



## applying for an exhibition

In order to apply for an exhibition at Warwick Art Gallery you need to provide three things, a **curriculum vitae**, an **artist statement** and an **exhibition proposal**.

Your application will be considered by the Management Committee of Warwick Art Gallery Inc, whose task it is to plan a balanced, diverse and inclusive program several years in advance.

### 1. curriculum vitae

The format of your CV should be functional and concise. List items with the most recent activity **first**.

**Example only - omit headings that do not apply to your art practise**

Curriculum Vitae

**Casey Jones**

123 Smith Road  
Smithville 2380  
PO Box 300

Melbourne Australia

Phone: 03 1234 5678

Mobile: 1234 546 890

Fax: 03 9876 5432

Email: caseyjones@bigpond.com.au

Website: www.caseyjonesart.com

Born 1968, Kringoe, South Africa

**Career Highlights**

2006 Artists in Residence, Red Gate Residency Program, Bei Gao, Beijing, Peoples Republic of China.

**Solo Exhibitions**

2002 Ripple - RMIT Gallery, Melbourne

### **Selected Group Exhibitions**

2006 *Jacaranda Acquisitive Drawing Award*, Grafton Regional Art Gallery

### **Performances/Screenings**

2006 *Shoot*, F Space, California, USA

### **Grants/Prizes/Awards**

2005 *Barcelona Studio Residency*, Skills and Development Grant, Australia Council for the Arts

### **Residencies**

2009 Royal Botanical Gardens of Sydney, The residency research will culminate in a solo exhibition, titled *Ascendant and Descendant*, at the Red Box Gallery in early 2009. It will visually explore images of endangered plant species and their seeds, and it aligns with a joint initiative between the Royal Botanic Gardens in Sydney and the Royal Botanic Gardens at Kew, London, as part of the Millennium Seedbank Project

### **Professional Memberships**

Artworker's Alliance  
Borderline Regional Arts Association

### **Boards and Committees**

2006-2007 Australia Council Visual Arts Board

### **Commissions**

2003 Water feature design/commission for Birrarung Marr, City of Melbourne Heartland Yarra's Edge, *Docklands Urban Art Commission*, Melbourne

### **Bibliography**

2005 Johanna Mendelssohn, *Casey Jones, 50 of Australia's most collectable artists*, **Australian Art Collector**, Issue 31

### **Collections**

Flinders University  
LaTrobe Valley Arts Centre  
Naracoorte Regional Gallery  
Riddock Art Gallery  
Robert Holmes á Court Collection

## 2. Artist's statement

The purpose of an artist statement is to provide an explanation of what interests you and influences your work; what you do and how you do it, and what you would like to achieve. An **artist's statement** (or **artist statement**) is a brief text composed by you as the artist and intended to explain, justify, and contextualize your body of work. Artists often have a short (50-100 word) and a long (500-1000 word) version of the same statement, and they may maintain and revise these statements throughout their careers.

Your artist statement should clarify the *what, how, and why* you do what you do, from your perspective. This means that an artist statement is personal, as personal as your art. It is also honest, in the very same way that your art reflects a true expression of your being. Because an artist statement speaks to the relationship between you and your work, it needs to be as authentic as your work. Here are some tips to help.

- Tell why you create your art and what it means to you.
- Appeal to the emotions. Convey feeling about your art.
- Avoid complex explanations, obscure references, and “artspeak”.
- Try not to categorize your work or compare yourself to others.
- Use language that everyone can understand.

Here are several examples of short artist's statements

*“The fact that we can be attracted to abstract, non-representational forms and arrangements of colour is intriguing to me. Digital technology is opening artists to worlds of beauty formerly invisible to the physical eye. In my work, I refer to technological innovations as a means of making connections between art, science and technology. The abstract art-like nature of cell structures under a microscope prompts me to speculate that humanity might possess another kind of vision, a kind of “Deja Vu”, that allows us to recognize as familiar the cells that living matter is made of. This special way of seeing, less mysterious thanks to science, could stimulate our appreciation of art, especially abstract art. Art, like science, uncovers what is hidden.” Wendy Feldberg, Fibre Artist, Ottawa, Ontario*

