

Registration of Interest Contributor Agreement "Good Trouble"



Linwood Arts
Eastside Gallery

*Thank you for your interest in contributing to this exhibition.
We are committed to artist development and welcome all forms of art.*

Theme: What does Good Trouble mean to you? Coined during the Civil Rights era and echoed through the Black Lives Matter movement, the call to "make good trouble" originated as a rallying cry for the kind of resistance that sparks transformation. It's a phrase charged with urgency, imagination, and the belief that disruption can be a force for good. This exhibition expands the frame - inviting artists to interpret what good trouble looks like to them. We welcome the mischievous, the cathartic, the speculative and the radical. Stir gently or shake hard.

Number of works: Usually 21-30 per show. This number may be flexible, depending on the nature of the works, but it is hoped that each artist can contribute up to four works, space allowing (a selection of two-three is more typical, due to the demand). While it's fine to register your interest with just one work, at least two is preferred.

How to register: Please complete all three steps:

1. **Email clear, well-lit photos** of your works. You can include multiple images per work, but please make sure the whole of the work can be seen. **Name each image file** with the work's title and your name. You can also bring printed photos to the Centre.
2. **Submit the last two pages of this form** to the Curator at arts.liz@tewhare.org (email preferred - even if you fill in the pages by hand, take a photo of each page and email those through). You'll receive confirmation once received.
3. **Write a brief explanation** that tells the Curator something about how the work/s fit the theme *from your perspective*.

Selection: The Curator will go through all registrations of interest together after the deadline has closed. Selection will primarily be based on how works respond to the theme, as well as our commitment to artist development and providing as many opportunities for new and emerging artists as possible. Other considerations include how well-developed works are and the need to balance the sizes and styles of different artworks in order to make the most of the gallery space and visitor experience.

Note: We recommend you leave framing, D-rings and artist statement until after selection.

Vital Dates and Contact Details

- **Exhibition Dates:** 6 – 31 October 2026 (four weeks)*
- **Deadline for registering your interest:** Wednesday 2 September 2026

- **Curator in charge of exhibition:** Liz Boldt arts.liz@tewhare.org
- **Exhibition Fee:** \$22 per work (very large or small works will be negotiated)
- **Art Drop-off:** Either 5.30pm Saturday 3 October or between 11-12noon Monday 5 October*
- **Installation:** 12noon Monday 5 October* (*you are welcome to help install - this is optional*)
- **Opening event is scheduled for:** 5.30-7pm Tuesday 6 October 2026*
- **De-installation:** Either 5pm Saturday 31 October 2026 or between 10-11am Monday 2 November 2026.

***These dates may shift backwards by one day (ie dropoff Sunday, opening Monday). Any changes in this direction will be clearly communicated. The deadline for registering your interest definitely won't change.**

The Artwork

1. Participating artists must reside in Canterbury at the time of the exhibition.
2. All artwork must be the artist's own mahi/work/inspiration/intellectual property.
3. All work should be signed and dated. Please feel free to discuss this with the Curator if the nature of the work means this is tricky.
4. In accordance with our aim to facilitate artist development, it is expected that the works you exhibit will be originals (very limited-edition prints are fine for some types of works, such as printmaking, digital or photographic works). They must be no older than 2024 and not have been exhibited already at Eastside, or any other professional gallery or art show.
5. Artists are expected to drop their works off in person and attend the opening event. Unsold works should be collected within 72 hours of the exhibition closing. For collection at the end, it is fine to nominate someone else to pick the works up.
6. Works must technically be able to survive the duration of the exhibition.

Commission and Pricing

7. There is a 28% commission on sales. Artists will be paid after the exhibition has closed and once all purchased art has been fully paid for. We may offer layby to customers purchasing works over \$1000, but if you are not keen to wait on such an arrangement, please feel free to discuss this with the Curator when you drop your works off. As we are a Charitable Trust, there are a couple of steps to go through when processing artist payments. Please be aware that this can sometimes mean there is a small delay before payments can be processed. In most cases, artists are paid within 10 days of the exhibition's closing date.
8. The Curator is happy to discuss pricing ($\div .72 =$ to see the commission-added figure). Works don't have to be for sale, as our primary aim is artist development. If you don't want your work to be for sale, please write NFS in the catalogue details. There's plenty of time to discuss pricing, or to change your mind. Just put a ? on the catalogue section at the end.

Installation

9. Nails, glue & adhesive products *cannot* be used in the installation process due to the building's heritage status (sculptures on plinths have more flexibility in this regard). Wall works use a hanging system (max 15kg).
10. Use of any kind of naked flame (eg candles or incense) is prohibited.
11. Please discuss handling and movement of large, heavy or fragile works with the Curator.
12. The show will be installed by the Curator, although you are welcome to assist, learn about Eastside's processes and philosophy and have some input into this process. The Curator will endeavour to help you achieve your vision as closely as possible, but final placement is the Curator's discretion. The Curator reserves the right to exclude any work.
13. All content, artworks, installations or objects will be installed in a safe and secure way so as not to endanger the public visiting the gallery, or the after-hours users of the space. The Curator may, purely for the safety of artworks and/or of visitors, deem it necessary to move works to a safer location, such as the Mini Gallery. A decision to shift any part of an exhibition would not be made lightly and only carried out after discussing the situation with the artist and all other options had been exhausted.
14. All works must be well presented and ready to hang. Poor-quality materials such as perspex or poster frames will not be accepted, although unusual or experimental approaches to presentation are encouraged if it suits the artwork. Artists do *not* need to spend large amounts on framing. The Curator is more than happy to provide advice and assistance in this regard. Unless artists are using UV70 or museum glass, we put the glass behind the work while it is exhibited, but insert it back in front for buyers. That said, we would never require someone to remove the glass on a professionally-framed work. Artists who intend to professionally frame their work should take good publicity photos and email them to the Curator *before* this happens.
15. We hang from the D-rings only (or tri-rings / brackets / eyelets etc) and never from string. Works look their best when they are hung from two D-rings placed 3cm below the *inside portion* of the frame, although if your frame doesn't have a suitable place as per the image right then attach **5cm from the top of the frame**. Attaching D-rings to the back of the frame facing upwards is also fine as long as they can't be seen from the front. This is something you should do yourself, but the Curator will do this if necessary (and shift them if they're not in the right place). If you've had your works professionally framed, the D-rings will *not* be in the right position unless the work is large and/or heavy (in which case its sheer weight will keep it flush against the wall). Please don't shift what the professional framer has done (it will be a better placement for home hanging), but please add two more D-rings near the top of the work.



