

How to Wire a Frame

YOU WILL NEED:



D-RING STRAP HANGER



SCREWDRIVER OR DRILL



FRAMING WIRE



WIRE CUTTERS

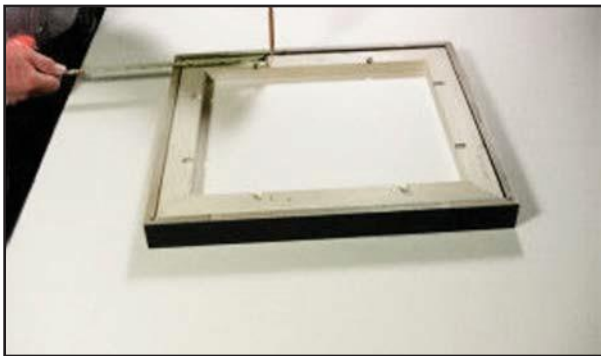


TAPE MEASURE



DO NOT USE SAWTOOTH HANGERS

STEP 1:



Turn your artwork face down with the top of the picture closest to you. Measure down 1/3 from the top on both sides and put a pencil mark on the thick part of the frame (or stretcher bar if frame is too narrow). This is where you will attach the strap hangers.

STEP 2:



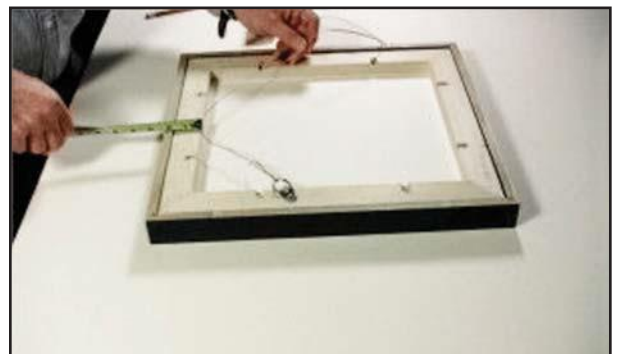
Place the strap hanger on the pencil mark and angle the strap hanger so it is facing towards the inside of the frame. Drill in the screw. Repeat the process on the other side of the frame.

STEP 3:



You are now ready to attach the wire. Cut the wire so it is slightly larger than the frame. Put the wire through one hook going from inside to outside, loop it over the hook and behind itself and back through the hook, front to back. Wrap the excess wire around itself so that it is secure.

STEP 4:



The top of the wire should be about 1/3 of the way from the top of the frame to the hanging devices. Put the wire through the second hook and pull it to determine the length. Repeat step 3 to secure wire in second hook. Cut off any excess wire. **VIDEO OF HOW TO TIE THE WIRE:**

<https://www.youtube.com/watch?v=QiM2iHPaLI>

Tips for Building a Sculpture Stand

CHOOSING THE MATERIAL:

Choose a material for the pedestal that will not look out of place. Whether it's small or large, the pedestal should not draw attention away from the sculpture, but instead blend in with the rest of the room. Most importantly, a pedestal should be sturdy enough to hold the sculpture.

HEIGHT: Aim for the center of your sculpture to be at average eye level which is 60". Choose the pedestal height accordingly.

CITY HALL:

The first-floor lobby in City Hall is mostly neutral tones of brown and beige with black floors. If the base or pedestal is NOT part of the sculpture, try to make sure your base or pedestal does not clash with the colors of the venue. **Stands in this space must be no larger than 16" w x 16" d x 48" h.**

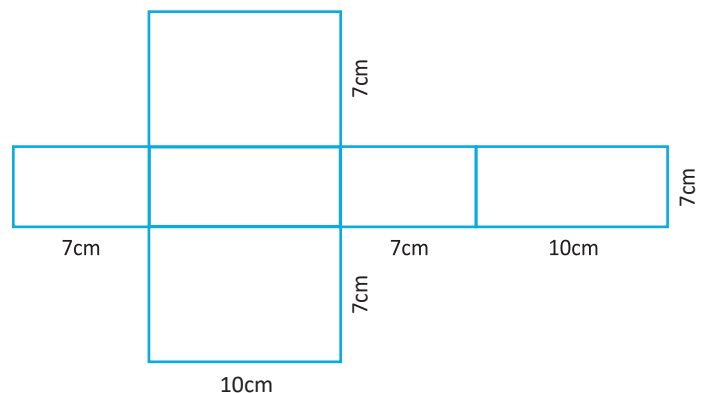
BUILDING YOUR PEDESTAL:

