

SAMPLE EXHIBITION PROPOSALS

This year we updated our submission process. The following examples of successful exhibition proposals are in a slightly different format than what you will see on this year's form. Despite formatting differences, each of these proposals were successful in providing the following information, which is what this year's exhibition panel will be looking for:

Exhibition Proposal: This should tell us what the physical work is, what the general theme is, and give a sense of scale of the exhibition (how many pieces, what sizes, etc.).

What 1-3 ideas, concepts, or experiences does this body of work communicate? This should tell us what the work gives the viewer.

What inspirations or traditions guided or influenced this body of work? Tell us about the influences or inspirations behind this work.

How are the methods or techniques you use important to this body of work? Tell us how, or what, the choice of medium or process contributes to this work.

Any special installation needs or requirements? If your work requires specific installation techniques or equipment, let us know what those are. For example, numerous electrical outlets, audio-visual equipment, or specialized wall mounts.

EXAMPLE #1: SOLO EXHIBITION

Exhibition Proposal

There are five artworks in total. Each piece is a different portrait of a prominent woman from Bangladesh from recent history. The size range of each piece is approximately 4' x 3' x 1/2". I can certainly accommodate an artist talk and a painting demonstration, showcasing the process used for each piece.

What 1-3 ideas, concepts, or experiences does this body of work communicate?

I wanted to show viewers five women from south Asian history that defied/defy political, social, and/or cultural convention during their time. These women are not known in the mainstream and their stories have fragmented and/or can only be discovered through books and articles found here and there. Hence, the physical layout of canvas in the compositions. Each woman is dressed in armor and/or garb that reflects their participation or conflict with their native country of Bangladesh. For instance, Taslima Nasreen is dressed in dark, samurai-like armor to convey a Rōnin theme. A warrior who has been exiled by her people/country.

What inspirations or traditions guided or influenced this body of work?

My heritage is the main influence for this body of work. There are many prominent South-Asian/Bangladeshi male figures in history that are well-known to the public. However, I could not think of any female figures from my roots, until I asked my mother. Bangladesh is physically deteriorating due to climate change. I often wonder what will happen to our language, history, and culture as Bangladeshis are forced to leave. I want to help alleviate this potential loss of information of an entire people by creating pieces of artwork that educate westerners about influencers from Bangladesh.

How are the methods or techniques you use important to this body of work?

I chose to paint the portraits large-scale and in acrylic paint for color richness and magnitude of each woman's deeds. The compositions are built from smaller canvas, placed together, to convey fragmented history and the fragility of records over time. Color palettes were chosen based on acts and/or personality traits. For instance, Pritilata Waddedar is painted in fierce shades of red and black due to her fierceness and uncompromising nature against the British. Kalpana Dutta is shrouded in dark violets and blues since she used guerrilla and spy tactics during the same time as Waddedar.

Special installation needs or requirements?

Nails on wall. Wire will be attached to paintings.

EXAMPLE #2: GROUP EXHIBITION

Exhibition Proposal

This exhibition is one that will feature primarily figurative sculptural works with a few drawings. All content will be of animals and human references and all works for this exhibition are completed. There will be approximately 8 sculptures and 7 drawings. The artists have additional pieces if more are needed and are willing to edit if less is required. The size range of the sculptures is at most 24 inches at the base and 30 inches high. Drawings are at the most 30 inches wide. In addition to an artist talk the artists would be very interested to create other programming such as simple workshops (drawing or collaging animal and human forms) with children or an additional talk on Teen Night.

What 1-3 ideas, concepts, or experiences does this body of work communicate?

The human and animal relationship is a fascinating one. Animals are our lineage, ancestor and neighbors. It is one that alternates between fear and love. The artists in this exhibition address these relationships and do so in a way that explores their understanding of themselves. Autobiography is a running theme throughout the work. The artists explore their dreams, memories, image, behavior and roles by examining animal behavior, roles, and symbolism.

