



window installation package

2027

craft council of british columbia
1386 cartwright street
granville island
vancouver, bc, v6h 3r8

Dear artist,

We are so excited for your upcoming installation at the Craft Council of BC Gallery on Granville Island. We take great pride in showcasing the work of BC crafts persons and want to take extra precautions to ensure that your experience is memorable and contributes to your growth as an artist. We have put together this package to better explain the process of exhibiting at the Craft Council and to set clear expectations of what is required. Here, you will find details regarding each item on your installation checklist and the context in which each of these items will be used.

Overview

The CCBC Window Installation Program is intended to create a platform for artists to engage with customers by animating our shop space and inviting guests to explore the diversity of contemporary craft. This is a chance for artists to explore a specific theme, tone or idea that not only considers technique and aesthetic, but responds to the space that the work is in and recognizes the importance of context within contemporary craft. CCBC installations utilize the space in a creative capacity that considers viewers outside and within the shop, and to engage and evoke discourse on the role of craft in a compact environment. To distinguish the installation from the shop displays, and ensure a dynamic use of space, we encourage projects that use creative alternatives to traditional plinths. The window installations are meant to encourage customer interaction, excite curiosity, and add a focal point of interest to our space with the themes, ideas and visual language that they present.

warmly,

raine mckay
(she/her/hers)

curatorial projects
curatorial@craftcouncilbc.ca

window installation checklist

The installation checklist is one of the first documents you will receive from the CCBC. It can be found under Appendix A in your artist contract. The checklist outlines all the milestones leading up to the window installation. These milestones are further elaborated on throughout this document.

An interactive version of this checklist, a Smartsheet, will be shared in advance of your installation. Once you receive the link via email, you will need to create a password to access this sheet. This is used as a time line for you to use to upload files & images that are required for us to prepare/promote your installation.

All of the items on the checklist should be uploaded to the Smartsheet by the items due date. You can attach files to the Smartsheet by clicking on the paperclip icon to the left of the item, you can also set reminders and make comments. We will receive notification of any documents or questions uploaded to the Smartsheet.

	Deadline
signed artist letter of agreement received	when selected
in addition to using the artist bio from your submission we would like you to provide council with : • working title • 150 word description of window installation • image to use for website promotion - so image can be of a selected piece of work or a detail of one of the pieces to be included in the installation	2 months out
meet with curator to discuss: • proposed installation layout – need for equipment; • if work will be for sale • installation support needs • if you are doing a blog or not	1 month out
submit a blog exploring the conceptual basis for your installation - max 1000 words (optional)	3 weeks out
submit: • expanded/amended installation description to be used in poster description • image to be used for poster	2 weeks out
email curatorial@craftcouncilbc.ca with items for sale using List of Works excel sheet	1 weekout
install	1 day prior
dismantle installation	1 day following

window layout

In advance of your installation, you will meet with the curator to discuss the proposed layout of the gallery. You can find links to window renderings and an inventory list of our plinths below (even though we discourage the use of them, sometimes they are needed) These resources will help you to think through how your work can be displayed in the window. Plans for extra ceiling grips to be installed should be discussed with the curator well in advance of your installation.

If you have an experimental or conceptual idea for your installation, please let us know! We are always happy to work with you on your ideas and to diversify our exhibition practices.

[CCBC plinth inventory](#)
[Window Dimensions](#)

installation description

length: 350–500 words
third person

When selected you would have been asked to provide a working title and a 150-word description of your installation. Since providing this early description it is likely that you have further developed or even changed your initial ideas. For your expanded/amended description [350–500 words] we ask that you highlight the basic ideas or themes of the installation. Elaborate on the overall premise of the installation and the interest you have in this premise. Tell the audience how you arrived at idea for this installation and evoke the questions that you set out to answer when you began the body of work. You can contextualize your work in this description by linking the themes of your work to contemporary art, social, political, or environmental discourse.

You should tell the audience as much about the works in the installation as possible and the process which drove their creation. What are the materials used? If relevant, how, or where, were the materials sourced? What methods did you use to create the works? Most importantly, how do the works in the installation relate to the overarching themes of the installation? Be as specific as possible when discussing the works in the installation. You may refer to individual works or the body of work if you are descriptive with your language.

