EXHIBITION PROPOSAL WORKBOOK

There is no one right way to make a proposal, it varies from where and to whom you are proposing it too but these are important things to have while you build it.

Title of the Exhibition
Subtitle (if any)

Comment: It's okay if you don't have one when pitching, but you can give a "working" title, meaning it's not final.

Proposed by:
[Your Name]
[Your Contact Information]
[Your Website/Portfolio]

Exhibition Dates:
[Proposed Start and End Dates]

1. Exhibition Concept

Comment: Try to answer some of the following questions: What is it about? Is there a historical connection, if so what is it? What are you trying to communicate? Why? Why now? What is the MAIN idea/concept/purpose?

Overview:
Provide a brief description of the exhibition's theme, concept, and purpose. Explain the ideas you wish to explore and the message you aim to convey. Include any relevant background information that contextualizes the exhibition within broader artistic, cultural, or social themes.

Prompts:

- What is the exhibition about (1–2 sentences)?

- Why now?
- What conversations does it enter or challenge?
- Why does this matter in your context (Caribbean / global)?

2. Artists and Artworks

List of Artists: Provide a brief biography or statement about each participating artist, highlighting their background, previous exhibitions, and relevance to the theme.

List of Artworks: Include the title, medium, dimensions, and a brief description of each artwork proposed for the exhibition. If the works are not yet completed, provide descriptions or sketches.

Comment: If you don't have the list of artworks thats okay, but having the artists is important!

Prompts:

- Which artists are included and why?
- What works exist vs. need to be produced?
- How do the works speak to each other?

3. Curatorial Statement & Positioning

Curatorial Vision: Explain your curatorial approach and the rationale behind the selection of artists and artworks. Discuss how the works will be presented within the space and the intended experience for visitors.

Comment: Not always necessary and when you do want to include it sometimes it makes more sense to do this tied to the concept of the exhibition. Here you should talk about the layout, what you want the audience to walk away with, and maybe the "feeling" of the space through design.

Prompts:

- Why are you drawn to this idea?
- What perspective do you bring?
- How does this connect to your past work?

Curatorial Positioning: Keep this tight—2–4 sentences max. It should feel embedded, not ego-heavy.

Prompts:

- How does the exhibition unfold spatially?
- What should visitors feel or realize?
- Any references (design, film, fashion, architecture)?

4. Exhibition Layout and Installation

Comment: Not usually necessary at the proposal stage of pitching an exhibition, but helpful to have an idea or a vision of how you want it set up. If the people you're pitching it to want to see it, you'll have it down. If pitching to a space it would be good to include in this part why you think THEIR space is ideal for having this exhibition. Bonus points if you've been to the space and can describe it broadly.

Space Requirements: Describe the ideal layout of the exhibition, including the specific space requirements for each work. Mention any special installation needs, such as lighting, sound equipment, or structural modifications.

Floor Plan: Provide a floor plan or diagram of the exhibition space, indicating where each artwork will be displayed. This can be a simple sketch or a detailed architectural drawing, depending on the complexity of the installation.

Comment: If you don't have a space yet, then you can't have a floor plan, so its okay to NOT have it when pitching an exhibition to a space.

Prompts:

- Why is this space ideal?
- Any installation or technical needs?
- Any foreseeable challenges?

5. Audience Engagement

Comment: Usually not necessary for it to be final till after approval of proposal but its good to think of public programming you can do for the exhibition like: curatorial/artist tours, conversation between artists, live music, workshop etc.

Target Audience: Define the intended audience for the exhibition. This may include art enthusiasts, the local community, academics, or specific demographic groups.

Educational and Public Programs: Outline any planned educational or public programs, such as artist talks, panel discussions, workshops, or guided tours, that will complement the exhibition.

Prompts:

- Who is this for?
- What programming supports the show?
- How does this expand or reach new audiences?

6. Marketing and Promotion

Comment: Not something you need in the proposal/pitch but good to consider it for follow up conversations.

Promotion Strategy: Detail your plans for marketing the exhibition. This could include social media campaigns, press releases, collaborations with local media, or partnerships with cultural organizations.

Promotional Materials: List any promotional materials that will be produced, such as posters, flyers, catalogs, or a dedicated website.

Prompts:

- Why should they say yes?
- What do they gain? (audience, relevance, press)
- Any aligned collaborators or brands?

