

Feb 14, 2024

Presented by  OKLAHOMA • VISUAL  
ARTS • COALITION

# ***EXHIBITION READY***

Accessible and affordable ways to prep your work for exhibitions (spoilers, it's easier than you may think!). Including framing, installation hardware, artwork packaging and more!

[karischambers.com](http://karischambers.com)

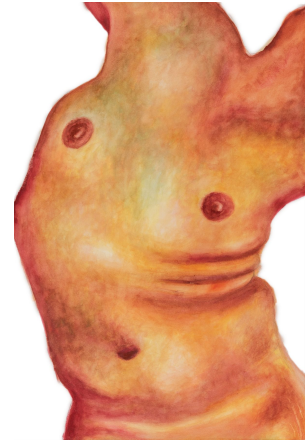
Instagram : [@karistheartist](https://www.instagram.com/karistheartist)

karis chambers

(pronouns they/them)



Karis is an artist, designer and arts educator working out of Oklahoma City. They received their BFA from the University of Science and Arts of Oklahoma and went on to receive their MFA from the State University of New York at Buffalo. Karis has exhibited works across the U.S. and Canada. Along with teaching courses in the visual arts in Oklahoma and New York, Karis is currently an artist and community arts advocate working out of Oklahoma City.





# ALLISON WARD

(pronouns she/her)

Multi media artist who works through performance, music composition, conceptual sculpture making, curatorial work, and encaustic wax. Allison is also the Executive Director of Art House Tulsa, a nonprofit that curates community art shows in unusual spaces. She was awarded the 2024 *MOMENTUM* Emerging Curator.



instagram : [@bittersweetbutthole](https://www.instagram.com/bittersweetbutthole)

# What will we be discussing?

1. Protecting your work
2. Wiring your work
3. Transporting your work
4. Labeling
5. Pricing
6. Biography, CV, and Artist Statement
7. Framing and alternative methods
8. Hanging your work
9. Website and Contact information

# Protecting Your Artwork

## Why is this important?

Protects artwork from damage and elongates the life-span of the work

## What can I use?



Good for:  
Oil and  
Acrylic  
Paintings

Spray Varnish



Good for:  
Oil Paintings

Brush On Varnish



Good for:  
Drawings

Spray Fixative



Good for:  
Sculptures  
on pedestals

Museum Wax

- Note the difference between gloss, satin and matte when sealing your work!

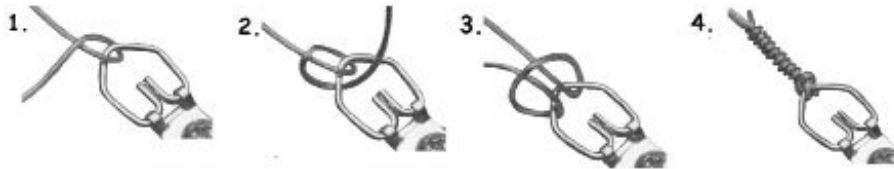
# Wiring Your Artwork

## Why is this important?

So that your work sits evenly and securely on the wall. You also want to make sure that the wire used to hang your work is not excessive or too tight that it makes balancing difficult.

## Demonstrate how to properly wire your artwork.

Tying a Wire onto the D-Ring



## Where can I find these materials?

You can easily find these materials at any hardware store, craft store, or even Walmart.

## What you need



2 Screws (Thinner than the thickness of your frame/panel)



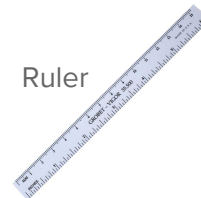
2 D-Rings



Hanging Wire



Wire cutters (or a good pair of scissors)



Ruler



Screwdriver

# Artwork Installation Hardware Materials



WALMART \$8



HOME DEPOT \$10



FRENCH CLEATS \$16

# Alternative Wiring

**Used:**

Steel Wire Rope

Plated Wire  
Rope Clamp





# Framing Your Work

## Alternatives to costly professional framing....

-Acquiring a second hand frame.

-Cutting your own mats.



