

# SELECTION POLICY

## Why we need one

We want our gallery visitors to enjoy the experience, to come back, and to spread the word that our exhibitions are of high quality and are interesting to look at. Therefore we have selection criteria and procedures in place to ensure high quality of the work that we put in front of the gallery visitors.

In a word: "**STANDARDS**".

If we ask ourselves why we are exhibiting, the honest answer will be one (or both) of two reasons— we want to show what we are capable of doing (and that would be the good stuff and not the bad or average stuff), and/or we want to sell it, ie. we want someone to see it, love it enough to want it in their home, and to buy it.

For **both** these reasons, we would want to show our best work and we would want to show it in the best possible way. We owe it to our buyers to give them the best we possibly can. Thus, to keep the standards up, we need to have selection criteria to apply to all our work that is exhibited in the Odlin Gallery, or anywhere else for that matter.

## Selection Panel

A selection panel, made up of usually three people, will apply the criteria to the entries received for exhibiting. The selection panel is formed from those who are of suitable calibre to judge the works entered and will ensure that serious and proper consideration is given to all entries. The panel is normally comprised of artist members of the Hutt Art Council, the Exhibition Manager, and other invited 'guest' selectors. Sometimes the responsibility for selection is handed over to specific groups or individuals who do not necessarily need to be Hutt Art members. Selection panels will at all times avoid bias and strive for objectivity.

The panel will vote on a majority basis to select works, which are, in its opinion, the best of those entered for the exhibition in question. Each panel is responsible for setting its own standards. The use of a panel of individuals for selection means that no one member of the panel is likely to be in possession of all the reasons for each decision, nor necessarily agreeing with every decision. Members of the selection panel will not enter into discussion as to why individual work was selected or not, although some panels may supply indications of reasons.

## Criteria in general:

The selection criteria do not generally affect what you create as artwork, nor your style, but they **will** affect how you present your artwork and whether or not it is allowed to appear in the exhibition.

1. The work should be the best you can do. Whilst we cannot expect a professional standard from everyone, it should be at least technically competent.
2. The work should certainly be **presented** to a professional standard.
3. If the exhibition has a theme, then the work must comply with the theme. The exhibition may also specify – medium, size, subject matter, and any other parameters. If the selection panel considers the work is not relevant to the definitions, the work may not be selected, irrespective of its inherent qualities.
4. The work should not be more than 18 months old, and should not have been shown in the Odlin Gallery previously. These conditions may be relaxed for certain exhibitions and will be advertised as

such.

5. Sometimes, there may not be anything specifically wrong with the artwork, but it may not be selected by majority vote, or there may be too many of a similar nature.

Most art disciplines, eg. pottery, painting, embroidery, photography, etc, will have their own specific criteria for presentation, but as a rough guide:

### **Painting**

1. Presentation of the work, eg. mounting, framing, setting, etc, must be of a standard appropriate to the type of work and suitable for display in the gallery. This means no marks or scratches on the viewable surface and all paint must be dry.
2. All **framed work** must, if doing it yourself, be **taped with proper framing tape**, NOT masking tape or packing tape. And the tape must be well adhered to the back of the frame. Eye hooks must NOT be used as they protrude too far from the back of the frame and can damage the wall or other artworks. **DO USE 'D' rings** with screws (or similar) as long as they are flat, and **DO** tape over them as well.
3. **If you are re-using a frame**, the frame must look like it is in new condition, ie, no dents or scratches on it. The glass (if used) must be clean on BOTH sides, and the matt must be properly cut and sit well within the frame. The best way is always to get a professional framer to frame your work.
4. Use cord for hanging, not wire, unless it's on very large or heavy paintings or hangable artworks, where the weight of the artwork is too great for the strength of the cord. In this case, proper picture hanging wire should be used. Generally though, use white cord, and keep it tight between the hooks.
5. The artist's name, the painting's title, the medium used, and the sale price must be written on a small tag of card with string attached, and taped to the TOP of the back of the painting, with the string long enough that the tag can hang over the front of the painting. The tag **MUST NOT** be attached to the cord used to hang the painting, and it **MUST NOT** be attached to either D-ring, because then it would hang out the side of the artwork. **NOTE** that the sale price should never be written on the back of the painting itself.

### **Pottery and clay work**

For pottery, there must be no cracks or broken pieces, unless intrinsically part of the piece, and the bases must be clean with no rough spots.

Any other criteria will be set up by the pottery convenors – please check with them.

### **Photography**

1. All images must be of a high quality and fully framed.
2. Canvas, blockmounted, metal, wood etc prints may be submitted.
3. Refer to 'Criteria in general' and 'Painting No's 2, 3, 4 and 5' in this document.

### **In Conclusion**

Finally, to reiterate, to keep up the standards of Hutt Art, all work should look its best, and be the best that the artist can produce. In other words, Hutt Art, and YOU, should be proud of your work, and if we are all consistently proud of our work and know that the quality is as high as we can make it, then the visitors to the gallery will be excited to see our work and will return (hopefully with friends) and will want our artwork in their homes enough to buy it.