*“My series entitled ‘Work and Play’ was developed from photographs taken in London’s Docklands. What really excited me about the place was the vast sea of people, either leaving a long day at the office, brief-case in hand, or relaxing in a bar having drinks after work. What really shone through was the sense of anonymity in all these figures. At dusk they were just a merge of silhouettes, and nameless to me as an outsider.” Madeleine Hunter, Painter, London*

*“While still creating my own aesthetic voice and focusing of the craftsmanship of my work, I aim to allow the viewers to peer into someone else’s history or dreamlike state. By displaying personal objects, decal transfers of old photographs, songs, poems and lullabies from my childhood, I intend to question the meaning of private vs. public and have created my own curio cabinets of framed memories. I continue to work in the realm collection and memory, and wish to create a new series regarding the miniature, the forgotten, and the accumulation of display and displacement.” Claire Henry, Ceramicist, Vancouver, Canada*

### 3. Exhibition proposal

The exhibition proposal is the most important part of your application because it provides the selection committee with the information that they need to plan a program for the Gallery that is balanced, diverse and inclusive. It should consist of a written section that explains the formal and conceptual ideas for your exhibition and a maximum of 12 images to compliment your written section.

Suggested topics to address in your written statement

- Describe the appearance and theme of your exhibition. How is it original? What themes does it explore. What will compel the Gallery visitor to want to view or buy your work?
- When is it available. Provide suggested exhibition dates, with an indication of any dates that are not possible due to conflicts or prior commitments. Because of the limited number of exhibition slots and the large number of applicants, the more flexible your proposed dates are, the more likely your exhibition proposal will be considered in a timely fashion.
- Where are you applying (e.g., is your proposal a good fit with the venue's mission statement and audience?) and why do you think it's a good fit?
- How will you mount the exhibit. The Committee needs to know roughly what materials you will be using, what the exhibition will look like. The committee will also need to know about any possible Workplace Health and Safety problems, or logistical difficulties.
- Can you offer educational elements to compliment the exhibit, and/or are you available for workshops, classes, or lectures. Having a strong community outreach component to your proposal will make it more attractive to the selection committee and their assessment of your application as it relates to the Gallery's aims and objectives.
- If the proposal is for an installation or piece not yet constructed, please include examples of prior work, with a detailed diagram or description of your proposed idea.
- Indicate if you are applying for a solo exhibition or if you are open to exhibiting with other artists. If the proposal is for a group or multi-artist show please have all participating artists submit an application. Warwick Art Gallery routinely curates exhibitions with multiple artists who have submitted proposals independently.

Information about images.

Submit up to 12 images in **one** of the following formats:

- one slide sheet with a maximum of 12 slides
- digital images on CD in jpeg file format (size approx 4x5" to 8x10" at 72dpi)
- A set of no more than 12 printed images (no larger than 8x10")
- DVD or VHS video (*please cue tape*)
- Website address (*only if appropriate or important to the proposal*)

Original artwork, sketches and/or *in situ* visits will be considered if a request is made in advance.

Here is an example of a written exhibition proposal

**Exhibition Proposal - *Lunch for the Trades***

This sculptural feast addresses consumption in an age where food is as much about looking as eating.

An amusing cafeteria style spread of obsessively crafted meals made from

the materials or tools of each trade, celebrates the often neglected work of the trades while playing with the language of modern cuisine.

There are 22 mixed media "lunches". Each meal is a creative interpretation of a trade and the ingredients of the meal a representation of the techniques and skills of the relevant trade. Each artwork is fixed to a tray and assembled on modular aluminum cafeteria racking with meal signs and menu.

How about an *Electrician's spaghetti with light source*, the *Computer technician's micro fiche 'n' chips* and for dessert the *Upholsterer's coconut torte*?

The following support material is available

- Exhibition catalogue
- Gift cards
- Artist floor talk
- 3D mixed media workshop

The exhibition needs a minimum space of 50 m<sup>2</sup>

Lunch for the Trades will be available from April 2009

#### Exhibition application checklist

- |                             |                          |
|-----------------------------|--------------------------|
| Curriculum Vitae            | <input type="checkbox"/> |
| Artist Statement            | <input type="checkbox"/> |
| Written Exhibition Proposal | <input type="checkbox"/> |
| Images (Maximum of 12)      | <input type="checkbox"/> |

post your application to

**The Director  
Warwick Art Gallery  
PO BOX 775  
Warwick QLD 4370**