Handheld bevel  
mat cutter

Amazon: \$35.99

**Framing stores:** Hobby lobby, Michaels, Ziggler's (Tulsa), HOW thrift store (Tulsa) has a good frame selection, Goodwill bins (OKC)

# Framing Your Work (cont.)

## -Cutting your own mats (cont.)

Water-Activated  
Hing tape



Amazon: \$13.60

Masking Tape



Window mat  
(underside shown here)

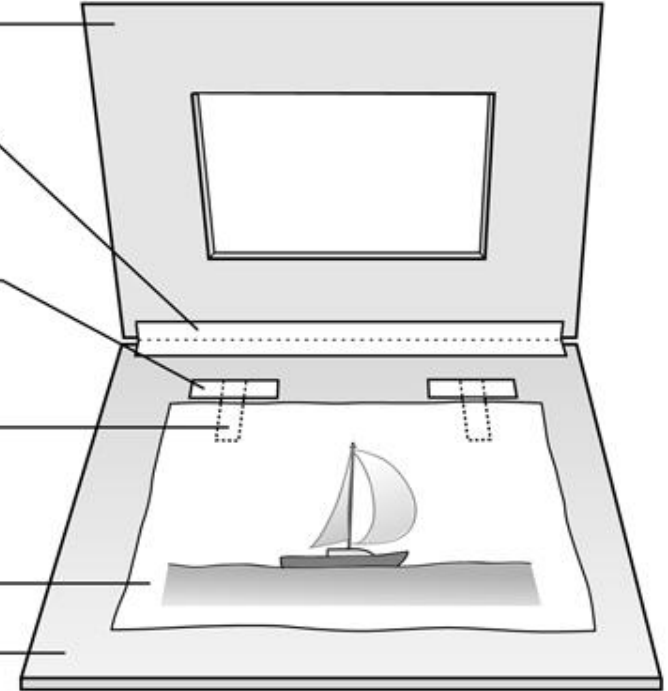
Window mat and  
backboard may be  
hinged together at top.

Tape holding hinge  
to backboard

Acid free tape  
or paper hinge  
attached to back  
of photo

Work of art

Backboard

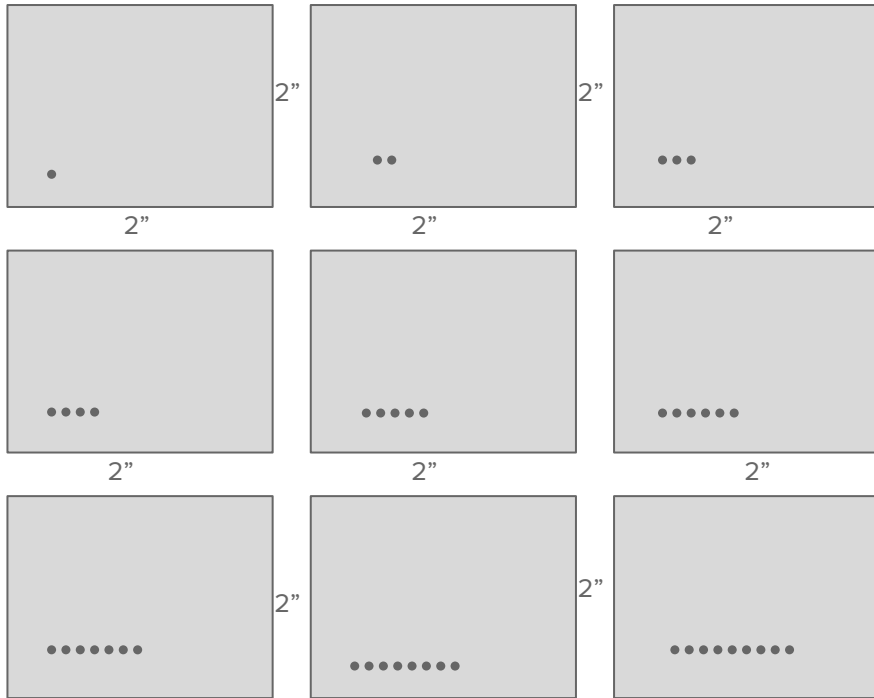


JM©2006

# Preparing Your Guidelines for Installation

- If your piece has very specific hanging needs talk to the exhibition space about what you need to provide.
- If you're showing 3D work ask about sculpture stands.
  - Ask about museum wax
- Work with the gallery to relay how your work should be hung, especially if it is complicated or unique.

# Preparing Your Guidelines for Installation



*Corner Orblove or: How I Learned To Stop Worrying  
and Love the Bombastic Arrangement of Circles*  
Matin Alavi  
37"x46"  
Acrylic paint on cradled birch panels

# Protecting During Transportation

## Why protect your work?:

- Saran wrap
- Cushioning foam
- Bubble wrap



-Glassine paper or acid free tissue paper, protects against grease, water, and moisture. **What does acid free mean?**

# Protecting During Transportation (Shipping)

**FEDEX:** Will wrap and ship artworks for you. (Allison)

**UPS:** Will wrap and ship artworks for you. (Allison)

**USPS:** Will ship artwork for you. (Allison)

While having the mail carrier wrap the piece for you will obviously be more expensive, in many cases it is worth it. Shipping through a mail carrier can range between \$25-\$60 depending on size and weight.

