

# - Guidelines For Exhibiting In MARIANI GALLERY -

## Contact:

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## Hours:

### Mariani Gallery

- Mariani Gallery is open Monday - Friday, 10am-4pm
- It is *preferred but not required* that exhibiting students gallery sit during the exhibition. Due to budget limitations, UNC Galleries cannot staff Mariani and Campus Commons Gallery simultaneously.
- Realizing that they also have classes, studio hours, part-time jobs, etc. the doors can be left open without a gallery sitter. **Please note: The Galleries are not liable for any theft or damage that may occur as a result of leaving the gallery open while unattended.**

## Overview:

In effort to provide our students with a more realistic experience of exhibition planning, preparation, installation, etc. Mariani Gallery will be used as a student exhibition space for the Spring 2019 semester only. Given the size of Mariani Gallery, group exhibitions featuring 3+ students are strongly encouraged.

Students must to work together in small groups to organize group exhibitions. These exhibitions should address/highlight an overarching theme or thread connecting the works on view. Exhibitions can feature a variety of artwork from any medium (Example: Paintings, 3D printed objects, photographs, ceramics, etc). Students must work in collaboration to select work for exhibition- This means NOT showing everything in their portfolio. They should be intentional about the pieces they choose to exhibit and how they interact with fellow exhibitors.

## **Q: What is required of students to apply?**

**A:** Students interested in submitting a proposal for consideration MUST have the following:

- A current artist statement, bio, and resume for each exhibitor.
- 4-6 high resolution images of proposed work(s) for exhibition by each exhibitor.
- Image list (with thumbnail and caption information for each)
- Should a work(s) be site specific or not yet made, a detailed proposal/sketch must be submitted.
- A didactic text (350 words max) describing the exhibition's central theme or concept.

Please note: Only one didactic text per show and should be written collaboratively by the students!

- Preferred date for an opening reception (please include a second choice as well). \*Students must be present at the opening and coordinate their own receptions. All receptions will run 4-6pm.
- Submission materials should be sent as a single PDF document, one per exhibition proposal. Images should be sent via email or WeTransfer to:  
[pamela.campanaro@unco.edu](mailto:pamela.campanaro@unco.edu).

**To submit a complete application for consideration, students must indicate a faculty sponsor and have them sign off on their proposal.**

**Q: *What is the role of a faculty sponsor?***

**A:** A faculty sponsor commits to working directly with the student exhibitors to achieve a successful exhibition. The faculty must collaborate and mentor students within the following areas:

- Advise during the process of selecting/editing which works to exhibit.
- Advise during exhibition layout/editing
- Attend exhibition install and assist with the installation of artworks.
- Advise, edit and proofread each exhibitors artist statement. If it is a group exhibition, faculty should also work with students to create a didactic text (roughly 5-6 sentences) that describes the overall exhibition.
- Attend the opening reception of the student exhibition and introduce the students during brief opening remarks.
- Be present during de-install
- **\* If an application does not indicate a faculty sponsor, it will not be considered.**

**Q: *Are there materials that CANNOT be used in the gallery?***

**A: Yes! Artwork containing any of the following will not be considered:**

- Organic materials (dirt, food with a shelf life, etc.)
- Blood or bodily fluid
- Live animals
- Large pools of water
- Glitter

**Q: *Will I have help during install/de-install?***

**A:** Exhibitors will rely on their faculty sponsor and fellow exhibitors for majority of the installation. However, the UNC Galleries student workers will lead one installation workshop on the third Friday of each month beginning in January 2019. These workshops will review basic

installation 101, general gallery guidelines, etc. Occasionally, student workers will be onsite to assist with installation during regularly scheduled hours, only. **They are not to work overtime or above their allotted shifts. Please be respectful of their time.**

**Q: *What is the benefit to participating in this program?***

**A:** Students have consistently expressed interest in professionally exhibiting their current body of work and documenting it for website/future proposals. Until now, we have not have the facilities to accommodate these kind of requests. This experience is an extremely valuable not only in exhibition organizing/planning, but in working with other artists and a mentor to realize a show.

