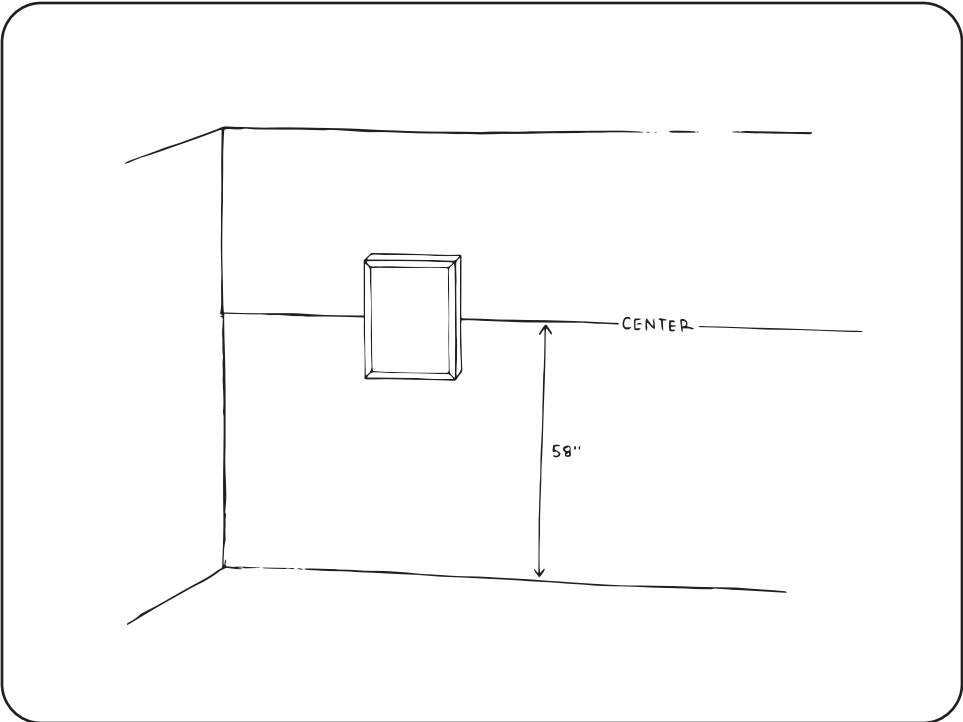


How to Hang a 2-Dimensional Work of Art

In today’s competitive marketplace there is growing pressure for the artist to become more resourceful. As many artists learn, the expense of finishing a work of art for display is expensive. Framing alone can completely blow a budget, maybe even a deal breaker for the production of an idea. Without the capital necessary to make the most impressive images and artifacts possible, the artist may be limiting the avenues they have to become more visible. So, how can the artist become more efficient, cut costs and create savings? Consider learning how to professionally hang your own artwork. This skill can save you money, maximize your return, and only requires a minimal amount of sweat equity. As a survival skill, the more you understand how to install artwork, the less potential for costly errors when making your work for exhibition. With these savings, you can focus on making your art practice and artworks more attractive and marketable commodities.

In general you can apply the techniques illustrated in this guide to anything you need to hang on a wall. Our example is a framed 2D work of art hanging from a wire that has been attached to the back of its frame.



1. PLACEMENT: Determine where you want to place your image. Centering the image on a wall is a place to start, but eyeballing might make sense if the work is competing with architectural features, or other objects in a space. Use a piece of blue masking tape to reference where the the bottom of the frame hits the wall.

2. VIEWING PERSPECTIVE: Generally speaking the center of a work of art hangs 58” from the ground. Depending on the height of the work, this height can shift roughly 2” in either direction, affecting the way the image is read, or understood.

