

ORGANISING YOUR EXHIBITION:

Identify your artistic and professional goals

The first step is to articulate what you want to do:

- Do you want to exhibit a new body of work, a special project, or be involved in a group show?
- Support other artists to exhibit their work; that is, to coordinate or curate a group show?
- Do you want to make your way as a full-time practicing artist?
- Do you want to gain exposure as a first-time artist, or, as an established artist invite your own networks, as well as the Depot's, to enjoy your work?
- Are you looking primarily for a gallery that supports and helps nurture you in your practice or a gallery whose networks are sales-related and who exhibit artists with a current or developing profile, such as a dealer gallery?

Your goals will assist you to determine whether No 1 Parnell is most suited to your work or project. We are an inclusive art space exhibiting both emerging and established artists and supporting them to have a positive experience in its ambient environment. We are not a dealer gallery.

You will also find it useful to visit No 1 Parnell and get a general feel from conversations from our team as to the type of person who visits the gallery and observe the artwork we exhibit.

EXHIBITION DEVELOPMENT

Once you have decided about exhibiting at No 1 Parnell you are ready to submit a proposal which can be found online at <http://www.no1parnell.co.nz/exhibit-with-us.html>

The proposal form is to help to understand something about you and your work and requires clear answers on which acceptance of your exhibition will be determined. You will need to have a clear timeline and an allocated budget. You will need to know your own work. Make sure you can clearly discuss its themes, materials, theoretical underpinnings, subject matter and ideas.

Guide for Creatives Preparing to Exhibit and Sell Artwork

Our most important advice is to maintain contact with us. Any questions or concerns can be easily answered by emailing lynn.lawton@no1parnell.co.nz or telephoning Lynn Lawton 021685737.

CREATING AN EXHIBITION PLAN

- Create a realistic timeline to work with. This should include the preparation of your body of work and the extent of promotion you wish to undertake.
- Your budget needs to be realistic, taking account of gallery costs and your own materials.
- If you are applying for a grant to cover some of your costs, many funding bodies will expect you to have a confirmed exhibition venue and to provide letters of confirmation with your application. If you are reliant on funding for a project to go ahead, you will need to develop a contingency plan if you are not successful.
- If your exhibition is dependent on funding it is advisable to let the us know. They may choose to give you a deadline for funding or develop a back-up plan.
- Other aspects of your plan may include the production of a catalogue detailing your work, an opening event, or other opportunities for wider exposure. These will need to be factored into your timeline and budget.

PROMOTION

An important aspect of your exhibition is promotion and a key part of that is your promotional statement and biography. Check past exhibitors at No 1 for examples of their ASrtists Statement and Bio's e.g.: <http://www.no1parnell.co.nz/water-brenda-moir-online.html>

Artist Statement:

This is simply a paragraph about the exhibition designed to catch people's attention, to draw them into the gallery. It is used when sending out promotional material about your exhibition. It should be from 50 to 75 words maximum.

An Artist Biography

An Artist Biography (or 'Artist Bio') is a statement that helps the audience to understand who you are on a more personal level than an Artist Statement. It gives them an understanding of your background and your motivation for creating your work.

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Your Artist Bio can include your background details, accomplishments and goals, descriptions, quotes, and motivational language which make the reader want to look at your work and understand its context and conceptual development.

to write in the third person not first person i.e. “John Smith was born in Christchurch in 1976 and his work...” not “I was born in Christchurch in 1976 and my work...”

At the end of your artist bio list the exhibitions you have been a part of.

Images

Please provide us with high definition images of your work we can use in our pre exhibition promotion and poster.

PRICING ADVICE FOR ARTISTS

It is very important to price your work appropriately and according to the following factors:

- Your exhibition history – solo or group shows within NZ. Potential buyers often take note of an artist’s commitment to their practice.
- The audience you are showing to; is it a community or dealer gallery. It is expected that prices will be lower in a community gallery as opposed to a public or dealer gallery.
- The market you are trying to sell to: Is your work of a conceptual nature considered as fine art or is it a craft-based approach to making work?
- The gallery commission, gallery costs and any applicable taxes.
- Are the works framed or presented for hanging in a home environment? Will the buyer need to frame or prepare them for installation at their own cost?
- Look at other artists selling well who have a similar exhibition history.
- Quality of materials – Archival canvases, mounting / framing or cheaper ‘practice’ canvases, quality artists’ paints or student paints.
- Price your works to sell; getting your works out there into people’s homes can be a great way to promote your art through social groups and word of mouth and create interest for upcoming exhibitions. Have a range of prices, for example:

We suggest you have a few small works under \$200; some mid-range works from \$250 to \$500; a higher range from \$550 to \$1000; if any are priced over \$1000 be aware that as we are a community gallery and unless you are an established artist with a following you may struggle to sell works at this price. However to have the one or two pinnacle works at this range can give value to the smaller works resulting in sales.



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- Gallery staff will provide you with pricing advice as they know their audiences and the market we are serving.

FRAMING AND CANVASES

For emerging artists, the cost of buying good quality art materials can be a challenge and as a result cheaper materials are often chosen which may not be archival and impact on the quality of presentation of your art work. Here are some guidelines:

- Cheap imported canvases and frames have recently flooded the market. Beware of frames made of non-wood compound materials. They twist, bend and warp especially in NZ's humidity.
- If painting on ply, chip board or any material other than canvas, paint both sides and edges of the material with undercoat sealer to protect from moisture and warping.
- Beware of canvases that are more a compound plastic type material rather than quality linen/cotton canvas. They deteriorate with age and if using these for mixed media are likely to break down with the surface cracking and material breaking away.
- Prepare your canvas before painting with gesso, this provides a great surface to paint on.
- Best quality if you can afford it, are linen canvases, linen is stronger and longer lasting fibre than cotton.
- Avoid painting on unusual shapes. They cost more, are less popular with buyers since they require more consideration as to where and how to hang them.
- When considering framing of your artwork, best to get advice from professional framers or art shops. Remember, 'a frame is like the full stop in a sentence. It should just simply finish off the work'.

Finally, the work you deliver to the gallery for hanging should be delivered ready to hang wrapped in bubble wrap to ensure it is well protected from any damage. We are unable to exhibit work that is poorly presented or damaged in any way.

Please be in touch with us if we can provide you with any further guidance on preparing your work for exhibition.

Lynn Lawton

Director

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<http://www.no1parnell.co.nz/>