

# An Exhibitor's Guide to the 2018 Annual Student Exhibition

## Purpose of the Annual Student Exhibition

The Annual Student Exhibition (**ASE**) is an opportunity . . .

- for students to complete requirements to **graduate** with a degree and/or receive a Certificate,
- for student-artists to present their artwork in a **group exhibition** installed in a museum venue where they can display, share, and market their artwork, skills, and capabilities to gain experience required of a **practicing artist**,
- for student-artists to compete for various scholarships, awards, and prizes,
- for students, family, faculty, alumni, trustees, patrons, partners, and staff to **celebrate** art and art making in a series of events which define the particular combination of museum and school that is the Pennsylvania Academy of the Fine Arts.

## Elements:

ASE = Artists + Artwork + Space + Time  
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# Artists

## **Eligibility** to exhibit in the ASE:

1. Credit and curricular **requirements** of the program of study must be met:

### **Certificate/BFA Program**

- Certificate Program exhibitors must have an aggregate of ninety (90) PAFA Certificate Program credits accumulated within five years of the date of their first Annual Student Exhibition. 120 credits are required for their second ASE.
- Bachelor of Fine Arts Program exhibitors must have an aggregate of one hundred and twenty-six (126) credits accumulated within five years of the date of the exhibition.
- The two semesters leading up to the ASE must have been spent as a full-time Certificate/BFA Program student at PAFA.
- Students graduating in December are allowed to participate in the Annual Student Exhibition the following spring.

### **Graduate Program**

- To be reviewed and subsequently recommended to receive the *Master of the Fine Arts Degree*, second year graduate students must present works in exhibition as evidence of their graduate thesis project.

### **All Students**

- Required to complete and/or pass required credits, classes, and lectures as well as meet all financial and library obligations, and be in good standing at PAFA.

2. ASE participation **requirements** must be met:

- attend required meetings.
- complete required applications and forms with honesty, integrity, and good faith and submit prior to deadlines.
- meet all due dates and times to include:
  - submit applications
  - complete installation
  - register artwork into temporary online database
  - complete de-installation, remove any debris generated from PAFA, and arrange to repair any damage caused to PAFA exhibition areas

## **PAFA organization and context for the ASE:**

- **School of Fine Arts:**

- The Dean of the School of Fine Arts guides and oversees all aspects of the ASE to include the faculty, Dean of Students, Director of Graduate Program Services, shop managers, Director of Academic Affairs, and school exhibitions.
- The Dean of Students oversees the Registrar, the Director of Student Services and the Director of Career Services. They manage the flow of information and opportunities to exhibitors and other students to include eligibility to exhibit, meetings of exhibitors, workshops and panel presentations, the production of the Spring Prize competition and other awards, and exhibitor involvement with the Women's Board Preview event.

- **Museum Department**

The Director of the Museum oversees the Curators, Conservator, Preparators, Digital Assets Manager, and Director of Museum Education to provide support to exhibitors. This includes scheduling and preparing galleries for the exhibition and providing advice to exhibitors.

- **Development Department**

The Executive VP of Development oversees the confirmation of sponsors for prizes and events and coordination with the Women's Board for the ASE Preview event.

- **Facilities Management Department**

The Director of Facilities Management provides technical advice regarding accepted standards for mechanical and electrical matters, supports preparation of the exhibition area, and oversees the ongoing maintenance of exhibition spaces.

- **Finance Department**

The Chief Financial Officer oversees the processing of payments for awarded prize money and sold artwork and the Director of Information Technology and the gathering of title, price, and other information from artists about exhibited artwork to facilitate labeling and sales.

- **Human Resources and Administration Department**

Executive VP of Human Resources and Administration oversees the Vice President of Visitor Experience and Events Management, the Visitor Experience Supervisor, and Retail Manager who provide a framework of vital services to the ASE: gallery safety and security, operation of the freight elevator, the retail organization to facilitate sales, and the production of special events.

- **Marketing Department**

The Chief Marketing Officer oversees production of promotional materials, digital media, and programs for the ASE and facilitates social media outreach.

# Artwork

**Original.** Artwork exhibited in the ASE must be original and have been done in conjunction with study at the School of the Pennsylvania Academy of the Fine Arts. Photographs or digital images of original work may not be shown in place of original artworks.

