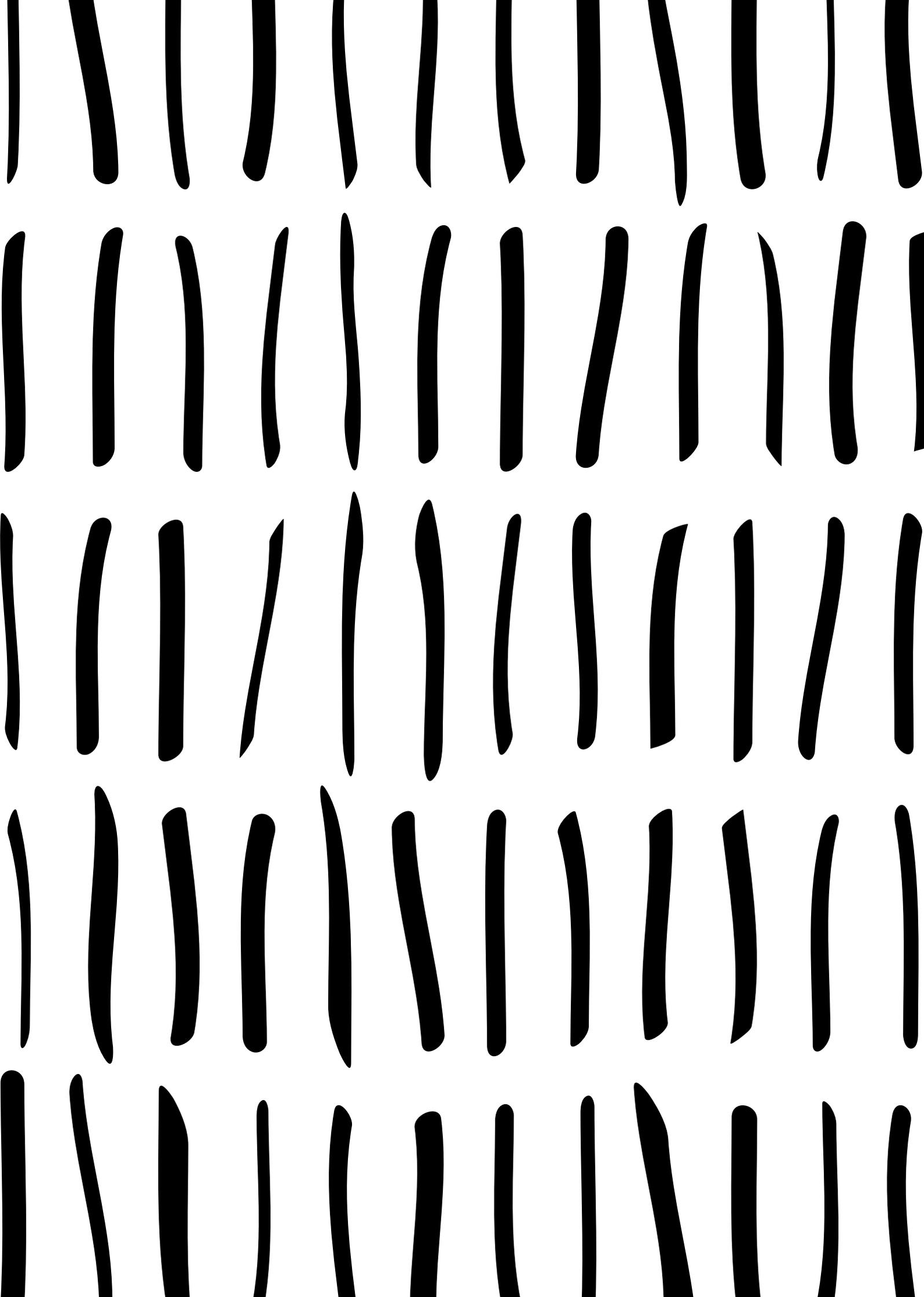


Portfolio Development

Arts
north
west

Workshop delivered by

 2RIVERS
PL



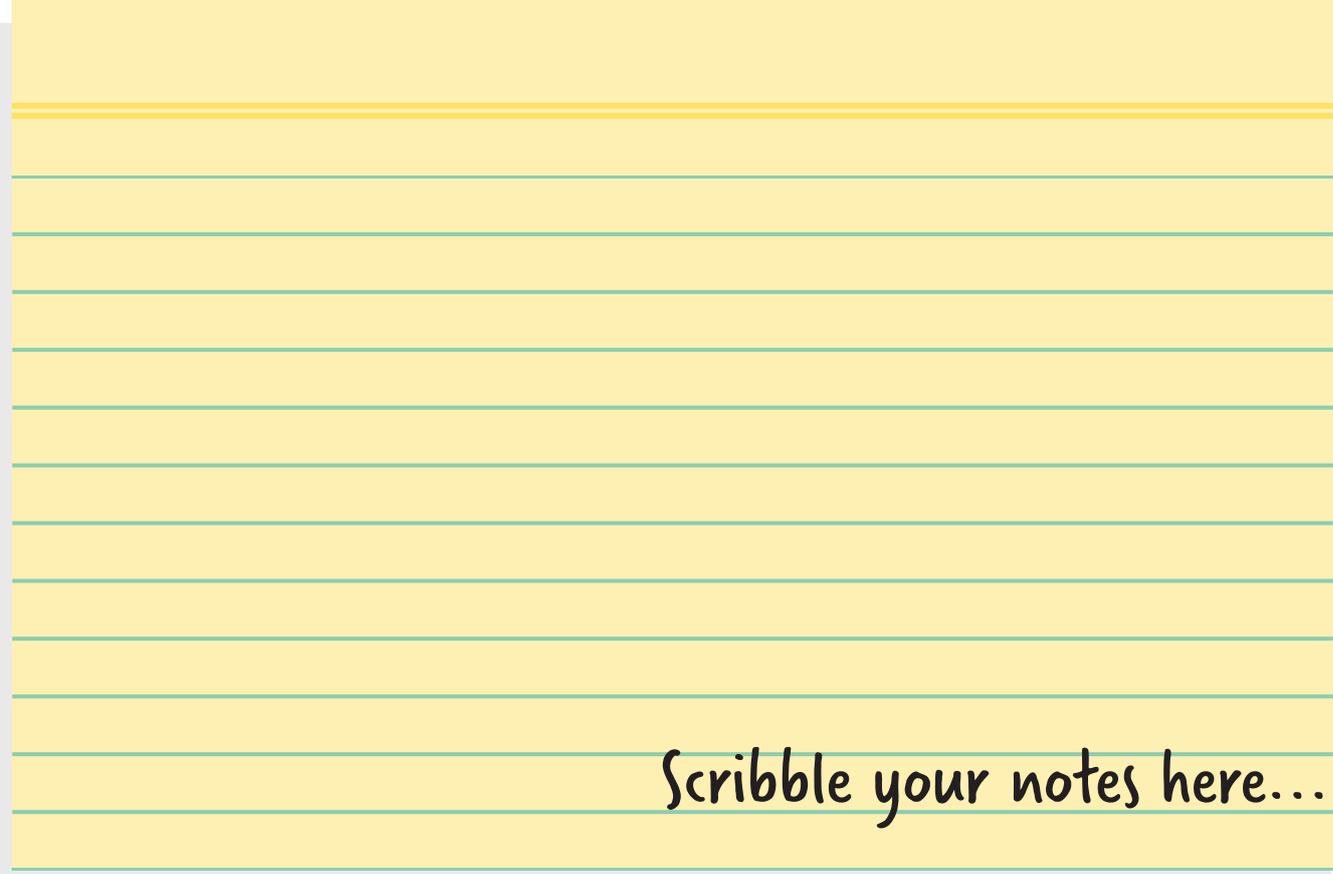
PORTFOLIO DEVELOPMENT

Your portfolio is one of the greatest and most important tools you can have to progress your art career, it has the ability to launch you into greatness or pause your progress, don't become overwhelmed, there are number of support services and opportunitites to support you including Arts North West.

Preparing to approach an art gallery about displaying your art is a big commitment and can be quite daunting, our goal through this process is to make it simpler but still thorough. Anyone can have the confidence to approach an art gallery, however it's a whole other thing to be ready.

And our goals is to see you to succeed!