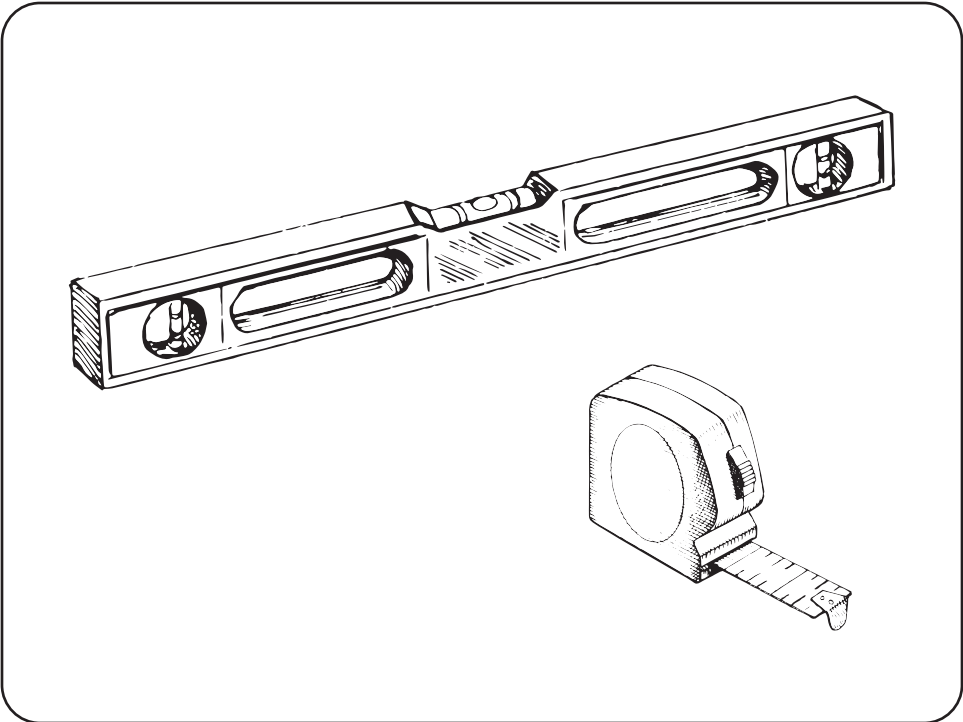
3. FORMULA: Using a bullet level to create level tension on your hanging wire (see image left), measure the distance to the top of your artwork. Generally, hanging wire is tied to hangers (D-rings) 1/4 to 1/3 of the way down from the top of the frame. Wire is tied to hangers using a Lark’s Head Knot. Subtract this number from the half of the distance of the overall height of your artwork, then add 58”. This is the height you will place your hangers.

$$\left(\frac{\text{Height of artwork}}{2}\right) - \text{Distance from wire at full tension} + 58'' = \text{hanger placement}$$

4. TECHNIQUE: Using a tape measure mark this height. Using your bullet level, or 2’ level, mark the 2 points you will place your hangers (at least as wide apart as the bullet level), making certain they are level with one another. The distance between you hangers will vary depending on the size of your work of art. Generally, 2 anchor points is preferred because the artwork will keep consistently level, but also safe in case one hanger fails.

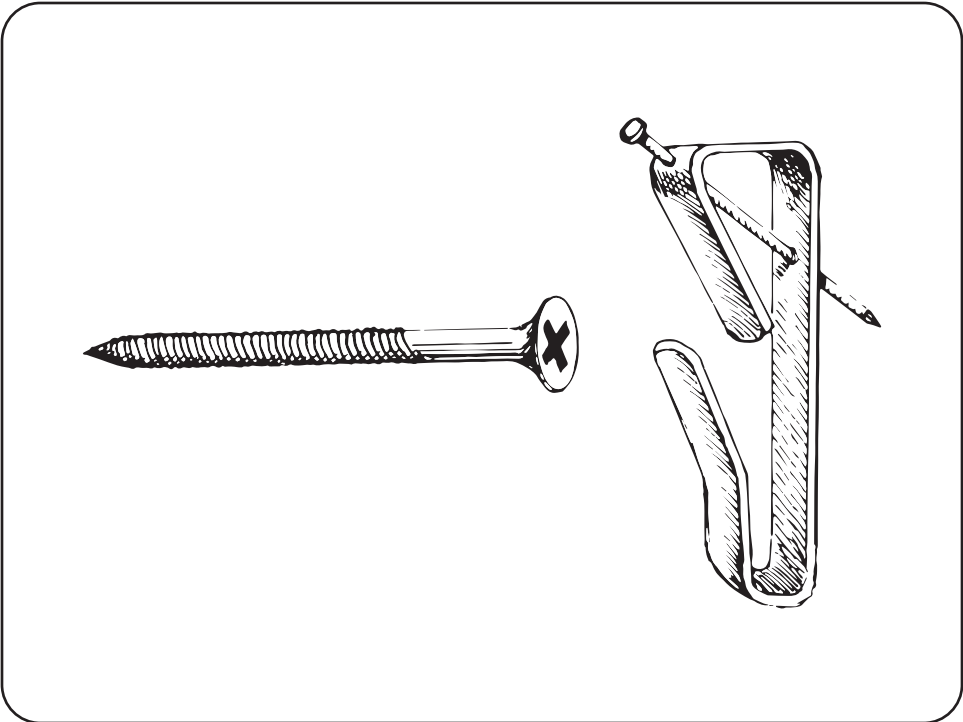
Hint: Lining an edge of your level with blue masking tape a good idea. It keeps your level from making marks on the wall, which can lead to unnecessary touch up work.

5. COMPLETION: Hanger hardware is a critical concern in the process of hanging a 2D work of art. Depending on your placement and the material of your wall, you will choose from a variety of anchoring options. Traditionally, hanging from a wire on the back of your artwork requires hooks nailed in position on the wall. Most hardware and art supply stores carry brass hooks that accommodate a range of payloads (weight of the object being hung). Drywall is a common hanging surface, and these hangers with their floreat hanger nails work well. Brass hooks hang from the curve of the hook, and this contact point and the with meet is the hanger placement you determined with the formula in step 3.