7. Budget & Resources

Comment: Budget is something to keep in mind, very important. Do you need a budget to make the exhibition happen? Does the space need to provide you monetary help or facilitate installation materials?

Budget Overview: Provide an estimated budget for the exhibition, broken down into categories such as artist fees, installation costs, marketing, and production of materials. Indicate any funding sources, sponsorships, or grants that will support the project.

Prompts:

- Main cost areas?
- What support is needed from the space?
- Any funding sources?

8. Timeline

Comment: Really important to have a drafted timeline, its important for the potential space to know when you envision having this exhibition and how much time you need to prepare.

Project Timeline: Outline the key milestones and deadlines leading up to the exhibition, including the installation period, opening reception, and any related events.

Prompts:

- Key milestones?
- Ideal dates?
- How will success be measured?
    - attendance
    - engagement
    - press / visibility

9. Supporting Materials

Comment: Aside from a written proposal I would make it into a PPT or PDF presentation where you include the most important parts: exhibition concept, artist (and artwork examples), timeline and your contact information.

- Artist CVs and Statements: Include resumes and artist statements for all participating artists. (If available, just their websites will do).
- Visual Documentation: Provide images of the artworks, sketches, or mock-ups (optional!) that will be included in the exhibition. High-quality images are preferable.
- Press Clippings: (Optional / If previous curatorial experience)
  Include any relevant press coverage or reviews of past exhibitions that may support your proposal.

10. Contact Information

Curator/Organizer(s):
[Your Name]
[Your Contact Information]

APPENDIX

Includes:

- Sample Budget
- Exhibition Proposal Example 1
- Exhibition Proposal Example 2
- Exhibition Proposal Example 3

Exhibition Budget Outline (Thing to Consider)		
DRAFT BUDGET		
EXPENSES	**BUDGET**	**NOTES**
CURATORIAL RESEARCH / DEVELOPMENT TOTAL	$ -	
Curator Fee(s)		
Stipend Fees (Lab, Fellows, Action Council, Interns		
Registrar / Production Coordinator (Independent Contractor)		
Public Program Coordinator (Independent Contractor)		
Development Associate / Consultant (Independent Contractor)		
Research Materials		
Exhibition Designer (Independent Contractor)		
Translation of exhibition text (Independent Contractor)		
IMPLEMENTATION COSTS TOTAL	$ -	
Artist Fees Commissions (2 Artists @ $1,000 Each)		
Artist Fees Existing Work (5 Artists @ 500 Each)		
Head Preparator / Exhibition Coordinator		
Art Handlers - Exhibition Prep and Installation		
Art Handlers - Deinstallation		
Insurance		
A/V Consultant	$ -	
Lighting Consultant	$ -	
Crating, Packing,Freight, Iinsurance (+ 3 International Venues)	$ -	
Loan Fees	$ -	
Exhibition Signage/Labels (English/Spanish; Production & Design)	$ -	
Framing	$ -	
Additional Media and A/V Tech Equipment	$ -	
Temporary Wall Construction & Painting	$ -	
Pedestals, Vitrines, Casework	$ -	
Lamps and Lighting	$ -	
Installation Supplies	$ -	
Artist Travel and Accommodations (10 Artists @ $1,000 Each) $10,000	$ -	
Exhibition Documentation		
PUBLICATIONS COST TOTAL	$ -	
Exhibition Catalog	$ -	
Essayists Fees (3 @ $3,000 Each)	$ -	
Rights & Reproduction Fees	$ -	
Printing	$ -	