There are many steps that we have developed to ensure you a ready, throughout the mentoring stage of this project we will work on each session ensuring one more piece is ready and at the end its just a matter of pulling it together and making your approach.



Scribble your notes here...

GET TO KNOW YOU WORKSHEET

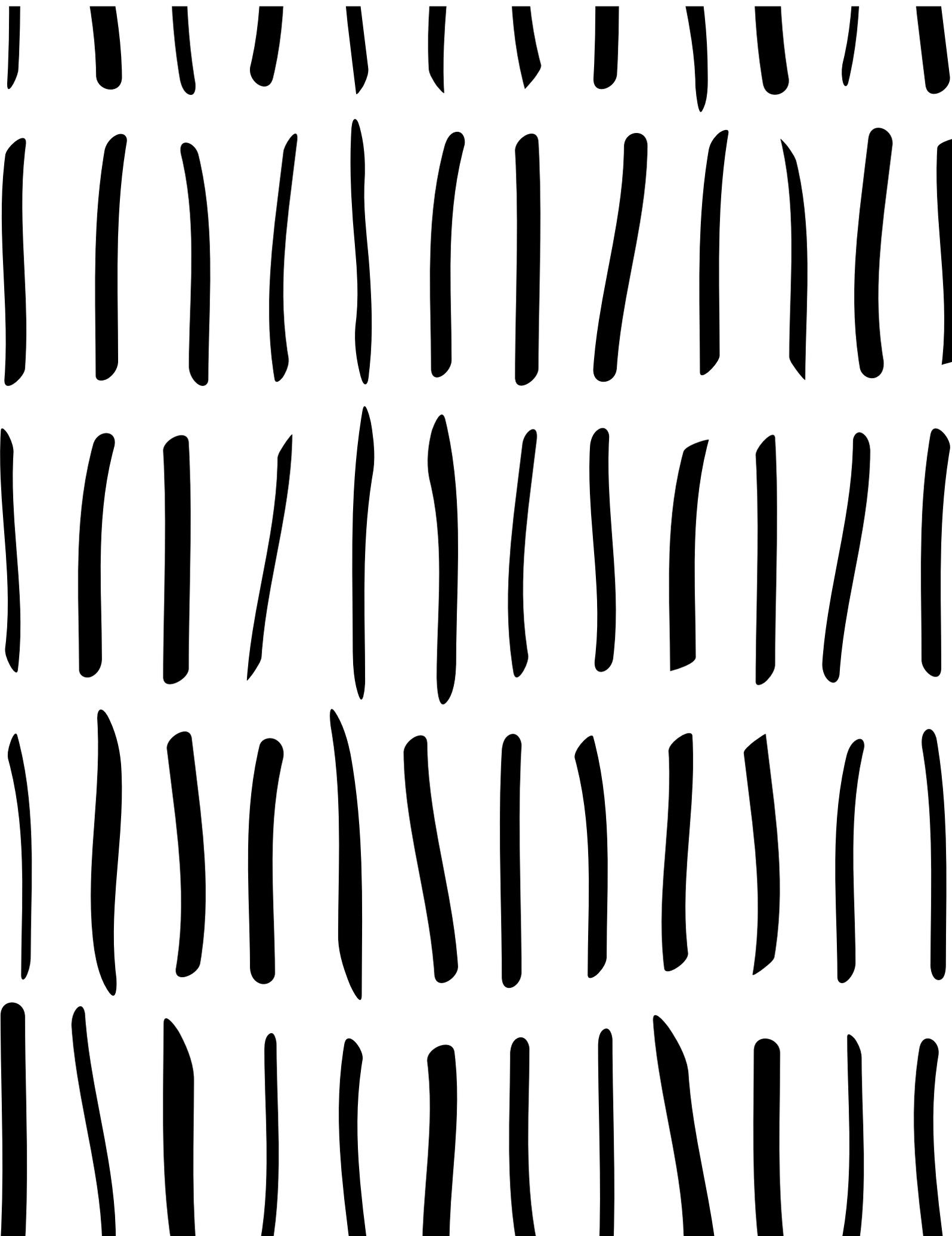
What's your name:	
Who's your mob:	
Where are you from:	
What's your story	
How long have you been an artist	
What inspires you in life	
Tell me about the art you produce	
What art mediums do you work with	
What is your favourite and why	
What is different about your work	
What is your philosophy	