**Types.** Artwork exhibited in the ASE by an artist may be a combination of:

- discrete objects installed in the space assigned to the artist
- an arrangement of objects installed in the space assigned to the artist intended as a single artwork
- an ephemeral experience, such as:
  - Performance  
**Note:** The exhibitor must coordinate advance notification and permissions to avoid interference with adjoining artists.
  - Electronic media  
**Note:** The exhibitor is responsible for equipment acquisition and installation, technical coordination, and modification of equipment operation to comply with security and safety directives (volume, timers, brightness, etc.).

**During Exhibition.** Artwork exhibited in the ASE will not be removed from the museum galleries during the exhibition. With this in mind, exhibiting artists should obtain all required images to document their artwork prior to installation in the event the artwork is sold.

**After Exhibition.** For artwork that was exhibited in the ASE, yet remains in museum galleries after de-installation: removal and determination of disposal of the artwork is at the convenience of the School Exhibitions Coordinator.

**Requirements.** Artworks to be installed in ASE gallery spaces must:

1. meet museum and school policies . . .
  - regarding **prohibited and restricted materials**,
  - regarding public visitor safety, health, and security concerns.
  - regarding artwork with potentially difficult content.
2. be **properly prepared** for installation.
3. be marked with artist name, artwork title, year made, material.

4. be registered in a temporary data base to track and account for art works, produce wall labels, and designate as “for sale”(with price) or “not for sale.”

**Consequences.** Artworks that do not meet these listed requirements will be removed from the exhibition. The exhibitor responsible may be asked to correct discrepancies. Discrepancies must be corrected to the satisfaction of authorized staff. Artworks may be removed at the discretion of authorized staff at any time during the installation or during the exhibition if determined to pose a risk to the safety, health, or security of visitors, staff, the environment, or the building.

## Explanation of Requirements.

### 1. Museum and school policies:

#### A. Materials.

1) **PROHIBITIONS**: To avoid infestation of galleries, the following materials are prohibited:

- Live plant matter
- Dried plant matter, soil; **unless successfully treated prior to use.**
- Live or dead animals or insects.
- Food, animal products, seeds, etc.
- Fur, feathers, unprocessed wool, repurposed wool such as that found in sweaters, stuffed upholstery, or rugs; **unless successfully treated prior to use.**

2) **CAUTIONS** (case-by-case approval required). The following materials **require an infestation pre-check** consisting of storing material on white paper for several weeks and/or sealing material in a plastic bag to observe activity, or treating by freezing or heating:

- Tanned hides removed of fur/hair.
- Bones stripped of flesh, connective tissue, and marrow.
- New wool, unworn garments in natural or synthetic fibers.
- Salvaged wood in good condition without signs of current or past infestation.
- Responsibly contained liquids (excluding fresh blood), as long as they do not contribute to a mold-inducing environment.

**Procedure for case-by-case approval:**

- a) **Early Notification**. Contact School Exhibitions to discuss the desire to work with these materials early in the planning process, ideally prior to the due date of the Artist Proposal. School exhibitions will consult with the Museum Director and the Museum Conservator to seek approval for the material to be installed in the museum. Authorized staff will approve or deny requests; in some cases they may be able to suggest alternative materials to the exhibitor that are suitable for museum use.
- b) **Artist Proposal**. The exhibitor will indicate in the Artist Proposal section of the *Application to Exhibit in the Annual Student Exhibition* that these materials are a proposed part of the artist's artwork. Artworks will be removed from the exhibition if restricted materials are part of the installation and the artist did not provide notification in their proposal.
- c) **Professional Fumigation of Hides, Bones, Salvaged Wood, and Fibers**. Artists granted permission to use restricted must have those materials professionally treated and provide certification to School Exhibitions. After treatment, materials must be kept wrapped and sealed in plastic to avoid re-infestation until they are integrated into the artwork or installation.

**B. Safety, Health, and Security.**

- 1) **Artwork must remain intact and safe**. All exhibitors are to ensure that the works on display do not disintegrate during the course of the exhibit, or pose a safety threat to the public. PAFA reserves the right to move or remove such work from the exhibition.
- 2) **Certification of interactive, functional, or mechanical artwork**. Artwork intended to have audience or exhibitor participation must be certified to be sound and properly constructed so as to function safely. Certification at the exhibiting artist's expense must be obtained from a licensed structural engineer or mechanic to guarantee that, when used as designed, the results will not cause bodily injury or damage to PAFA's facilities. This certification must be obtained prior to the safety walk-through; otherwise, physical interaction with or operation of the object is prohibited. The exhibitor must post signs that are prominent and describe danger warnings, descriptive procedures, and other necessary information.
- 3) **Certification of Electrical Components**. Artworks that contain electrical components must meet current electrical code. Artworks components that include wiring fabricated by the artist must be inspected and certified by a qualified electrician; documentation of that certification must be provided.
- 4) **Compliance with Accepted Construction Standards**. Installations with platforms, stairs, and walls to which visitors will be invited to walk, enter, or interact in any manner must meet building/egress/fire/construction codes and standards.

