

Lawrence Wilson Art Gallery EOI 2026 Information Session Transcript

11am 17 January 2025

□ **Brent Harrison** started transcription

JY **Jill Yates** 0:28
Am I in the right spot?

BH **Brent Harrison** 0:30
Yes, you are, we're just waiting for some more people to join. It's just a little bit before 11, and we might just get you to pop yourself on mute though first, just so.

JY **Jill Yates** 0:34
OK.

BH **Brent Harrison** 0:39
Yeah, there's not too many interruptions or distractions. Thanks.

JY **Jill Yates** 0:41
Good, I'll just find mute.

BH **Brent Harrison** 0:43
Yeah, just a little microphone symbol.

JY **Jill Yates** 0:47
Ta.

BH **Brent Harrison** 1:36
We will just wait a few more minutes just until 11 so some more people can join. Would you like to get started Theo or would you like to wait a bit? I can just admit people as they're coming in. Thanks.

TC **Theo Costantino** 3:51

We can get started. Yeah, absolutely. So hello everybody. I'm Theo Costantino. I'm the director of the Lawrence Wilson Art Gallery and it's good to see some familiar faces in the group today. As you, the reason that you're here is that Lawrence Wilson Art Gallery have called for expressions of interests to hold an exhibition at LWAG in 2026. I think this is the first time, or at least the first time in recent years. LWAG has actually put out a call for exhibition proposals. Generally we programme exhibitions in house and you know, through consultation on a case by case basis, but this is an opportunity for us to really invite people to get in touch with us and hopefully let us know about projects and practices that might not be on our immediate radar. So it's a really valuable information gathering exercise for us as well. And although we're specifically looking for exhibitions for the kind of season 22026 period. We're also open just to sort of potentially start conversations looking a bit more long term in terms of things that could be in development and might be relevant for our program.

TC Theo Costantino 5:18

So Brent will. Oh and I'm so sorry. I should have acknowledged that We work on the lands and we're situated on the lands of the Whadjuk Noongar people and pay my respect to elders, past and present, and also traditional custodians of the lands that people might be zooming in from today. So Brent will be speaking through the application process and the selection criteria and we've got plenty of time to talk about any other questions that might crop up for people. Just generally, we've tried to make the application process quite simple and straightforward. We're really more interested in the ideas and kind of the. The strength of the materials that artists or curators have already established. We, as well, as the kind of individual selection criteria that Brent will talk through, we're also looking for projects which will align with other exhibitions and activities in our program. So we are anticipating that it's going to be quite a competitive round. We've had quite a bit of interest already and it may be that we're getting a range of West Australian as well as national applications. So that's a little bit of a caveat that there could be a lot of really excellent applications that come through and that. It's gonna come down to probably what works best within our overall program and our kind of strategic relationships as a university art gallery within The University of Western Australia. So that's a little bit of a preamble. Hopefully Brent can pick up from there and yeah, look forward to having a bit of a discussion after we've gone through that overview of the application process. Thanks, Brent.