GET TO KNOW YOU WORKSHEET

What inspires your art practice	
Artistically speaking, what has been your greatest achievement to date	
Where have you exhibited previously	
Who has previously commissioned your work	
What awards have you won	
What are 3 things that you are great at	
If your work is culturally based, what does this mean to you and why is it important	

GET TO KNOW YOU WORKSHEET

<p>What is your ultimate goal</p>	
<p>What are 3 of your greatest personal attributes</p>	
<p>What areas of community are you involved in (are you on any committees or Boards)</p>	
<p>Who has mentored you? and what was the focus?</p>	



Most people are not good at talking about themselves, let alone writing it into a bio, we cant always identify our strengths or articulate our successes. Talking to someone and having them ask questions, like in the get to know YOU! worksheet, you aren't writing something down and feeling 'shame' its just having a yarn and getting to know someone. Now that you have this information you can start to work on your Bio and getting it down in words.

Your Bio doesn't need to be a long document when you are in the emerging stage of your career, it is about connecting with someone and an opportunity for the gallery to get to know you, your achievements and where you are heading in your career.

Quick Tips

This is your STORY, your journey and to ensure your bio is engaging to the reader you need to make it a story that is interesting and creative just like you are. The twist is that although its your story, your Bio needs to be written in "third person", this means that someone else is writing about you, the completed worksheet will help you do this!

We see a variety of Artists Bio's every year, funding bodies and galleries can see hundreds of even thousands and in the fast paced world we live in you need to make sure concise and easy to read, long enough for the reader to feel they know you and your practice but short enough that they can do it in a minute or two.

Bio's need to be written in easy to understand terms, if the reader can not understand what you have written because it is in language that is confusing they simply will not resonate with it or you. The same can be said for spelling, sentence structure and grammar, you don't have to be an English teacher to get it right, talk to your tribe and find out who can help you.

Writing your Bio isn't a 1 time thing! You will grow and change as you grow and change, it will also need to be amended to suit your audience so think about who is reading the bio, why they are reading and what to do you want from them?

ACTIVITY

On the next page are some Sample Bio's. Read them through then make 3 points of what you think is strong, what you think needs improvement, what audience is this targeted at and how you respond to what is written?

PENNY EVANS

<https://pennyevansart.com/biography-penny-evans/>

I am visual artist based in the Northern Rivers, NSW.

My practice is a process driven enquiry informed by time spent in landscape and part of a broader decolonizing process that I've been experiencing over my lifetime and spurred on by my continuous art practice.

I produce ceramics and collaged, mixed media work on paper. Each piece created is unique and an evolution in my artistic practice.

Design work on my ceramics reference my Gamilaraay/Gomeri cultural heritage in combination with my unique and evolving graphic style. The technique of sgraffito is a strong feature of the ware and celebrates Gamilaraay/Gomeri traditions of carving into trees, weapons, utensils, emu eggs as well as ground carving for ceremonial purposes, communications and storytelling. My 2D mixed media works examine more recent histories as opposed to narratives connecting culture to country. My investigations in one area inform my work in the other. My concepts relate and refer to my identity through a decolonising process; learning about my Aboriginal heritage and processes of colonisation/decolonisation provide me with a rich base of material to work with.

My ancestors traditional Gamilaraay (Northern Gomeri) homelands are to the north west of Bundjalung country in and around Garah, Mungindi, Boomi and Boggabilla. Professor Judy Atkinson introduces herself as coming from the 3 I's – Indigenous, Invader, Immigrant. This also describes my heritage as an Australian. I am of Gamilaraay/Gomeri, Welsh & German heritage. For me as an artist in the 'Premier State' of NSW, (the first lands colonised), my primary concerns are with the history & aftermath of colonisation. The effects trans and intergenerationally for myself, my family, the broader community and also our physical environment, of colonisation. First contact and the frontier are of particular interest to me. I have a frontier story in my family...of black and white. Aboriginal woman and freed convict man. I look back and imagine our history fleshed out with anecdotal and historical stories. For me our history is not the distant past. I am the culmination of it and embody it. I grew up in an education system in the late 1960's and 70's born out of a pathological denialism cloaked in a binary structure in which racism thrived and still does. My individual identity & identities as a broader issue for all people living here, and particularly those of us connected here prior to and from the time of first contact, are of great interest to me. My work is an homage to my grandfather, great grandmother and their individual life struggles as Aborigines in a climate of virulent racism in Australia. My art practice is healing and my work is often a mapping of my personal psychological and spiritual development.