What inspirations or traditions guided or influenced this body of work?

Animals play a role in our lives from a very young age. We learn about the world through fairytales and stories that feature animals who act out human behavior, wear clothes and talk. The idea of animals in children's literature is a recurring theme throughout this work. Young children don't necessarily see animals as different. They see them as an extension of their human world and don't recognize a difference. The artists attempt to regain this sense of "extension" in their work. Animals don't feature as secondary characters but play an equal role in the visual interactions of these artworks.

How are the methods or techniques you use important to this body of work?

Texture and fascination with the skins of animals and humans are also of great inspiration to all artists who then challenge themselves in the manipulation of their media to translate this visually. The works in this exhibit feature a range of media and drawing techniques. Various types of processed clay, cloth, charcoal, pen and ink are all explored texturally as inspired by the textures of the various animals featured.

Special installation needs or requirements?

The installation of this exhibition requires pedestals and walls. ArtsWorcester at the Davis is an ideal space for the layout of the sculptural works. These sculptures interact as various states of narrative. These narratives lay out as scenes, gestural interactions or as portraits that collage one being with the condition or state of another.

EXAMPLE #3: SOLO EXHIBITION

Your Proposal:

Of particular interest to me is the conjunction of realism and abstraction. My current work seeks to explore the way realism can push into and through abstraction, like figures breaking the surface of water.

Often times words can be found hidden within my drawings, speaking to the thoughtful and meditative process of creating the images. There is a back and forth conversation with the work, where the figure and the process inspire the written word, and then the written word is entered into the drawing itself, to become part of the reflections. I'd like to exhibit the results of this conversation.

The exhibit will contain fifteen to twenty-five paintings and drawings, designed to fit the space. The majority of the work will be completed after this submission, and none will have been exhibited at ArtsWorcester, unless there is a specific request from ArtsWorcester to do so.

Your Artist Statement:

For the last few years I have been working with images of swimmers, and last year started focusing on removing gravity and the physical environment to view the female form in a position of strength.

In my work water has always represented solitude. Reflection and distortion have become a way of exploring the complexity of the individual. The image seen without distortion is the physical self, important in that it reflects a woman's history, her life, her culture, and her family. The reflection is the complexity of that self, expanding beyond the confines of corporeal existence.

EXAMPLE #4: SOLO EXHIBITION for the PRESENT TENSE PRIZE

This prize is awarded to an artist whose work exemplifies new practices, artistic risk-taking, and excellence in execution.

Your Proposal

In my practice, I utilize a combination of experimental and traditional photography to express themes of transformation, adaptation, and the element of chance. I propose a solo exhibition of photographic work representing these themes entitled, 'Stamina.' 'Stamina' is an experimental photography project that utilizes sculpted sheets of 3-dimensional film as object inside a custom made large-format camera accessory that accepts film as object instead of the standard flat film with the goal of creating a distortion of optics and restructuring reality. I believe this project exemplifies pushing the boundaries of contemporary photography and a unique and experimental methodology.

The final form of this work is prints. The work is ready to be printed for exhibition. My preferred method of display for this project is to secure eight to ten large prints to the wall with magnets. Depending on the space, I would like to potentially also show examples of the folded and exposed positive and negative film itself inside 4x5 inch light boxes.

Your Artist Statement

'Stamina' restructures and transforms the perception of constructed goals and boundaries. Large sheets of two-dimensional photographic film are bent and sculpted into three-dimensional objects before exposure. This combination of sculpture and photography causes a disruption and alters the known visual constants of specific commonplace structures in the landscape: goals and boundaries. Their form morphs through this distortion of optics and conflation of space, creating an experience that is as unusual as it is familiar. The notion of stamina is often associated with athletics, and I feel this is one of many areas where standards need to be continually restructured and remade. The work embraces the endurance required to question and restructure imposed goals and boundaries as well as the resilience of the physicality of the film and the medium of photography.