

# Thesis Exhibition Guide

There are a great many elements that go into making a fantastic thesis exhibition beyond the quality of your vision and artwork. A certain amount of preparation and planning is necessary to pull things off successfully. One of the main things that you will need to do prior to your exhibition is to continue to meeting with your thesis advisor to discuss the finalization of your work, your editorial strategies, budgetary concerns, production methods, installation of the work, and publicity. The senior seminar provided a wonderful, weekly forum for constructive feedback; however, now you will need to be proactive in reaching out to your advisor and to your wonderful peers. What follows is a summary of what goes into mounting an exhibition and some of the significant points that you will need to be aware of throughout the process. Above all remember—don't forget to enjoy what you are doing (otherwise what's the point?).

**In the beginning** you will need to confirm the show dates with your advisor and set a reception date together with your exhibition partner. Choosing a single date for the reception is not always possible due to personal scheduling, family flying in from out of state, etc.; nevertheless, it is the best way to reach a critical mass and create a festive, lively atmosphere. Notify Stephan Apicella-Hitchcock ([apicellahit@fordham.edu](mailto:apicellahit@fordham.edu)) at least three weeks before your intended reception date and time, so that he can inform Conference Services and book the space for you. Indicate to him if you wish to utilize the velvet rope stanchions for the Butler Gallery in addition to the tables. The Lipani Gallery does not need stanchions, only tables. It is absolutely necessary to notify Conference Services, as they notify University Security of the event and your guests won't encounter undue problems at the front entrance. Please be aware that there is a strict no alcohol policy for receptions.

**Postcards** are a wonderful and affordable method of publicizing your exhibition. There are numerous places online where one can secure 250 postcards for under \$100. Modern Postcard is one organization that we use regularly and has provided consistent quality output. Think carefully about the image that you want on the cover of your card. Should it be an exhibition image that is from your show? In the end it could be anything that you feel symbolizes what you are doing in your exhibition—maps and diagrams, illustrations or historical photographs, etc. Pay attention to your typography and design—it is the

method by which your information is delivered. Check in with your peers that are design concentrators and ask for their guidance.

The **formatting of postcard information** can be found on our gallery website and on numerous examples out and about in our department on display. Look at any number of our previous cards and you will see that there are a great variety of methods to go about getting your point across. The most important aspects of the postcard are:

your name

title of the exhibition

the dates of the exhibition

the gallery you are in

the address (113 West 60th Street, New York, NY 10023)

the reception date and time

the gallery hours (9–9 except during official university holidays)

our gallery website address ([www.fordhamuniversitygalleries.com](http://www.fordhamuniversitygalleries.com)).

Of course your personal website address would be useful as well.

**Distribution of postcards is important.** Once you make your postcards please be sure to provide 60 cards to Stephan Apicella-Hitchcock for distribution to our **mailing list** of significant people within the Fordham community (such as our President and Dean). As well, a small number should be delivered to the Visual Arts Department office room 423 and put on display there. Keep a bunch in your bag at all times and hand them out to people. Leave them in cafes. Leave them everywhere. Be your own publicist!

Our **Gallery Website** is a wonderful platform to present, publicize, and archive your production, in addition to generating a postcard. You will need to provide an image for the website and a concise statement. Image, or images for the website should be in the JPEG format and no larger than 2000 pixels on the longest side. Ideally, images should be in the SRGB color space so that they display on the web as you intend them to look, as well as in the RGB format, not CMYK. If you don't know what any of this means, then ask photography, or design concentrator. They are helpful. Artists wishing to display video should contact Stephan Apicella-Hitchcock for the proper compression codecs and format for video on our gallery website.

The **Artist Statement** can be emailed to Stephan Apicella-Hitchcock in regular email format, or as a Microsoft Word document. Formatting on our website is a bit limited, so keep formatting to a minimum if possible. Beyond writing a concise and beautiful statement, one needs to make sure that it is carefully proofread and spell checked. Have others read your statement to ensure that you have not missed something obvious, or dwelled too long on the less significant points. At this stage the statement should be a work of art in and of itself, as you have been revising it with your advisor for months. Try to stick to the who, what, where, when, and why. Carefully consider who your target audience is. Try to use straightforward and readable language and avoid “art speak.” Lastly, shy away from making grandiose statements and claims about the work. Leave it up to the audience to praise you, if you have earned it.

**Are you using technology in your exhibition?** If so, be sure to coordinate this with your thesis advisor and Stephan Apicella-Hitchcock. There is an equipment check out and reservation form for available gear that you will need to fill out and have signed by your advisor. Technology should be utilized only by those who know how to use it. If you’ve never included video in your work before, now is definitely not the time to start experimenting with it. Your thesis exhibition will not be the culmination of your entire life, but a wonderful start to a great number of future exhibitions. Don’t try to pack everything into one show. All killer, no filler!

