



# Station House Gallery

EXHIBITION PROPOSAL  
SUPPORTING INFORMATION





# Station House Gallery

CALL FOR ENTRY  
2026 EXHIBITION

## ATTENTION ARTISTS:

The Station House Gallery - Williams Lake, BC, invites you to submit to our 2026 Exhibition year.

## DEADLINE: JUNE 30, 2025

The Station House Gallery invites individuals and groups to submit proposals for the 2026 exhibition year. Proposals may be mailed, emailed, or delivered directly to the gallery. Emailed submissions must be titled "2026.Submission.ArtistName" (for example, "2026.Submissions.VincentVanGogh"), and sent to [manager@stationhousegallery.com](mailto:manager@stationhousegallery.com).

To be considered, your submission must include:

- SHG Exhibition Artist Application Form
- Written description of the proposed exhibition
- Artist Statement (discuss your artwork, inspiration, mediums, process etc)
- Image of artist (can be artist only image or images of artist with artwork)
- Curriculum Vitae (outline experience as artist)
- A description of technical requirements if any
- Digital visual support material. Please do not send original artwork. Support material may include:
  - No more than fifteen jpeg images, clearly labeled with artist name and title
  - List describing your support material. Include title, medium, dimensions, and year-of-production for each piece. Please specify if each submitted piece is to be included in the proposed exhibition.

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The Station House Gallery is operated by a non profit society, Williams lake's public art gallery serving the Cariboo-Chilcotin, and is open year-round. We usually see up to 10,000 visitors annually. We encourage submitting artists to consider becoming a member of the Gallery. Annual memberships are \$25 for individuals and \$30 for a family, renewing in January.

The facility houses two galleries. Our Main Gallery measures approximately 70 running feet, with an adjoined annex of approximately 23 running feet. The Upper Gallery consists of approximately 46 running feet. Exhibitions may fill one or both galleries.

An anonymous selection committee will strive to create a diverse and thought-provoking exhibition season. Artists will be notified no later than 60 days following the application deadline regardless of outcome.

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If you have any questions please contact;  
Davana Stafford, Executive Director  
[manager@stationhousegallery.com](mailto:manager@stationhousegallery.com)  
[www.stationhousegallery.com](http://www.stationhousegallery.com)  
250.392.6113

For mailing;  
Attention: Davana Stafford  
Station House Gallery  
#1 Mackenzie Avenue N.  
Williams Lake, BC  
V2G 1N4 Canada.





# Station House Gallery

2026 EXHIBITION  
ARTIST APPLICATION

## ARTIST & EXHIBITION INFORMATION

Full Name :

Address :

City :

Province :

Postal Code :

Email :

Phone Number:

Exhibition Name:

Would you be interested in participating in the below activities;

*Please Note: This is not a requirement*

Artist Demonstration :

Artist Talk :

Instructing Art Lesson :

Are you a member of the Station House Gallery?

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**PLEASE INCLUDE THIS APPLICATION FORM IN YOUR SUBMISSION FOR  
AN EXHIBITION AT THE STATION HOUSE GALLERY.**

**REMINDER SUBMISSION DEADLINE IS JUNE 30TH, 2025.**

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## THE SELECTION PROCESS

Each fall we gather an anonymous, knowledgeable and diverse selection committee that is well versed in the arts and promotion. This committee helps to ensure that the Station House upcoming schedule speaks to a wide audience.

The selection committee is provided with a selection of all the submissions to peruse before the selection meeting. During the selection meeting, the exhibition coordinator brings each application to the table, and committee members adjudicate the artwork and the application from 1-5. Average scores are calculated, and from the top contenders the exhibition schedule is created after notification to the selected artists. Complementary exhibitions are paired for upper and main gallery shows.

All applicants are personally emailed with the outcome of their proposal. Feedback is happily provided upon request. Selected artists will work closely with the Executive Director to complete exhibition contracts, review hanging requirements, and supporting exhibition documents needed in preparation for the show.

## WRITING YOUR APPLICATION

### SHOW DESCRIPTION

Write a clear, concise description of the show you would like to exhibit. This is a key part of the proposal, which is why it's first in line. We will look at the strength of the theme, the relevance of the subject matter, and of course the strength of the work itself. You may be an incredibly talented illustrator/potter/painter, but if we cannot clearly find the thread connecting the works submitted it will not be a strong application. Maybe you've spent the last year honing your photography skills. Maybe you're even getting pretty darn good. But "Joe Shmo's year in photograph" doesn't make a particularly attractive pitch. Even if the artwork is beautiful, we need a hook to bring in an audience. The key is a strong theme. It can be as narrow or as vague as you like, but you need to be able to capture it in one or two sentences. Many artists find it helpful to settle on a theme first, and make art to fit said theme, but this doesn't work for everybody.



Lastly, in this description, make sure to include key information like the medium/media, artists involved, approximate quantity of work to be included, current status of the work (finished and ready to hang, merely an idea, or somewhere in between). If your show is merely an idea, provide examples of past work with a letter of recommendation. If you have a specific date in mind, this would be an excellent spot to request it, although scheduling may not allow for it.