Publicity

16. The exhibition will be promoted via our mailing list, website, social media, and art/news publications. Artists are encouraged to make use of their own publicity networks.
17. By signing this Agreement, you consent to your work being photographed and shared online. Please support this online effort by following us and reacting to social media posts.
18. Email an artist statement of around half an A4 page in an editable format to the Curator at least two days before installation. Include a bit about yourself and the work/s being exhibited. The Curator is happy to help shape your statement.
19. If framing behind glass, send good-quality photos *before* framing to the Curator. Reflections make post-install photos difficult (unless you are using UV70 or museum glass) and our ability to effectively promote your work to our online audience will be compromised.
20. The Curator may request more effective images for publicity: high-res, well-lit, no shadows or reflections, no tilt that severely skews the work, and no distractions in the background (relevant for sculptures or unusually shaped works). Ideally show the full work or at least a compelling detail. Please do not continue to alter the artwork once you've sent these through.
21. The Curator will compile the catalogue based on the information you provide in this Agreement. Please label the back of each artwork with your name and the title of the work, so that it can be matched with the catalogue information.

De-installation

22. The entire show will remain in place until 5pm on the final day.
23. Unsold works must be collected within 72 hours. You may nominate someone to collect.
24. Works left longer than two months will be considered to have been donated to Linwood Arts.

General

25. The Gallery is a multi-use space. After-hours users have signed an Agreement not to touch artworks.
26. Linwood Arts accepts no responsibility for artworks at the Centre. Insurance is the artist's responsibility. We have at two staff present during opening hours, security cameras and an alarm system.



Phone: 03 981 2881 **Email:** arts@tewhare.org **Web:** www.linwoodarts.org
Instagram: [linwood.arts.eastside.gallery](https://www.instagram.com/linwood.arts.eastside.gallery)
Facebook: Linwood Arts and Eastside Gallery
Location: 388 Worcester St, Christchurch, free parking onsite.
Open: Tuesday-Thursday 11am-5pm, Friday-Saturday 10am-5pm
 The Linwood Community Arts Centre is a project of Te Whare Roimata Trust.



Christchurch
 City Council 

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Agreement

By signing below, you agree to adhere to Linwood Arts' policies and procedures, as described in this Agreement, a copy of which you have kept for your information. If the contributing artist is under 18 years of age, a parent or guardian must sign.

1. Artist's Name:
(as you would like it to appear in the catalogue)
2. Home Address (include suburb):
3. Phone:
4. Email:
5. Are you able to drop the work/s off in person?
6. Are you able to attend the opening event?
7. If you would like to be tagged in Facebook and Instagram posts, please provide the relevant details below *(please note that due to a range of factors such as your account settings this may not be possible)*.
Facebook username:

Instagram handle:
8. Bank Account details for payment of art sales:

Name on Account:

Internet Banking Number:
9. Are you completely new to exhibiting your art anywhere?
10. Have you exhibited at Eastside before? If yes, please give details:

Signature:

Date:

Phone: 03 981 2881 **Email:** arts@tewhare.org **Web:** www.linwoodarts.org

Catalogue Details

•Artwork #1 - Title of Entry:

Medium (eg acrylic **on** canvas):¹

Year:

Size (HxWxD in mm):²

Selling Price:³

Frame? This work will not be framed:

I intend to frame:

I have framed:

If framing, please give measurements that include the frame (HxWxD, in mm):⁴

•Artwork #2 - Title of Entry:

Medium (eg acrylic **on** canvas):¹

Year:

Size (HxWxD in mm):²

Selling Price:³

Frame? This work will not be framed:

I intend to frame:

I have framed:

If framing, please give measurements that include the frame (HxWxD, in mm):⁴

•Artwork #3 - Title of Entry:

Medium (eg acrylic **on** canvas):¹

Year:

Size (HxWxD in mm):²

Selling Price:³

Frame? This work will not be framed:

I intend to frame:

I have framed:

If framing, please give measurements that include the frame (HxWxD, in mm):⁴

•Artwork #4 - Title of Entry:

Medium (eg acrylic **on** canvas):¹

Year:

Size (HxWxD in mm):²

Selling Price:³

Frame? This work will not be framed:

I intend to frame:

I have framed:

If framing, please give measurements that include the frame (HxWxD, in mm):⁴

1. Please give more information that just “acrylic” – acrylic on what? etc. Please list all materials instead of writing “mixed media” (within reason, if the list truly is too long, please write only the main materials but indicate there are more).
2. Please check that the first measurement is height, followed by width. Depth is only relevant for 3D works. This is the measurement of the work *unframed*. Please use mm.
3. See number 8 re pricing, especially if you’re feeling unsure.
4. If you don’t have a frame yet, just write “unknown.”