

# 2024-2025 EXHIBITIONS OPEN CALL IN PERSON FAQ



WEDNESDAY, AUGUST 16  
6 - 7:30 PM  
MAIN GALLERY

OPEN CALL DATES:  
SEPTEMBER 1 - NOVEMBER 30

# Overview

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# **Art League Houston**

## **MISSION**

The mission of Art League Houston is to connect the community through diverse, dynamic, and creative experiences that bring people together to see, make, and talk about contemporary visual art.

## **ABOUT US**

Founded in 1948, Art League Houston has radically evolved beyond the parameters of traditional art leagues. While keeping the core of the art league model – a robust membership deeply committed to the value of visual art in contemporary life – Art League Houston embraces contemporary approaches to curatorial programming, community-building, art education, and outreach to under-resourced communities.

# **Open Call Important Dates**

**Accepting Submissions: September 1 - November 30, 2023 @ 11:59 PM**  
**Deadline to submit questions with guaranteed reply: November 10, 2023**  
**Artist Advisory Board Review: December 2023 - February 2024**  
**Notification: End of February 2024**

## **Tentative Exhibition Dates:**

**Winter Exhibitions - December 13, 2024 - February 9, 2025**  
**Spring Exhibitions - February 21 - April 20, 2025**  
**Summer Exhibitions - May 23 - July 20, 2025**

# Proposal Review Criteria

The Art League Houston Artist Advisory Board will consider proposals by local, regional, national, and international (emerging and established) artists and curators in all media that include the following:

- Artworks and projects that has not been previously shown in Houston,
- Clarity and articulation of a central idea,
- Strong artistic quality,
- Artworks and projects that address social, political and cultural issues relevant to the local community,
- Relevancy to current dialogues in contemporary art,
- Opportunities for compelling ancillary programming such as performances, film, lectures, panel discussions, round tables etc.,
- Availability of curator and artist(s) to play an integral role in execution of exhibition and events, and
- Platform artists/curators who reflect the local community.



## **PROPOSAL & SUBMISSION GUIDELINES**

Exhibition proposals are accepted online through [www.Submittable.com](http://www.Submittable.com). We do not accept hard copies or CDs of your proposal under any circumstances.



#### ALH Mission

The mission of Art League Houston is to connect the community through diverse, dynamic, and creative experiences that bring people together to see, make, and talk about contemporary visual art.

Founded in 1948, Art League Houston has radically evolved beyond the parameters of traditional art leagues. While keeping the core of the art league model – a robust membership deeply committed to the value of visual art in contemporary life – Art League Houston embraces contemporary approaches to curatorial programming, community-building, art education, and outreach to under-served communities.

## 2023 Open Call Exhibition Proposals

Ends on Fri, Dec 1, 2023 12:00 AM

Guidelines ▾

Submit Application

\*\* This project is not publicly viewable. It is marked as inactive. \*\*

Art League Houston



## 2023 Open Call Exhibition Proposals

Ends on Fri, Dec 1, 2023 12:00 AM

### ART LEAGUE HOUSTON MISSION + VALUES + HISTORY + EXHIBITIONS

The **MISSION** of Art League Houston is to connect the community through diverse, dynamic, and creative experiences that bring people together to see, make, and talk about contemporary visual art.

The **CORE VALUES** of Art League Houston are: **INCLUSIVITY** - We welcome all members of our diverse community and seek opportunities for interaction and access. Art - and therefore Art League Houston - is for everyone; **CREATIVITY** - We are passionate about the power of creativity to inspire individuals to action and to facilitate understanding among people. Creativity is at the heart of everything we do;

**LEARNING** - We provide opportunities for people to learn about art, themselves, and each other. Learning permeates all of our programs; **SERVICE** - We exist to benefit the Greater Houston community. We enrich people's lives, improve quality of life and contribute to the vitality of our city; and **EVOLUTION** - We change and grow with our city and the arts landscape. We look to the future while celebrating our past.

**FOUNDED** in 1948, Art League Houston has radically evolved beyond the parameters of traditional art leagues. While keeping the core of the art league model—a robust membership deeply committed to the value of visual art in contemporary life—Art League Houston embraces contemporary approaches to curatorial programming, community-building, art education, and outreach to under-served communities.