### ARTIST STATEMENT - KEEP IT SIMPLE

#### Who is it to/from?

This is your letter to the audience, helping them get the most out of the exhibition. Write it in the first person, and let it get as personal as you are comfortable. Think of who the audience actually is, and write it to them. Address the reader one-on-one (avoid a "hi everybody" tone). Don't assume the reader will have tons of experience with art, and write it in a way that they will find interesting and engaging. This means:

- No fancy jargon (not artsy, philosophical, spiritual, scientific... anything.)
- Keep the language clear and to the point.
- If you were inspired by an artist or painting and you absolutely need to reference it, explain!



## What to actually say?

Now that we're established who the audience is, and how to address them, what should an artist statement actually say? The key is to help them understand your motivation behind your art. This doesn't mean just explaining every little thing, but answer what you expect to be the most common questions.

Firstly you have to find out what these questions actually are. This can actually be pretty tricky. A good start is to talk to your friends; an even better bet is to talk to complete strangers. Show people your stuff without explaining it to death, and see how much they take away from it on face-value alone. Some things you may have assumed to be painfully obvious could be completely lost on your audience. If this happens, it's not the end of the world! An artist statement is exactly your opportunity to clear up these potential miscommunications. Often just a little nudge in the right direction is all it takes.

Other considerations:

- Points about how your process evolved, or things you've learned along the way can be interesting, but longwinded stories of your emotional hardship may not have the effect you hope for.
- Nobody expects you to have all the answers! Sometimes asking the right questions is a lot more helpful than trying to provide answers. Give the audience the chance to agree or disagree. Nothing pushes a viewer away more than pretentiousness. Have confidence in your work, and explain wherever necessary.
- This is not your bio! This is not about you, but your motivation for your show.

## ARTIST CV

A CV - Is a list of your experience as an artist. We don't expect that every artist submitting a proposal has huge experience in the art world. Make sure to include (Where applicable):

- Education
- Exhibition experience
- Awards
- List of published works
- Reviews/quotes
- Website/artist social media links
- Contact information

## TECHNICAL REQUIREMENTS

We've attached a floor plan for the upper and main galleries on the submission form. If you're really gung ho, you may start envisioning which space (if not both) would be most appropriate for your show. We expect that wall-art will be professionally framed (ikea counts as professional) and ready to be hung.

If your wall art doesn't lend itself to framing for some reason, let it be known and describe the method it is to be installed. We provide a hanging system and plinths as needed, as well as lighting. Installations are awesome. Take into account that we can't have things falling off the walls, tripping people or the like. We're also not bashing huge holes in the walls. Be aware as trains pass, they can move pieces so all works need to be easily secured.





## SUPPORT MATERIALS

Please provide materials in a format that we don't have to fight with. Flash drive, or even Email is best. Please label everything in a painfully obvious manner. Also make it clear if any examples you're sending are actually going to be in the show, or if they're just there to show your ability as an artist.

This is honestly the most important part of the application, so take the time and energy to properly represent your work. It can be tricky photographing art. A pretty safe approach is to remove it from the frame and take it outside where the light is nice and neutral. Consider taking photos of whole pieces, as well as close-up detail shots.

If you wish your application to be returned, provide a self-addressed/stamped envelope.

## MOST COMMON REASONS FOR REJECTION

### LACK OF THEME

Having the skill to make a beautiful piece of art is one thing, but putting together a coherent, captivating exhibition is completely another. Easily the number-one reason why proposals are rejected is a lack of coherence. A good place to start if you're brainstorming an exhibition theme is to think about why you make art to begin with. A sense of passion / purpose / urgency.

### NOT ENOUGH VOLUME

We are pretty darn flexible as an exhibition space, with different upper and lower gallery spaces to accommodate different sizes and varieties of shows. That said, maybe you just don't have enough work to justify a solo show, and we recommend considering a group show. Attached to the submission application are floor plans for the upper and main galleries. You must have enough work to cover the majority of available wall space in the upper (smaller) gallery. Consider this a bare minimum. If you think you don't have enough volume there are a few options to consider:

- If you have a strong theme and a dependable creative process, you may consider requesting an exhibition date that would provide you enough time to develop a more robust repertoire. This obviously carries some risks, and you would have to provide evidence that we can count on you to deliver.
- Artists can only have a solo show every third year. But can do group shows every year with different group members.
- Consider pairing up with another artist. This brings the added fun of finding somebody who is compatible, and still maintaining a solid theme (i.e. Cloth and Clay / To Drive the Cold Winter Away) if you have a really solid theme, a group show might be a good bet. Successful themes for in the past include: What to Wear, The Art of Reconciliation





## NOT UP TO GALLERY STANDARDS

This is a tough one on our end, but sometimes an application just doesn't cut the mustard. We're always happy to give feedback, either written or in person, but if you have an application rejected for this reason it could mean one of many things:

- If we get 15 submissions from artists who exclusively paint hay bales and log cabins, they're obviously not all going to make the cut. Maybe work on spicing it up a bit.
- Maybe you have great ideas but your technical proficiency isn't quite there yet. Do not despair! Try playing with different media, or take a workshop. Great ideas go a long way, don't let fear and self-doubt stop you from submitting a proposal!