**Countdown: three to four weeks before your exhibition:** decide on your layout for the installation and purchase any supplies beyond what we stock in the equipment closet (list of supplies available). Visit the space with a tape measure, pencil, paper, and thumbnail prints of the works you intend to display. Design and send your postcard files to the printer. Plan for the food that you wish to serve at the reception (remember, no alcohol). Coordinate the usage of pedestals, walls and video screens/projectors with your advisor and the student sharing the same exhibition time as you.

**Countdown: two to three weeks before your exhibition:** Decide on your wall signage and order vinyl lettering if needed. [The Sign Post](#) is a lovely mom and pop organization that we have used for many years; however, FedEx/Kinko’s and other output bureaus can produce wall type as well. Wall signage need not be vinyl, it might also be a poster. Finalize your artist statement and prepare presentation method—either duplication of multiple copies, lamination of a few copies, or otherwise. Prepare your exhibition checklist with titles (if appropriate), dimensions, etc. The checklist and artist statement

can often be combined into one document. Do you want feedback from the public about your exhibition? If so, a comment book and a pen are useful to leave out. Mark it clearly with your information so nobody walks off with your book. Sadly, comment books often need to be literally screwed into the podium top to keep them from vanishing. Pens, well, they always walk.

**Countdown: one to two weeks before your exhibition:** Be clear about when the preceding student exhibition is de-installing and plan accordingly. Help them deinstall, if possible, and ask them to help you. Remember, you are a community of participants. Bribe with pizza.

**Countdown: reception day:** Purchase your food and beverages for your guests; however, do not put food out prior to 6PM unless you want droves of students loading up plates to take to their 6pm class. Go light on food for the masses and save your money for an intimate dinner with family and your peers. \$200 at Whole Foods will get you a sumptuous feast of Italian sodas and delicious, stinky cheeses. Plates, cups, napkins, platters, etc. will be provided to you and stored for you in the equipment closet (clean platters before you return them). Arrive a bit early to your exhibition to ensure that the tables were delivered from conference services & facilities (you booked this 3 weeks ago, remember?). Prepare your set up. The cafeteria will give you ice for free if you ask politely (our ice bucket is in the equipment closet). Enjoy being a star and having the opportunity to share your work with family, friends, teachers, and the entire Fordham community!

**During your exhibition run:** be certain to take installation shots of the work with “professional” DSLR cameras, as well as on your iPhone. Take detail shots, whole views, small arrangements of works—a variety—as this will provide useful material for a number of purposes down the line. Set your camera for incandescent light (icon of a lightbulb) as opposed to daylight (icon of the sun). This will ensure that your camera records the lighting accurately and that your images look less yellow than they will otherwise seem. Visit your exhibition frequently to check up on things and ensure that nothing has fallen down, or stopped working. More importantly, stop by frequently to enjoy your work and to learn from it.

**Exit strategy: de-installation:** be certain to deinstall the gallery on your assigned de-installation day. Return the gallery to the perfect date that you received it in at the

beginning. Patch all holes with spackle, let spackle dry for 30 minutes, lightly sand, then touch up with paint. Repaint pedestals if necessary and be sure to take down your vinyl type, if you have used it. After the installation return all equipment to the equipment closet in the visual arts complex and put tools in their proper place. In short, leave the gallery and equipment closet in better shape than you received it. You're done—breathe. Smile. Help others now that you are a seasoned artist with an exhibition record. Congratulations!

**Gallery Equipment Supply List** and **Gallery Equipment Request Form** on following pages.

## Gallery Equipment Supply List

- Hammer
- Screwdrivers
- Pliers
- Scissors
- X-acto Razor
- Ruler
- Level
- Tape measure
- Drill
- Drill bits
- Paint roller large
- Paint roller small
- Rollers
- Brushes
- Painter's tape
- Spackle knife
- Spackle
- Sandpaper
- Hot glue gun
- Gorilla glue
- String
- Nail assortment
- Screw
- Assortment
- Push pins
- Map pins
- T pins
- L hooks
- Magnets
- White gloves
- Museum putty
- Frame protective bumpers
- What else do you need—I will try and get it!

## Gallery Equipment Request Form

Name:

Email:

Phone:

Concentration:

Advisor signature:

Check out date:

Signature:

Return date:

Signature:

### Projectors

- Epson Full HD 1080p PowerLite Home Cinema 2045  
Model #: H709A  
HDMI ready
- Sanyo Pro xtraX Multiverse Projector  
Model #: PLC-XU48  
VGA and analog only
- Sanyo Pro xtraX Multiverse Projector  
Model #: PLC-XU48  
VGA and analog only
- Sharp Notevision LCD Projector  
Model #: XR-32X  
VGA and analog only

### Large Monitors

- 4 40 inch Sony Bravia monitors

### HDMI ready

- Small Monitors  
5 10 inch Lilliput Monitors  
HDMI ready

### Media Streamers

- 6 HDMI Streamers (no name)
- 1 WD HDMI streamer

### DVD Players

- 6 DVD Players

Thank you for taking care of our equipment. Future Visual Arts students appreciate your efforts!