- 5) **Odor or fragrance**. Artists will indicate on their artist proposals if their artwork will give off a strong odor or fragrance that may give other humans an unhealthy reaction. A school exhibitions representative will discuss with the artist in a studio visit prior to the installation of the exhibition.
- 6) **Small or fragile objects** that could be easily pilfered or damaged should be presented in a vitrine, a clear cabinet that can be locked, or attached with threaded rods, bolts, screws, museum wax, or wire to a wall, shelf, or pedestal. If the artwork is not adequately secured as determined by the Director of Security, exhibitors will sign a waiver relieving PAFA for responsibility for damaged, lost, or missing artwork.
- 7) **Insurance**. Student art works are covered by the PAFA's insurance policy from the day and time that all student installation is completed until the start of student de-installation.
- 8) **If an object is determined to be a safety, health, or security risk after it has been installed:**
- a) The artist responsible will remove the object from the galleries. The artist will either resolve the problem and re-install the object, or not resolve the problem and not re-install the object.
  - b) If an artist does not remove or adjust the object immediately once contacted, then PAFA staff will remove any materials or objects that pose a risk to safety, health, or security of visitors, staff, the environment, or the building.
  - c) Persons involved in making the determination to remove objects will be the Dean of the School of Fine Arts, Director of the Museum, authorized museum staff, the school exhibitions mechanic, Dean of Students, and the Director of Security.
  - d) While staff will take care in handling an artist's property, PAFA is not responsible for any damage to property when objects must be removed expeditiously.

C. Artwork with potentially difficult content.

- 1) **Conflicting goals**. PAFA must balance goals that may conflict: to celebrate our artists' freedom of expression as well as serve the visiting public (including school groups) and not violate their sensibilities.
- 2) **Artist Proposal**. Artists will indicate on their artist proposal if the artwork intended for installation is possibly obscene, depicts violence in a graphic manner, or has other potentially difficult content.
- 3) **Review Process and Resolution**. School exhibitions may determine a need to consult with the Director of the Museum, the Dean of the School of Fine Arts, the Dean of Students, the VP of Human Resources and Administration, and/or the Chief Marketing Officer to determine how to resolve the matter. Examples of possible actions to resolve the matter include:
- a) Printing a disclaimer on the outside of the exhibition program.



- b) Shielding the artwork from casual observation.
- c) Posting a warning sign.
- d) Removing the artwork from the exhibition.

## 2. Prepared Artwork.

**Overview.** The exhibiting artist is responsible for **proper prior planning** of the preparation and presentation their artwork in consultation with faculty, the ASE staff, and other available resources. To be brought into museum galleries the artwork must be materially and structurally stable. Artwork and supporting structures must be complete, dry, and ready to be installed and exhibited. Preparations of artwork such as varnishing, touch-ups, staining, and et cetera are not permitted in museum galleries. School exhibitions staff will direct that wet and ill-prepared artwork and structures be removed from the galleries and not installed.

- A. **Heavy wall-mounted objects** may be prepared with a cleat, d-rings and braided wire, or another safe and secure method of hanging.
- B. **Pedestals** are constructed or provided by the exhibitor. Pedestals must have felt glides installed on the bottom edges to provide ease of movement for installation adjustments of location and to protect the wood floor. Exhibitors will remove pedestals after de-installation.
- C. **Framing or stripping** material may be as deep as necessary to hold the artwork and may not exceed 1.5 inches in width on the face of the art.
  - 1) A student may make a **special request for a waiver** of the 1.5 inch frame rule on a separate sheet of paper submitted with their *Application to Exhibit in the Annual Student Exhibition*. The Faculty Committee will review requests for exception.
  - 2) Students who do not follow the 1.5 inch rule and who do not submit a request for an exception, but who hang artwork with noncompliant frames will be referred to an ad hoc committee consisting of members of the faculty to determine if the exhibitor may compete for awards and participate in the exhibit.
- D. **Presentable Artwork.** Sides of unframed canvases or cradled panels should be clean and presentable.
- E. **Un-stretched canvas** may be prepared for installation by inserting grommets along the edges of the canvas, attaching the canvas to a wood strip that has d-rings and braided wire, or attaching directly to the wall with appropriately sized nails or screws.
- F. **Works on paper** should be framed to provide portability and protection. If that is not possible or desired, works on paper may be matted, mounted to a backing board, or secured directly to the wall with pins, nails, or magnets. Works on paper may also be installed with a covering of glass or Plexiglas attached to the wall.
- G. **Electrical and Electronic Components of Artwork.** The exhibitor is responsible for the safety and functional preparation and presentation of electrical and electronic components of artwork. The components must meet code and be