Purchasing a pre-made pedestal can be expensive. Building your own, even without access to a wood shop, can save you a lot of money. Here are some suggestions:

1. Determine what size pedestal you need based on the size of your sculpture. Map out the dimensions ahead of time. (4 equal sides, 2 equal pieces for top and bottom).
2. Home Depot or Lowes have many different types of wood, and they will cut the wood down to specific sizes for you. Just make sure it's sturdy.
3. Nail or screw the pieces together, either by hand or with a nail gun or drill. **MAKE SURE TO TAKE PROPER SAFETY PRECAUTIONS.**
4. Use a level to make sure the stand is even. Edges can be sanded down if they are uneven. Fill in any gaps with wood putty/filler.
5. Spray paint solid color.



EXAMPLE OF MAPPED OUT PEDESTAL



How to Write an Artist Statement

ARTIST STATEMENT: A Quick Guide

Your artist statement is a written description that gives your audience deeper insight into your work. It may include your personal history, the symbolism in your materials, or the issues you address. Your statement should include whatever is most important to you and your work.

Your artist statement supplements the visual information in your portfolio. Other uses include the following: helping dealers and other arts professionals discuss and sell your work; providing background information for writers of articles, reviews, and catalogues; functioning as the basis for cover letters and grant proposals.

WHAT A STATEMENT COVERS:

- Your work's purpose or philosophy
- Your methods and materials

DOS:

- Keep it short, coherent and clear - no more than one page, double spaced.
- Write in simple sentences using simple words.
- Focus on topics not apparent from viewing your slides, such as symbols or metaphors, themes and issues underlying your work, materials, scale, etc.
- Proofread your statement for misspelled words, bad grammar and confusing content.
- Rewrite your statement every time you complete a new body of work.

DON'TS:

- Imitate the theoretical or intellectualized style of writing used in critical art magazines.
- Try to impress the reader by your extensive knowledge of art criticism or art history. You want to impress them with your art.
- Never use weak phrases that reflect insecurities like "I am hoping to," "I am trying to," or "I would like to."

Developing Your Artist Statement

An artist statement is never finished for long. Like your resume, it will be revised frequently as your work changes and as you find new ways of expressing what you are doing. Practice getting good at writing them!

THREE TYPES OF ARTIST STATEMENTS

ONE-PAGE:

- Artist statements are rarely longer than one page, double spaced. More information than that is usually unnecessary and will probably not be read.
- It can address a large body of work, or work in different media, all concerning the same ideas.
- This longer statement will accompany an exhibition or performance of your work.
- Can be included in a portfolio or grant application.
- Used as a reference for: promoting, describing, selling, writing about your work by gallerists, curators, publicists, critics, journalists, etc.

ONE OR TWO PARAGRAPH STATEMENT:

- No longer than half a page.
- Addresses the most pertinent information about the work, a series or media.
- Can be incorporated into the heading of a slide description sheet, which accompanies a portfolio, grant application, etc.
- Can be the lead-in to a longer project description.

25 WORD STATEMENT:

- This statement contains the central idea of your work to catch the reader's attention.
- Can be inserted into correspondence: cover letters, letters of intent, artist biography.
- Memorize it. Be prepared to deliver it anytime. For example, when asked "What do you do?" when meeting someone for the first time, at social occasions, openings or on the elevator. Think of it as a verbal business card.

How to Write an Artist Statement

Developing Your Artist Statement (*continued*)

A good artist statement supplements the visual information in a portfolio or an exhibition so that the reader can better understand it.

Compose your statement with a sympathetic friend in mind, one who is genuinely interested in your work and who wants to understand it. To get started writing your statement, try describing one or two recent works. What do you want the reader to know about them?

