



# Blue Oyster Exhibitor Info 2024

**Key Contact**

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# Gallery

## Location

Blue Oyster is located on 16 Dowling Street, Ōtepoti / Dunedin.

## Gallery One

Exhibition space is 9.6 x 4.2 metres with a ceiling height of 3.3 metres. The gallery walls are 12mm MDF and the floor is wooden. Gallery One has a large window that faces the street.

## Gallery Two

Exhibition space is 4.9 x 2.8 metres with a ceiling height of 3.3 metres. The walls are 12mm MDF. Gallery Two has no windows and a single entrance.

Both galleries have fluorescent lighting in fixed positions.

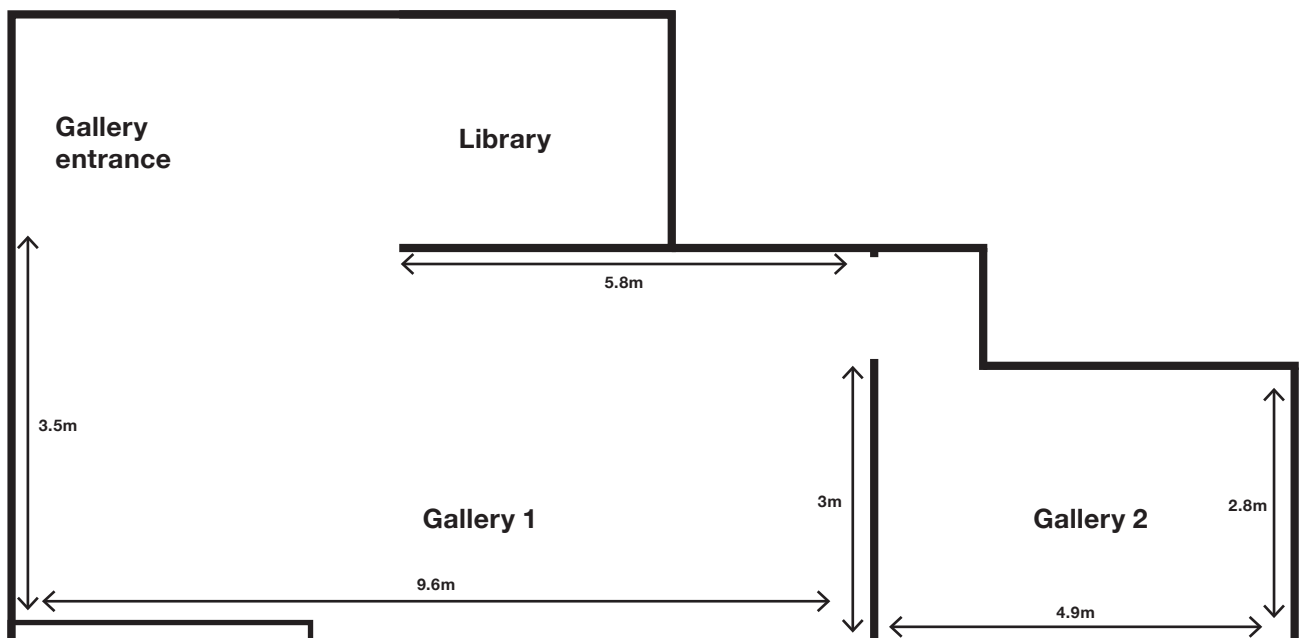
Please download the floor plan from the Blue Oyster website.



Gallery One: Sam Clague, *The Company*, 2022.



Gallery Two: Sam Clague, *The Company*, 2022.



# Expectations & Fees

If your project is accepted for the 2024 programme, the director will work with you to find an appropriate exhibition slot between February to December for your project. In most cases, the exhibition install will take place between Monday and Thursday, with the exhibition opening scheduled for Friday at 5.30pm. Exhibitions run for five weeks.

The overall budget includes \$1000 to cover artist fees, \$300 to contribute towards accommodation and travel costs, \$600 to contribute towards installation costs and artist materials and \$250 for freight. There are also funds for a writer to complete an exhibition response to be published on the Blue Oyster website, for hospitality for public openings and for public programming. The funds for the writers fee, hospitality and public programming are allocated in conversation with the artist.