certified if required as described in paragraph 1, section B, subsection 3 above. The exhibitor must install artwork that will function for the entire length of the exhibition: equipment must safely turn off on a timer without damage, video must loop, equipment must reboot when timer turns power back on, and equipment must have proper ventilation so that it remains an acceptable temperature and does not overheat and become either a fire hazard or damaged.

H. **Structures**. All structures will be of a modular design and may not be fabricated in the galleries during the ASE student installation time period. After the modules are constructed utilizing the plan developed by the student and approved by PAFA school staff and museum staff, the modules may be moved to the exhibitor's assigned space and assembled on a not to interfere basis with other exhibitors during the ASE student installation time period.

I. **Performance**. An exhibitor's request to propose artwork with a performance component will be made in the Artist Proposal section of the *ASE Application to Exhibit*. The artist proposal must address required coordination, consideration of logistics, any impact on adjacent exhibitors, and other concerns in a detailed plan. A subsequent written request to be reviewed by authorized museum, school, and PAFA staff will be required after consultation with a school exhibitions representative. Any approved performance must avoid interference with adjoining artists.

### 3. Signed Artwork.

Artwork must be legibly marked with the following information on the back or bottom of the piece: **artist name, title of the artwork, medium, and year** made. This reduces confusion for the ASE staff and a potential owner. It is suggested that the artist also sign their artwork.

### 4. Information and Data Input, Labels, and Sales.

A. **Artwork Registration**. After artwork is installed in the gallery, exhibiting artists will follow the instructions that will be provided to complete entry of specific information for their installed artwork. Decisiveness by the exhibitor regarding titles and prices is paramount: after the deadline, the information provided by the exhibitor is transferred from the database, where it was gathered, to the retail IT program, where it will be turned into formatted wall labels and inventory records. Information cannot be changed after submitted by the artist.

B. **Labels**. Artist and artwork information is formatted and printed on a standard-sized sheet of bond paper, which is placed within the boundaries of the exhibitor's assigned space, usually on the left side of the arrangement. Consult the example diagram in the *ASE Application to Exhibit*.

C. **Sales**. The artist decides if an artwork is "**for sale**" or "**not for sale**". If "not for sale", the artist will provide an insurance value for the object.

1) **Ownership**. If an artwork is for sale and that artwork is sold, then rights, control, and ownership of that artwork changes.

[For example: An artist has submitted an artwork for consideration in an exhibition separate from the ASE. The artwork was purchased at the ASE; the purchaser now owns the artwork. The artist must obtain the purchaser's permission to lend the artwork. It is not the responsibility of ASE and retail staff to coordinate such agreements.]

2) **Pricing Guidance**. Regarding an artist's decisions to establish prices on artwork, exhibitors should gather information by visiting local commercial galleries, by discussing with established artists including faculty, and by attending career workshops and panel discussions that are offered.

3) **Commission and Sales Tax**. When pricing artwork for the ASE, exhibiting artists should consider the 30% sales commission; additionally, purchasers pay sales tax.

4) **Sales checks** will be available on July 9, 2018. Please notify the Director of Student Services ([studentservices@pafa.edu](mailto:studentservices@pafa.edu)) if you do not want your check mailed to you and would prefer to pick up in person at the Student Services Office on the 3rd floor of the Hamilton Building. PAFA reserves the right to decrease funds from ASE sales checks for unpaid account balances.

5) **Only artwork installed in the exhibition will be sold**. Copies or editions may be acquired directly from the artist. All artworks for sale are sold "as is."

6) **Special Handling**. An exhibiting artist must contact the ASE Staff to advise and assist on de-installation of sold artwork that requires special handling due to weight, fragility, complex construction, high value, or other complications. Examples include: unframed works on paper, un-stretched canvas, ceramic objects, and glass objects. Based on past experience, purchasers often ask artists to help deliver and install artwork that requires special handling.