## FINAL POINTS

Consistency is always appreciated. Pick a nice, legible font, and stick with it. A tidy application speaks volumes about the organizational skills of the applicant. We try not to let the application overshadow the work of the applicant. It is worth restating that the single most important part of your application is the artwork. Take care in selecting which art to include in the application, and supply photos that do it justice. Ensure your theme is a theme people will understand, and that the title clearly explains the theme. Your show title is very important! Look at your show as if you were the viewer, describe what they will view and experience in your proposal, help us understanding exactly what your show will be.

Please review following pages for supporting documents. Please note an artist biography is not required for your proposal but will be required following selection.

Exhibition Proposals deadline is **June 30th** of each year unless a two week extension has been provided.

If you have any questions please contact,

Davana Stafford, Executive Director  
manager@stationhousegallery.com  
www.stationhousegallery.com  
250.392.6113

For mailing;  
Attention: Davana Stafford  
Station House Gallery  
#1 Mackenzie Avenue N.  
Williams Lake, BC  
V2G 1N4 Canada.



## MARIE NAGEL BIOGRAPHY

**This biography is an excellent example of an artist biography.**

Painting has been a rewarding, life-long pursuit for Victoria artist, Marie Nagel.

Growing up in Saskatchewan, she was fortunate in elementary school to have a teacher who was also a professional artist, whose encouragement lit a spark that would never go out. At a time when a girl was expected to become a nurse, teacher or secretary, she was determined to pursue an art career and enrolled at the Alberta College of Art in the early 1960's.

Over the years, Marie worked as a newspaper photographer, cartoonist, illustrator and commercial artist, while continuing to paint. In the mid-1980's she took charge of the Prince George Art Gallery, a forerunner of the Two Rivers Gallery. Organizing the exhibitions, liaising with other curators and artists around the province and beyond was a rewarding and very enlightening experience, but left little time for her own painting.

After four years she left the gallery and moved to Wells, near Barkerville. The tiny Interior BC community seemed on the verge of becoming another Cariboo ghost town. But Marie bought an old Anglican church building and converted it to a private gallery.

For the next 17 years, she spent her winters painting and operating her gallery during the summers, selling her own paintings and other artworks by local and area artists. During 10 of those years she also published a local monthly community paper for the Wells/Barkerville area. Other artists came to Wells and the community gained momentum as a BC art mecca.

By 2007, it was time to leave. Marie sold her Wells church building and adjacent home and relocated to Victoria where several of her friends had moved over the years.

Despite major downsizing of property and possessions, Marie's career has blossomed and flourished on Vancouver Island, where she has gained many new painting friends.

She feels lucky to have become part of two local groups that go painting on location – en plein air. They are the Peninsula Plein-air Painters who meet every Wednesday and the Al Frescoes who get together to paint at a different location each Friday.

While Marie has always been inspired by the Impressionists, particularly Van Gogh, and also the Group of Seven, she is also influenced by the modern artists such as Gordon Smith, as well as the American painters such as Mark Rothko and Richard Diebenkom.

For a comprehensive inventory of Marie's paintings and where to view current exhibits see her website – [www.marienagel.com](http://www.marienagel.com)



## POSTERS

EXAMPLES OF PREVIOUS EXHIBITION POSTERS SHOWCASING EXHIBITION PROMOTION AS WELL AS HOW INFORMATION GATHERED FROM ARTISTS IS UTILIZED.

THE STATION HOUSE GALLERY WITH SPONSOR  
WILLIAMS LAKE & DISTRICT CREDIT UNION PRESENT

### BC's Backyard

MAIN GALLERY: Local multimedia artist, **Brandy Stecyk** brings her distinctive landscapes, flora and fauna of Beautiful British Columbia to the main gallery.

### With Love From the Cariboo

UPPER GALLERY: Williams Lake artist **Leah Selk** presents her love letter to and from the Cariboo-Chilcotin via its diverse landscapes.

**STATION HOUSE GALLERY**

Exhibitions on display  
Saturday, **April 8** through Saturday, **May 27** 2023  
in the historic train station at the foot of Oliver Street

Admission is always free!      **OPEN:** Tuesday to Saturday, 10:30am-5:30pm      Visit the gallery online at [www.stationhousegallery.com](http://www.stationhousegallery.com)

## INVITATIONS TO OPENING RECEPTIONS

THE STATION HOUSE GALLERY WITH SPONSOR  
PRITCHARD & CO. ACCOUNTANTS LTD. PRESENT

### The Fraser Valley, a Place to See

UPPER GALLERY: Langley artist **Dan Kennedy** presents oils on canvas and wood panels depicting plein air and studio landscapes with a realistic yet impressionistic style.

You are invited to the Opening Reception on Thursday, **September 7** beginning at 5:30 pm. Refreshments available.

Exhibitions on display Friday, **September 8** through Friday, **September 29**, 2023

**STATION HOUSE GALLERY** OPEN Tuesday to Saturday, 10:30am-5:30pm  
In the historic train station at the foot of Oliver St. Always FREE admission.