Design/Cover Illustration	$ -	
Translation	$ -	
Editing/Copyediting	$ -	
Photography	$ -	
Shipping	$ -	
Exhibition Guide Map (Design, Printing)	$ -	
MARKETING AND PROMOTION COSTS TOTAL	$ -	
Invitation (Printing and Design)	$ -	
Bulk Mailings	$ -	
On-site signage (Production and Design)	$ -	
Advertising	$ -	
Marketing and Communications Coordinator (Independent Contractor)	$ -	
Social Media Coordinator	$ -	
PR Consultant ($3,000/Month x 2 Months)	$ -	
Publicity and Marketing expenses ($1,000/Month x 2 Months)	$ -	
EDUCATIONAL AND PUBLIC PROGRAMS COSTS TOTAL	$ -	
Symposium	$ -	
Discussants Travel and Accommodations (10 Presenters @ $1,000 Each)	$ -	
Symposium Coordinator	$ -	
A/V Technician: Presentation and Documentation	$ -	
Reception		
Education Resource Guide (Curriculum, Design, Printing)	$ -	
Panelists Honoraria (8 @ $300 Each)	$ -	
Public Programs		
Performers Honoraria (5 @$1,000 Each, 3 @ $2,500 Each)	$ -	
Educational Workshops, Tours and Exhibition Related Programs (5 @$500 Each, 3 @ $1,000 each)	$ -	
Promotional Materials (Design, Printing, Distribution)	$ -	
Hospitality Food / Beverages	$ -	
A/V - Equipment Management and Rental	$ -	
Documentation (Videographer $400 / $350 Editing and Photographer $400)		
SUBTOTAL EXPENSES	$ -	
INDIRECT COSTS (5-10%)		
TOTAL EXPENSES	$ -	
NOTES		

Overall This budget is a medium size projection. It is easily scalable (less or more) by reducing or increasing the number of artists, guest curators, writers, participants, artwork commissions and public programs.	

BotanicArte celebrates artists as healers, delving into the belief that their creations are unique contributions to integrative wellness, and activism, helping individuals and communities thrive. These artists channel their innate perception to infuse their work with curative, energy, addressing mental and physical well-being, resilience, and spiritual vitality.

The three artists selected for this exhibition master a holistic approach, their works serving as a representation of the interconnectedness of mind, body, and soul. Rooted in indigenous practices, they draw inspiration from traditions recognizing the intimate link between art and wellness. Their visually striking creations captivate and act as powerful tools for healthcare, seamlessly blending ancient wisdom with contemporary challenges.

The exhibition also raises important questions about health, illness, and health care / sick care – what it is and what this looks like. Drawing inspiration from the interdisciplinary Afro-Caribbean botánica, the exhibition aims to showcase the diverse ways in which healing and art can manifest, offering a glimpse into this powerful combination of biological, psychological, and social factors. ***BotanicArte*** invites spectators to appreciate the crucial role artists play in fostering healing in our everyday lives, communities, and society.

Curator Bio

Andrea Sofia Matos is a curator, writer, and visual arts administrator from Bayamón, Puerto Rico based in New York City. Her work focuses on the art from the Caribbean, Puerto Rico, and their diasporas. She has curated shows and worked in various art institutions, organizations, and galleries in Puerto Rico, Miami, and New York.

Andrea Sofia is a senior graduate student in the Visual Arts Administration program at New York University (2024). She received her BA in Art History and Photography from Florida International University (2021). She is currently the Art & Wellness Coordinator at Urban Health Plan, piloting a social prescribing program and finding ways to integrate art into the primary care facility.