# Space

## Application and Assignment Process.

### 1. Application to Exhibit in the Annual Student Exhibition.

To be considered to exhibit in the ASE, an artist is required to complete and submit an application by the date due. The application has three parts:

- artist contact information and other information for the school staff and ASE staff,
- an agreement between the School of the Pennsylvania Academy of the Fine Arts and the exhibitor regarding compliance with all ASE rules, regulations, and requirements,
- an artist proposal

### 2. Information for completion of an artist proposal:

#### A. Location and Characteristics of Museum Galleries

1) The ASE will be installed in the Hamilton Building museum galleries:

- **1st Floor:** Fisher-Brooks Gallery (FB), Frances Maguire Gallery (FM),
- **2nd Floor:** Walter and Leonore Annenberg Gallery (WLA), School of Fine Arts: Gift of the Women's Board Gallery (SFA), Tuttleman Sculpture Gallery (TSG), and Sculpture Study Center (SSC)

2) Exhibition space within the galleries includes:

- Permanent Exterior Walls
- Temporary Mila walls
- Other temporary walls
- Floor space as a result of the gallery configuration

3) ASE artwork could potentially be installed in areas not considered gallery space, such as the Hamilton Building entrance lobby or the Lenfest Plaza.

4) Height of the various walls within the Hamilton Building Galleries:

- **1st Floor:** permanent wall: **16ft 6in**, temporary Mila wall: **11ft 6in**
- **2nd Floor:** permanent wall: **10ft**, temporary Mila wall: **8ft 2in**

#### B. Gallery Configuration and Exhibitor Planning.

1) **Gallery Configuration Planning**. Consultation among museum staff, the Director of Facility Management, and school exhibitions staff determines the configuration of museum galleries for ASE based on permanent walls, available temporary walls, and potential constructed walls.

2) **Configuration Requirements**. Configuration will conform to safety regulations, provide for sufficient exhibition space, and provide an appealing experience for visitors. Minor adjustments in gallery configuration may be made as artist proposals are assessed.

3) **Basis for Exhibitor Planning**. For the artist at the start of the application and planning process, basic knowledge of gallery location and characteristics

combined with baseline planning assumptions provide ample information to develop an artist proposal.

a) For Certificate/BFA exhibitors, there are three models of exhibition spaces:

- Wall only
- Floor only
- Half-wall and half-floor

Artists are to develop a realistic proposal to best exhibit their artwork.

Assignments to individual artists will be made to best utilize available gallery walls and floor spaces.

b) For MFA exhibitors, models of exhibition spaces cannot be defined due to the nature of the graduate portion of the ASE.

### C. Exhibitor Planning: Gallery Installation Policies.

- 1) **No Adhesives, Paint, and etc. on Exhibition Walls.** Exhibition walls and spaces will not be altered with paint, ink, drawing materials, pigment, charcoal, tape, adhesives, or other permanent or semi-permanent marking materials. Use small, insignificant, erasable guide marks made with a #2 pencil to determine placement of artwork.
- 2) **Protect Floors.** Protect wood, stone, carpeted, and painted floors with plywood, Masonite and/or pads when moving and installing heavy objects
- 3) **Prohibited materials** in museum galleries include varnish, paint, charcoal, dry pigments, and other friable materials.
- 4) **Prohibited Power Tools.** Power saw and power sander use is prohibited.
- 5) **Wet Artwork Prohibited.** Wet artwork is not permitted in the galleries (for both gallery maintenance concerns and as a courtesy to your fellow exhibitors).
- 6) **Artwork May Not be Suspended from Ceiling.** Artwork is not to be suspended from ceilings due to both structural and visitor safety concerns.
- 7) **Do Not Block or Hang Artwork from Safety Devices or Lighting Tracks.** Objects or materials may not be hung from the safety devices, fire suppression system components, or lighting tracks. Fire extinguishers and fire strobe box covers may not be covered or sealed by artwork.
- 8) **Prevent Dispersion of Loose Material.** Contain dry, powdered, or loose material with a barrier or container to prevent dispersion of material throughout gallery and to prevent damage to floors.
- 9) **Damage to Galleries.** If unreasonable damage caused by installation of artwork by an exhibiting artist occurs to museum galleries, then the artist that caused the damage is financially responsible for restoration, to be determined by the Museum Chief Preparator and the School Exhibitions Coordinator.
- 10) **Emergency Egress.** Artists may not place artwork and pedestals on the floor within their assigned space in a location that interferes with emergency egress.