**Q: *How long will my exhibition be on view for?***

**A:** Selected exhibitions will be given 4 week timeslots:

- Week #1:** Installation
- Weeks #2 & 3:** Exhibition open to the public
- Week #4:** De-installation

Students and faculty must adhere to the timeline above. New exhibitions will be rotating in and out, so staying on task and deadline is essential in keeping all exhibitions running on time. Students will have access to the Galleries on Saturday & Sundays during installation should extra time be needed.

**Exhibition Slot #1:**

January 28 - February 3, 2019: INSTALLATION  
February 4 - 17: EXHIBITION ON VIEW  
February 18 - 22: DEINSTALLATION

**Exhibition Slot #2:**

February 25 - March 3, 2019: INSTALLATION  
March 4 - 22: EXHIBITION ON VIEW  
\*Longer period of time to account for Spring Break/Building closure  
March 25 - 29: DEINSTALLATION

**Exhibition Slot #3:**

April 1 - April 7, 2019: INSTALLATION  
April 8 - 20: EXHIBITION ON VIEW  
April 22 - 26: DEINSTALLATION

**Q: Are there more than three exhibition slots?**

**A:** Unfortunately, the semester schedule only permits us to offer three, month-long exhibitions during the Spring 2019 semester. Submissions will be reviewed and the top three proposals will be assigned a slot from the above dates.

**Q: Who reviews the submissions? Is this juried?**

**A:** Submissions will be reviewed by the two contemporary curators who founded Odessa; a Nomadic Arts Incubator comprised of visual artists with the purpose of investigating new intersections of forward-thinking art exhibitions, dynamic storytelling, critical discourse, and community engagement. Odessa is located in Denver. To learn more, visit: <https://www.odessadenver.com/>:

Submissions will be reviewed for the overall strength and clarity of the proposal and the body of work, but also on the level of professionalism of writing materials, caliber of work, and following submission directions.

**INSTALLATION**

**Dates and times:** \_\_\_\_\_

**Arriving:** Be on time. Come prepared with all your work, a preliminary lay-out of the work (see gallery map) and any special tools and hardware you will need.

**Timeline:** You have agreed to the installation timeline as presented above. This means that all work, labels, etc. must be installed and completed by the date/time above.

**Access:** You will need to meet with Pam to check-out the Visiting Artist swipe card. The card must remain with the point person for the group and must be returned when installation/de-installation is complete.

**Equipment:** UNC Galleries will provide basic tools for installing such as: Ladders, hammers, drills, levels, screws, etc. A one-week advance request and a loan agreement is required to sign out additional equipment (computer monitors, pedestals, etc). Any requests made less than a week before installation will not be considered- Plan ahead! Please take good care of the materials you borrow!

- The Galleries have an inventory of 15 pedestals of varying sizes. Any pedestals not being used by other gallery facilities are available for check-out. Please email Pam to set up a time to come by and view/select the pedestals for your show. They will be in Mariani Gallery waiting for you on day 1 of install.

- The Galleries does not have: TVs, dvd players, mp3 players, projectors, projection screens. If this kind of technology is needed, students my work with their faculty sponsors to submit a ticket with IT.

**Painting/Holes:** You are not allowed to paint the floor or ceiling of Mariani Gallery. If you paint a wall a different color, you must supply ALL PAINT SUPPLIES, including: Rollers, paint trays, roller covers, paint brushes, painter's tape, and white primer. You MUST return the walls to "gallery white" by the end of de-install. **While the Gallery will provide the top coat of white, you must purchase the primer.** Immediately clean any marks or spills you leave on the floor. **Sharpies, oil paint and other oil based materials are not allowed** because they are very difficult to paint over.