## Context

Founded in 1999, the Blue Oyster Arts Trust is the governing body of the Blue Oyster, a not-for-profit art project space located at 16 Dowling Street, Ōtepoti Dunedin within the takiwā of Te Rūnaka o Ōtākou and Kāti Huirapa Rūnaka ki Puketeraki of Kāi Tahu iwi. All exhibitions and events are free to attend, the space offering an environment of criticality, support and learning.

Blue Oyster exists to enable emerging and experimental artists, writers, curators and arts practitioners to work free from commercial restraints in an innovative and experimental environment. Blue Oyster's staff and board are committed to working with artists to present exhibitions that are accessible, fair and aim to broaden public interest and understanding of contemporary art, and which align with Blue Oyster's responsibilities to Te Tiriti o Waitangi. We are supported by Creative New Zealand and the Dunedin City Council, along with a range of other sponsors, funders, patrons and supporters in and around the Ōtepoti community.

## Public Programme

Blue Oyster has a dedicated Public Programmes Coordinator who will work with you to develop and deliver relevant events and materials alongside your exhibition. The public programming can take many forms; including a talk, performance, collaborative making session or screening. We are committed to a collaborative and supportive approach to the development and delivery of an experimental and tailored public programme.

## Installation

Blue Oyster does not have an in-house gallery technician but can provide advice on any construction or technological requirements or arrange a contractor to support install, if required. Basic tools are provided by Blue Oyster and we have speakers, screens and digital projectors, and media players available for exhibitors to use on request.

## Tikaka (tikanga)

Blue Oyster is committed to upholding tikaka and will facilitate tikaka depending on each artist/s needs over the course of their exhibition, allowing them to set appropriate boundaries, protocols and systems. This is discussed and organised in conversation between the Blue Oyster staff and board with the artist/s, their whānau and mana whenua. The Blue Oyster staff and board are aware of the limitations of their own knowledge and resources, and will do their best to appropriately facilitate.

## Accessibility

Blue Oyster has limited physical access. There is a small step in the gallery entrance and three steps in a narrow passage to the bathroom.

If you would like more information about our space or have any accessibility requirements or queries you would like to discuss, please contact the director.

## Safe Space

Blue Oyster is committed to providing an inclusive and respectful safe space for arts practitioners and visitors. We do not tolerate violence, bullying, or hate speech.

## Promotional material

Blue Oyster has dedicated design and communications staff who will work with you to develop the design for the poster, exhibition pamphlet and social media roll out. Blue Oyster produces and distributes promotional material for each exhibition. We require basic information and images at least four weeks prior to the opening. Your exhibition will be shared through our website, e-newsletter and social media.

## Commissioned exhibition response

Blue Oyster commissions a text response to each exhibition which is published on our website. The writing can take a range of forms—creative, non-fiction, poetic, critical—and can be commissioned prior to the exhibition and printed in the room sheet (in addition to, or rather, than on the website). Or it can be a response which happens after the exhibition is installed.

## Gallery staffing

Exhibitions are monitored by staff and a team of volunteers. Open hours are Tuesday to Friday 11am to 5pm and Saturday 11am to 3pm. We record visitor attendance throughout the exhibition for reporting purposes.



### Documentation

Blue Oyster staff will document the exhibition. This documentation will cover basic installation views. It is the responsibility of the artist to communicate any specific views or details they would like documented. Images are available for artist use and will be published on our website and social media with artist consent.

### Deinstall

Blue Oyster staff will deinstall the work the day following the exhibition closing. It is the responsibility of the artist to provide a detailed plan for deinstall, packaging and freight for the work.

### Survey

Artists are asked to respond to a short practitioner survey at the conclusion of the exhibition. This response may be used in our reporting to funders.



Sarah Hudson, *re:place*, 2022.



Yana Dombrowsky-M'baye, Lucy Hill, Taarn Scott, *Pieces Spaces Species*, 2023.



Aidan Taira Geraghty, Moewai Marsh, *Ka kore Kua kore*, 2023.