Art League Houston selects **EXHIBITIONS AND VISUAL ARTS PROGRAMMING** using a hybrid of traditional approaches employing a combination of: open call in an effort to be open and democratic; artist advisory board input to ensure ALH is reflective, relevant and responsive to the local community; and focused curatorial vision to foster a thoughtful and critical exploration of current issues. Additional annual exhibitions at ALH are ancillary to our community and educational programs (ALH Teen, Student & Instructor Show; and The MARTY: Healing Arts Benefit & Exhibition), as well as our award exhibitions featuring the [Texas Artist of the Year \(annual\)](#) and [Lifetime Achievement Award in the Visual Arts](#) (biennial) recipients.

**OPEN CALL** proposals are reviewed by the **ARTIST ADVISORY BOARD**, comprising artists and arts professionals from the region. Houston artist Sophie Asakura, is ALH's current Artist Advisory Board chair. The proposal selection process is highly competitive, as Art League Houston receives numerous submissions each year. Artists are selected on overall quality and innovation. The Artist Advisory Board selection process will take place in January and February of 2024. Once selections have been made, all artists will be notified by email and updated on the status of their proposal (by the end of February 2024). Selected exhibitions will be programmed into the 2024-2025 seasons. Please do not call or email to inquire about the results.

### OPEN CALL DATES AND DEADLINES

Accepting proposals from **September 1 - November 30, 2023**

- **Have a question? We want to help! We would love to hear from you, and are happy to help answer any questions you might have about our open call process and your proposal application.** Email Zhaira Costiniano, Exhibitions and Curatorial Projects Manager, if you have any questions regarding the process or your proposal documents ([Zhaira@artleaguehouston.org](mailto:Zhaira@artleaguehouston.org)). Please contact Zhaira by the end of day Friday, November 10, 2023, to allow adequate response and inquiry/proposal review time).

**2023 Open Call for Exhibition Proposals \***

Enter a proposal title for your submission.

**Please specify which gallery you would like to exhibit in \***

- Main Gallery
- Front Gallery
- Hallway Space
- I am flexible

**Proposal \***

[Choose File](#)

Upload a file. No files have been attached yet.

Acceptable file types: .pdf, .doc, .docx, .txt, .jpg, .jpeg, .gif, .tif, .tiff, .png

Up to 500 words including the following information:

Title and description of proposed project  
Special requirements, if any

**Working Budget \***

[Choose File](#)

Upload a file. No files have been attached yet.

Acceptable file types: .pdf

Include estimated expenses and descriptions for:

- Travel
- Lodging
- Shipping
- Supplies
- Installation
- Other

\*See ALH website for an example budget template

**Artist Bio \***

Tell us a little about yourself  
Up to 500 words

**CV/Resume \***

[Choose File](#)

Upload a file. No files have been attached yet.

Acceptable file types: .pdf, .doc, .docx

**Images**

[Choose File](#)

Select up to 10 files to attach. No files have been attached yet. You may add 10 more files.

Acceptable file types: .pdf, .jpg, .jpeg

Artwork Examples:

Visual Artists — 10 digital images of work. Image files must be in a .JPG format.

**Image list**

[Choose File](#)

Upload a file. No files have been attached yet.

Acceptable file types: .pdf, .doc, .docx, .txt

Please provide a corresponding list of images including title, year, medium and dimensions for each file

**Video File Upload**

[Choose File](#)

Select up to 10 files to attach. No files have been attached yet. You may add 10 more files.

Acceptable file types: .mp3, .m4a, .wav, .wma, .mp4, .mov, .avi, .mpg, .wmv, .m4v

Video files should be in the following format: MP4, AVI, WMV, M4V, MOV, MPG.

Videos should not exceed more than 3 minutes.

**Video link**

Video and performance artists — for video, include a YouTube or Vimeo link. Videos must not exceed more than 3 minutes.

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**Video List**

[Choose File](#)

Upload a file. No files have been attached yet.

Acceptable file types: .pdf, .doc, .docx

Please provide a corresponding list of video clips including title, year, medium and dimensions for each piece.