**Lighting:** Do not adjust the lighting – Gallery student staff will do this for you on the final day of installation once the entire show is installed. Any specific lighting requests can be made to Pam via email.

**Clean up:** The gallery and lobby should be ready for visitors after receptions and installs. The gallery staff is not in charge of cleaning up after you. Please sweep the floors before your show opens, after your reception, AND after de-install.

## **RECEPTION**

**Date and time:** \_\_\_\_\_ 4-6pm

**You are responsible for hosting your own reception,** including purchasing food and supplies. **No alcohol is allowed.** Clean up begins at 6pm and should wrap up no later 7 pm. The gallery and lobby must be clean and ready for regular hours the next day.

Remember, the gallery will be open the next day at 11am, so it will need to be clean--no trash, no tables, and no food on the floor. This is your responsibility!

## **DEINSTALLATION**

**Date and time:** \_\_\_\_\_

**Arriving:** Plan your time accordingly and communicate within your group when everyone will remove their work.

**You are responsible for:**

- Removing all artwork
- Removing all adhesives and hanging hardware (*Please do not use "foam tape"*)
- If you painted any walls, applying layer of primer (*Reminder: you are responsible for*

*purchasing primer)*

- Removing signage, labels, vinyl, etc.
- Removing any trash and debris, sweeping gallery floors
- Spackling and sanding holes

**Gallery staff is responsible for:** Final sanding and painting final coat of paint

## - Prepping your work for an EXHIBITION -

**Gallery staff will hold monthly exhibition prep/install tutorials on the THIRD FRIDAY of every month (unless otherwise posted). Workshops will cover: wrapping artwork, hanging a work of art, labels) and any other questions you may have about your upcoming exhibition.**

“Exhibition ready” means that you have made every effort to prepare your work for a professional-looking exhibition. For example, if you’re a painter, you should not bring a piece into the gallery that is still wet. If you’d prefer to have D-rings on the stretcher bars for hanging, install them on the back of your canvas prior to the morning of install.

Ask yourself, “**Can this work be safely stored, shipped, handled, and hung?**”

Thinking one step ahead is critical during gallery installation. It is inevitable that something unexpected will arise, but please make every effort to take care of what you can control to help the installation process go smoothly.

### **Storage**

Please label your work: include your name, title, and phone number. Name and title assures that your work is not confused with another artist’s or another of your own works.

### **Shipping**

Moving artwork makes it vulnerable to outside factors. Even carrying your work on foot or by car can damage work if it isn’t packed properly.

- Always face work front to front and back to back when moving multiple works together
- Use clean blankets/foam to create a layer of support for works during move
- Avoid contact with organic materials and food/drink

**Flat, unframed works** that fit into a flat envelope are relatively easy and inexpensive to ship. Do not mail flat work that is brittle in a flat envelope. You may pack multiple works together, but use glassine/cardboard or another archival divider between each work. This provides a “buffer” between artwork surfaces. Do not roll works on paper; you will not have sufficient time for them to flatten. They will not be exhibition ready right out of a tube! If you’ve ordered a print, unroll it and use museum weights (bean bags) to weigh down corners.

**Flat framed works** should be wrapped in bubble wrap or plastic. When wrapping, be sure to wrap the bubbles AWAY from the glass to avoid light circle marks on the surface. Cloth and/or cardboard are not good buffers for glass, as they transmit vibrations. Be sure that all of your packing materials are clean.

**Canvases** should be wrapped in a clean blanket or bubble-wrap and then stored in a cardboard box or wooden crate.

**Sculpture** should be shipped with significant wrapping and should never rattle inside of the shipping container. Works with significant 3D extensions should have an armature to support that extension. Armature can be wadded paper, extra bubble wrap, or wooden support structures depending on the size and fragility of the work.

### **Handling**

You will be the art handling professionals for your installation. Make sure all facets of your work are secure and ready to be handled prior to arriving for installation.