BH **Brent Harrison** 7:20

Thanks Theo, I'll just share my screen because I'll go through the the information pack and the FAQ. I'll just ask that if any of you have your microphones on or if you'll just turn them off just so there aren't any distractions or anything like that. And I also may have to pause briefly as I'm come admitting new people into the Teams session. Can everyone see my screen? Great. So for those of you who don't know, Lawrence Wilson Art Gallery is situated on the grounds of the University of Western Australia. We've been open to the public since 1990, and other custodians of two pretty incredible collections. There's the University of West Australia Art Collection and the Cruthers Collection of Women's Art. And we kind of the custodians of those collections and look after them and they're displayed both around the university and in the gallery here. My role is assistant curator of the UW Art Collection, but I'm also kind of facilitating this EOI and call out for exhibitions for 2026. So if you have any questions about the application process, just please send me an email or you can ask them today. As part of, I guess, like our role at Lawrence Wilson, we kind of like look to facilitate. I guess like art exhibitions and kind of bring art to both UWA and I guess to the broader community as well so we kind of have a dual function both as like a University art museum, but then also as the art museum for the broader community. So like Theo said, we're looking for an exhibition for our 2026 program for mid-2026, but we'll also potentially take on future exhibitions for future periods, depending on the quality of the applications. And yeah, like Theo said, strategic relationships and partnerships and things like that. So we're offering an exhibition fee of \$10,000, which is to be used towards developing the exhibition. You know purchasing materials and paying collaborators and things like that. Lawrence Wilson provides quite a large in-kind support to the value of \$193,000, and that includes, you know, curatorial support, marketing, including like building banners like promotion on social media, ads in arts publications, install, logistical things and also kind of general administrative support as well. We encourage artists to also consider applying for external funding, whether that be through state government or the federal government, through Creative Australia, and we can support you to apply for external funding as well through letters of support and things like that. So we kind of pretty much there's kind of a large group of people who are eligible, so it's not fixed. So we encourage applications from kind of individual artists, artist groups, collectives and collaborators, independent curators, Aboriginal organisations

and art centres and also other educational institutions. We do. There is a caveat that applicants can only submit one application per round, but I did have a question from someone the other day that, they were applying, I guess intending on applying for like a solo show with their own work, but then they're kind of involved in like a group exhibition with somebody else's application. And I think in situations like that, as long as you're not the primary contact for both applications, that's fine. We do strongly encourage applications from Aboriginal and Torres Strait Islander people, people who come from culturally in the diverse backgrounds, people who are deaf or have a disability, and LGBTQIA+ people. If you do have any, I guess, issues with submitting the application in terms of accessibility and want to discuss, you know submitting it via different means either that that can be kind of just via a video or we can chat about potential options if that's a barrier for you. So the selection all the applications will be reviewed in-house by Lawrence Wilson Art Gallery's Operations Team and then also. We will have a smaller group who will be interviewing or having meetings with the candidates to discuss the applications and the projects in more detail. But the selection criteria we have is, there's four, and the first one's quality. So, the proposed exhibition demonstrates, you know, a high professional standards of artistic or curatorial practise. And, you know, the ideas are kind of clearly resolved and the support material in your application is all relevant to and kind of includes that examples of work or indicative works that you have previously made or have been previously exhibited and you kind of show a sophisticated understanding of how the materials you've used in your practice and how the work has been made. Audience. So I guess as we're a university art museum, the exhibition kind of needs to engage a wide group of people, both staff, students, the art industry and the broader community. Also, we do kind of encourage applications to kind of think about potential public programs and how you might engage different members of the community through public programming. Relevance. So how was the proposed exhibition aligned with our kind of vision, vision and purpose and kind of relevant to the time and place? So right here and now in 2025/2026 in Perth, Western Australia and how does it contribute to our understanding of, you know, contemporary art and culture? There also needs to be good planning, so you have to kind of demonstrate the ability that to show that the proposed exhibition is kind of achievable both to the outcomes and the deadlines. And it has like a realistic budget and expectations as well. For the application for support material that you can submit, you can submit a maximum of 10 images and this can be indicative of the work that will be in the