11) **Electrical Timers**. The exhibitor is responsible for proper installation of electrical and electronic equipment; a **timer**, set from 9 AM to 9 PM, **is mandatory** on all electrical and electronic equipment to comply with fire safety regulations and to moderate power consumption.

12) **Availability of Electrical Outlets**. There are a limited number of standard electrical outlets in exhibition spaces; equipment that requires an excessive electrical load is prohibited. Exhibitors must indicate requirements for electric power on the artist proposal and every attempt will be made to ensure access to an outlet.

13) **Extension Cords and Surge Protectors**. Use of multiple extension cords in a series is strictly prohibited by code. Surge protectors must be plugged directly into an electrical outlet (not into an extension cord, then into an outlet). Only one surge protector may be plugged into an electrical outlet to remain within capacity limits of electric load for each circuit.

14) **Lighting**. The existing installed gallery track light system is the only source of light authorized for artwork and the exhibition area due to safety and maintenance provisions. There are a limited number of lighting fixtures available. Standard lights controlled by a timer that are incorporated in an art object are permitted.

15) **Modular Construction**. The fabrication of structures in the galleries is not permitted due to time constraints, space constraints, the creation of dust and debris, and the potential for interfering with other exhibitors' installation process. Structures will be fabricated off-sight, moved to the exhibitor's space, and installed.

### 3. Certificate/BFA Space Assignment Process.

A. **Space Assignment**. The school exhibitions mechanic, and other faculty and staff as necessary, will review applications and artist proposals. Spaces will be allocated to best meet requirements for the individual exhibitor and for the overall exhibition.

B. **Feasibility Review**. Certain applications will be reviewed by the Sculpture Department representative, the Director of Safety, Director of Operations, and the Museum Chief Preparator for feasibility. Artists will re-submit their proposal if deemed to not be feasible for gallery environment.

C. **Notification and Adjustment**. Assignments will be posted as scheduled in the ASE Calendar. Assignments may be adjusted if there is mutual agreement among exhibitors and approved by school exhibitions.

D. **Coordinating Installation among Adjacent Exhibitors**. Students exhibiting adjacent to one another should meet and agree among themselves to discuss installation details.

## 4. Graduate Space Assignment Process.

- A. **Proposals: Feasibility Review and Space Assignment.** The graduate space assignment process will be guided by information submitted on the artist proposals.
- 1) Review: The ASE MFA Faculty Advisors, the Director of Graduate Programs and School Exhibitions will review proposals and will flag applications that require the attention of a Sculpture Department representative, the Safety Manager, the Director of Facilities Management, and the Museum Chief Preparator for feasibility. If the proposal is deemed to not to be feasible for museum gallery environment, artists will resubmit their proposal to align with facility conditions.
  - 2) The ASE MFA Faculty Advisors will make space assignments. Space will be assigned to each artist to best accommodate overall requests.
- B. **Posting of space assignments.** By the middle of March, space assignments will be posted.
- C. **Adjustments to Assigned Exhibition Spaces.** Any adjustments to assignments will be determined by the Director of Graduate Programs and School Exhibitions.
- F. **Coordinating Installation among Adjacent Exhibitors.** Students exhibiting adjacent to one another should meet to discuss and agree among themselves the logistic details of installation.

## Installation Process

### 1. Space Preparations.

- A. **Mandatory Installation Meeting.** Approximately two weeks before the scheduled start of student installation there will be a mandatory meeting of all exhibitors to review safety, plans, schedules, and other matters regarding installation.
- B. The **boundaries** of each vertical exhibition space will be indicated by architectural futures of the gallery and by masking tape on continuous walls. A boundary of **six inches** from a corner, doorway, or other obstructions on the wall will be indicated. Exhibitors on a continuous wall will be separated by a boundary of **twelve inches**. The boundary may be moved when there is mutual agreement among both exhibitors and the school exhibitions mechanic.
- C. **Floor Boundaries.** Where necessary, boundaries for three-dimensional and installation work will be demarcated with masking tape on the floor and wall.

### 2. Installation Sequence, Assistance, Tools.

- A. **Certificate/BFA installation sequence: all artwork to be hung on walls must be installed prior to free-standing artwork.** Exhibitors with complex installations of wall and floor artwork will coordinate with adjacent exhibitors in conjunction with school exhibitions to ensure on time and efficient installation completion.

B. **No Graduate Installation Sequence**. There is not a sequence of installation for graduate exhibitors; all graduate exhibiting artists commence at the same time with an eye toward the completing installation of all artwork prior to the deadline established in the ASE calendar.

