



## Individual Artist Grant Samples

### ARTISTIC EXCELLENCE (\*examples\*)

#### Artistic Quality\*

Please discuss the artistic quality of your work, and specifically of the art you plan to create for this project. (Limit of 1,000 characters)

1. **Visual:** When I sit at my bench and turn on my torch, it's a new adventure into the world of glass. My desire is to create one of a kind beads that tell a story or add that extra touch for special occasions. Lampworking allows me to create beads specific to my gourd art and has expanded into glass art and jewelry creations. All beads are made by me one at a time using solid glass rods and a propane/oxygen torch, they are "finely crafted" handmade artisan glass beads. At art fairs and in the studio, I am eager to demonstrate my art and lampworking techniques. I believe it is essential to provide educational demonstrations to encourage the appreciation of the art of glass beadmaking for wearable, sculptural, and functional art.
2. **Writing:** I have had a fair amount of success as a poet. I have many publications in journals and anthologies and my 2008 book of poems, *Breaking the Glass* (Loonfeather Press), was a finalist for the Midwest Book Award. Since that book came out, I have been pushing myself in new directions with my work. The biggest step I have taken in that direction is pursuing a Master of Fine Arts degree in poetry writing from Sierra Nevada College. I will finish that degree in May. Throughout my two years in that program, I have been able to work with extremely talented and well known poets and teachers, who have pushed me to expand my writing and reading and hone my skills. I have had publications in higher-quality journals since beginning this program, and my newer poems were what earned me this residency (top 30 applicants/429). I believe that I am a much better poet than I was in 2008, and that the manuscript I will be working on at Vermont Studio Center will find a broader, less regional audience.
3. **Music:** I earned a Bachelor's degree in Music Performance (piano) from Bemidji State University. In addition to music performance, I extensively studied music history, theory, and repertoire. Participation in performance groups (University Band, Varsity Singers, Jazz Band II) enhanced my ensemble-playing abilities. I also performed a Junior duo piano recital and a senior solo piano recital. Since then, my musical interests have focused mainly on historic aspects of solo and small ensemble performance of Celtic and early music, and I primarily play the folk harp, as well as piano and recorder. My primary folk harp interests are Celtic, Renaissance, and Medieval music. I received positive feedback from an internationally known folk harp teacher from whom I took private lessons

via Skype. Participation in specific Somerset Festival workshops with professional folk harpists will help me improve my skill of ensemble playing with my folk harp.

## ARTISTIC MERIT (\*examples\*)

### Artistic Goals\*

List short and long term goals you wish to reach as an artist. (Limit of 500 characters)

1. Photography: My short term goal is to learn additional post processing techniques to provide my images an even more artistic look. As those techniques are internalized I should be able to visualize the finished product even before lifting the camera to my eye. A future dream is for people to look at my images and become a changed person. It may be by recalling a memory, providing a new insight or feeling an emotion.
2. Writing: My main goal as a writer is to remain uncomfortable and to always explore new and different directions, while still remaining true to my own vision. I am always me, but I don't want to keep writing the same poems and thinking the same thoughts that I always have. I want to continue to take risks in my work, and to explore new territory. I would like to find a larger, more national publisher for my next book, and for it to find a wider audience.
3. Music: Short Term: Presenting small venue live performances that demonstrate respect for the uplifting nature of American Blues roots music. Further research into the American Blues Roots songs and messages of the 20th century. Long Term: Expanding the scale of the presentation and the size of the performance group.

### Artist Resume\*

Please upload an Artist Resume or a chronological list of your significant work. (.pdf) Include arts education, awards, gallery shows, significant sales, a list of where your artwork is currently located, artist residencies, presentations you have made or workshops you have taught, etc. You are allowed 2 pages. Excess pages will be removed prior to grant review.

\*See following pages for examples:

1. Visual
2. Writing
3. Music

## Artist Statement\*

Write an Artist Statement describing your artistic style and who you are as an artist (Limit of 1,000 characters)

