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e-studio submission guidelines

Images

Acceptable formats for submissions are: 35mm slides, transparencies, photographs or digital images. Attach a complete image list with all materials submitted. In order to maintain a high standard for the website and your web page, professional-quality images are necessary. VANS reserves the right not to post images that are below professional-quality. Copyright on all work remains strictly with the artist, however be advised that it could be possible for the images to be copied from the website.

1. Documentation should be of high quality; carefully composed, properly lit, and professionally processed.
2. Send duplicates only if submitting 35mm slides.
3. Documentation should show artwork only. Background must be solid and neutral. Frames and props (except as an indicator of scale) should not be included.
4. Digital images can be submitted by e-mail or on disk, format: j-peg file no larger than 100MB.

Labeling:

1. All documentation should be neatly labeled using computer generated labels or a fine tip permanent black marker.
2. To label 35mm slides: hold the slide so that the image is viewed correctly. Slide should be labeled on the correct viewing side and numbered according to the image list. A dot should be placed in the lower left hand corner of the slide as viewed correctly using either a permanent marker or stick-on dots. Slides should be labeled with the following information: artist, title, date, media, dimensions (h x w x d) and collection (optional).
3. To label digital images: name each file with the # and title corresponding to the image list eg. 01Title.jpg to ensure that works are presented in the same order as the e-studio registration form.
4. Image lists should identify works in the same order as the e-studio registration form and include the title, media, date and dimensions of the works documented.

For more information on submitting digital support material visit Canada Council's Do's and Don'ts

Artist Statement

The purpose of the artist statement is to introduce your work to the viewer. It is a description of your artistic interest, intent for the body of work you are presenting, your previous artistic history, and/or the context in which you would like your work to be considered.

- Write in the first-person about your art, not an autobiography.
- Be concise, brief and clear.
- Focus on one or two significant technical or conceptual aspects of your work making an obvious relationship to the visuals you are submitting.
- Discuss symbolic and metaphorical, materials/techniques, themes and/or issues underlying your work (e.g. "this series is based on...").
- Mention important influences, artists as well as writers, that may set context for your work.
- Don't get personal.
- Good grammar, punctuation, and spelling are mandatory. Always have someone proofread your statement.

Sample Artist Statements

A. My attempt to redefine the archetypal postwar house form, and the relationships of dweller to house and house to earth, has led me to a search for cultural authenticity and identity in the “ordinary” places of life. A family archive of nearly one thousand items of memorabilia, spanning three generations and one hundred years, has provided the primary resources for an ongoing painting installation project, *Family Stories: Historical Dislocations in the Domestic Landscape*. I have incorporated multiple visual styles, diverse materials, deconstructed domestic patterns, and images of popular culture into the work in an investigation of the pluralistic, multifaceted, and complex condition of life in the contemporary American home. (109 words)

B. My intent is for my paintings to be at once abstract and representational as I explore natural phenomenon. Utilizing different types of mark making, I interpret forms such as roots, grass blades, fields of stars, smoke formations, and droplets. Emerging from an abstract painting tradition in which specific color evokes symbolic meaning, I combine this with a complex drawing. The resulting obsessive detail in the work refers to the infinitely detailed structures found in nature. (75 words)

C. In my paintings, line is used to build individual units that record subtle changes in the mark. I use the line to capture a range of psychological states. This is similar to the way a journal records emotional or informational dialogue, complete with abrupt shifts and disconnections. The grids do not only function as interlocking patterns but they also represent the initial stages of a simple yet direct symbolic language. For example grids translate to confinement, horizontals refer to ladders and verticals allude to labor. (85 words)

Selected Biography

- The purpose of the artist bio is to introduce the artist as if written by another person.
- Information can include art studies and degrees, place of birth and residency, exhibition, exposure, travel if relevant, mediums, art awards, fellowships, art-residencies, press coverage, publication of articles or books related to art, art related teaching.
- Avoid including personal information to keep the bio strictly professional.

Sample Artist Bios

A. Isabel Shanks is an inter-media artist based in Ottawa. Her time-based installation-art, involving video projections, received international recognition at the 2002 Biennale in Zurich, Switzerland. A doctoral candidate in anthropology at Western University, she holds a Masters of Fine Arts from Concordia University. Her art practice investigates in the interrelationship of identity and rituals involving electronic technologies. Shanks has recently been awarded a one-year artist residency with the National Research Council of Canada. (74 words)

B. Bethany McAllister was born in Ottawa in 1946. Based in Ottawa, her travels are closely linked to her painting and exhibition practise. The spring 2002 edition of *Canadian Watercolour Magazine* features her abstract landscapes of historic Tuscany, Italy. She is credited for contributing a new way of seeing this often-painted area of the world. Her paintings are shown by galleries in Ottawa, Calgary, Alberta, Paris France, Berlin, Germany and Pretoria South Africa. Three of her works are in the Governor General of Canada’s Collection. During her early artist career, McAllister received a Diploma in Fine Art from the Ontario College of Art and Design in 1966, a Bachelor’s of Fine Arts from the University of Toronto, and a two-year painting apprenticeship with renowned Canadian artist Jean Riopelle at his studio in Paris, France. McAllister teaches water-based media and drawing at the University of Ottawa. (144 words)

Resources for Writing available at VANS:

CARFAC Advisory Note: *Writing for Visual Artists*, Shelly Sopher, CARFAC SASK, 2000.
The Business of Art for Canadian Visual Artists, Sandra M. Hawkins, 2002.