C. **Recommended Tools for Installation**. Students provide required tools for installation. Recommended tools for an effective and efficient installation include:

- |                         |                              |               |
|-------------------------|------------------------------|---------------|
| ○ Hammer                | ○ Pliers                     | ○ Awl         |
| ○ Level                 | ○ Wire Cutters               | ○ Pencil      |
| ○ Tape Measure          | ○ Phillips-Head Screw Driver | ○ Step Ladder |
| ○ Low-Tack Masking Tape | ○ Flat-Head Screw Driver     |               |
|                         | ○ Cordless Drill             |               |

D. **Mechanical Lifts**. In first floor galleries, lifts will be available to install artwork high on permanent walls. For safety reasons, students are prohibited from operating lifts. If a lift is required to complete an exhibitor's installation, the exhibitor must coordinate with ASE staff.

E. **Hardware**. Some essential hardware is provided: d-rings, screws, nails, braided wire, and hooks. **Unusual, heavy-duty, or extremely delicate hardware is not provided.**

### 3. Considerations of Presentation: Advice, Planning Arrangement of Artwork, Labels, and Prize Work; and Other Matters.

A. **Advice**. During student installation, faculty will be available to provide advice. ASE staff will be available to advise and assist.

B. **Planning Arrangement**. Prior to installing artwork on walls, it is advisable for artists to develop a plan. One method is to mark with low tack masking tape on the floor in front of the wall an area equal to the height and width of the actual wall and experiment with various arrangements of artwork.

C. **Exhibitors with walls will leave enough space on the lower left portion of their presentation to fit a 8.5 x 11 inch label sheet, with the bottom of the top label sheet 40 inches from the floor.**

D. **Labels** for exhibitors with floor space only will be installed in an appropriate location on a vertical surface adjacent to the installation of their work.

E. **Exhibitors having Prizewinning Artwork**. Exhibitors with artwork that won a prize are encouraged to include the prize artwork in their installation. Space for prizes is limited and the number of prize artworks displayed is based on available space. There is not a guarantee that prizewinning artwork will be exhibited.

F. **Unauthorized Signage**. Personalized signage such as tags, plaques, photographs, digital images, artist statements, poems, award notices, and dedications are prohibited.



G. **Business cards**. A small holder for business cards may be placed adjacent to the printed label that describes your artwork. The holder may remain in place as long as there are cards available in the holder. During the length of the exhibition, ASE staff will remove the holder if empty.

H. **Contact Information**. A binder with artist contact information will be at the entrance to the exhibit after the opening or posted online. Prior to the opening, artists may wish to add a printed artist statement after their page. Purchasers of artwork from the ASE receive artist contact information during artwork pick-up. Purchasers have the option of providing their contact information to the artist at the point of sale and will be provided to the exhibitor in conjunction with sales checks.

#### 4. Installation Deadlines.

If an artist does not meet the deadline for installation published in this guide, School Exhibitions will review the circumstances causing the delay:

A. **Installation will cease at the deadline**. A student competing for a travel award will be eliminated from competition for a travel award.

B. For a Certificate/BFA student, the appointed faculty will determine whether to allow the student to resume attempts at installation to be complete prior to Preview event set-up, leaving the installation of the artwork as is, or remove the artwork from the ASE.

C. The Chair of the Graduate Programs, in association with the MFA faculty present, will make a determination about graduate students.

#### 5. Security and Safety During Prize Submission, Student Installation, Judging, and Reviews.

A. **Responsibilities and Authority of Security Officers**. Security officers posted in galleries during student installation are responsible for the safety and security of students, faculty, staff members, artwork, and PAFA property. Direction from security officers must be followed.

B. **ID Cards**. Students, faculty, and staff must have their PAFA identification cards with them at all times.

C. **Food and beverages are prohibited** in the museum galleries to avoid damage to artwork.

D. **Guest Helpers**. Exhibitors must sign in any guest helpers in the Visitor Log at the Hamilton West Lobby reception desk.

E. **Broad Street Entrance**. Artwork may not enter the exhibition spaces through the Broad Street entrance.

F. **Caution and Warning Signs**. Exhibiting artists are responsible for warning, caution, and usage signs for specific individual artworks or installations. The

signage must be easy to understand and highly visible. Design and production of signs are the responsibility of the exhibiting artist.