1. Writing: My style as a poet is ever-evolving, but I can describe it as lyrical and straightforward. I am not particularly experimental in my forms and language, though I do explore states of humanity and the human condition that often go unexplored. I strive for what I call, "deceptive simplicity." When I'm doing it right, my poems can be read as very simple, straightforward, and literal, but there are other, deeper metaphorical and spiritual levels there, too, for readers who choose to look. My greatest interest is the human heart and mind, and how our human hearts and minds evolve and grow as we interact with each other and with the world, natural and man-made. I am increasingly interested in issues of social justice and our moral and ethical evolution away from separation and violence and toward compassion and unity.
2. Music: I'm a classically trained musician, having studied piano, trombone, and folk harp. I'm drawn to world folk music as a universal form of human expression and a universal means of human connection; all around the world and throughout time, people have created music as a means of expressing their experiences and perceptions, and as a way of meaningfully connecting with others. Folk music creates shared meaning, and reflects world view through the lens of a player's specific time and place in the world. Music is a means of connecting with others in person yet also across time and location; by playing music from different times and different cultures, we discover similarities and differences between others' experiences and our own. Folk music is also a means of story-telling, and can portray experiences we all share, as well as unique historical events. For me, music is a human connector which spans different times and places, and is a way to experience our shared humanity.
3. Visual: My artistic style is project-dependent and varies from whimsical or representational to abstract. Pursuing different styles provides freedom and flexibility to explore new approaches and techniques which helps propel the creative process. It also builds-on and compliments existing skills. As an artist, I seek to share inspired ideas and make connections with others through ART. Inspiration comes from many sources: music, written text, visual stimuli (i.e. nature, art), personal experience, and internal reflections, etc. Once inspired, artistic ideas often (inconveniently) wake me up at night...I either have to work images or concepts in my head or on paper before I can sleep. Although much of my creative process is internal and reflective, sharing the final product is as important to me as creating. In fact, projects only feel truly complete once I have shared it as a means to connect with others. Connection is critical; it allows me to understand what impact my art has on others.

## PROJECT PLANNING & MANAGEMENT (\*examples\*)

### Project Plan\*

Outline the details of your project. Include dates, times, locations, participating artists, any travel that is involved, etc. Clearly explain how this project will help you achieve your stated artistic goals. (Limit of 3,500 characters)

1. Writing: "A woman must have money and a room of her own if she is to write. Therefore...by hook or by crook, I hope that you will possess yourselves of money enough to travel, to contemplate the future or the past of the world, to dream over books and let the line of thought dip deep into the stream." Virginia Woolf

A residency at Vermont Studio Center provides a shared apartment, all meals, and a private studio for creative work. So, then, "A room of one's own," and the means to "let the line of thought dip deep into the stream." Funds from this grant would give me the opportunity to experience those things. I have been invited to a residency for the month of July, 2016, and was awarded a scholarship and a work-study grant to cover 1/3 of the cost. This is an honor, as very few artists who apply are even invited to a residency at VSC, let alone offered funding. I am told that 429 artists from around the world applied, and I was in the top 30 chosen. It is a very rare and wonderful opportunity. Without the funds from this Individual Artists' Grant, I will not be able to attend. Most of my writing to this point has been done on retreat of one kind or another. Some poets can write in the midst of their busy lives, but I am not one of them. My poems are generally contemplative and explore deep issues, so require silence and reflection to create. Up to this point, the longest I have been able to give dedicated focus to my writing--without the demands of parenting, teaching, and generally maintaining a life-- has been 10 days. I accomplished a lot in those 10-day (or less) stretches. I'd like to accomplish more. Having a full month to devote to my own writing and thinking has been impossible up to this point, but this grant could make it possible. I know I will be able not only to create more, in terms of volume, but also to go deeper into my concentration and thinking, without the interruptions of daily life. I have also often taken great inspiration and been most productive while in the company of other creative people. At VSC, I will get to mingle with other artists in various disciplines at meals and social events. Given my preferred ways of working, the combination of solitary hours in the studio and conversation with other creative people will feed my writing process in ways I can't even imagine yet. It may also lead to new collaborations.

The detailed schedule:

7/3 Fly to Johnson, Vermont and begin residency

7/4-29 Spend a minimum of 8 hours per day in silence in my studio, reading, writing and researching. Work 10 hours per week on the grounds for my work/study grant. At meals, speak with other creative people working in a variety of artistic disciplines and from a variety of places.

7/30 return home. Attending this residency will not only give me the time and space to create more poetry; it will also advance my career by allowing me to add such a prestigious activity to my resume and to network with other creative people from around the country and the world. The networking I've done while attending writing workshops or on other writing retreats has led to readings all over the country and overseas, artistic collaborations and exhibits, and important publications. The networking available to me at VSC would multiply those opportunities exponentially.

A residency at Vermont Studio Center will be a watershed event in my life as a writer. Please grant me the ability to attend. Thank you.