I am a single parent with two young boys.

- 1.
- 2.
- 3.

PARIS NORTON

<https://cementa.com.au/archive/artist/paris-norton>

Paris Norton is a Gamilaroi woman living in Dubbo NSW. In 2012 Norton held her first solo exhibition in Baradine NSW with works exploring the connections of people to place, with a focus on her family members.

A prize winner in local art exhibitions, including the Outback Archies and Dunedoo Unlimited, in 2013 Norton was mentored through Orana Arts' Left Field Project with exhibitions at Artlands, Dubbo, in 2016, and, forthcoming, Casula Powerhouse, Sydney. In 2017, Norton will exhibit as a part of the WALAN YINAAGIRBANG – STRONG WOMEN exhibition in Sydney, and will have a solo exhibition at Dubbo's Western Plains Cultural Centre.

1.

2.

3.

JONATHAN JONES

<https://www.mca.com.au/artists-works/artists/jonathan-jones/>

Born 1978, Sydney, New South Wales. Lives and works Sydney. Wiradjuri and Kamilaroi peoples. Jonathan Jones is a member of the Wiradjuri and Kamilaroi peoples of south-east Australia. He works across a range of mediums, from printmaking and drawing to sculpture and film, utilising everyday materials in minimal repeated forms to explore and interrogate cultural and historical relationships and ideas from Indigenous perspectives and traditions. He is well known for his evocative site-specific installations and interventions into space that use fluorescent light tubes. Jones' poetic light works also express the artist's interest in the idea of positive contact and connection, illuminating a bridge between cultures and the spaces of exchange.

Jones has exhibited both nationally and internationally since the late 1990s, including exhibitions at Sherman Contemporary Art Foundation, Sydney; National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Queensland Art Gallery, Brisbane; National Gallery of Australia, Canberra; National Gallery of Canada, Ontario; Palazzo delle Papesse Contemporary Art Centre, Siena, Italy; and Plug In Institute of Contemporary Art, Winnipeg, Canada. The publication Jonathan Jones: Untitled (The Tyranny of Distance) was published by the Sherman Contemporary Art Foundation in 2008. Jones' work is represented in major public collections throughout Australia and in a number of public collections overseas.

1.

2.

3.

BIO ACTIVITY

Have a go at writing your Bio, but first –

Who is your audience?

What 4 things do you want them to know, feel, or experience?

1.