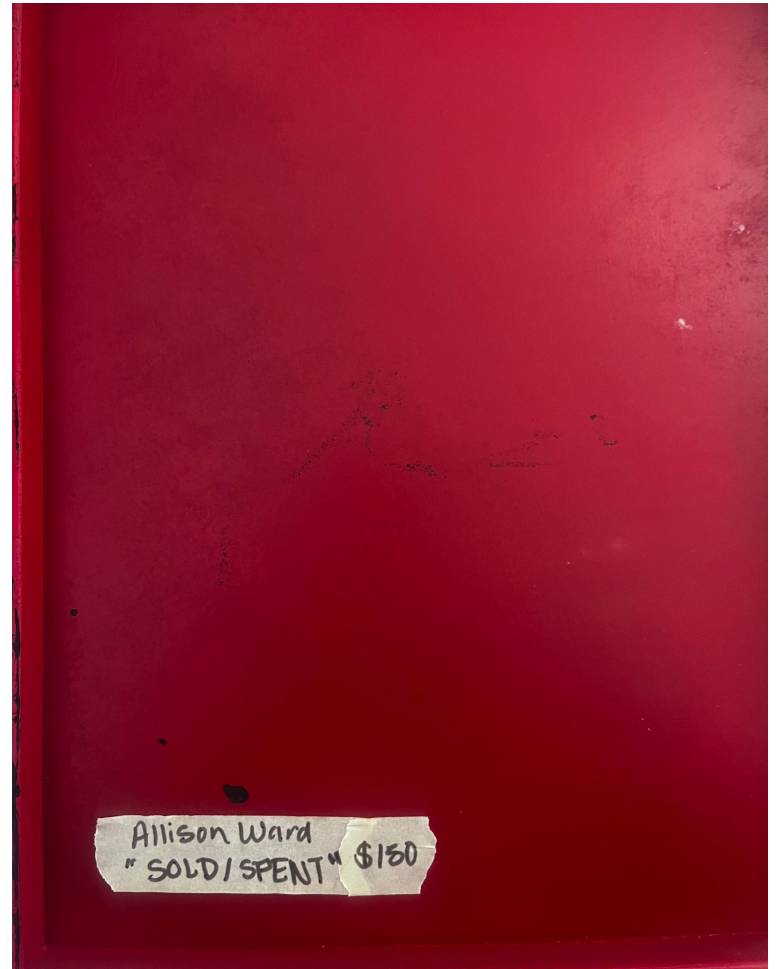
# Labeling Your Artwork

- Label your work on the outside of the protective covering. This can be done on a piece of tape.
- Additionally, label the back of your piece, either on the work itself or on a piece of tape attached to the back.

***Why should I do this?*** This helps the curators and gallerists identify your work for displaying purposes and so they can match the appropriate label with the correct piece of work.



Allison Ward  
"SOLD/SPENT"



Allison Ward  
"SOLD/SPENT" \$150



# Label Information (Allison)

What information do galleries typically ask for regarding the label they'll use when displaying your artwork:

1. Name
2. Title of Piece
3. Year Created
4. Mediums Used
5. An extrapolation of the piece itself (this is typically optional)
6. Social Media Information or QR to website

Artist's name

**Wayne Thiebaud**

Nationality, year born or years alive

American, born 1920

Title of artwork, year it was made

***Starboat (Tugboat and Riverboat)*, 1966**

Medium (what it was made of)