2. Visual: I had my first "lampworking" class about 4 years ago and set up "shop" as soon as I could clear the space. I started taking classes through Leech Lake Tribal College and the Grand Marais Art Colony and I researched through books and internet sources to enable me to create glass beads to

enhance my gourd art and handmade jewelry. I have now surpassed the level of information available from these resources and feel there is no substitute for taking classes directly from seasoned instructors to learn the rich and diverse traditions of the art of glass beadmaking and glassworking techniques. I believe it is essential for me to achieve creative growth and inspiration through educational opportunities at the national level. My proposed project is to attend glass beadmaking classes at the "advanced" and "master" level at the Bead & Button Show in Milwaukee, Wisconsin June 3-13. I have been accepted to the 3-day Master Class "Disks and Big Hole Beads" with Instructor Heather Trimlett, and three 1-day Advanced classes "Lampworking + Metalworking," "Exploring Hollow Beads," and "Further Exploration in Designing with Exotic Silver Glass" with instructor Frank Scott. These top-notch instructors are renowned not only the U.S., but internationally as well. Heather Trimlett's class is an opportunity to learn her techniques for precise and detailed control perfected from almost 25 years of bead making. Frank Scott's classes will teach the methods to make hollow beads, how to integrate highly silvered glasses into a coherent bead design, and how to combine lampworking and metalworking to produce designer jewelry. The special events available at the show provide the opportunity to network with celebrity flame workers and fellow show attendees. My journey to attain excellence in the art of glass beadmaking requires these classes to fully understand the techniques of the glassworking process, and to further my professional development. I feel that once I get the technical aspects figured out by taking these classes, I can really concentrate on the artistic ideas. The opportunity to expand my abilities with these classes will assure success in my goals to share my creative and artistic talents in our local community.

3. Music: This project would bring Dr. Ana María Otamendi to Bemidji from Houston, Texas to record the following rarely performed Latin American Song Cycles with Dr. Jennifer Olson: "Siete Canciones Venezolanas" by Juan Bautista Plaza (Venezuela); "Cinco Canções Nordestinas do Focllore Brasileiro" by Ernani Braga (Brazil), "Ciclo de Canciones Infantiles" by Jaime León (Colombia), and "Cinco Canciones Argentinas" by Alberto Ginastera (Argentina). Dr. Otamendi would travel to Bemidji for one week in May 2016; the airfare cost from Houston to Bemidji would be \$547 (Delta airlines, as of 12/25/2015). We have secured a host family that has offered to donate room and board for the duration of Dr. Otamendi's stay so no hotel or per diem costs would be incurred. Additionally, Dr. Otamendi has offered to waive her artist fee since she would also professionally benefit from making a professional recording. Once here, Dr. Otamendi and I would work with the recording engineer, Mr. Kirk Christman, who has agreed to schedule three 90-minute recording sessions at Thompson Recital Hall (Bemidji State University), which has been offered by the university for our use at no cost. Mr. Christman will bring his equipment to the performance space where a fantastic Steinway Grand Piano is available for our use. For vocal recordings, the use of a larger performance hall (as opposed to a recording studio) is desirable. Mr. Christman has given us an estimate of \$900 for three sessions of 90 minutes, plus \$50 for every hour of editing and mixing, (which I have found is very reasonable compared to other areas of the country), and he offers very high quality equipment and expertise. After the sessions are finished, Dr. Otamendi and I will work with Mr. Christman on the editing process until the recording is complete. Latin American art song is an exceptionally rich genre that has seldom been explored, despite the fact that it offers great insight into the culture and traditions of South America. In both academic and professional areas, only a small portion of the repertoire is known and performed on a regular basis. To illustrate this point, there is just one recording of the Plaza songs, and it is only available in LP format. Additionally, there is one recording of the Jaime León songs in digital form only; there is no physical recording available. In my professional opinion, both recordings stylistically misrepresent the music. Dr. Otamendi, being a native of Venezuela, has a deep understanding of the syntax of the language and the musical styles of South America, which, coupled with my sensitive and expressive vocal abilities, makes us an ideal duo for these recordings. Through this recording, I wish to demonstrate the richness of the Latin American song repertoire to an international audience. Unfortunately, many singers, teachers, and pianists (let alone the general public) are unaware of its

existence. A professional recording is the most effective and least expensive way to reach these audiences. With the accessibility of the internet, this recording could be immediately available to students, musicians, and audiences worldwide. Once completed, this project would allow me to meet my artistic goal of producing a quality recording that would be submittable to Naxos. It would also be a useful tool in writing a state grant to perform a Minnesota state tour of schools with Dr. Otamendi and make this music accessible to everyone.

### Budget\*

Please review our [Budget Guidelines for Grant Proposals](#) and upload a budget for your proposed project (.xls or .pdf) including planned expenses and income.

\*See following pages for examples:

1. Music
2. Writing
3. Visual