### **Installing**

You will install your own artwork. You will be making the decisions about the layout and how the work is exhibited. Put time and energy into this. The presentation of your work defines how it is received by the visitor. Install with precision!

- Avoid attaching hardware that limits how flush the work can sit against a wall or pedestal. Works that don’t sit flat are not as secure. For sculpture, museum putty is an option to secure a 3D work and avoid rattling/movement on a pedestal.
- Velcro is a strong method of attaching work, but the adhesive usually rips off a portion of the wall paint when removed. Instead, staple the velcro to the wall to avoid ripping the paint.
- Do not use foam tape!
- Use archival tape or blue painter’s tape (when something is lightweight) NOT scotch, masking or duct tape. These are all too sticky and will damage the gallery walls.

**Stretched canvas and works on panel** have been traditionally hung with wire on the interior of the stretcher bars. You may also attach D-rings 2/3 up the side of the work, level to one

another. Having both D-rings installed accurately at the same height is critical. Avoid shortcuts and round-up measurements; you will save time and frustration.

**Works on paper** should be matted or mounted. Unframed or uncased work can be installed with magnets through the work (layer: screw, paper, one magnet), Velcro (STAPLED TO WALL) or L-hooks. Note: unframed/uncased works are more susceptible to damage.

Many artists assume that **sculpture** is always exhibit ready, but even sculpture requires effort to install. Exhibition spaces will need to be notified in advance if a sculpture requires a specific pedestal or shelf to accommodate its weight or size.

**Video or audio work** must be “push PLAY ready.” Remember to reserve the appropriate equipment for showing your work, and format your file for the specific equipment. Leave time for troubleshooting technical errors or glitches. Be aware that some exhibition spaces may not accommodate the light and sound levels needed for audio/visual work.

## STANDARD PRACTICES FOR INSTALLING ARTWORK

Before beginning, it's good to have a:

- Sharp pencil and a white eraser + notebook/scratch paper for math
- Calculator
- Level
- Measuring tape
- Hammer and/or drill
- Nails, screws, or other hardware
- Blanket(s) to rest work on

### 1. Select the hardware that is appropriate for your artwork

*2D work*

- Wired and hung on a nail or screw(or two)
- French cleats work well for work that is heavy and may tip from side to side
- D-rings

*3D work*

- Pedestals bring smaller 3D objects up to the eye of the viewer
- Larger works can go directly on the ground or on a short pedestal

### 2. Laying out work across the wall

Line the floor with blankets or towels to protect work from dirt and debris on the floor. If artwork is going to be spaced evenly across the wall, you can figure out the exact spacing as follows:

1. Measure the width of the wall
2. Measure the widths of each work to go on the wall and add these together

3. Subtract the combined artwork width from the wall's width. This is the available space between works
4. Divide this number by the number of spaces in between each work. The result is how much distance will be between each work.

### **3. Finding the proper height for the artwork**

To determine the exact vertical placement of the nail once you've got the correct horizontal point,

1. Measure the height of the piece.
2. Divide that number in half.
3. Add that number (half the height) to 60 (e.g., if a piece is 20" high, then add  $10+60=70$ )
4. Measure the distance from the top edge to the hanging mechanism. For a wire, pull the wire taut, as it would be when hanging at full weight, and measure the distance from that center spot to the top edge of the artwork. For a work to be hung from the brace wood along the edge, measure from the outermost edge to the point where the nail will rest. For a frame with a specific piece of hanging hardware at one spot, measure from the edge to that spot. (e.g., 4" from top of piece to wire)
5. Subtract answer to #4 from answer to #3 (e.g.  $70-4=66$ ")
6. From the floor, measure up this amount and make a pencil mark, double checking that it's the proper horizontal placement.
7. Mark the spot and drive in the nail or screw.

## **- Labels -**

The gallery uses print-ready labels for each of our exhibitions. These can be purchased at any office supply chain (Staples, Office Max, Walgreens etc.) Clear address labels by Avery work very well.

