



REGION 2 ARTS COUNCIL

ARTIST FELLOWSHIP SAMPLE PACKET

What follows is a range of applicant responses to Artist Fellowship application prompts. Artist Fellowship applications are scored based on Artistic Merit, and Artistic Quality in Technique and Technical Skills, Creativity, Originality, and Work Samples. While each criteria is scored individually on a scale of 1 (poor) – 5 (excellent), please consider that for a grant evaluator, the separate criteria also work together to give the most complete picture of an artist applicant.

Artist Statement*

Write an Artist Statement describing your artistic style and who you are as an artist (1000 characters with spaces)

Artist Statement Sample #1

As an artist I explore and interpret ideas, emotions and experiences. A multilayered artwork can create a dialogue between the artist and the viewer and can be enjoyed on many levels. I look for the essential element or elements of a subject and find visual symbols for these elements and create a narrative. Some symbols are obvious universal symbols, some are personal symbols that I hope speak to the universal psyche, and many introduce themselves intuitively and can only be understood on an emotional level.

Artwork is a process of inspiration, meditation, investigation, creation, interpretation and intuition. Mystery is essential to art and to life, it is what keeps us questioning and questing.

Artist Statement Sample #2

I am a lyrical, autobiographical and spiritual poet. My subjects are ordinary people and places. My work has achieved regional acceptance and recognition from Academy of American Poets, PEN International, American Academy in Rome, Distinguished Artist Award from R2AC. Bringing my early poems into an energetic relationship with the new

is the alchemical process needed to realize my mature artistic vision. Not a sorting process, but a re-collection of familial "voices" that together, make the book. Three poets yet remain strong influences and fuel my creative goal: Richard Hugo - a poem is more "truth" than fact. Tess Gallagher - "time" can be re-entered, "the past" is redeemed by images. Madeline DeFrees - "spirit" enters when all seems lost: love, loyalty, hope.

Artist Statement Sample #3

I am both a watercolorist and a collagist. The subjects of my paintings are almost always part of the natural world. I also enjoy portraiture. The subjects of my collages are representational with a creative flair. I love color and use it expressively. I have loved art since I was a small child. I drew. I painted ceramics as a pre-adolescent and learned to do batik as a teenager in high school art. As a young adult, I spent weekends constructing collages. When my sons were young, a neighbor taught decorative painting. Not much later, I gave myself the goal of learning watercolor. I studied and practiced for several years. I had become an emerging artist in SD and was exhibiting, winning awards at shows, and being sought to teach. I relocated back to my home state of MN in 2015. I will continue to work toward being a better artist and always seek to be enlightened. I am both student and teacher. I work at my art during my spare time. I am devoted to it.

Artist Statement Sample #4

For me, basket weaving is an exercise in art, craft, tradition, practicality, and design. When I began weaving, it was to learn a "useful" craft. I quickly bored with useful and started experimenting. Now, every single piece I design is a fusion of traditional technique and contemporary shape or usage. I am creating an almost seamless flow from natural to man made.

Typically, I begin each piece by choosing my focal element, then balancing, turning, sanding, and flipping, until I can visualize my finished shape. I dye the colors I'm going to use and create a basic frame. From there, I continue to form the vessel and add color and texture.

I love pieces that showcase the shape and personality of a focal point, it creates such life within itself. The key to any piece is to let it tell you the shape it wants to take - and then to know when to finish!

Artist Statement Sample #5

Living in the north woods as an artist, I walk with nature and canoe the waters for inspiration and peace. I observe details, forms, light and contrast, rich color, textures and movement in the landscape and creatures. Like my ancestors, the Celts, I paint circles, knots, & patterns as symbols for unity; images of creatures to display the interconnected energy of all beings. Often working large, I compose a theme with multiple pieces of fabric, paper, boards or walls, painting with dyes, watercolor, or

acrylics. As an educator, I lead people of all ages to the joy of painting, creating community murals. As yoga teacher, drawn to the eastern approach of art making, I create mandalas for meditation and practice the ancient method of batik. Painting with dyes and hot beeswax, I make wearable art, hangings, paraments, window dressings and flags. As dancer, I bridge my love of creative movement and painting, choreographing bodies dancing with silk.