[Save Draft](#)

[Submit Application](#)



## **Proposal:**

- **Proposal Requirements — Up to 500 words including the following information: title and description of proposed project; special requirements (if any); and specify your preferred ALH gallery location (Main Gallery, Front Gallery, or Hallway Space).**

## Ian Gerson : "Tremble"

For the Front Gallery at Art League Houston, I will share a new series of 5 body-scale weavings made of found materials specific to Houston and the Gulf Coast region. Stemming from my encounters with (un)natural disasters, mental health struggles, and my trans journey, the work asks how a trans experience, embodying adaptability and resiliency, can be looked to as a model for surviving in precarity. I am drawn to the Front Gallery for its direct visibility from the street, allowing for a wide audience to access the work even if they do not actually enter the gallery.

This exhibition builds on my two most recent shows, "Return" (Galveston Artist Residency, summer 2021) and "Crossing" (BOX13, April 2022), in which I have been creating experimental hand-weavings using ropes culled from Galveston Bay and the Ship Channel, dried plants, mylar emergency blankets, clothing scraps, and photographs. "Tremble" furthers my investigations into ghosts of industrial landscapes, trans consciousness, and non-linear perceptions time and place.

When a viewer approaches the Front Gallery from Montrose, they will see a vertical loosely-woven tapestry hung directly inside the tall glass wall between the two front doors. This piece is similar to those seen in "Crossing," but at a larger scale, approximately 8' x 3' and incorporating text referencing the title of the show. The text intentionally challenges and refuses easy legibility, as a metaphor for my trans experience. Once inside the Front Gallery, the viewer encounters a series of stitched sculptures supported by wooden armatures. These works are made by first weaving and tying together long tapestries to be used as yardage that I then cut and sew, like garments, into permeable flexible forms. This work differs and evolves from that in "Crossing" as these pieces are more architectural, freestanding and leaning, taking on bodily references. Collaborating with gravity, these tangled phantasms shimmer, slouch, and swoop. Disparate materials from fluorescent construction netting to moss balls form new connections, weaving together new ways of relating to place, community, and self.

Accompanying the exhibition is a publication, a limited-edition risograph or inkjet booklet, featuring images and short texts by myself and two invited critical writers. These are available by a small suggested donation and will be funded partially by either ALH (depending on funds) and/or an external grant.

"Tremble" takes its name from Edouard Glissant's use of the term, "un tremblement," of which he writes, "The thinking of trembling is not the thinking of fear. It is the thinking that is opposed to the system." Building on this idea of the trembling, I follow in Paul B. Preciado's footsteps and am fixated on how trans embodies the tremble; in the voice on T, in the refusal to conform to normative legibility, and in expanding the bounds of the possible. In addition to Glissant and Preciado, I will be thinking with Anna Tsing, Donna Haraway, and Brigitte Baptiste, as well as friends and mentors as I move forward in this body of work.

## **Working Budget:**

- **Working Budget with Descriptions** — include estimated expenses and descriptions for: travel; lodging; shipping; supplies; installation; and other.
- **IMPORTANT** — If selected for an exhibition, exhibiting artists will receive the Artist Stipend based on your exhibition space (paid the night of the opening reception - see below for stipend amounts). The amounts included in your working budget, however, are additional expenses you anticipate incurring and do not include the Artist Stipend. While ALH can not fully guarantee that we will be able to cover all of these additional expenses, we will work with each artist on a case by case basis in securing financial support.



Ian Gerson : *Tremble*  
Working Estimated Budget

Expenses	Description	Estimated Expense
Stipends for Writers (2)	Commissioned text for publication (500 words @ \$1 per word) x 2	\$1000
Stipend for Designer	Payment for one designer to help with the layout of publication	\$500
Printing Costs*	Costs of printing an edition of 100 publications	\$600
Photography/ Documentation	Hiring photographer to document work	\$200
Installation Assistant	2 8-hr days of installation help (\$25/hr)	\$400
Expense Total		\$2,700

\*May be able to get in-kind donations of paper or ink, which would lower this item.