G. **Daily Clean-up**. During student installation, exhibitors will clean their area at the end of each day. Plan your time accordingly

H. **Safety Walk-through**. An effort will be made to foresee and rectify potential safety violations during the planning phase and during installation. Additionally, a safety walk-through will be held upon completion of student installation. Participants will include the PAFA Safety Manager, the Director of Facilities Management, and school exhibitions personnel. Artists that are required to make corrections to the installation of their artwork will be notified. Corrections must be completed prior to the Women's Board Preview Event Set-up.

## 6. Photography in Museum Galleries.

A. **Casual Photography of Own Work**. Students may photograph their gallery installation after the public opening during regular museum hours. No pieces may be removed or rearranged for this purpose.

B. **Photography in Gallery with Special Photographic Equipment**. To obtain a photograph of their installed art work using equipment such as tripods and lights, exhibitors should plan to complete on Monday, May 14 or Monday, May 21 between 10 AM and 3 PM when museum galleries are not open to the public. They must notify the School Exhibitions no later than April 23, 2018 so that both the Vice President of Visitor Experience and Events Management and the Visitor Experience Supervisor can coordinate access to the galleries.

C. **Photography of Artwork not yours**. Students who intend to photograph work of another exhibitor must procure written permission from that artist and be prepared to present the release upon request from PAFA Staff or Security.

D. **No Access to Sold Artwork after Close of Exhibition**. To maximize the security of sold artwork and to minimize distraction to the retail staff, students will **not have access** to artwork segregated for post-ASE buyer pick-up to take photographs or digital images of sold artwork.

# Time

The ASE has three phases:

- I. **Pre-ASE:** exhibitor meetings, application process, planning
- II. **ASE:** gallery reconfiguration, Spring Prize event, student installation, Travel Judging, MFA Reviews, Women's Board Preview, Public Opening, exhibition closes
- III. **Post-ASE:** separate sold work, student de-installation, buyer pick-up

## ASE 2018 (PAFA 117th Annual Student Exhibition)

### Summary:

- Spring Prize Submission → Thursday, April 26
- Spring Prize Faculty Judging → Friday, April 27
- **Student Installation → Saturday, April 28 to Wednesday, May 2**
- Travel and Other Award Faculty Judging → Friday, May 4
- MFA Final Reviews → Monday-Tuesday, May 7-8
- WOBO Preview Event → Thursday, May 10
- Graduation/Exhibition Opens → Friday, May 11
- Exhibition Closes → Sunday, June 3
- Student De-installation → Tuesday, June 5

## ASE 2018 Calendar

Date	Day	Who	What
<b>Pre-ASE Phase:</b>			
10.23.17	Monday	All	<b>Introduction to ASE Meeting;</b>
1.22.18	Monday	Cert/BFA	<b>Meeting:</b> Distribute Applications
1.23.18	Tuesday	MFA2	<b>Meeting:</b> Distribute Applications
2.14.18	Wednesday	MFA2	<b>Applications/Artist Proposals Due</b>
2.15.18	Thursday	Cert/BFA	<b>Applications/Artist Proposals Due</b>
3.14.18	Thursday	MFA2	MFA2 Exhibition Assignments Posted
3.27.18	Tuesday	Cert/BFA	Cert/BFA Exhibition Assignments Posted
3.30.18	Friday	Cert/BFA	<b>Travel Award Applications Due</b>

<b>Date</b>	<b>Day</b>	<b>Who</b>	<b>What</b>
4.9.18	Monday	All	<b>Meeting:</b> Installation and Exhibition
<b><u>ASE Phase:</u></b>			
4.26.18	Thursday	Cert/BFA	<b>Submission</b> of Artwork for <b>Spring Prizes</b>
4.27.18	Friday	Cert/BFA Faculty	Spring Prize Judging
4.28.18	Saturday	All	<b>Student Installation of ASE Artwork</b>
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5.2.18	Wednesday		
5.4.18	Friday	Cert/BFA Faculty	Travel Award Judging
5.7.18	Monday	Faculty, MFA2	<b>MFA Reviews</b>
5.8.18	Tuesday	Faculty, MFA2	<b>MFA Reviews</b>
5.10.18	Thursday	All	ASE Women's Board Preview
5.11.18	Friday	All	<b>ASE Opening</b>
6.3.18	Sunday	---	ASE Closes
<b><u>Post-ASE Phase:</u></b>			
6.5.18	Tuesday	All	Student De-installation
6.8.18	Friday	Staff	Buyer Pick-up
---to---	---		" "
6.10.18	Sunday		" "