Technique and technical skill*

Describe specific techniques, combinations of techniques, and technical skills you used to create the artistic work you've submitted as work samples (1000 characters with spaces)

Technique and Technical Skill Sample #1

When I know what I am going to paint and have my resource materials I begin drawing on the canvas or board using soft vine charcoal. The lines are easy to erase to make alterations. When the drawing is complete I step back, does the composition hold together? Is the drawing correct? Are there happy accidents? Images that have suggested themselves into the painting? After I make any corrections I like to step back again and if possible live with the drawing for a few days. I try to work on several paintings at a time so I can move from painting to painting as needed. I paint the lines I want to make prominent black. When the paint dries I paint a wash of colors that I think will work together using a color wheel. When the entire surface is covered I can adjust the colors as needed. I layer the paint building the color intensity and being mindful of my brush strokes.

Technique and Technical Skill Sample #2

What I do as a poet, what poetry can do is breathe life into "the moment". In the poem, "Flowers", Beverly has already died. I begin by addressing her, directly, as in life: "Fragile, you. /Only silk/ will do." The image of silk, an organic cloth woven by silkworms, combined with the fully rhymed sounds of "you" and "do" bring her back from the dead. It is the transcendent beauty of the silk flowers (the only kind allowed by the hospital's Intensive Care Unit): "White tulips, whiter lilies/ Pink roses and peach" and the living presence of her family that witness Beverly/ her --- "Transmuting light"! What has been suddenly born into the poem is "the moment" when she transitions through life-and-death into. . . ? AND I often pair the poem as a reservoir of unexpressed grief with conversational "voice" that sounds like ordinary speech moving toward the oracular: "Silver Dollar". To achieve "timeless" truth, I use image, the "green wings of dollar bills" instead of fact.

Creativity*

Describe the creativity behind the artistic work you've submitted as work samples. Include a description of your creative process and/or your inspiration or motivation to create (1000 characters with spaces)

Creativity Sample #1

My process begins with Imagine / Generate, sometimes I already have an idea sometimes I need to use some brainstorming. I use a "Creative Problem Solving Technique". I take a word from my brainstorming exercise and expand on the ideas with words I associate with the topic. I repeat this technique several times using words from the associated idea.

Plan / Prepare is the next step in the process. I gather resource materials, books, photographs, drawings, magazines. I try to learn about the subject I am about to paint. This is step three Explore/Incubate/Focus.

Step four is Develop/Make Original Art. I draw directly onto the canvas or board with soft charcoal the lines can be easily wiped off with a cloth and redrawn if needed. When the drawing is finished I step back and Evaluate/Revise as needed this is step five.

Step six is Present / Perform followed by Reflect / Refine and the process begins all over again.

Creativity Sample #2

My creative process begins with strong feeling, an emotional stance toward my chosen subject. In the poem, "Renegade Memorial," I had just returned from the funeral for a man with whom I had been friends in Junior High School, before we knew ourselves. Several years earlier, I had learned that he was Gay, had been living with his partner in Palm Springs and that he had become a respected artist and designer. This "death" or completion of his "story" opened my heart to its own secret wars. Ironically, we both had applied to be the foreign exchange student (to Australia): I was chosen. The "down under" of this poem was the realization of common ground between us. What had been hidden from view in our small town, emerged through suffering to become art. My poems are always open to "re-vision" and thus never die: this line, "Our private Viet Nam," emerged to save the poem after many drafts. My inspiration to create poems comes from my commitment to honor the lowly, reclaim the lost.

