

DOCUMENTATION AND PRESENTATION OF ARTWORK

Louise Lodge

- **Photographing artwork and editing images**
- **Portfolios**
- **Framing & preparing for exhibition**

Photographing artwork

Camera – most digital cameras will give a good image if set at high resolution

Lighting – Have even light, full sun is best, avoid shadows
If 3D place on a plain background e.g. white or black and clear of other objects
Position the work so it is straight

Take more than one shot and if 3D photograph from different angles
Hold the camera steady

Editing images

You will need software in your computer that can straighten the image, crop the image and change the size and resolution. 72dpi is ok for emails, but for printing use 200dpi – 300dpi

Some cameras come with suitable software to do this. Adobe Photoshop does all of the above.

Colour and brightness normally doesn't need to be changed.

If you have to manipulate an image on your computer always keep the original version e.g. do a **save as** and give it a name. Images from your camera will automatically download with a number.

Portfolios

Can be in several forms

- **Actual Artwork**
- **Photographic**
- **Background information**
- **Electronic**

Actual artwork – this can be difficult to carry unless the work is small, however a gallery may want to see some original artwork. Works on paper need to be in an enclosed folio and possibly in protective plastic sleeves for protection.

Photographic – can be a booklet or file consisting of plastic sleeves and be A4 in size or sheets of printed thumb nail images

Background information – A CV/Resume is always essential. Up to 2 pages for a brief CV.
A more detailed CV may be 3 or more pages.
Artist statement – who you are, inspirations for your work and subject matter etc.
Catalogues and invitations of past exhibitions
Media coverage – includes date and the publication
Art projects you have participated in
Images of work
A CD with images on it

Electronic

Website
A Blog
Facebook

Presenting Work for exhibition

All work on paper needs to be under glass (not non reflective glass) and not in contact with the glass.
Works on paper usually have a mat which allows the work to be free of the glass.

Framing works on canvas is optional. It depends on the edges of the canvas and whether a frame enhances the work.

Works on board or canvas board need a frame so that eyelets or D rings can be attached.

The frame should not overpower or detract from the artwork

Cord or wire on the back of the work should be attached approximately at a quarter of the height of the work from the top.

3D work looks better free standing, but if the work needs a base, use a structure that harmonises with the work. The same applies to textile works.