It is important to discuss the audience and their relation to the work in your installation description. What is the experience of encountering the work? Does the location of the work contribute to this experience? Give the audience an entry point to the work or a clue in identifying, understanding, or questioning the themes of the installation.

The installation description is an important piece of writing that situates your work in the present moment. This piece of writing will remain an entry point to your installation in the historical record long past the installation being taken down.

artist bio

length: 80 -150 words
third person

An artist's biography should give the reader a short glimpse into the artist's career. It should begin with an introduction of the self (an artist may choose to include their preferred pronouns here - see example below), the medium that the artist works in and any background information that the artist chooses to include. Inclusions may be the artist's city of residence or place of birth. This first statement in a biography is crucial to grasping the reader and introducing them to the artist and their practice.

An artist biography should highlight key points in the artist's career including any informal or formal training they have had, any degrees, diplomas or certificates they have earned, collections their work is in and their most recent exhibitions, awards, achievements or residencies completed. If an artist is self-taught, they should include that in their biography and describe how or what influenced their decision to become an artist.

As an artist's career advances and they gain more experience in the field, they should edit their biographies to reflect new projects, exhibitions and achievements. An artist biography is a working document, always in flux.

Example: Jane Doe (She/Her/Hers) is a Canadian artist. She lives and works on the unceded shared traditional territories of the Coast Salish Peoples, including the territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətaʔ/Selilwit-ulh (Tsleil-Waututh) Nations.

Depending on the context in which the artist biography will be used, an artist may choose to adapt their biography. An artist may choose to include more details about themselves and their work in a biography intended for their personal website – in the case of an exhibition write up, an artist might include less personal details and choose to focus on past exhibitions and ongoing projects.

To be clear, an artist biography differs greatly from an artist statement. An artist biography is designed to give readers an idea of who an artist is and a short overview of their career to date. An artist statement on the other hand is commonly used to explain a particular body of work. A statement is geared toward the art itself whereas the biography is geared toward the artist.

images

The installation checklist asks you to provide images. It is important that these images are not blurry. You can double check if an image is blurry by zooming into the photo on your computer, smartphone, or camera.

Please note: If your image files are too large to be sent through email, please send them through this free website: <https://wettransfer.com/>

images of work:

The images of your work are the most important; we will use these to promote your show on social media and on the installation poster.

Follow the specifications below for the images of your work:

website image:

file type: JPEG or PNG

minimum image size: 1800 px on the short edge

maximum image size: 2400 px on the short edge

aspect ratio: 3:2 or 1:1

hero image:

From the images of your work one will be designated a hero image and will be used on printed

promotional materials. The hero image should be taken on a white background (a wall works as a great backdrop). Follow the specifications below for the hero image:

file type: JPEG, PNG or TIFF

minimum image size: 3000 pixels on the short edge

maximum image size: 4000 pixels on the short edge

aspect ratio: 3:2 (3000x5000) or 1:1 (3000x3000)

If you are unsure of your ability to provide quality photographs of your work, we offer photography

services. If you are interested in learning more about these services, you can find pricing and guidelines by following the hyperlink: <https://craftcouncilbc.ca/photo-services/>

blog

blog length: min 1000 max 2500 words
first person

As stated on the installation checklist, a blog will be shared online 2 weeks prior to the installation being mounted.

The content of the blog entry is entirely up to you! As a guideline we suggest that the blog could focus the underlying concept of the installation. You can write about your practice and career, your installation and the process that led up to it, or about a problem set that you are working through in the installation. We suggest visiting our blog, “in-craft,” for blog entries written by previous exhibiting artists.

For the blog, you should provide us with images to compliment the content. Images that work well include self-portraits or referent images, images of your studio, of past works or of other projects.

[In-Craft](#)

pricelist

If you are selling work from the installation we need price list of the artworks for keeping things organized on our end and handling sales.

The template attached here includes all the required information that we need for these items. It is very important to detail the work on the price list so that the works can be accurately identified in the window. This file will download to your computer as an excel file.

If you do not wish to sell your work(s), please indicate with “NFS” or Not for Sale. The price list can be available behind the cash desk and at the request of interested buyers only.

[List of Works Template](#)



notes