Originality*

Please discuss the authenticity or originality of your work. How do you explore your own personal style, vision, or voice through your art? (1000 characters with spaces)

Originality Sample #1

I start out by brainstorming. The ideas often come from books I am reading, songs or poems. I research the theme and learn about the subject. I often take a week to several days to flesh out an idea. In "Horse Woman's Dream" I thought about the reason or reasons horse women love horses. I thought about what riding a horse was like, maybe like flying? That is how the horse women became airborne. Sometimes I will be drawing

and something catches my fancy like the movement of a group of trees that seem to be dancing I will go with that and make the other trees dance. Or the crossing of two stems that looked intriguing as an eyeball. The mural "Landscape of Sound" depicts the four seasons with spring in the foreground, summer in the middle ground, fall in the background and winter in the sky with sun working double time as an ice fishing hole. Sometimes just the color will excite me.

Originality Sample #2

I explore my personal vision and voice by "entertaining ghosts": the losses and wounds left inside by people and places we loved. In the poem, "Pianos," the sorrows of having to leave what is familiar behind in order to move on are allowed to speak through the silent, scarred piano: "without a sound they memorize our names." Similarly, in "The Purpose of Houses" : only when empty and abandoned is "home" truly known: "a house where you have loved, never leaves you." My originality as a poet always has to do with the "wilderness inside" and the people who teach us how to feel alive: "A friend at the front door/ letting himself in/ when you are sad." Every time I begin a poem, I walk into the wilderness alone. There is no doubt that my poetry begins from a numinous experience: I feel I am "being tapped" to tell a story, carry a burden, justify what has been ignored. I am writing to reclaim lost heart and soul. I write to rescue what is forgotten. To survive. Because I have to now.

Fueling your art for the next 18 months*

How will the fellowship funding help you develop your art? Include details on how you plan to spend your creative time. For example, describe specific works you intend to create; specific materials or equipment you intend to purchase; specific skills you intend to learn or develop; activities such as travel, research, study, or experimentation; collaboration with other artists; exploration of a particular technique, genre, or aspect of your work; or any other activity that furthers your work as an artist (1000 characters with spaces)

Fueling your art for the next 18 months SAMPLE #1 (1000 characters with spaces)

Although it should have been clear to me that I am a Surrealist I have long had an aversion to the title brought about mostly by my dislike of Salvador Dali and Pablo Picasso. I use bright contemporary colors, bold shapes and lines, historical and personal symbols. I am concentrating on learning more about the many female Surrealists including Frida Kahlo, Leonora Harrington, Remedios Varo. My plan is to travel to Washington DC via a rented rv to visit the National Museum of Women in the Arts. I also plan to visit the Nelson-Atkins Museum of Art in Missouri and the Kansas Art Museum in Kansas with a special interest in female and surrealist art. In addition to funding this trip I plan on buying supplies to create several new works. These works will be exhibited at the Talley Gallery November / December 2019.

Fueling your art for the next 18 months SAMPLE #2 (1000 characters with spaces)

The fellowship will help to develop my art by validating time away from other employment in order to create. I plan to collaborate with a bookmaker and artist to create an illustrated chapbook in which her botanical illustrations will echo and enlarge the inner landscape of my series of poetic meditations. This work and my residency in Italy will involve some travel expense and require expenditure for materials for the letterpress chapbook. I will seek a residency at a Writer's colony or retreat in order to immerse myself in a reflective retrospective of my published work to date. Although these poems have been published in books, I believe that some of the poems are still active in the unconscious, still forming and emerging! I have been seriously writing poetry for over 35 years. The extremely busy pace of life required by both my teaching and my family care have not allowed for the creative incubation needed for the "firing" (as in pottery) of my mature voice and vision.

Fueling your art for the next 18 months SAMPLE #3 (at the former 3500 character count):

It is my plan to expand my basket making knowledge to become an expert in traditional and abstract willow work, in addition to the rattan and bark work I have been doing.

This fellowship will take me on the defining journey of my artistic career. I have applied for and received an offer to take on an artist residency at Shankill Castle, near Kilkenney, Ireland. In my residency proposal, I laid out a plan to use Shankill as a home base. (See Supplemental Attachment). From there, I will take short trips to work with 3-5 mentors around the country to learn new techniques in willow and rush. Then I will return to Shankill and spend a few days practicing and solidifying my techniques.