## **Artist Paragraph Biography**

- **Biography Requirements — Up to 500 words about yourself, your practice and your work. Artist bio must be saved as a PDF, text file (.txt), or Microsoft Word document (.doc, .docx). When proposing a group exhibition, save and submit all artist paragraph bios in one document.**

Ian Gerson is a queer interdisciplinary artist and educator of trans experience based in Houston, TX. Working at the intersections of sculpture, installation, and community engagement, their recent work investigates climate injustices, trans consciousness, and personal and collective healing. Ian has shared sculptures and immersive installations at art spaces in the US and Mexico including BOX13, TX (2022), Galveston Artist Residency, TX (2021), Southeastern Center for Contemporary Art, NC (2020), The Bronx Museum, NY (2014), AIR Gallery, NY (2013), and Socrates Sculpture Park, NY (2010). Ian has participated in several residencies including Galveston Artist Residency (2020-21), Skowhegan School of Painting and Sculpture, ME (2016), MacDowell, NH (2015), Millay Arts, NY (2015), Snug Harbor Artist Residency, NY (2014), and Lower Manhattan Cultural Council's Swing Space, NY (2011). Their work has been supported by a New York Foundation for the Arts Fellowship (2016), a Foundation for Contemporary Art Grant (2015), and most recently a Public Art Grant from the City of Galveston, TX (2022-23). Ian holds an MFA in Sculpture + Extended Media from Virginia Commonwealth University (2018) and a BFA in Studio Art from the University of Texas at Austin (2008).

## **CV:**

**CV/Resume Requirements — must be saved as a PDF, text file (.txt), or Microsoft Word document (.doc, .docx) not to exceed two pages. When proposing a group exhibition, save and submit all artist resumes in one document.**



## IAN GERSON

[iangersonstudio@gmail.com](mailto:iangersonstudio@gmail.com)

[www.iangerson.com](http://www.iangerson.com)

### Education

- 2018 Masters of Fine Arts, Sculpture + Extended Media, Virginia Commonwealth University, Richmond, VA
- 2016 Skowhegan School of Painting and Sculpture, Madison, ME
- 2008 Bachelors of Fine Arts, Studio Art, The University of Texas, Austin, TX

### Grants, Fellowships, and Residencies

- 2021-22 Galveston Public Art Grant, Galveston, TX
- 2020-21 Galveston Artist Residency, Galveston, TX
- 2019 Richmond Memorial Health Fund, HEArts Program, Richmond, VA
- 2016 VCU Graduate School Assistantship, Richmond, VA
- 2016 NYFA Fellowship in Environmental Structures, New York, NY
- 2015 MacDowell, Peterborough, NH
- 2015 Millay Arts, Austerlitz, NY
- 2015 Foundation for Contemporary Arts Emergency Grant, New York, NY
- 2015 Bronx Museum Artists in the Marketplace Program, Bronx, NY
- 2014 Snug Harbor Artist Residency Program, Staten Island, NY
- 2013 NYFA Emergency Relief Grant, New York, NY
- 2012 A.I.R. Gallery Emma Bee Bernstein Fellowship, Brooklyn, NY
- 2012 Smack Mellon Hot Picks, Brooklyn, NY
- 2011 LMCC Swing Space Residency, Governors Island, NY
- 2010 Socrates Sculpture Park, Queens, NY

### Solo Exhibitions and Performances

- 2022 *Invisible Landmarks*, Galveston, TX (upcoming public art project)
- 2022 *Crossing*, BOX13, Houston, TX
- 2018 *The Break*, VCU MFA Thesis Exhibition, The Anderson, Richmond, VA
- 2015 *Future Floor*, Tomato House, Brooklyn NY
- 2015 *Night Drawing*, cloyingPARLOR, Brooklyn, NY
- 2014 *Miles Mariner*, Newhouse Center for Contemporary Art, Staten Island, NY
- 2013 *Radio: WAVE*, Dumbo Arts Festival, Brooklyn, NY
- 2013 *Rock Jetty Deli & Food Corp.*, A.I.R. Gallery, Brooklyn, NY
- 2011 *Nooten New Ground Center*, LMCC Studios, Building 110, Governors Island, NY