Timeline

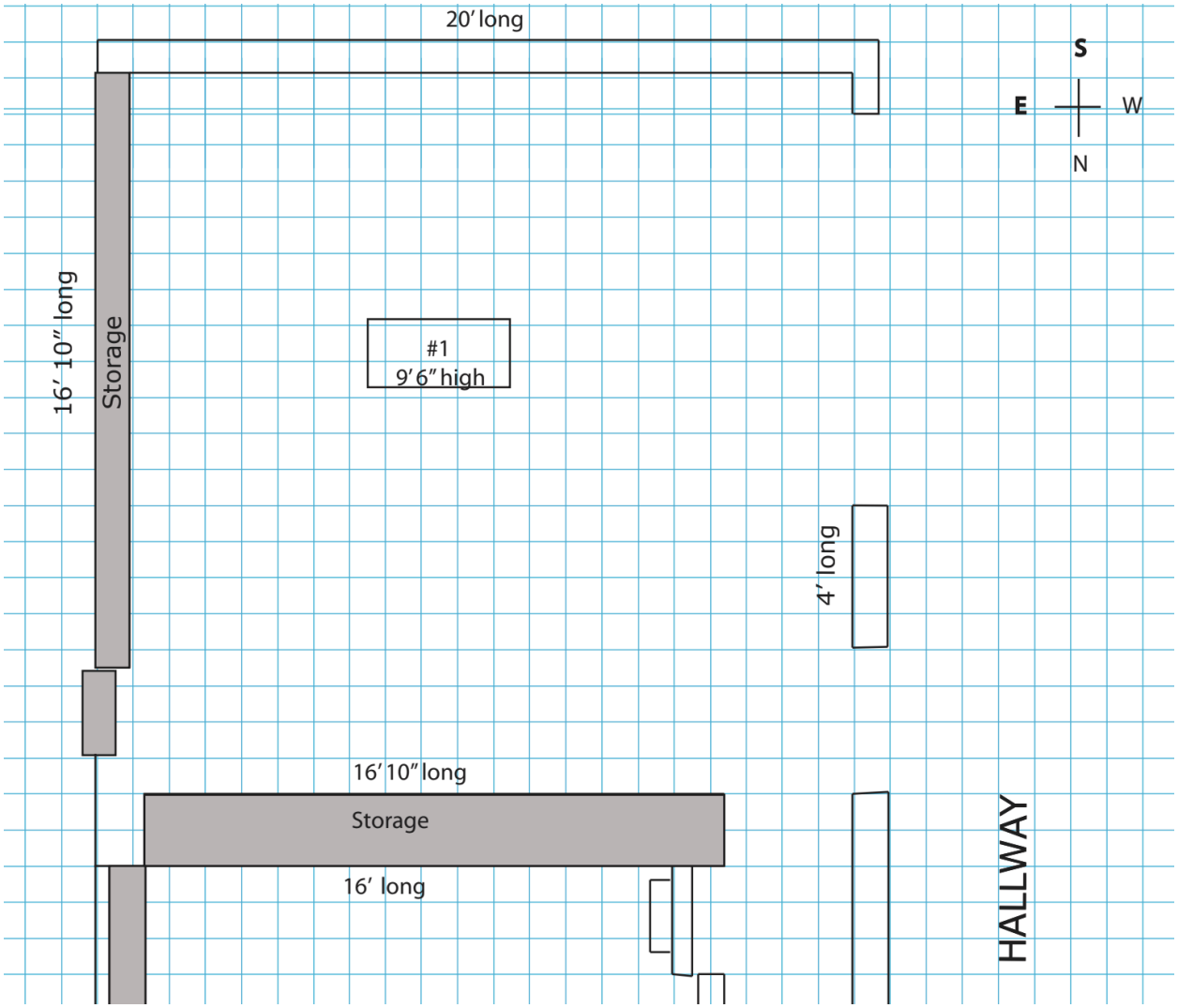
Installation Window: February 22 - March 7, 2024
Exhibition Opening: March 8, 2024
Exhibition Closes: May 11, 2024