I have spent countless hours researching my primary mentors. There are few basketry artists with skills more advanced than mine (especially in the US) who are willing to instruct. The first ones that stand out in both artistry and technical skill are Joe and Ciaran Hogan.

Joe Hogan is renowned throughout Europe for both traditional and sculptural baskets. We have common interests in experimenting with technique and shape. His son, Ciaran, is focused on traditional work and shapes. Working with Joe and Ciaran is a once in a lifetime opportunity to mentor with THE top of the field. They teach everything from cultivation to customizing tools. I have not identified any other mentors who can help me excel to this degree. Joe Hogan has taught in early spring and late fall every year at his retreat Loch na Foey, near Galway in Ireland, for nearly 20 years. To become an expert, you must develop a concept or learn from an expert. Joe Hogan is the preeminent willow weaver in Europe & North America and is always the top recommendation in mentors and teachers for weavers. Joe Hogan recognized the disappearing art of basketry, so he researched and published *Basketmaking in Ireland*, in 2001, to document traditional pieces and their techniques. His work is rooted in tradition but has shifted into sculptural in recent years. The "right" fit for my style and

goals is Joe Hogan. If I am going to be one of the best, I better learn from the best and Joe Hogan is it. Joe has been reducing his workshops over the last few years and has started partnering with his son Ciaran. I have two potential workshop dates in February and March, pending confirmation from Joe. I have a workshop tentatively scheduled with Ciaran as well.

Joe has supplied me with his own list of Irish basket makers to work with. I have narrowed down his list to 3 other potential mentors. Their areas of expertise vary from whimsical animal shapes to technical creel and lobster traps. Joe also suggests that I spend a few days with Alison Fitzgerald, Priory Cottages, The Priory, Benburb, in Northern Ireland. He feels that her work compliments my existing pieces in style. Ms Fitzgerald is another artist who excels in both sculptural pieces (art basketry) and in traditional patterns. She is open to scheduling one-on-one time in her studio either before or after working with the Misters Hogan, as travel permits.

All pieces created abroad will be shipped home to become a part of my exhibition. After I return home, I will spend the following 8 months preparing another 13-15 pieces based on the styles and techniques learned abroad. My plan for the exhibition will be to create a range of pieces in shapes from practical to purely decorative. The traditional pieces will serve as a counterpoint to the decorative and sculptural pieces I will make in my home studio.

I plan to cultivate my own materials after I return home and will begin harvesting and drying everything as well. Some materials require a curing time of up to a year, so part of the exhibition will include information and samples of those also. I very much enjoy demonstrations and talking with people about my work, sharing the process as I build is a great way to build an audience and interest in my work.

Fueling your art for the next 18 months SAMPLE #4 (at the former 3500 character count):

My first painting memories, I was 12 years old and created a series of larger than life size pastel portraits of famous people in history and literature. Miss Havisham, a character in Charles Dicken's novel "Great Expectations," presidents George Washington and Abe Lincoln, were a few of the faces that hung in the halls of my elementary school. In college, I covered walls with paper to draw the figure, stretching large canvases to paint figures & landscapes, graduating to paint murals on walls in homes and public places. In 1998, I received a grant from Region 2 to create a series of large animal paintings. Elephants, buffalo, and manatee were among the 4'x 5' watercolor paintings in the solo show at the Bemidji Community Art Center (Watermark). In 2014, I returned to the Art Center to exhibit large batik silk paintings, floor to ceiling panels of the four elements plus a series of circular nature designs 4' x 4' and painted shawls with flying birds and insects worn by dancers that performed at the opening reception. My plan now is to create a series of silk shawls, this time with large animals and batik panels of landscapes reflecting the habitat of the creatures. This fall, I am traveling to see my new

Grandson on the Oregon coast where I also will see the part-time resident gray whales. Over 40 of these beautiful creatures return here each year from June through November.