### **Use Microsoft Word to create a label template:**

Tools > Labels > Select Options > Select which Avery number you are using > OK

### **Template for formatting text:**

(name in bold)

(italics for title, standard font for date)

(medium)

SAMPLE:

**Pam Campanaro**

*Your Show Will be Great, 2019*  
Oil on canvas

## - Promotion -

**Web:** The gallery staff will post all Mariani exhibitions on the UNC Galleries website, ONLY if we have the following information from at least 3 weeks before opening night:

- Title of exhibition
- Name of exhibitor(s)
- 1 image to represent the show with caption information
- 350 words (max) describing the exhibition

**Postcards:** You are responsible for producing postcards \*if you would like to have them to promote your show\*. They are 100% optional.

Inexpensive sites to use for printing:

moo.com

greenerprinter.com

gotprint.net

4over4.com

Vistaprint.com

OR GET CREATIVE! You can also make your own letterpress or screen-printed postcards.

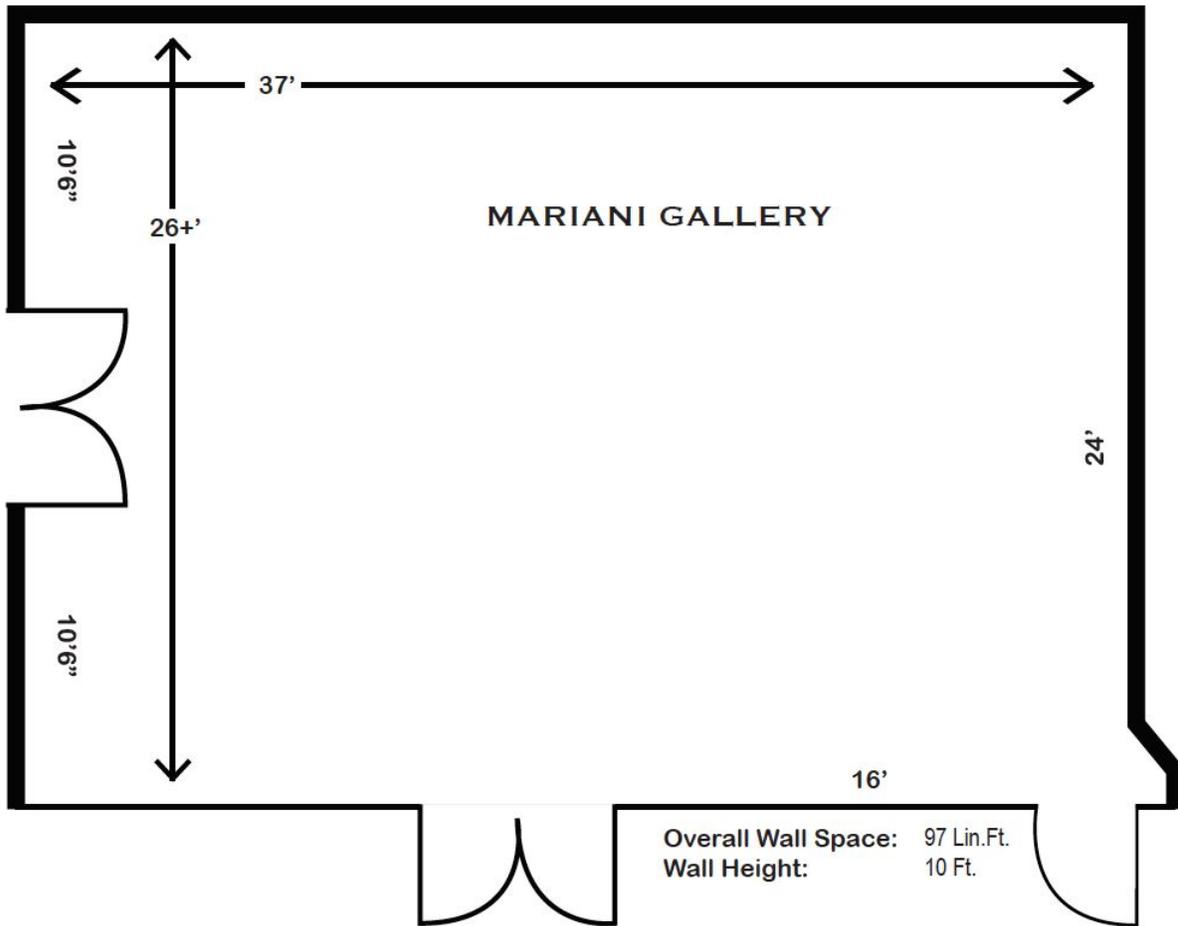
## - DEADLINES -

**Deadline to apply:** All applications must be emailed to [pamela.campanaro@unco.edu](mailto:pamela.campanaro@unco.edu) by 5pm MST on Friday, January 11th.

**Submitters will be notified either way of a decision by:** Tuesday, January 15th at 5pm MST

\*This timeline permits the first group on view in Mariani to have almost a full 2 weeks to complete preparing for their install week.

**- MARIANI FLOOR PLAN -**



**SAMPLE EVENT/EXHIBIT AGREEMENT FOR SELECTED EXHIBITIONS ONLY:**

**University of Northern Colorado, Galleries**

Contact:

Pam Campanaro, Gallery Director & Curator

970-351-2184

pamela.campanaro@unco.edu

EVENT/EXHIBIT POINT PERSON (Student):

POINT PERSON'S CONTACT INFORMATION (Student):

Email:

Phone:

