____ MAKE POSTERS (and mailers if desired)
(-10 days) Posters should include the following:
- **“Sponsored by OSL”**
- Date and time of show
- Gallery Name
- Show name
- Artists name

Posters must be submitted to advisor to be approved by OSL before they go up.

_____ Once approved, print and hang posters. Stuff mailers (if desired)
(-1 week)

_____ Meet with advisor to hang show. Curator must schedule a time to hang show in advance
so that advisor can make key arrangements. Advisor must approve all paintings before
they are hung.

_____ Take show down and clean walls. Curator must schedule a time to hang show in
advance so that advisor can make key arrangements.

I have reviewed the curator time line and I agree to follow the established dates.

GALLERY

CURATOR

DATE

FOOD AND DRINK AGREEMENT

The _____ is a space designed for the exhibition of art and related performances only.
There may only be approved food and drinks at the space during the designated times: _____,
from ___ to _____. Gallery hours are for viewing only. There will be someone supervising the gallery
while it is open to the public during the agreed hours: _____.

CURATOR

DATE

Gallery Curator's Procedures Checklist

Use this checklist to assist you in the organization of your exhibit.

Name of Show:

Dates of Show:

Preparation (In Advance)

- _____ Collect Work with Waivers
Name, Title, Price, Etc.
- _____ Data enter w/name and sale price (if applicable)
- _____ Print Inventory and put in the book
- _____ Purchase Installation Materials
- _____ Purchase Order

Installation (Date of)

- _____ Select Work
- _____ Inventory Work
- _____ Determine Method of Hanging
- _____ Measurements, Glass, Etc.
- _____ Remove old hardware, Spackle, Sand, and Touch-Up from Previous Show
- _____ Install Work
- _____ Adjust Lighting
- _____ Labels
- _____ Print and Attach
- _____ Miscellaneous
- _____ Vacuum, Reset Furniture, Place tools etc. into the closet or the office

Opening

- _____ Publicity
- _____ Design & Print Posters, Mailings, Etc.
- _____ Distribution
- _____ Food (if applicable)
- _____ Entertainment
- _____ Documentation

Closing

- _____ Documentation & Record Keeping
- _____ Photographs, Sales, Etc.
- _____ Remove work, hardware, and labels from all surfaces
- _____ Contact artist or artists for work return