My great desire is to be in the presence of the largest creatures of the earth. Documenting my experiences through photographs and drawing, I would like to paint a group of shawls and create a dance to honor the Gray Whales and their home, the Pacific Ocean. In June of 2017, I have been invited to fly as a guest with a local geography and a photography teacher and their students to Kenya in Africa. For the first week there, we would stay at Lions Bluff in the Lumo Community Wildlife Sanctuary, for a safari touring the region having the largest elephant and black rhino population in the country, along with cape buffalo, leopard, lion, giraffe, zebra, hartebeest in a mixed habitat of bush, grasslands and woodlands. Sketching, photographing, and journaling daily, in the evenings we will enjoy the entertainment of traditional dancing, drumming and storytelling. We would then travel to Kibwezi, to stay with local families and experience life in a small village taking part in their work and documenting my findings with watercolor and sketches of the landscape and people. The last part of the trip, flying to the small island of Zanzibar, Tanzania in the Indian Ocean. A diverse population with many ethnic origins, the island is part of the trade routes that existed as far back as the time of the ancient Assyrians. Here we explore the ancient architecture of Stone Town and the marketplaces, experiencing local, Arab, Persian, Indonesian, Malaysian, Indian, and Chinese merchants and their wares.

My particular interest would be to search for the fabric arts, particularly the batiks of these foreign places. Another area of research, while on the island, is to see the original paintings of the Tingatinga Arts Cooperative Society. One of the most widely represented forms of tourist-oriented art in Tanzania and Kenya, Tinga Tinga paintings are part of the Ndonde mural art tradition of decorating their huts with pictures of animals, figures and abstract designs. The style became famous by Edward Tingatinga, who decorated house walls, but also painted on small masonite panels with bicycle paint, thick layers of brilliant and highly saturated colors. The drawings are both naïve and caricatural, representing large animals and fauna of Africa. When first seeing the work of these painters, I witnessed similarities to my own recent change in style while working with the batik method, developing gestural lines, repeating patterns and shapes, brighter colors.

These two trips to Oregon and Africa will inspire and expand my view of the world and its incredible flora and fauna, experience the diversity in cultures, people and their approach to art and life. With the help of the arts fellowship, I would be granted the time to travel, process and design these pieces as well as the larger picture of how they work with each other in the installation and performance. The fellowship will help in the purchase of large pieces of silk, dyes, wax, and a larger steaming system, a camera that can capture the animals from a distance. My travel expenses have been gifted to me through my children and patrons, but I look to the fellowship to allow the shift from

painting 100's of silk scarves 8" x 42", traveling to art fairs marketing these wearable pieces to creating larger paintings, exhibiting and choreographing dances. The grant will offer more time to search for opportunities to exhibit my larger works in the metro area and beyond. My goal is to create more public art and share my passion of protecting and honoring the earth and it's creatures.

Artistic Impact*

Please describe how your plans to use the fellowship funding will result in an increased contribution to your specific art form, the arts in our region, and the arts as a whole (1000 characters with spaces)

Artistic Impact Sample #1

Just as our bodies need sustenance, so do our minds. This trip will give me a chance to view other women's art and allow me to view different perspectives to other parts and people of the country. Due to the nature of my process I don't yet know the subject matter or the size. I do know the layout of the Talley Gallery (see map and photo below) it will take several large canvas' to fill this space. I will gather brochures and photographs as resource materials for the paintings. The Talley has a long history of supporting high quality arts in the region the paintings will be exhibited around the Bemidji area. Hundreds of college students will pass through the gallery every day.