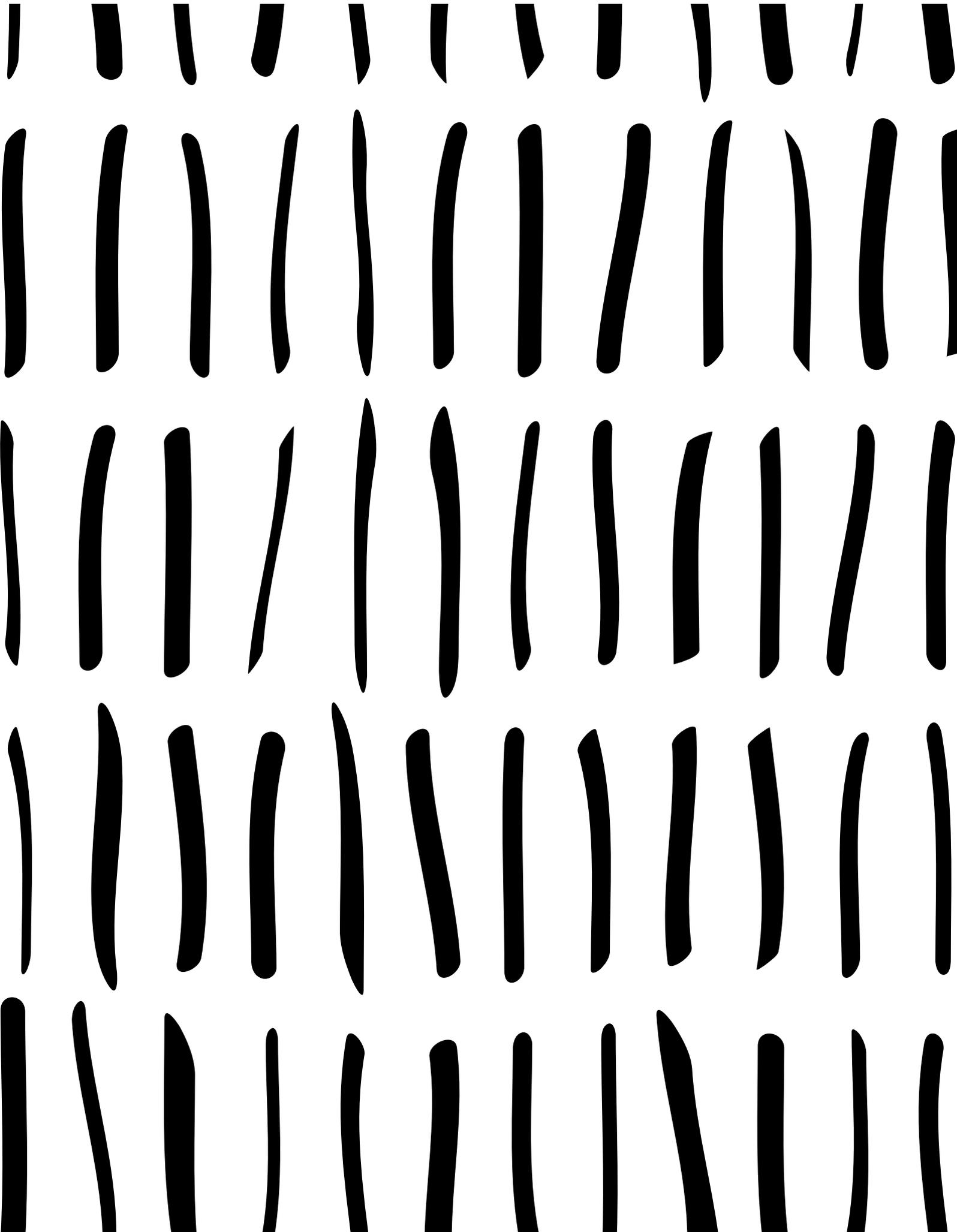
2.

3.

4.

Write your first draft in the space below:

PREPARING TO PITCH



EXHIBITION BRIEF

Have you ever brought a car site un seen? Or a House? Galleries are the same! They are not going to 'buy' you if they don't know what they are getting, what the quality is and that you can deliver what you promise.

The way you present your works is also very important and there is no real right or wrong way to do it however having a portfolio document or folder is most effective BUT this does take some work and some thinking.

There are often opportunities for you to take your physical work to pitch to a gallery, Speed Dating and markets are a great example of this, however in general you don't want to be driving around with 30 examples of your works in the back of your car, not only are they a mission to carry around they will also get damaged and begin to look tatty.

Each time you pitch you need to again consider your audience and your reason for pitching. You need to make sure that the works you present resonate to the gallery or the project, if a gallery is doing an exhibition on donkeys and the sample of the works you provide them are flowers its unlikely that the gallery will get a true sense of your ability or that you understand the brief. If you are cold calling and not responding to an EOI, like for this project have a clear idea of what kind of exhibition YOU want to have and have that written down ready to 'sell' to the gallery.

ACTIVITY

Briefly describe the focus of your exhibition in the space below:

EXAMPLE OF WORKS

For your pitch session with this project have 5 high quality works to show, accompany this with a documented portfolio of your works with very high quality images of between 15 and 25 samples of your works.

Activity – Based on your brief, describe the 5 high quality works you would present at your pitch.

1.

2.

3.

4.

5.

Ensure the photos of your works are GREAT (and high resolution)! Tell me 4 things you have learnt from Indigieco Creative about photographing your works?

1.

2.

3.

4.



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GOVERNMENT

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