

How to go about exhibiting your work... Part 2.

So you're all ready to exhibit your work. Your portfolio has been accepted, the venue is booked, selected works have been organised and all the framing or presentation is complete, what now? Working towards an exhibiting your work does take a considerable effort to organise, but the execution or organisation in getting the work to the venue is also a large task.

In my role as a curator, I have seen several different strategies each of which is suitable to the individual that developed the process. As you progress through your practice, you will develop an individual strategy that best suits you and your work. Aspects that you will encounter will include

- Record keeping (paperwork/electronic forms and photographic records)
- Labelling and wrapping of your work
- Postage or courier requirements

to name a few.

Effective record keeping is a key component of organisation, particularly if you are involved in the show circuit or have a contract to regularly exhibit new work in a gallery. This paperwork can be executed in a variety of different ways

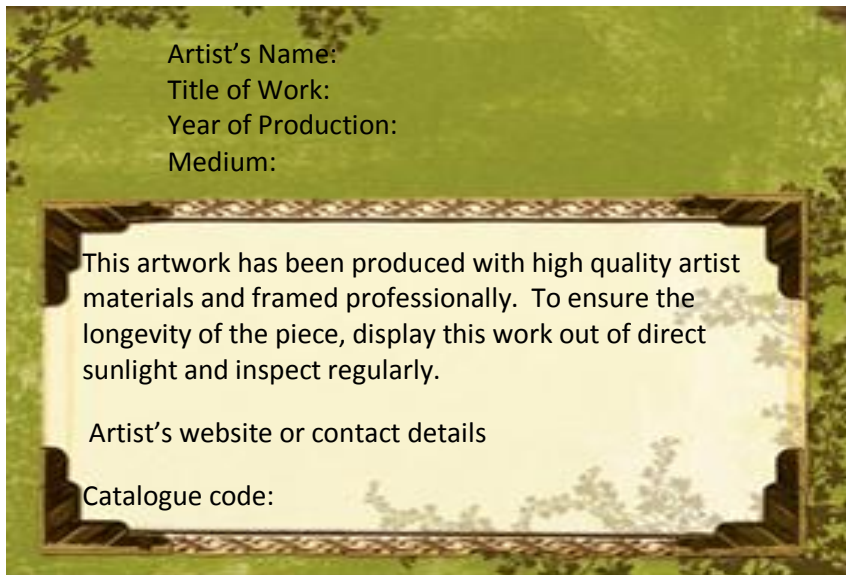
Paper trail	Electronic records	Photographic records
<ul style="list-style-type: none">• filing of paperwork and forms in a dedicated folder• entry system in a exercise book	<ul style="list-style-type: none">• spreadsheet of entries• PDF copies of entry forms and regulations• scanned entries forms	<ul style="list-style-type: none">• film or digital with a recording system noting<ul style="list-style-type: none">○ what work is where○ what has sold○ been donated etc,

These different methods can be used individually or in conjunction with each other to meet your needs.

How you wrap and label your work may influence the condition that is returned to you, for example if your bubble wrap and frame corners are not labelled with your name they are unlikely to be returned to you, simply because they cannot be identified or they are disposed of due to lack of storage space. Label everything. It may look a little paranoid, but it will save you money in the long term.

When preparing your bubble wrappings, consider making individual sleeves for works that are open at one end. If the work slides in and out of the wrapping without having to cut it open you will be able to use the particular sleeve multiple times. Besides, custom sleeves look very swish and professional.

Labels on the rear of your work should also be included, with the minimum of information of artist name and artwork title to be included. Some of the best labels I have come across include additional information such as care instructions, moulding and mat codes (for reframing purposes), year of creation and catalogue code. An example of such is included below



These are fairly easy to produce using Microsoft Publisher printed on adhesive copier labels. A template produced by Murray's Art and Framing is available on the Microsoft Online template site

Postage or courier requirements vary depending upon the carriers you choose. The below information is an excerpt from "Think Backwards, Save Money", a framing seminar to be held at Murray's on Saturday 19th June, 2010.

Aust. Post sizes – if you ever intend to send the finished work by Aust Post they have a maximum size – longest side not to exceed 105cm (including packing) sum of 2 sides not to exceed 140cm.

Other freight – glass regularly gets broken in transit and usually damages the artwork. Art acrylic is safe but does cost 2.5x that of glass. Don't assume a stretched canvas won't get damaged as packages often get 'spiked'.

Sending to exhibitions – check that you have met all the galleries requirements. Does the courier chosen have experience with glazed artwork? When packing leave an air gap between the glass and the packing, this avoids undue pressure on the glass.

Is the work covered by 'your' insurance. Galleries rarely cover 'your' work in transit and often not even when on their premises. If your courier places your carefully packed, unfixed, pastel face down, the vibrations during transit will shake pastel all over the glass which then drops when hung the right way up.

When packing a work for transport avoid using clear tape as it is very hard for others unpacking and repacking to see. The worst case scenario is that the tape sticks to the image or the gilt frame and the damage is irreparable.