

Applying for exhibiting membership of the Dorking Group of Artists (DGA)

The DGA has a very good reputation for a high standard of work presented by its artists at its twice-yearly exhibitions. All members join initially as non-exhibiting members. Once selected as an exhibiting artist, you will be able to submit work of your own choice without going through any further selection process.

The selection process allows you to demonstrate that you can select your most suitable work to exhibit for sale. You will also show that you can choose appropriate framing to complement your work.

Selection identifies artists who can produce recent work that is of a consistent, high standard in the following:

1 Execution: applying the principles of art; mastery of the chosen media; originality and creativity; visual impact.

2 Presentation: framing and hanging.

If you are considering applying for exhibiting membership and are uncertain about whether you are ready to put forward your work for selection, please ask a committee member to help and advise you. We need new artists to contribute to our exhibitions to keep them up to date and interesting for our visitors, so you will be welcomed and encouraged in your application. If you wish, you can be allocated a 'buddy' to advise you informally on how best to meet the criteria.

If you would like to apply, please contact Pauline Allbeury for details about the next selection committee meeting. We will tell you the date of the meeting, when and where to deliver your work and when to pick it up.

An application form and list of the criteria for your submitted work is available online [via the DGA website](http://www.dga.org.uk/joining/) www.dga.org.uk/joining/. Hard copies are also available from Pauline Allbeury.

Contact: exhibiting membership applications secretary pallbeury@gmail.com 01306 876389

Criteria for selection

To become an exhibiting member, you need to meet the standards set out in the shaded column, below.

Criteria	Standards not met	Working towards standards	Meets standards	Exceeding standards
Execution				
Application of the principles of art ¹ .	Little or no demonstration of how the principles of art can be applied.	Some understanding of the principles of art is demonstrated.	The principles of art are applied appropriately and effectively to the chosen subject.	Mastery of the principles of art is evident in how these are applied to the chosen subject.
Mastery of the chosen media.	Little or no evidence of how the chosen media can be used effectively.	Some effective use of the chosen media is evident.	Consistent, effective use of the chosen media is demonstrated.	There is a high level of competence in the chosen media.
Originality and creativity.	There is little evidence of original thought or interpretation.	Some evidence of original thought or interpretation is demonstrated.	Creative and original thinking is applied to the chosen subject.	There is a unique and creative application of the principles of art, with an emerging personal style.
Visual impact.	The work is not visually striking.	The work has some limited visual impact.	The work has good visual impact and /or is aesthetically pleasing.	The work has a high level of visual impact / aesthetic value.
Presentation				
Adherence to DGA's requirements for exhibition presentation. *See p.3	Considerable adjustments are needed for the work to meet the stipulated requirements for a DGA exhibition.	Some minor adjustments are needed for the work to meet the stipulated requirements for a DGA exhibition.	The work meets the stipulated requirements for a DGA exhibition.	The work is presented to a highly professional standard, exceeding the stipulated requirements for a DGA exhibition.

¹ Consideration of the elements of line; shapes; light and shade; colour; texture; overall visual effect; clear evidence of planning, design or composition.

***Exhibition presentation requirements**

- No giclee / digital prints allowed, only original artist prints
- No metal or clip frames.
- Works on paper must be glazed with glass (no Perspex/ acrylic glazing).
- Good quality, undamaged frames, and new, unmarked mounts. Mount card should be of archival or museum quality.
- Frame fitted with D-rings or similar flat fixings approximately 1/3 down from the top of the frame.
- Wire or cord stretched taut.
- Backing boards, where used, pinned securely in the frames and sealed with tape. (Parcel tape or Sellotape is not suitable).
- Paintings on canvas must be framed unless a box canvas with a minimum edge depth of 2.5 cm.
- Unframed box canvases must not show canvas pins along the edges.
- Unframed box canvases must have neatly mitred corners - i.e., not 'cut' corners as found on some cheaper canvases.

Submitting your work

Your submission must be solely your own work and should have been completed within the past five years. Your submission should include:

- Three paintings presented to exhibition standard.
- Up to ten additional unframed paintings or drawings, which can be 'work in progress'. This can include preparatory work (e.g. sketchbooks) relating to the paintings presented.

Please note:

Your work may be photographed (a general view) to keep with our selection records.

The selection panel, when considering your work, can make one of two decisions:

(1) Approve Exhibiting Member status with full exhibiting rights in the spring and autumn Exhibitions or (2) recommend that you remain a Non-exhibiting member.

Occasionally the panel can suggest reapplying in the next selection (six months later) if they feel that the presentation of your work is poorly considered, or that you have not presented the best work from your portfolio.

The selection panel aims to be fair and unbiased. Your work will be assessed against the criteria presented in this document and not on current trends or personal preferences.

Each applicant's work is assessed separately. Feedback will be given with reference to the criteria. Conclusive decisions are made collectively after discussion by the selection panel.