Artistic Impact Sample #2

My plans to use the fellowship funding will make it possible for me to create an illustrated book of poetic meditations with a visual artist while collaborating at a residency in Italy: these poems will reach new readers who seek spiritual illumination. The employment work time redeemed by the fellowship funding will also let me make a necessary retreat as a artist after many years of intense life and work (30 years); so I can reorient through a retrospective "backward glance" through time and feeling of earlier published poems. I believe my intent will create a magnetic pull within some of these earlier poems to come together, to galvanize an integral book that is more than just a "collection". This creative effort will spark creation of new poems which have been "waiting" to be born. Bringing the "old" (ie., earlier poems) into relationship with new, emergent (ie., stream of consciousness) writing catalyzes a work of psychic weight: the book of a mature poet: NEW & SELECTED POEMS.

Artistic Goals*

How will this award and funding impact your goals as an artist? (1000 characters without spaces)

Artistic Goals Sample #1:

Awards are rare in galleries and small venues. Solo exhibits or being juried into a show or being granted is the best way to know that you as an artist are being accepted. I feel

this fellowship would be a big honor and perhaps a doorway to even more distinctive exhibit space.

Artistic Goals Sample #2:

The Fellowship will impact my goals as an artist by providing support for several goals. I plan to collaborate with a bookmaker and artist to create an illustrated Chapbook while sharing a residency in Italy; also give a Workshop & Reading. This will involve some travel expense and also require expenditure for materials for the letterpress chapbook. I also plan to complete my NEW and SELECTED POEMS Manuscript: I will review and revise selected poems from my previously published books. My artistic goal is to create a NEW book in which my voice, technique, and subjects are melded into a seasoned whole, a mature vision. I plan to consult with a web page developer in Canada to design my author's website presence. I will write to potential publishers of my poetry, with a proposal for the full-length book. When MSS is in first draft, I plan to enroll in the nationally recognized Coleraine Manuscript Conference for editorial consult, and what I learn I can then offer to Writers in Bemidji.

ADDITIONAL APPLICATION INFORMATION- UPLOADS

WORK SAMPLES*:

You must provide digital samples of your current works of art. Work done within the last five years is preferred. The review panel would like to see recent work and be able ascertain that you are prolific and/or dedicated to creating new work. Please follow these minimum/maximum requirements depending on your arts discipline.

Choose one of the following options:

- Visual or Craft Artists (2-D or 3-D) provide 10-15 work samples (.jpg)
- Literary Artists provide 10-15 pages of writing (.pdf) (Please read our Literary Arts Policy)
- Performing Artists or Musicians provide link(s) to 3-5 work samples, preferably 2-4 minutes each, via YouTube, Vimeo, SoundCloud, or DropBox. (Please read our Film/Media/Television Policy if applicable)
- Multimedia or Multidisciplinary Artists may provide a combination of links and/or uploads as best suits the work, but cannot exceed 15 work samples. (Each photo, each page of writing, each video or audio link equals one work sample.

Artist Resume*

Please upload an Artist Resume. (.pdf) Your resume may be no longer than 2 pages and should appear in chronological or reverse chronological order. It should include evidence of recognition for your work through development, production, or publishing opportunities. Include highlights from your artistic background or your work as an artist such as awards, performances, concerts, exhibitions, significant works, publications, sales, speaking or teaching engagements; work experience in the arts or formal/informal artistic education including mentorships, apprenticeships, workshops or seminars. Any excess pages will be removed prior to grant review.

SUPPLEMENTAL INFORMATION

Use this section to link or upload articles, reviews, news coverage, presentations, awards, or other promotional materials which document past accomplishments or to provide information about your arts discipline, technique, medium, equipment you expect to purchase or travel you intend to do. Also if you specifically plan to work in collaboration with another artist(s) include information about the artist(s) such as an artist resume, bio, or link to a promotional website. These items help give the review panel a better understanding of you, your art work and the arts activities you plan to spend your creative time on.

NOTE: Work samples uploaded to this section will be removed.

If you have questions about whether the items you are uploading or linking to are allowable in this section, please contact the Grants Manager.

This Region 2 Arts Council Artist Fellowship award is made possible by generous funding from the McKnight Foundation. This Artist Fellowship is created, promoted, managed, and administered completely through the Region 2 Arts Council, independent of the McKnight Foundation.