### Selected Group Exhibitions and Performances

- 2022 Title TBD, USSR, Mexico City, MX (upcoming, in collaboration with Liang Xi Luscombe)
- 2021 *2020-2021 Artist in Residence Exhibition*, Galveston Artist Residency, Galveston, TX
- 2020 *DRAWN*, Southeastern Center for Contemporary Art, Winston-Salem, NC (catalogue)
- 2020 *Geografía Relativa*, curated by Guadalajara90210, Mexico City, MX
- 2017 *SkowheganPerforms*, Socrates Sculpture Park, Queens, NY (in collaboration with Junte)
- 2017 *Snakes and Ladders Activation*, The Anderson, Richmond, VA
- 2017 *JUNTE*, Mecanismos, MECA Art Fair, San Juan, Puerto Rico (curated by Carla Acevedos-Yates)
- 2017 *Night Fruit*, VCU Candidacy Exhibition, 1515 W. Broad, Richmond, VA
- 2016 *For Sale By Owner*, Madison, ME
- 2015 *Bronx Calling: Third AIM Biennial*, The Bronx Museum, Bronx, NY
- 2014 *Recuperative Tactics*, Art in General, New York, NY (curated by Lisi Raskin)
- 2013 *Bodega Night*, The Center for Strategic Art and Agriculture, Brooklyn, NY
- 2013 *Connie's Tour*, La Biala, El Museo del Barrio, New York, NY (walking performance in collaboration with w/ *Tree Analogue*)
- 2012 *Artists Respond*, River to River Fest, New York, NY (walking tour performance)
- 2012 *Shore Fruit*, Rockaway Beach Boardwalk, NY (durational performance)
- 2010 *Cityscape: Surveying the Urban Biotope*, Socrates Sculpture Park, Queens, NY
- 2010 *Travel Valley*, empty Italian ice storefront, Brooklyn, NY (created and curated)
- 2009 *Polymict*, Okay Mountain, Austin, TX
- 2009 *Store*, Co-Lab, Austin, TX (in collaboration with Warren Aldrich)
- 2009 *This is the Way We Eat*, Creative Research Laboratory, Austin, TX (in collaboration with Mark Aguhar)

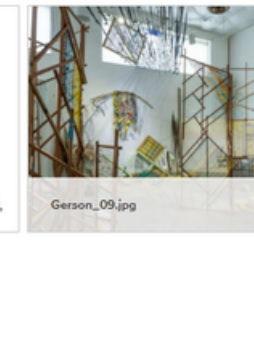
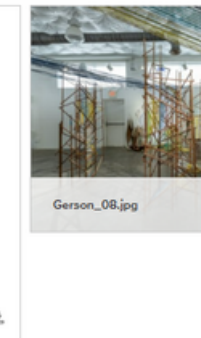
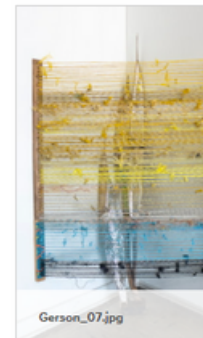
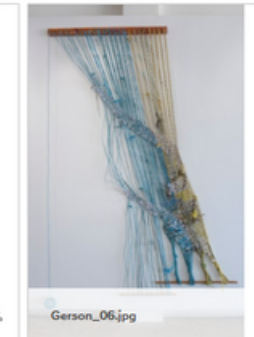
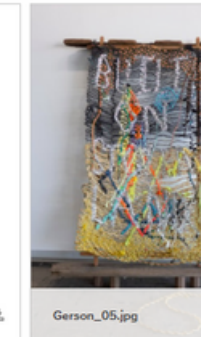
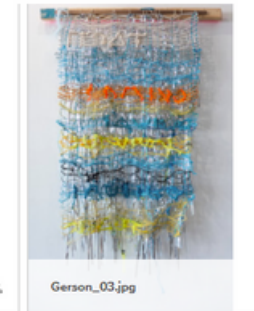
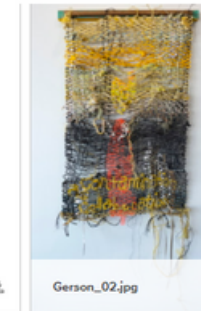
### Publications

- Lillian Hoang, "[Imaginative Installations](#)," Lillian Hoang, *OutSmart Magazine*, July 1, 2021
- "Rock Jetty Deli & Food Corp," [Rockaway Beach: Art and Adaptive Capacity Post-Hurricane Sandy](#), Chris Viaggio, ed., RITA, 2017
- Dan Cooper, "[A Deep-Sea Experience Comes to a Gallery in Brooklyn](#)," *VTC*, August 10, 2015
- John Chilverina, "[Brooklyn In Space and Under the Sea: Ian Gerson's 'Future Floor' Inhabits Tomato House](#)," *ARTnews*, July 21, 2015
- Bradley Dale, "[With Spaceship Installation in Brownsville, the Art World Digs Deeper into Brooklyn](#)," *NY Observer*, July 15, 2015
- Molly McCommons, "[Ian Gerson at A.I.R. Gallery](#)," *Publicide Inc.* (blog), June 21, 2013
- Craig Hunter, "[Rock Jetty Deli Food Corp. by Ian Gerson](#)," *Seagull Hair* (blog), June 16, 2013
- Alison Bowen, "[Looking At and Questioning Nature](#)," *The New York Times*, May 1, 2010
- Katie Anania, "Critics' Picks," *ArtForum*, 2009



