**CHECKLIST FOR EXHIBITION PRODUCTION**

*//* *This document assumes that you have completed the basic steps for organising your exhibition, such as arranging loan agreements, transportation, and insurance. The list of questions below aims at better understanding the artworks and avoiding surprises that could disrupt the installation and dismantling schedules. //*

**ARTWORKS**

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| **Paintings** |  |
| Have you studied their crate dimensions? Do they fit through the entrance doors and in the elevator? If not, what’s the plan? |  |
| Do they require barriers or additional security measures during the exhibition or during special events (e.g., vernissage)? *Check the loan agreements and your institution's policy in this regard.* |  |
| Where are the empty crates stored once the paintings are installed? Do you have enough space at the exhibition venue to keep all the empty crates there until the end of the installation? Or do you need to arrange phased collection? |  |
| Do any of the paintings need to be restored or reframed before the exhibition? |  |
| Are the existing frames originals, artist’s frames, or later productions? |  |
| Do the paintings have glass protection? If so, what type? *(e.g., acrylic glass or museum glass)* |  |
| **Sculptures** |  |
| Have you studied their crate dimensions? Do they fit through the entrance doors and in the elevator? If not, what’s the plan? |  |
| Do they need barriers or additional security measures during the exhibition or during special events (e.g., vernissage)? |  |
| Where are the empty crates stored once the sculptures are installed? Do you have enough space at the exhibition venue to keep all the empty crates there until the end of the installation? Or do you need to arrange a phased collection? |  |
| Do any of the sculptures need to be restored or cleaned before the exhibition? |  |
| Check the material of the sculptures – are they particularly heavy or fragile? If yes, do you know how to handle them? Can they be placed flat temporarily, if needed? Do you need special equipment to unpack or move them if they’re heavy? |  |
| Do they need pedestals and/or vitrines? If yes, what kind? *Ask the curator(s).* |  |
| **Kinetic artworks** |  |
| Do the artworks need electricity? |  |
| What kind of power socket do they need? |  |
| Is their plug compatible with the power sockets at the exhibition venue? Or do you need transformers and/or adapters? |  |
| Does the movement of the artworks need to be limited for reasons of conservation? If so, how are you going to limit the time? Do you need timers? |  |
| Is there any audio or light accompanying the movement of the artworks? If so, how are you going to ensure the simultaneous start of sound, light, and movement? |  |
| Is there any risk of damaging the floor through the movement of the works? |  |
| If the works move freely in the room, how are you going to prevent them from bumping into each other and into the walls? |  |
| Is there any risk of the cables becoming entangled? How can you prevent this? |  |
| Do the cables need to be replaced (for any reason) before the exhibition? If yes, do you have the lender’s consent? |  |
| Can the motor of the works overheat? How are you going to prevent this? |  |
| **Hanging artworks** |  |
| What is the weight of the artwork? |  |
| What is the maximal weight capacity of the ceiling? |  |
| Do you have a vertical lift available to reach the ceiling? Does your art handling team know how to use it? |  |
| Do you have an installation manual for the artwork? What tools do you need to install it successfully? *(e.g., hooks, nylon strings, special screws, etc.)* |  |
| How stable are the hanging points? Is there any risk of the artwork’s material tearing or suffering under the tension around the hanging points? *If yes, discuss with a conservator and arrange regular monitoring.* |  |
| **Artwork installation with water** |  |
| What kind of water does the artwork need (distilled, salty, etc.)? Do you know where to source this type of water? |  |
| How many litres of water do you need? |  |
| Does the artwork need regular cleaning or water replacement? Is the staff informed about it? |  |
| Do you have all the tools required for the installation, cleaning, and dismantling of the artwork? *(e.g., water pump, special cleaning products)* |  |
| Is there any risk of visitors accidentally falling onto the artwork and into the water? *Verify whether a warning sign at the entrance of the exhibition room is necessary.* |  |
| Have you scheduled enough time for its dismantling at the end of the exhibition to give the artwork time to dry properly before packing? |  |
| **Videos** |  |
| How does the curator or the artist wish to present the video? *(e.g., Hantharex, projection against the wall)* |  |
| In which format does the video come (16:9, 4:3, etc.)? Does it have sound? |  |
| Do you need traditional speakers, Dolby Surround, or a sound shower? |  |
| If you need speakers, in which colours and where are you going to install them? |  |
| Are the TV / speakers / projector’s cables long enough for your installation idea? |  |
| Which language is spoken in the video? Do you need subtitles for your audience? |  |
| If more than one sound installation in the exhibition: How are you going to ensure that there will be no sound overlap between the exhibition rooms? |  |
| Does the curator / artist wish to have a bench placed in front of the TV / wall projection? |  |
| **Site-specific installations with artist** |  |
| How much time does the artist need to create the artwork(s) on-site? |  |
| What material does the artist need for the installation? |  |
| Does the artist need the help of one or more art handlers? |  |
| Has the artist received images and a floor plan of the exhibition room, where their artwork(s) will be installed? |  |
| Is there any challenging aspect of the artwork(s) that needs to be addressed with the artist before the installation? *(e.g., size, weight, smell!)* |  |

**LIGHT & CLIMATE CONDITIONS**

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| Do the exhibition rooms respect the light and climate conditions agreed with the lenders throughout the entire exhibition? *If not, inform the curator(s)!* |  |
| If the exhibition rooms have windows: Do you have a plan to prevent too much light from entering the room on very sunny days? *(e.g., window foil, shades, and other covers)* |  |
| If the exhibition rooms have windows: Is any wall exposed to direct sunlight at any time during the exhibition? *Inform the curator(s) accordingly.*  *Attention: exposure may change depending on the season and time of the day!* |  |
| Is a conservator going to check the condition of the artworks and the environmental conditions in the rooms on a regular basis for the duration of the exhibition? |  |

**TRANSPORTATION & COURIERS**

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| How many trucks are needed to deliver all the artworks? Do you know which artwork will be delivered on which truck? Do you have an art handling team who can assist with unloading? |  |
| Do you have the space to accommodate all the crates for acclimatisation? |  |
| Do you have a covered loading dock? If not, what’s the plan in case of bad weather? |  |
| Do the crates fit into the entrance doors and lifts? Check both height and width*. Please remember: skaters and hand pallet trucks affect the total height!* |  |
| Are there any obstacles between the loading dock and the exhibition rooms? *(e.g., little steps, uneven floor, tight corners, etc.)* |  |
| Have the couriers received their full itinerary*? (e.g., flight / train tickets, hotel reservation, agreed per diem)* |  |
| Have virtual couriers received a link (Skype, Zoom, or similar) to connect with you on the agreed date and time? |  |
| Do you have a stable internet connection in the room where the meeting with the virtual courier will take place? Are the laptop and camera batteries fully charged? *Check the functionality of the infrastructure before the meeting.* |  |

**MISCELLANEOUS**

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| Do you have any gallery invigilators planned? |  |
| Are visitors allowed to photograph the artworks? *If not, prepare signs and inform gallery invigilators accordingly.* |  |
| Who is going to produce the introductory wall text, booklets, and other signs for the exhibition? When are they going to deliver / install them? |  |
| Is there any planned repainting of the walls in the rooms before / after the exhibition that could affect the installation / dismantling schedule? |  |