Hint: Practice anchoring these hangers a few times. When driving the floreat nails with a hammer, the downward angle of the nail will push your hanger position downward. You will learn to adjust to this distance by placing your hanger slightly above your desired line prior to setting the nail.

ALTERNATIVES: There are many other methods not described here for anchoring a work of art to a wall. Some you might consider: hanging from screws alone, which is sometimes difficult to level, can allow for an artwork to bounce more easily off a wall, and places a bigger hole to patch in a wall. Screws do however allow for you to anchor to a stud, which considerably strengthens the amount of weight an anchor can support. Consider steel hooks that can be set with a screw if you have something very heavy to hang. Also ideal for heavy works is a cleat. Cleats need to be attached to your work of art, but potentially give you more horizontal centering flexibility, and hold a significant amount of weight. You can purchase them pre-made at most hardware stores, or you can make them very easily from wood by ripping lumber at, or close to a 45 degree angle.



Survival: Handled (guide), 2015



Survival as a concept is dominating the cultural consciousness, acting much like a meme, clinging to other concepts in an attempt to elevate its own necessity. Just as the *Do-It-Yourself* (*DIY*) ethic was popularized in the early 2000's, themes of survivalism are pervasive in the contemporary cultural landscape. In art, survivalism is explored as a subject, certainly, but artists are also practicing survivalism as a means of sustaining their 'careers.' One might argue that the professionalization of the artist is precisely a gesture of adaptation toward survival, under the cloak of capitalist production, where survival in one's career is coextensive with survival in the world.

How does the professionalization of the artist effect artists and artworks? Of course the creative process risks constriction when artists feel obliged to conform artistically to market trends as determined by a narrow elite. Yet this is only one way that the professionalization of the artist has been manifest, and perhaps ironically, many artists resist trends in an effort to remain singular. Chasing trends (production based on market demand) and creating trends (value based on rarity or perceived rarity) are both adaptive survival skills. So, too, is the professional development of the artist as entrepreneur. We are witnessing this collapse of business practice with artistic practice in many workshops and development programs for emerging artists.

For the exhibition, *Kissing in Heaven* at the Chicago Artist Coalition gallery we've created *Survival: Handled*. In a gesture of self-conscious survivalism, this work collapses our creative activity with the necessary manual labor to create an exhibition. We're at once providing a service for our fellow exhibitors and presenting documentation of that labor in the form of artworks. *Handled* is part of a larger series of survival works in which we explicitly take on the varied roles of the professionalized and diversified artist.

Am I an artist, or a professional artist?

TOOLS & SUPPLIES (general starter install kit)

Tools and Materials:

- ☐ Tool Bag (tool roll nice to have)
- ☐ Cordless Drill Driver with charger + extra battery (consider impact driver – loud noise)
- ☐ 2 foot (23") level
- ☐ 9" bullet level
- ☐ 25' tape measure
- ☐ Hammer
- ☐ 4-way screw driver
- ☐ Vice Grip
- ☐ Wire Cutter
- ☐ Needle Nose Pliers
- ☐ Scissors
- ☐ Break Away box cutter
- ☐ Utility Knife
- ☐ Awl
- ☐ Tape Gun (compact)
- ☐ Drill Bit Set (16 pc.)
- ☐ Spackling Paste (all purpose)
- ☐ Spackling Knife
- ☐ 5/8 spade bit
- ☐ 3/8 masonry bit
- ☐ Nitrile Gloves
- ☐ Cloth/Gaffers Tape
- ☐ Pencil + sharpener + eraser
- ☐ Permanent Marker (Sharpie)
- ☐ Blue Tape
- ☐ Polyethylene Sheeting (size dependent on job)
- ☐ Bubble Wrap (size dependent on job)
- ☐ Mover's Blanket
- ☐ E Container Speed Pack (42"x29"x25.5")
- ☐ Hardwood Dolly –18 In x 12-1/4 In 1000 lb. Capacity

Hardware:

- ☐ Portable Compartment Hardware Organizer
- ☐ Brass hooks: Single, Double, Triple
- ☐ Floreat hanging nails
- ☐ Steel Hooks with 5/8" washers + 1" fender washers
- ☐ Poly Toggles
- ☐ D-rings: Large (2 holes); Small (1 hole)
- ☐ 1/4" + 3/16" Steel Toggles
- ☐ Molly Bolts
- ☐ Steel Screws (variety)
- ☐ 3/4" #8 pan heads
- ☐ 2" #8 flat heads
- ☐ 2 1/2" #8 flat heads