exhibition. Or kind of relevant past work. I think it's important that if it is past work to kind of say that this isn't work that will be shown in the exhibition, but is indicative of previous works that you've made that are kind of similar to works that you plan to make for this show or show on the exhibition. You can upload a maximum of 5 minutes of video content. It's kind of recommended that this is kind of either in a Dropbox folder or a link to like a YouTube or Vimeo. If the video is password protected, please provide the password because we don't want to email you asking for the password and if we can't access it then we might. I think we'll just ignore it. Text, so upload a PDF with three pages of written text and this can include catalogue essays, reviews, media and publicity and room sheets from past exhibitions. For the Indigenous Cultural and Intellectual Property, there's no maximum or minimum requirement for this. As in terms of how much material you can submit, I think it's just submit enough material so that you can clearly demonstrate, you know that you've kind of consulted with these communities and that your kind of meeting the Indigenous Cultural and Intellectual Property protocols by Creative Australia, and if your project does involve ICIP, then I encourage you to refer to Creative Australia's guidelines. So there's some key dates in terms of the timeline for the exhibition, so applications close on the 28th of February, we have had some issues with our online form, but hopefully they'll be resolved by then. But if you are submitting your application early and you can just email it to me directly, my email is at the bottom of the info pack on our website. Our panel will meet in March 2025 to shortlist the applications and then the unsuccessful applicants will be notified then. In April, we will shortlist the meetings with the shortlisted applications and have a meeting to kind of confirm the exhibition. Then from May 2025, there'll be the development of the exhibition. Lawrence Wilson will announce our 2026 programme in October 2025. And these are kind of approximate dates for install so the 13th of April to the 30th of April 2026. The exhibition will open on the 1st of May 2026 and run until the 4th of July 2026. There's a map of Lawrence Wilson Art Gallery that I hope you've had the opportunity to review. You can apply for either the Maller Gallery, the Westpac Gallery, or both of them. I think if you're using kind of both galleries kind of like clearly state why you need, I guess like a maximum amount of space in your application, and yeah, there's all the dimensions there. These are kind of images, so this is of the Maller Gallery which is the larger gallery on the left. When you walk into Lawrence Wilson Art Gallery and this is an exhibition by Ben Zadok David. And this is the Westpac Gallery which is a smaller gallery to the right and these are images of it

looking towards the West and northwest corner of the gallery. So they're both kind of like square rooms. They're pretty kind of like white cube spaces. And there's a gallery specifications here. There's also a list of equipment and kind of Lawrence Wilson's lighting but if your project does kind of involve any kind of specialist technology or anything like that, then please, you know. but I think that will kind of come out of the kind of like exhibition fee and kind of like the project budget and just kind of like acknowledging like, you know, we can kind of potentially help you try and find, you know, materials and equipment that you might need, but it might have to be sort of inside the exhibition fee. And then there's also some terms of engagement. So for the successful application, we kind of reserve the right to decline, sorry for the application. Sorry we've reserved the right to kind of decline works, exhibition proposals and submissions if they don't meet the eligible kind of like requirements. Unfortunately, we're unable to offer feedback except to the few applications that will be shortlisted. Applicants must kind of communicate with Lawrence Wilson staff and a professional and timely manner. Recipient of the exhibition must kind of assist LWAG in developing a project timeline for the exhibition. In the event the recipient is unable to execute or complete the proposed activity, Lawrence Wilson will reserve the right to terminate the agreement and request the return of the allocated funds. And I guess should there be any budget overruns, no further funds will be provided by Lawrence Wilson beyond the approved sum. We asked that the recipient pays artist and this will be in our contracts and agreement with the artist and with the organiser that they pay the artist to NAVA rates, which is our standard. And also the recipient agrees, sorry to work with LWAG during the development and delivery of the exhibition. And the recipient must assist LWAG in developing promotional materials. So kind of like marketing material, the media release everything like that and you will need to sign a consultancy services agreement with us, which will outline further kinda like terms and conditions. Yeah. So that's the expression of interest. I'll just flip through to the FAQ and then we can go to questions from the audience. So like I said, the exhibition will take place from May to July 2026 for 9 weeks, the specific dates will be confirmed later this year, with the successful applicant and like Theo said, we'll potentially program exhibitions for future, so those people will be advised of that. I kind of said that you can apply for both Lawrence Wilson's Maller Gallery and the Westpac Gallery across both exhibition spaces. If you are in Perth and able to view the exhibition space physically, that would be great and I would highly encourage

that, but I also completely understand if you're from interstate and can't. So the I guess like shortlisted applications, the meeting will just kind of be a very informal kind of like half hour conversation either online or in person, and we'll kind of help the selection panel learn more about the proposed exhibition and application. And you know how things will be managed and this will be the opportunity for the selection panel to kind of ask more detailed questions that they might not have been answered in the application as well. The exhibition will be announced with Lawrence Wilson's 2026 program in 2025. If the exhibition doesn't have a curator, then I guess, and there's just like a single artist or a group of artists. Then I guess, like the curatorial team and Theo will kind of be the, I guess, main organisers of the project, but obviously we'll be guided by the primary contact for that application in terms of like the main artist or main person in the group and alongside myself, we'll also Lee Kinsella, who's the creator of the Cruthers Collection of Women's Art. So depending on, I guess, the application that's selected and the conversation that ensues from that, she might also potentially be involved. Like I said before, UWA holds the UWA art collection and the Cruthers Collection of Women's Art. And if the applicant is interested in involving works from the collection then. We can have a conversation about that, but it would obviously depend on things like the condition of the artworks that are being loaned and also whether they're being loaned to other institutions at that time, so there may be some other things that need to be considered about that. LWAG will be contributing, like I said before, kind of like staffing costs, which includes, you know, curatorial support. Registration with our registrar, install support from our exhibitions team, and kind of standard equipment. The opening event and kind of public programs and other standard exhibition costs. For marketing, we advertise our exhibitions on our website, we have some large external building banners that advertise that advertise each exhibition. we advertise in print, radio and on social media. We also produce exhibition catalogues for each of our exhibition, which are kind of small, publications. Not publications, but small brochures and didactic panels and vinyls for, display in the gallery space. The, if the your project involves any kind of like travel costs or freight costs and that will need to be budgeted within the \$10,000 exhibition fee or any external funding that you go for as well, we don't. If you have any kind of like specific questions that aren't answered today or for people who are listening at home.

Please just send me an e-mail with any kind of like questions that you may have that weren't answered in this. Info session or through the Info Pack or the this FAQ just so yeah we can help you out and get you any information that you might need in order to complete your application. But yeah, that's kind of it from me. I might throw it over to you guys if you see if you have any questions. If you do have any questions I might get you to use the raise hand function and I can call your name and you can ask the question or if that's an issue then you can enter it into the chat. Oh yeah, Jill, I see one from you. You just on mute, I think.

JY **Jill Yates** 25:29

Hi. Hi. Brent. I was wondering if LWAG has any specific curatorial directions or focus. That might contribute to the choices that you make. The choices that may be made.

BH **Brent Harrison** 25:50

Yeah. Theo, did you want to respond to that one?

TC **Theo Costantino** 25:53

I wouldn't say that we've got a particular focus in terms of like the limitations on the theme or, you know the kind of work that we're interested in, we've got a pretty like we're really happy to consider a broad range of projects, I guess. To go back to the selection criteria we are we are interested in work that's going to engage a local audience so that includes the kind of UWA stuff and student community, the local arts sector and broader community as well. So I mean, primarily we're looking for work that's engaging, challenging, stimulating and high quality. So in terms of any particular categories within that, we're pretty flexible in terms of what we'd consider.

JY **Jill Yates** 26:50

Thanks Theo.

BH **Brent Harrison** 26:53

I think I'd also probably encourage applicants if you if you have that kind of question to perhaps look through kind of our past program and the kind of past exhibitions

that we've done and the kind of programming that we've done just to, I guess, give you a bit of context into previous projects that we've done. Any other questions?

JY **Jill Yates** 27:17
Yeah me.

BH **Brent Harrison** 27:18
Oh yeah, go on.

JY **Jill Yates** 27:18
Sorry. Can I go again?

BH **Brent Harrison** 27:21
Yes, of course. Yeah, yeah, yeah.

JY **Jill Yates** 27:23
OK. What if your career path means that you have exhibitors but a while ago because I'm older? Is there any weighting around past experiences in that way versus recent experience I suppose?

BH **Brent Harrison** 27:46
I don't think so. Theo were you gonna say something?

TC **Theo Costantino** 27:48
No, no, I don't. I don't think that would be a limitation. I think it would come down to what the proposed project is and if we have a clear sense that it's kind of achievable. But yeah, I think you know we are really happy to consider people with a diverse range of professional experience from kind of established to or senior to emerging it. It will come down to the strength of the project itself.

JY **Jill Yates** 28:19
All right. Thanks, Theo.

BH **Brent Harrison** 28:24
Sam, I see you have a question.

SB **Sam Bloor** 28:37

Hello. I was wondering if the banners that are used for promotional promotion, the exhibition on the exterior of the venue. Could some of them be used as an artwork and then some be used for promotion? And if that did happen with that artwork will the production of those banners come out of the in-kind budget or come out of the 10 grand allocated to the artwork's?

TC **Theo Costantino** 28:50

That's a good question. I would, it's kind of I suppose it depends on the specifics, but as a baseline. Yes, we'd be really interested in exploring that possibility. I'd say that there would be a kind of our standard production cost and then anything on top of that would need to come out of the exhibition budget.

BH **Brent Harrison** 29:15

Thank you. Yeah, we also have for the exhibition banners. There's one for each exhibition. So sometimes we have multiple exhibitions at a time. So we can have up to three individual banners. And I think there's three or four spaces for banners at the front of the building. So I think we'll just depend on what's on and things like that.

SB **Sam Bloor** 29:34

Yeah, cool. Thank you.

BH **Brent Harrison** 29:40

Any more questions?

JY **Jill Yates** 29:42

Yeah, maybe one more.

BH **Brent Harrison** 29:43

Yeah, go Jill.

JY **Jill Yates** 29:45

I am just wondering about the physical limitations of a space. For instance, if I was

thinking about an installation of stuff, if you will. Can I involve the ceiling or is that out of bounds?

BH **Brent Harrison** 30:04

Yeah, we have hung things and installations like that in the past from ceilings. I think you know if it's something really heavy, we just have to probably look at like the loading of the ceiling and we can get that information from our kind of like campus management team and we have that probably on file. So yeah.

JY **Jill Yates** 30:22

OK. Thank you.

BH **Brent Harrison** 30:28

Any more questions? You can shout them out as well if that's easier.

TC **Theo Costantino** 30:43

That's probably it then.

BH **Brent Harrison** 30:44

Yeah.

GZ **Gis Züchner-Mogall** 30:45

In regards to the in regards to the time frame. When you propose work, does it have to be made after you got accepted or can it be from the past?

TC **Theo Costantino** 31:04

It can be from the past. Yeah, I suppose something that we might consider in that instance is where else it has it been shown, and if there's any kind of something that we might be mindful of is if it's something that's been presented recently to the public and we might not want to be overlapping with kind of other local institutions, programmes, that sort of thing. But, you know, it's all open to be considered.

When will the gallery next be open for creatives to look at the spaces? So our next exhibition will be opening on the night of Friday the 14th of February. That show runs until the 3rd of May. So in terms of you've probably got about two weeks of

prior to the deadline where you can come and have a look at the gallery and have a sense of. Yeah, the specifics of the spaces.

BH **Brent Harrison** 32:04

Any more questions? Oh well, if there's no more questions. We might finish the meeting, but if you do have any questions then please just send me an email. My email is on the FAQ and the info pack, so yeah, please don't hesitate to get in touch if you have any questions that weren't answered today. Cool and the recording will be uploaded to our website shortly and I'll send that all out to the people who registered for this session.

JY **Jill Yates** 32:31

Thank you.

TC **Theo Costantino** 32:32

Thanks everyone.

TF **Tania Ferrier** 32:36

None.

BH **Brent Harrison** 32:40

Cool. Thank you very much everyone. Have a good day. Bye. Thank.

TC **Theo Costantino** 32:40

Thanks everyone.

JY **Jill Yates** 32:42

Thank you. Bye.

KG **Kelsey Ashe Giambazi** 32:43

Thank you. Thank you.

Brent Harrison stopped transcription