- Guidelines For Exhibiting In OAK ROOM -

Contacts:

Pam Campanaro, Gallery Director & Curator
pamela.campanaro@unco.edu
Office: 970-351-2184

Hours:

Oak Room Gallery
- During the academic year, Oak Room is open M-F from 11am-1pm.
  - The Oak Room is staffed by student workers. Should students not have availability to gallery sit for all of the above hours, a sign will be placed on the Oak Room door asking guests to visit the Gallery Office or Mariani Gallery for access.
- Should an exhibitor wish to have public hours outside of the 11am-1pm time frame, someone from the exhibition must be present to gallery sit. ***No exceptions.***
- *Doors to the Oak Room can never be left open without a guard on duty.*

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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 specials 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: Pedestals and hanging rods. 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 Oak Room waiting for you on day 1 of install.

- The Galleries have an inventory of 15 hanging rods. We do not have anymore/will not buy anymore. Please edit your work accordingly.

Painting/Holes: You are not allowed to paint any part of the Oak Room. Due to the nature of the wood walls, exhibitors are not permitting to make ANY marks to the gallery walls. This includes nail/screw holes. Should any exhibitors damage the walls or create holes/marks, the exhibiting group will be liable for damages.

Lighting: Do not adjust the lighting – Gallery 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.

Supplies: Tape measures, levels, and rulers can be made available to you for use during install. Please request this from Pam, again no later than one week prior to install.

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: _____

==You are responsible for hosting your own reception,== which includes purchasing all food and supplies. **No alcohol is allowed.** Exhibitors are responsible for prepping the food and drink and all clean up. The gallery and lobby must be clean and ready for regular hours the next day.

Remember, when you leave the reception the Oak Room must be clean- No trash, no tables, and no food on the floor. This is your responsibility!

DEINSTALLATION

Date and time: _____

Arriving: All artists in the exhibit must arrive remove his/her work from the gallery between the hours of **10:00am-5:00pm** during your removal window. Gallery staff will NOT be responsible for removing ANY of your artwork! Do not arrive at 4:45pm to begin take down. Be respectful of others' time.

To Recap, exhibitors are responsible for:
- Removing all artwork AND adhesives and hanging hardware. Removing signage, labels, posters, etc.
- Removing any trash and debris, sweeping gallery floors.

- Labels -

Labels must be printed on cardstock paper- NOT sticky envelope labels! This is to ensure there is no damage to the Oak Room walls.

Template for formatting text:
(name in bold)
(italics for title, standard font for date)
(medium)

SAMPLE:

Pam Campanaro
Your Show Will be Great, 2018
Oil on canvas

- Promotion -

Web: The gallery staff will post all Oak Room 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)
- 1-3 images to represent the show with caption information
- 250 words 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.

- Prepping Your Artwork for 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 have a 3D piece, it must be able to stand on its own.

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.

Below, please find important tips and guidelines for storing and shipping for work. This will be useful for opportunities outside of UNC and will help present yourself in the best possible manner.

Storage

Label your work: Include your name, title of the work, 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. <u>Put time and energy into this. The presentation of your work defines how it is received by the visitor. Install with precision!</u>

- 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.
- 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

- 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.

EVENT/EXHIBIT AGREEMENT

University of Northern Colorado, Galleries

Contact:
Pam Campanaro, Gallery Director & Curator
970-351-2184
pamela.campanaro@unco.edu

This form needs to be approved and submitted to the Gallery office at least 2 weeks prior to the event/exhibit.

EVENT/EXHIBIT POINT PERSON:

POINT PERSON'S CONTACT INFORMATION:

Email: Phone:

NAME OF EVENT/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.

Date:

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, 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.

Date: