

OPEN CALL

CUE

Information Session Webinar

March 2, 2022, 6pm

 SOLO

EXHIBITIONS

 CURATORIAL

PROJECTS 

AGENDA

1. Info, tips, & guidelines
2. Examples of successful proposals
3. Sample budgets
4. Q & A

QUICK FACTS

Exhibitions last 5-6 weeks and will take place at CUE between January and December 2023.

All application materials must be submitted online by 11:59pm (ET) on Friday, March 25, 2022.

Applicants will be notified by the end of July 2022.

For winning proposals, CUE contributes an artist/curator honoraria, shipping and installation budgets, and design and printing costs for a full-color exhibition catalogue.

WHO CAN APPLY?

For Curatorial Projects: Emerging curators or collaborative teams currently living in the United States.

For Solo Exhibitions: Artists or collaborative teams* currently living in the United States who:

- Have not had a solo show in a commercial NYC gallery in 5 years
- Do not have current, consistent commercial representation in the United States
- Are not currently enrolled in a degree program
- Have maintained a studio practice outside an academic setting for 3 or more years

*For Solo Exhibitions, collaborative teams must demonstrate a minimum 2-year history of consistent collaboration.

QUICK FAQs

Q: I'm an artist. Can I apply for both a Solo Exhibition and a Curatorial Project?

A: Yes, *but* curators may not include their own artwork in an exhibition.

Q: I have a lot of great ideas. Can I submit multiple proposals?

A: Sorry, no. Please choose only your strongest proposal!

Q: I've had a solo exhibition at a small gallery in Brooklyn...am I still eligible to apply?

A: Email us the details! We're happy to help figure it out.

SELECTION PROCESS

1. Eligibility Screening. Entries are immediately disqualified when:

- Applicants don't meet the eligibility guidelines
- An applicant submits multiple proposals
- Applications are incomplete

2. Initial Jury. A panel of representatives from CUE's network of alumni and advisors select a shortlist of applicants to proceed to the next stage. The initial jury is anonymous.

3. Final Jury. A panel of artists and curators reviews the remaining applications and selects the winning entries. Each panelist then selects a finalist to work with as a Curator-Mentor throughout the planning stages of the exhibition. Evaluation criteria include:

- Feasibility: Is the exhibition realistic for CUE's gallery space?*
- Completeness: Is the exhibition concept well-developed?
- Originality: Does the work offer something new, experimental, or unique?
- Need: What will this opportunity mean to the applicant in this stage of their career?

* If you aren't sure, please ask!

SUBMISSION REQUIREMENTS

For Solo Exhibitions:

- Resume / CV
- Narrative Bio
- Artist statement
- Short synopsis of exhibition
- Detailed exhibition proposal
- Short explanation of why you think you should have an exhibition at CUE and what this opportunity would mean to you at this point in your career
- Work samples

For Curatorial Projects:

- Curator's CV
- List of at least 4 participating artists & short narrative bios
- Short synopsis of exhibition
- Detailed exhibition proposal
- Short explanation of why you think you should have an exhibition at CUE and what this opportunity would mean to you at this point in your career
- Completed Budget Worksheet
- Work samples

NARRATIVE BIO

Use up to 200 words.

In full sentences, summarize your resume/CV. Include achievements such as exhibitions, publications, grants, or residencies.

Write about yourself in the third person (she/her, he/him, they/them).

EXAMPLE NARRATIVE BIO, NANCY FLOYD:

Nancy Floyd has been an exhibiting artist for thirty years. Her work has been exhibited in numerous venues including Solomon Projects, Atlanta, GA; Flux Projects, Atlanta; the Atlanta Contemporary Art Center; White Columns, NY; and the California Museum of Photography, Riverside, CA. She has received numerous grants and awards including the 2015 Society for Photographic Education Future Focus Project Support Grant and a 2014 John Gutmann Photography Fellowship Award. In 2010, Atlanta Celebrates Photography selected Floyd as one of ten photographers to watch, and in 2002, Atlanta's Creative Loafing Atlanta gave Floyd the "Critics Pic" award for the best art installation, and for one of the top ten art shows of the year. Temple University Press published Floyd's first book, *She's Got a Gun*, in 2008.

Floyd earned an MFA with a concentration in photography from the California Institute of the Arts in 1987. She was raised in League City, Texas and currently makes her home in Atlanta, where she serves as Professor of Photography in the Ernest G. Welch School of Art and Design at Georgia State University.

ARTIST STATEMENT

Use up to 400 words.

Describe your artistic practice. What media and subject matter do you work with? What is your work about; what does it do?

Write in the first person (I/my).

For further instructions on writing an artist statement, reference [this helpful guide](#) from Cara Ober, BmoreArt and [this article](#) by Loney Abrams.

EXAMPLE ARTIST STATEMENT, NANCY FLOYD:

My current artistic interests are the passage of time, the aging female body, and loss. One of my long-term projects, *Weathering Time*, is a 34 year self-portrait project that has evolved into a series of photographs and videos. It's not just the body that changes over time: fashion and hairstyles evolve; pets come and go; analog clocks and telephones with cords disappear; film gives way to digital; and the computer replaces the darkroom. The 2,500+ self-portraits in my archive underscore the physical and technological changes that have occurred over the past thirty-four years—from my youth to the dawn of my old age.

EXAMPLE ARTIST STATEMENT, CHRISTINA P. DAY:

I multitask between drawing, drafting and building and am inspired by the poetry of time captured in found material. I frequently return to 'match finding' - both literally, in how repeat patterns link into one another or how two walls join on a corner; and artistically when two objects of the same make are found in different places at different times by chance. I am interested in staging uncanny sculptural installations that heighten a viewer's sense of what may seem familiar, but is distorted out of context.

My architectural constructions and object pattern-plays are centered on seams and junctures, offering perspectives that eclipse a view into a singular experience- the outcome understood and measured spatially by the body as a view for one, one at a time. Similar to the act of taking a photograph, when a view is frozen and framed by one person, I seek to amplify the familiarity of a perspective in my dimensional material play and larger constructions, using the edited and immaterial nature of film and photography as a building source.

SHORT EXHIBITION SYNOPSIS

Use up to 60 words (about 2-3 sentences).

Provide a concise description of your proposed exhibition. What's included?

EXAMPLE SHORT EXHIBITION SYNOPSIS, NANCY FLOYD:

I am proposing an exhibition of approximately 15 images from my self-portrait series, *Weathering Time*, along with video projections of all the 2,500+ images. Each of the 15 images will contain between two and 90 self-portraits and range in size from 10" x 13.6" to 42" x 96".

DETAILED EXHIBITION PROPOSAL

Use up to 600 words.

Give a thorough outline your proposed exhibition. Discuss both background (how you developed your concept) and a plan for your exhibition.

EXAMPLE DETAILED EXHIBITION PROPOSAL, CHRISTINA P. DAY:

My great aunt and uncle's 50th wedding anniversary had been captured on a home video camera that someone had parked in the corner of the dance floor of the VFW hall where it was held in 1982. The camera was repeatedly bumped into by someone, leaving it at times pointed at the ceiling or at the back of someone's head. The film is an unobstructed lapse of time when the camera was not watching anything in particular. It is unguarded and authentic, an evening in time that re-animates members of my family that have been gone for years. In the rear exhibition space of CUE, I will build an island of several constructed mazes of space based on this film.

In approaching the work, in the center of the gallery, a visitor walks up to a large white walled cube, roughly 14' wide by 22' long by 8' high, to approach a narrow gap in the walls, through which is a tight, cropped view of deeper inner space: banquet tables and a buffet service lining a wallpapered wall, covered with a dim yellow light, a reflection of disco lights turning from farther within the space. The openings are only wide enough to peer into, with exterior walls blocking entry. As a visitor circumnavigates the cube, they encounter other interiors: a hallway of identical doors that house a shallow coat check closet, packed with winter jackets in single file, hanging, edited by the wall of the small space.

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Next, another deeper view, a ballroom room floor with an unseen disco ball turning brightly upon mirrored walls. The views generated are related but not physically connected, facing a different 'interior' of this overall room. A fourth entrance interrupts a low stage platform blocked by a performance hall curtain, shellacked and shiny. These interior spaces are distorted and foreshortened as if the walls are editing the spaces for themselves; the overall hall broken into non-matching fragments of details.

In previous work, like Shift #2 shown in the submitted images, the outer and inner surfaces of the installation were purposefully built to not match though they ended in outer junctures that were real and sound, in the language of formal gallery walls. The common hall aesthetic of a rental hall for parties is the aesthetic this multi-sided interior calls on- walled-wood paneling, elements of a drop ceiling, fluorescent lights and baseboard heaters. Using the idea of the camera that had been placed in the far corner of the room to view the party at large, I intend to build views that disappear beyond what are seen, to evoke several perspectives of one place that are all simultaneously present. *In facilitating the construction of this project, interior build-ins are to be built offsite in my studio in Philadelphia and then transported to New York City where they will be built and finished into place, with outer dry-walling completed on site.

TIPS FOR WRITING YOUR STRONGEST APPLICATION

- 1 **Write for a general audience.** Without a PhD in art critical theory, could a friend/family member read and understand your application?
- 2 **Be direct.** Avoid using the passive voice and the future or conditional tenses. (was done by/will be/if selected, would...)
- 3 **Be specific.** Write about the specific works included in your exhibition, and write specifically about an exhibition at CUE. How is your work displayed or performed in CUE's gallery space? How do viewers experience the exhibition?

WORK SAMPLES THAT WORK

Solo Exhibitions: include up to 10 images & 4 video/audio samples

Curatorial Projects: include up to 15 images & video/audio samples where applicable

1 Give a preview of your exhibition. Include samples of completed work, works in progress, plans, sketches, etc. that best illustrate or explain your proposed exhibition.

2 Use high-quality images. Make sure your images reflect the quality of your work. Submit clear, bright photographs with white or neutral backgrounds.







TIPS FOR COMPLETING YOUR BUDGET

1. **Try your best.** Submit your best, most realistic estimates for your expenses at this point. Things may change, and that's okay!
2. **Fill in the blanks.** Follow the budget worksheet instructions to fill in estimates for expenses in all categories that apply to your project.
3. **Balance your budget.** When your budget worksheet is complete, make sure your total income matches your total expenses.

SOLO EXHIBITION BUDGET GUIDELINES

CUE Contributions:

1. **Artist Honorarium.** Artists receive a \$5,000 Artist Honorarium to support the cost of producing an exhibition.
2. **Art Shipping, Art Installation, Hospitality, Catalogue Printing.** The funds in these categories cover the typical costs of various exhibition expenses. These items and services are arranged and paid for by CUE. The funds that CUE contributes in each of these categories are fixed amounts that cannot be altered or transferred.

- **Art Shipping.** CUE contributes \$1,500 towards art shipping costs.
- **Art Installation Fees.** CUE contributes \$960 towards art installation fees. This allocation covers art handling for 2 days of install and 1 day of deinstall.
- **Hospitality.** CUE contributes \$200 towards refreshments for the opening reception. This is the average cost of providing wine or beer.
- **Catalogue Printing.** CUE covers the printing budget for each exhibition catalogue, including an exhibition essay as part of our Art Critic Mentoring Program. The printing budget does not include costs for catalogue photography.

Funding for the following items and services are not covered by CUE's budget

1. Equipment Rental. Expenses in this category include the cost of renting items like projectors, cameras, and special equipment used for the installation or creation of artwork.

2. Supplies. This includes the cost of any supplies you need to produce artwork for the exhibition such as art materials, special hardware, plexiglass, and other materials for displays, etc.

3. Travel. This includes any foreseeable travel and lodging costs related to the exhibition.

4. Professional Services. This category includes the cost of hiring any professionals to help you produce your project, such as a video or sound editor, a computer programmer, a carpenter, a shipping crate maker, a photographer, a framer, etc.

CURATORIAL PROJECTS BUDGET GUIDELINES

1. Curatorial Honorarium. Curators receive \$2,500 honorarium

2. Artists Fee Budget. CUE provides a \$2,500 Artist Fee Budget for the curator to divide among the participating artists and program speakers. CUE issues payments to participating artists and speakers directly.

2. Production Budget CUE provides a \$2,000 production budget to cover production costs related to the exhibition. These include but are not limited to: loan fees, framing costs, DVD/Blu-ray production, licensing fees, installation material costs, fabrication costs, and equipment rental fees.

3. Art Shipping, Art Installation, Hospitality, Catalogue

Printing. The funds in these categories cover the typical costs of various exhibition expenses. These items and services are arranged and paid for by CUE. The funds that CUE contributes in each of these categories are fixed amounts that cannot be altered or transferred.



137 West 25th Street
New York, N.Y. 10001
212.206.3583 Fax 212.206.0321
cuear@foundation.org

CURATORIAL OPEN CALL 2023 BUDGET WORKSHEET

EXHIBITION INCOME

CUE Contribution

Curator Honorarium	2,500
Artist Fee Budget	2,500
Production Budget	2,000
Art Shipping	1,500
Art Installation Fees	960
Hospitality	200
Catalogue Printing	3,500
Total	13,160

Additional Income*

ABC Foundation Grant	1,500
Total	1,500

*Indicate received or committed funding with an asterisk

TOTAL INCOME 14,660



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CURATORIAL OPEN CALL 2023

BUDGET WORKSHEET

EXHIBITION EXPENSES

	Total
Artist Fees	\$2,950
Art Shipping	\$1,500
Art Installation Fees	\$960
Hospitality	\$200
Catalogue Printing	\$3,500
Equipment Rental	\$250
Supplies	\$350
Professional Services	\$715
Other	\$235
Curator Travel	\$500
Curator Honorarium (after expenses)	\$2,500
Additional Income (after expenses)	\$1,000
TOTAL EXPENSES	\$14,660



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CURATORIAL OPEN CALL 2023

BUDGET WORKSHEET

Explain how the Artist Fee Budget will be broken out amongst the participating artists and program speakers:

Exhibiting Artist fees (7 artists @ \$320/each)	\$2,240
Panel Discussion (3 panelists @ \$130/each)	\$390
Workshop	\$320
Total	\$2,950
*\$450 pulled from Production Budget	

Please itemize the amounts entered in *Professional Services* and/or *Other Expenses*:

Professional Services:	
Carpentry - fabrication of multimedia display construction	\$715
Other:	
Printing - postcards	\$235

Additional notes:

Production budget use/breakdown:	
Pulled from Production budget to cover Artist Stipend overage	\$450
Professional services	\$715
Other/Printing	\$235
Supplies	\$350
Equipment rental	\$250
Total	\$2,000

\$500 from Additional Income (ABC grant) used for curator travel expenses. Remainder is for personal use.

BEFORE YOU SUBMIT

1. **Double Check.** Once submitted, applications cannot be edited. Before you submit, double check that you have completed all required application materials, and that all links and attachments work.
2. **Get a second opinion.** Ask a friend or family member to read through your application. Do they have a clear understanding of your proposal?
3. **Plan Ahead.** A high volume of submissions the day before the deadline can cause a slow or buggy connection. If possible, submit early.
4. **Ask Questions!** Email us at opencall@cueartfoundation.org if you have specific questions about your proposal or budget, what's permitted in our gallery space, how to submit your application, or anything else.

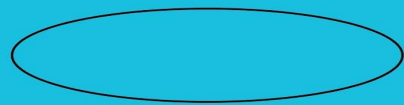
QUESTIONS?

For additional information, please contact
opencall@cueartfoundation.org

Please note that due to the volume of emails we receive, it may take a few days for us to respond to your inquiries. Emails that come in a day or two before the application deadline may not be responded to, so please plan in advance!

CUE

OPEN CALL



SOLO

EXHIBITIONS



CURATORIAL

PROJECTS

Deadline: March 25, 2022