Other

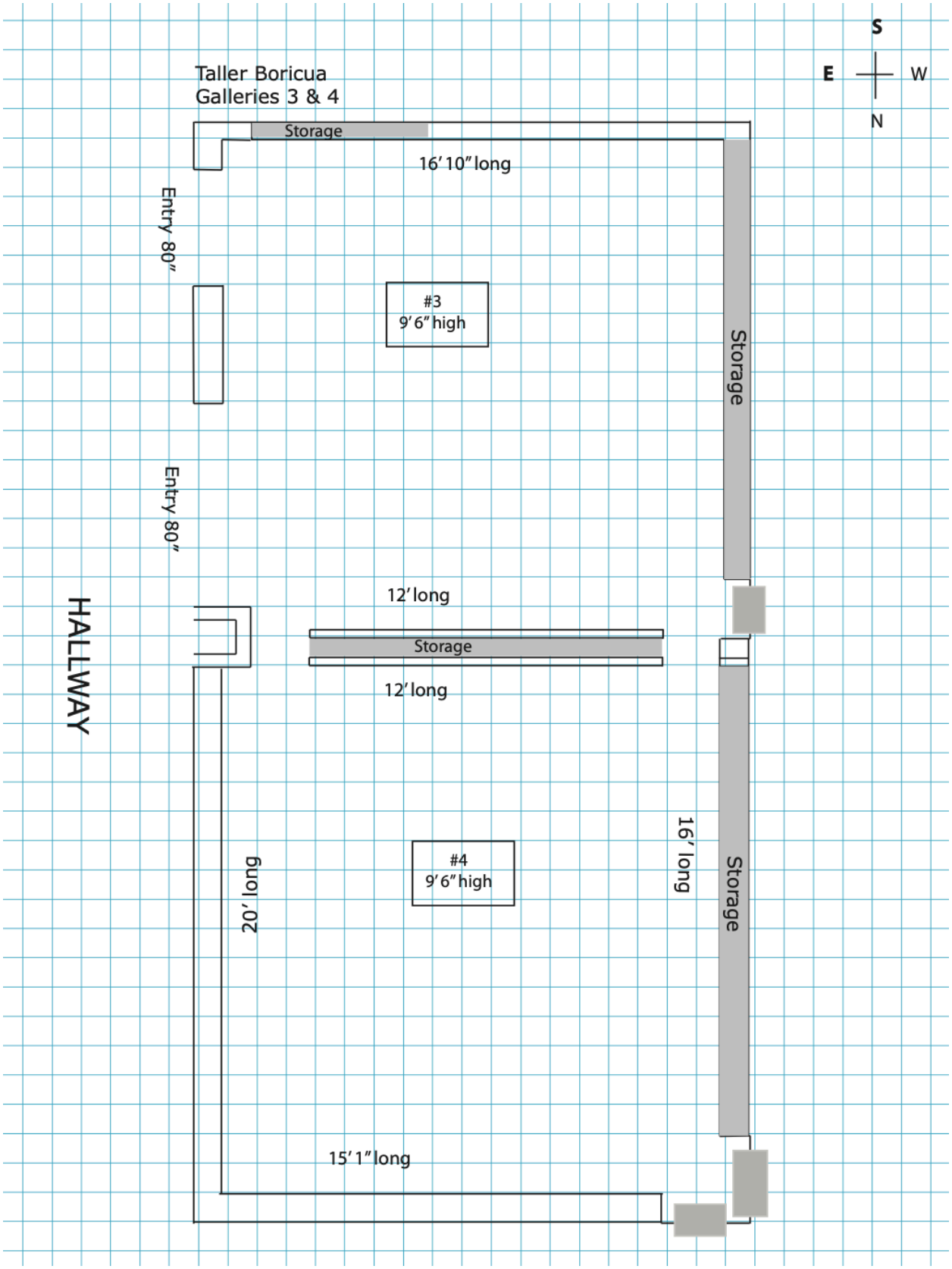
Artist Fee: $250
Installation Materials: $100

Taller Boricua - Gallery Floor Plan

*We will be using galleries 1, 3, 4 for a total of 3; one artist/collective per room.



EXAMPLE 1


Taller Boricua
Galleries 3 & 4
S
E
W
N
Storage
16′ 10″ long
Entry 80″
#3
9′ 6″ high
Storage
Entry 80″
HALLWAY
12′ long
Storage
12′ long
16′ long
Storage
20′ long
#4
9′ 6″ high
15′ 1″ long

Exhibition Proposal

“I come from a place where breath, eyes, memory are one, a place from which you carry your past like the hair on your head.”

- Edwidge Danticat, Breath, Eyes, Memory (234)

This group exhibition features three Caribbean diaspora artists in photography, new media, and video art. Inspired by Edwidge Danticat's words above, the show digs into personal identity through light, landscape, water, and memory.

Their work becomes a vessel, bending time and space to forge a new landscape that seamlessly blends the past and present. It serves as a bridge between spaces – the confinement of one and the liberation of another. Yet, paradoxically, the confined space itself becomes a source of liberation.

The spotlight is on memory – a sacred archive of personal history. The artists skillfully incorporate imagery and fragmented scenes, challenging the selective nature of recollection. This deliberate distortion becomes a thematic thread, inviting contemplation on the malleability of our remembered past. Many before them have explored landscape memory, showing how places gain meaning from the past. Memory is powerful as it freezes time while time usually fades memory away.

Intriguingly, the belief persists that memory can transcend the human mind, finding a dwelling within the landscape itself. The exhibition explores this concept, weaving a narrative where memory becomes an integral part of the physical environment with a common link in water.

Timeframe

Installation - April 8-12 (Pending Confirmation)
Opening Exhibition - April 13th
Closing Exhibition - May 25
Deinstallation - May 27-31 (Pending Confirmation)

Overall Exhibition Budget $1000.

About Curator

Andrea Sofia Matos is currently a graduate student in the Visual Arts Administration program at New York University (2024). She received her BA in Art History and Photography from Florida International University (2021). Born and raised in Bayamón, Puerto Rico she is a curator and arts administrator focused on art from the Caribbean, Puerto Rico, and their diasporas. Most recently she curated “At Summer’s End,” a group exhibition of NY-based artists at 17 Frost Gallery in Brooklyn, “IN-ANIMADA” a solo exhibition at Galería SPACE in Guaynabo, PR by artist William Norris Pagán and was the curatorial assistant of the exhibition “Swagger & Tenderness: The South Bronx Portraits of John Ahearn and Rigoberto Torres” at the Bronx Museum of Art. She has also worked and collaborated with multiple organizations such as Puerto Rico Art News, Museo de Arte Contemporáneo de Puerto Rico, LnS Gallery, The Margulies Collection, The Women Photographers International Archive (WOPHA), Locust Projects and more.

Currently, Andrea Sofia is the Arts & Wellness Coordinator at Urban Health Plan where she is piloting a social prescribing program in the South Bronx and finding ways to integrate art into the primary care facility.

https://www.andreasofiarm.com/

About the Gallery

Tiger Strikes Asteroid is a non-profit network of independently programmed, artist-run exhibition spaces with locations in Philadelphia, New York, Los Angeles, Chicago, and Greenville, SC. Our goal is to collectively bring people together, expand connections and create community through artist-initiated exhibitions, projects, and curatorial opportunities. We seek to build an ethos of cooperative achievement in the visual arts, creating the physical and emotional space for artists to show their work and exchange ideas on their own terms. Our artist-run model expands the artist’s role beyond that of studio practitioner to include the roles of curator, critic, and community developer and provides an alternate model to the conventions of the current commercial art market.

https://www.tigerstrikesasteroid.com/

Baxter St at CCNY - Overview Page

Andrea Sofia Matos (curator)

rmandreasofia@gmail.com
www.andreasofiarm.com

Javier E. Piñero (San Juan, Puerto Rico)
Based New York City, NY
javiere.pinero@gmail.com
http://www.javierepinero.com/

A one-paragraph summary of the concept behind the proposal (it can be a paragraph extrapolated from the one-page statement).

Over the past three years, Piñero has assembled a body of work comprising more than 120 black and white self-portraits. These were taken sporadically but meticulously conceptualized and influenced by the trauma of his upbringing in the midst of Puerto Rico's colonial culture, steeped in religious fanaticism and machismo. Piñero utilizes the act of creation as a means of decompression and comprehending his own psychological struggles. Through his performative approach to photography, Piñero came to realize that something was missing—elements of storytelling and objects. These weren't intended as mere conduits to understand the photographs but rather as an added medium to a multidisciplinary project.

A one-page statement describing the concept of the exhibition (maximum 300 words).

“La Jaula” is a project by Javier Piñero, initiated in 2021, that combines black-and-white self-portraiture and installation to delve into his experiences with religious fanaticism, machismo, and colonial culture in Puerto Rico. Piñero's collection of over 120 self-portraits reflects the trauma he endured growing up in such an environment. Through his art, Piñero seeks to encapsulate his experiences and use creation as a means of decompression and self-comprehension. Describing his process as a performative act for an audience of one, he captures the raw, personal struggles tied to his identity and upbringing.

By October 2021, Piñero found himself in a gray fog of depression in his Chelsea room, with his dreams and creativity in hibernation. After fleeing Puerto Rico, where he spent 24 years under the oppressive belief systems of his devout Christian family, he initially

felt liberated. However, the weight of his past eventually caught up with him, proving that while forgiveness might be possible, forgetting is not.

For this exhibition, around 20-30 photographs will be selected, accompanied by 2 installation pieces. While the focus is on his photographs, the installations are meant to highlight the conflicts and stories within the images themselves. These installations balance objects and narratives, focusing on his family's connection to the Pentecostal church while addressing the limitations of visuals alone by delving into his inner conflicts and pain. They serve as altars for the hurt and fractured, intended not for adoration but for condemnation, remembrance, and understanding. Chains appear predominantly in the installation pieces, symbolizing restriction, oppression, and the burden of past traumas, underscoring the themes of bondage and the quest for liberation.

One of the main goals of this exhibition is to foster meaningful conversations about colonized bodies, repressed feelings, oppression, and the patriarchal hold over men's vulnerability. Through this, "La Jaula" becomes a space where Piñero confronts the life wound inflicted by his escape from deception, seeking to comprehend and articulate his enduring pain. This exhibition provides a poignant narrative of liberation and self-comprehension, inviting viewers to engage deeply with themes of identity, trauma, and the lasting impact of cultural and religious influences.