Oil on canvas

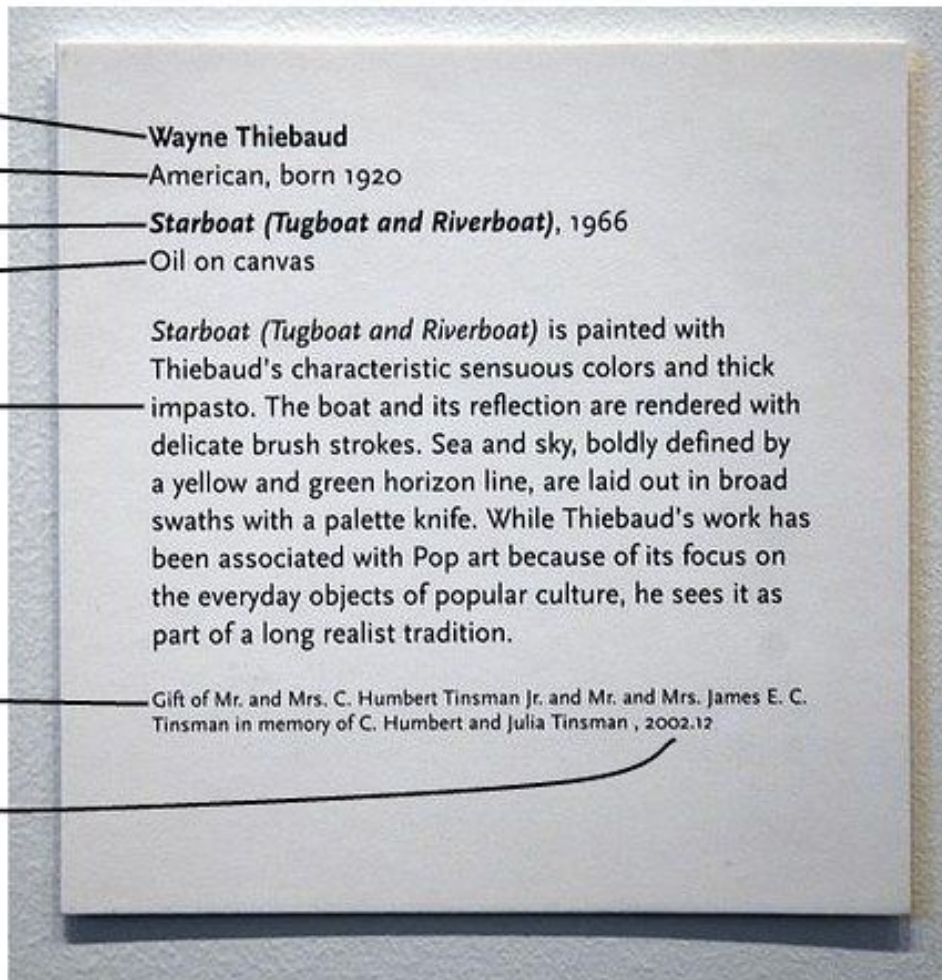
Notes about the artwork and/or the artist

*Starboat (Tugboat and Riverboat)* is painted with Thiebaud's characteristic sensuous colors and thick impasto. The boat and its reflection are rendered with delicate brush strokes. Sea and sky, boldly defined by a yellow and green horizon line, are laid out in broad swaths with a palette knife. While Thiebaud's work has been associated with Pop art because of its focus on the everyday objects of popular culture, he sees it as part of a long realist tradition.

How the museum got the artwork or who currently owns it

Gift of Mr. and Mrs. C. Humbert Tinsman Jr. and Mr. and Mrs. James E. C. Tinsman in memory of C. Humbert and Julia Tinsman , 2002.12

ID number. The first part is the year it came to the museum  
The second part (after the decimal) is the order among other pieces received that year



# Labeling Your Work To Send Virtually

***When submitting your work online or through email, it is VERY important to label each file with your name and title of the piece.***

Some institutions do not want you to include details in the file name.

***Pay attention to what each application says. Labeling each file properly helps the curators and organizers save your work in a more simplified way.***

# Pricing Your Artwork

Steps to Take:

1. Access the space and what types of artwork typically sell.
2. Ask the curator/gallery owner/ gallerist what price ranges normally sell in that specific space.
3. Ask what percentage they gallery takes from work sold.
4. Take the above information into account when pricing your artwork.

# Pricing Formula

TIME + MATERIALS + FRAMING (IF APPLICABLE) = FIRST PRICE OF WORK

FIRST PRICE OF WORK + PERCENTAGE TAKEN BY GALLERY = **FINAL PRICE OF WORK**

Let's say I work 15 hours on a sculpture and pay myself \$15 an hour. I've also spent a total of \$200 on materials to build the sculpture. I also spent \$50 making a stand for the sculpture. So, I'll take my time in dollar amount (15hoursx15dollars=225), \$225+\$200+\$50= \$475. With just my time and materials alone my piece is valued at \$475. Now, the gallery where I'm showing my sculpture takes 20% of all works sold. 20% of \$475 is \$95, add those two numbers and you have a price for your sculpture, \$570.

# Pricing Your Work: IMPORTANT TO KNOW!

- Most exhibition spaces will take a percentage of your work sold. This typically falls between 20-30%. So, If a piece sells you typically take home 80-70% of what you priced the piece.
- It's a good practice to keep track of your hours when working on a piece.
- DO NOT be afraid to value your own work and time.