# Artwork Examples:

- Visual Artists — 10 digital images of work. Image files must be in a .JPG format. Please provide a corresponding list of images including title, year, medium and dimensions for each piece.
- Video and performance artists — for video, include a YouTube or Vimeo link. Videos must not exceed more than 3 minutes. Please provide a corresponding list of video clips including title, year, medium and dimensions for each piece.







#### Image List

1. Gerson\_01, Ian Gerson, Threshold, 2022, found ropes, dried palm fronds, mylar emergency blanket, found and hand-dyed mesh, clothing scraps, found plastic strap suspended from painted and stained poplar and pine. 56" x 36" x 2"

One in a series of 5 weavings created using ropes found along the edges of Galveston Bay and the Ship Channel. Pictured as part of *Crossing* at BOX13, Houston TX.

2. Gerson\_02, Collaboration, 2022, found ropes, dried palm fronds, live oak moss balls, mylar emergency blanket, found and hand-dyed mesh and brass suspended from painted and rusted bayou water-stained pine. 53" x 32" x 2"

Two in a series of 5 weavings created using ropes found along the edges of Galveston Bay and the Ship Channel. Pictured as part of *Crossing* at BOX13, Houston TX.

3. Gerson\_03, Ian Gerson, Survival, 2022, found ropes, mylar, five favorite t-shirts and one favorite pair of shorts suspended from walnut and painted pine. 62" x 33" x 2"

Three in a series of 5 weavings created using ropes found along the edges of Galveston Bay and the Ship Channel. Pictured as part of *Crossing* at BOX13, Houston TX.

4. Gerson\_04, Ian Gerson, In Every Direction, 2022, found ropes, mylar emergency blanket, live oak moss balls, found and hand-dyed mesh suspended from painted wood and palm stem. 52" x 35" x 4"

Four in a series of 5 weavings created using ropes found along the edges of Galveston Bay and the Ship Channel. Pictured as part of *Crossing* at BOX13, Houston TX.

5. Gerson\_05, Ian Gerson, Stolen, 2022, found ropes, mylar, clothing scraps, hand-dyed drop cloths, shoe laces, reproduction of collage from personal archives on paper, found plastic, rust pigment made with collected bayou water, driftwood, pine, and alder. 61" x 44" x 8"

Five in a series of 5 weavings created using ropes found along the edges of Galveston Bay and the Ship Channel. Pictured as part of *Crossing* at BOX13, Houston TX.

6. Gerson\_06, Ian Gerson, No Opposite Shores, 2022, found ropes, dried palm fronds, live oak moss balls, mylar, photographs from personal archives, gel medium photo transfer, rust-dyed muslin, drywall screw, acrylic paint, rust pigment made from collected bayou water, pine, and poplar. Approx. 9' x 5' x 2"

Pictured in *Crossing* at BOX13, Houston TX.

## **Review Process:**

**Stage 1 - The Artist Advisory Board will be divided into three groups. Each group will be randomly assigned 1/3 of the applications ALH receives. Each board member in the group will rate the proposal based on artistic quality and relevance to Art League's values and mission.**

**Stage 2 - The Artist Advisory Board will gather in person and present exemplary proposals to the whole group. They will narrow the list to the top two candidates for each spot.**

**Stage 3 - If any clarifications are needed, Zhaira Costiniano will schedule interviews with the artist. Zhaira will share any new information with the Board. The Board will then discuss and make final selections.**



Overall, would you like to see this project exhibited at ALH in 2023-2024? \*

- Yes
- Maybe
- No

Please score this submission by using the dropdown lists to indicate how much you agree or disagree with the following statements (below):