Your statement should stand on its own. Your reader should be able to imagine what your work looks like—even if they haven't seen it. Make people want to see your work!

SOME DO'S AND DON'TS:

- DO write a strong, compelling statement without art jargon.
- DO develop a strong first sentence. Explain clearly and precisely why you make art, what it means to you and what materials you use. Tell a story about something that moved you into making a specific body of work. Draw the reader into your world.
- DO keep it as short as possible. No more than one typed page, double spaced, even less is better. It is an introduction and a supplement to the visual information, not your life story.
- DO focus on topics that may not be apparent from viewing your slides, such as influences in your work, themes and issues. The techniques, materials used, or scale of the work can also be important information to include.
- DON'T imitate the writing often used in art magazines. Avoid art speak and pretentious language. *If your statement is difficult to read, it will NOT be read.*
- DON'T try to impress the reader with your extensive knowledge of art criticism or vocabulary.
- DON'T announce what you are attempting to do, just clearly express what you have accomplished.

Source: Adapted from Jackie Battenfield's, "Artist in the Marketplace Program, The Bronx Museum of the Arts, 2003

Samples of Successful and Not So Successful Artist Statements

EXAMPLE #1: LESS SUCCESSFUL

T.S. Eliot spoke of how the present shapes the past as much as the past affects the present. These paintings aspire to blur the distinction between the two and enter into a free-flowing dialogue between my present and my past. They ask fundamental questions as to the nature of time, the nature of change, and the meaning of invention. The ambition, which inspires their making, is to step outside of the linear, chronological unfolding of events and celebrate the eternal present that is the time art shapes.

Evaluation: This statement, although poetic does not really address any specific aspects of the body of work. The reader is given very little information. Try to avoid using words like "aspire" along with "hope" and "attempt." They are weak and may reflect insecure feelings on your part. Try to use more active and strong phrases. Notice how much more active and strong the phrase is without the word "aspire": *"These paintings blur the distinction between..."*

EXAMPLE #2: LESS SUCCESSFUL

"The body, however, consists of an indefinite multiplicity of parts and arbitrary manifestations which are subjected to movement and divided into substances, moments, and details."

- Marsilio Ficino from *About Love or Platon's Feast*

The works deal with a fragmentary corporeality which seeks its stimulation in the natural sciences, such as botany and neurology. The drawings construct and illustrate an intellectual model of deconstruction of corporeality and the search for unity. The central question here is the sense of time. Do different time levels exist parallel to each other? Does the unity of the individual exist in time, which is characterized by acceleration, rotation, and speed? The drawings reflect an internal world view which revolves around fragment, unity, and rupture. The simple pencil drawings are made on former construction plans, on the reverse sides are old sketches of pattern designs. The structure of the folds and the paper collage further emphasizes this vision.

How to Write an Artist Statement

Example #2: Less Successful (*continued*)

Evaluation: This statement doesn't service the visual work either. It is full of important sounding words, but what do they mean? What is an "*intellectual model of deconstruction of corporeality*"? It is a statement that is difficult to read, so it won't get read. It has not provided much help in allowing the viewer to have a fuller understanding of the art. Prefacing the artist statement with this quote further obscures the artist's intentions without providing any real information.

EXAMPLE #3: SUCCESSFUL

I began using a typewriter for its obvious function - to record my thoughts and ideas. Communicating is a crucial yet constant struggle for me. The more I typed, the more the letters and words on the pages began to take on a new function, a new language. My discovery of this new language created with my typewriter and paper was one made up of patterns and grids formed by punctuation marks: commas, colons, apostrophes, and brackets. It was as if the typewriter was experiencing a breakdown, and this breakdown was my breakthrough. I had discovered a new way to communicate. There is an endless source of information that can be created through a limited use of materials: paper and a typewriter. I became, and am still, intrigued by this process.

Evaluation: This is a good statement. It is precisely written and fun to read. The sentences are strong and simple. It answers the kinds of questions that arise when viewing the work, in this case, how are these marks being made and why while providing supportive information about the artist's process and thinking.