# Biography, CV, and Artist Statement

*What is the difference between the three?*

**Biographies** are more factual statements about you as an artist. It should include your schooling and training, history of where you have shown your work, etc..

**Artist Statements** are more visceral and delve conceptually into your work and the mediums you use. It should also include the intention of your work.

These two can seem interchangeable at times.

# CV or Curriculum Vitae

A **CV** or curriculum vitae is a categorized list of your education, accomplishments, exhibitions, performances, musical releases, and articles written regarding your work. Typically, in a CV you include works completed within the past 5 years or you can include a selection of your most notable accomplishments.

A CV is literally just an artist resume.



# CV/BIO/ARTIST STATEMENT CONT.

- Take note that many applications ask for all three of these things, so having them ready is imperative.
- It's important to update all three of these things immediately before and after a show, specifically your CV.
- Pay attention to the page count of your CV, BIO, and artist statement. Many applications require them to not exceed a certain page length.
- What tense should I write in? It depends on what it's for and how it's being used.

# Artist BIO example:

Allison Ward is a multi-disciplinary artist from Tulsa, Oklahoma, whose creative journey has unfolded through various experiences and mediums. Her artistic exploration, deeply rooted in abstract expressionism, takes shape through a dynamic interplay of curation, encaustic wax, music composition, performance work, and conceptual sculpture making. She received her Bachelor's in Applied Technology with a focus on music production and attended The American Musical and Dramatic Academy in New York City.

She is the co-founder and Executive Director of the non-profit organization Art House Tulsa, founded in 2019. Art House Tulsa has organized 18 art exhibitions and events, providing a platform for over 125 Oklahoma artists to showcase their work.

Over the past five years, Allison's artistic practice has undergone a profound transformation, expanding to encompass a diverse range of mediums and disciplines. In the past year alone, her work has been featured at The Philbrook Museum of Art, in a solo gallery show at Positive Space Tulsa, and on the cover of the Spring 2023 issue of Art Focus Magazine. She also curated and organized a two-day art show with Art House Tulsa in a 22,000 square foot warehouse in the arts district of downtown Tulsa. Allison was recently named by Oklahoma Visual Arts Coalition as their 2024 Momentum emerging curator.

# Artist Statement Example:

Allison Ward's artistic work encompasses a diverse range of mediums, including encaustic wax, conceptual sculpture making, music composition, video work, and performance art.

Her fascination lies in crafting multi-sensory experiences that engage various senses simultaneously, invoking memories through sight, sound, touch, taste, and smell. Over the past year, she has presented multiple versions of her touch-sound activated floral sculptures, captivating audiences by stimulating their senses of sight, sound, and touch.

Beyond her sensory engaging work, Allison delves into the exploration of emotion, plunging into themes of generational trauma, clinical diagnosis, and the daily challenges faced by individuals living with unseen disabilities. Allison has witnessed firsthand the transformative impact her work can have on someone's perception of themselves and their life experiences. Through her art, she provides a visceral connection, offering those in need a space to relate to her work on a profound level.

# CV Example

[www.allisonward.me/pagecv](http://www.allisonward.me/pagecv)

[www.karischambers.com/cv](http://www.karischambers.com/cv)

# Artist Website and Contact Info

## *Create A Website*

You want to create a website that shows your work in the way it is meant to be seen.

Creating a website is easy now that you can use sites like Squarespace, Wix, Weebly, Canva, Go Daddy, etc..

I find it important to make your website unique but not so over the top that it's hard to discern what's going on.

# Business Cards

While it may seem old fashioned, I think it's wise to make artist business cards with your name, contact, and a link to your website. It gives people something tangible to hold on to and remember you by.

You can get a large quantity of business cards for not too much on websites like Vistaprint, Moo.com, Canva, Office Depot, etc.. These websites also offer tools for you to design a card as well.

**ALLISON WARD**



[allisonward.me](https://allisonward.me)



[karischambers.com](https://karischambers.com)

**Questions??**



# Thanks for being a part of this with us!



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## CONNECT WITH US

 Facebook: @OklahomaVisualArtsCoalition

 Instagram: @ovacok

 YouTube: @okart

[ovac-ok.org](http://ovac-ok.org)

## UPCOMING OVAC HAPPENINGS:

- **Dec 15–Mar 30** | *Retrospective MOMENTUM*
  - BancFirst Tower | Oklahoma City, OK
- **Feb 29** | Art Crit Night
  - Liggett Studio | Tulsa, OK
- **Apr 5–6** | *MOMENTUM*
  - The Yale Theater | Oklahoma City, OK

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