The central idea of the proposal is clearly stated and articulated. \*

The artwork or project demonstrates strong artistic quality. \*

Artwork/project addresses social, political, and cultural issues relevant to the local community. \*

The artwork or project is relevant to current dialogues in contemporary art. \*

There are opportunities for compelling ancillary programming such as performances, film, lectures, panel discussions, round tables etc. \*

The submitting curator/artist(s) appears available to play an integral role in execution of exhibition and events. \*

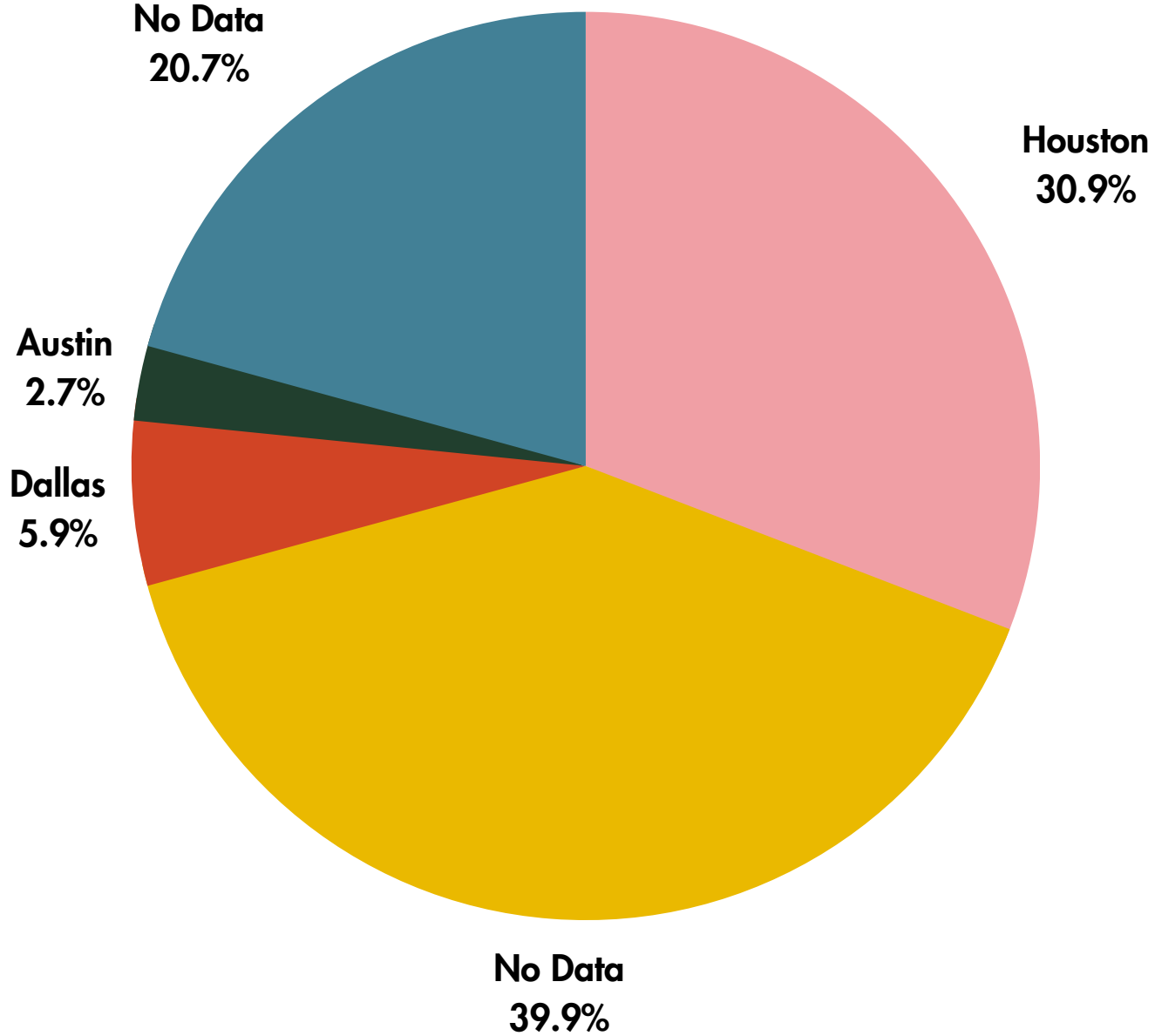
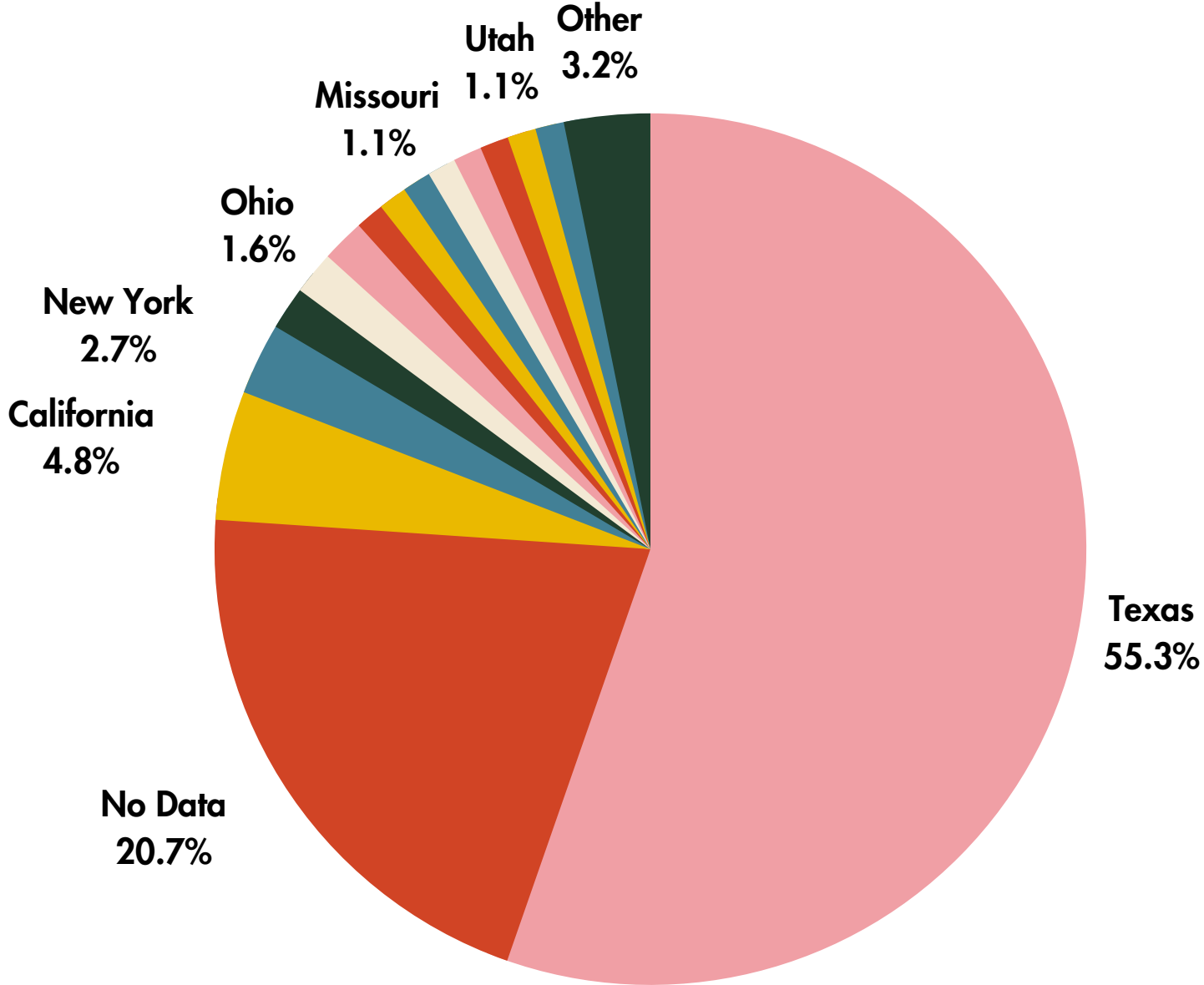
This proposal platforms artists/curators who reflect the local community. \*

Additional Notes



# Spring 2022 Open Call

Total Applications: 196





# Acceptance Rate

3 Main, 2 Front, 3 Hallway Spots

**3.49%**

**Main Gallery**

**2.33%**

**Front Gallery**

**11.54%**

**Hallway Gallery**

**QUESTIONS?**