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EVENT/EXHIBIT POINT PERSON (Faculty Sponsor):

POINT PERSON'S CONTACT INFORMATION (Faculty Sponsor):

Email:

Phone:

NAME OF EXHIBIT:

NAMES OF ALL ARTISTS IN THE SHOW:

**INSTALLATION DATE/TIME:** \_\_\_\_\_ **RECEPTION DATE/TIME:** \_\_\_\_\_

**DEINSTALLATION DATE/TIME:** \_\_\_\_\_

**SPECIAL GALLERY REQUESTS?** (Monitors, pedestal requests, etc.):

**THIS EVENT/EXHIBIT AGREEMENT IS GOVERNED BY THE CONDITIONS ATTACHED**

I have read, understand, and will, adhere to the event/exhibit govern conditions attached.

**Signature of Point Person:**

Date:

**Signature of Faculty Sponsor:**

Date:

**CONDITIONS GOVERNING EVENT/EXHIBIT AGREEMENT:**

If you require the use of the Oak Room for any reason please notify Pam Campanaro with as much advance notice as possible either in writing, via email or in person. YOU MUST HAVE GALLERY APPROVAL PRIOR TO THE USE OF THE SPACE.

All spaces must be returned to the pre-event condition immediately after the event. BE SURE TO LOCK AND CLOSE ALL DOORS AND WINDOWS.

GALLERY STAFF IS NOT RESPONSIBLE FOR CLEANING UP AFTER YOUR EVENT, COMPLETELY INSTALLING/DE-INSTALLING YOUR ARTWORK, OR LAYING OUT THE WORK.

DO NOT adjust the gallery lighting; use overhead lighting instead. ONLY AUTHORIZED GALLERY STAFF can adjust track lighting.

Please return all borrowed supplies in pre-event condition.

Please remove any signage from the windows or doors after the exhibit.

I, \_\_\_\_\_, have read, understand, and will adhere to the conditions for use of gallery space as outlined above. I will return the gallery space to the pristine, white condition as though your event/exhibit had never been there.

**Signature of Point Person:**

Date:

**Signature of Faculty Sponsor:**

Date:

**Signature of Gallery Director:**

Date:

