



Nov 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the ”narrative” for five successful Visual Arts projects that received NEA funding.

The selected examples are not the entire funded grant proposal and only contain the grant narrative and selected portions. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

We hope that you will find these records useful as examples of well written narratives. However please keep in mind that because each project is unique, these narratives should be used as *references*, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office. You may also find additional information regarding the grant application process on our website at [Apply for a Grant | NEA](#).

Visual Arts

*Artpace
Artpace San Antonio*

*Artist for Humanity, Inc.
AFH*

*International Sculpture Center, Inc.,
Sculpture Magazine*

New Mexico State University

*Pilchuck Glass School
Pilchuck*

International Sculpture Center, Inc.
Sculpture Magazine
Project Information

MAJOR PROJECT ACTIVITIES:

The International Sculpture Center's Dialogues and Discoveries project promotes lively, informed debate that connects working artists, writers, and readers of various backgrounds. Sculpture is a rapidly evolving landscape of new ideas, practices, technologies, and media. Dialogues and Discoveries embraces that complexity, bringing together respected and emerging artists, and recognized and new critical voices, through the ISC's print and digital media. Sculpture magazine print edition (distributed to subscribers, ISC members, universities, newsstands, and bookstores) and digital versions (for web browsers and tablet apps) and *re:sculpt* (the ISC blog with multiple contributors) feature artist interviews and high-quality writing from a variety of viewpoints, covering a range of styles and practices to encourage dialogue across the diverse spectrum of three-dimensional forms in the contemporary art world.

Dialogues and Discoveries articles and accompanying images document and analyze new work by emerging and established sculptors, while interviews allow artists to discuss their work in their own words. These features will appear across all platforms to reach the broadest audience, taking advantage of digital technologies to present sound, new media, kinetic, and performance works in more representative ways. *Sculpture* on-line also includes video interviews and studio tours. The *re:sculpt* blog facilitates time-sensitive exchanges impossible in print and features up-to-date events nationwide. The blog supports new and expert voices exploring methods and materials, exhibitions, the business of art, and book reviews. Comment sections on *re:sculpt* and *Sculpture* on-line allow visitors to contribute ideas and engage with writers, artists, and each other. Tablet and smartphone apps make it even easier to join the discussion.

Many artists say that *Sculpture* sustains their creative process and provides a connection to a larger community—beyond local viewers—opening access to a national and international audience of collectors, educators, museum professionals, commissioning agencies, and others engaged with contemporary art. *Sculpture*'s geographically dispersed writers strive to move beyond global art hubs to seek out less familiar regions and artists who have not yet achieved wide recognition, many of whom gain their first important coverage in our curated Itinerary listing of current shows.

The ISC exists to create a supportive environment in which sculptors and sculpture can thrive. Dialogues and Discoveries realizes that aim by providing artists with intelligent and engaged responses to their work while making it available to a larger viewing public. For emerging and established artists alike, such attention is crucial. This initiative not only benefits artists, it also benefits audiences by presenting works that they've not been able to see in person. The project brings viewers to artists, gives more people the opportunity to experience a range of contemporary sculpture, provides outlets for

creative, critical voices, and allows these groups to connect with each other—giving everyone the chance to participate.

SCHEDULE OF KEY PROJECT DATES:

In 2018, *Sculpture* will release 10 issues in January/February, March, April, May, June, July/August, September, October, November, and December. Copy deadline is three months prior to publication; editing/proofreading, two months prior; design/pre-press (page preparation), one month prior; and both printing/shipping and posting to on-line providers, two weeks prior. Posts for the ISC's *re:sculpt* blog will be reviewed and published weekly, January through December. *Sculpture* on-line and the tablet version of the magazine are released on the first day of the month that the issue is published. All payments to writers, printers, and the designer are made in the month of publication.

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

Beneficiaries include the artists covered, the writers whose work is published, and the audiences that will be able to engage with the work through the magazine, the on-line features, the blog, and tablet version of the magazine. Dialogues and Discoveries is designed to bring these groups together in a dynamic way, resulting in shared discussions and expanded opportunities—educational, professional, and creative—that will increase everyone's experience of a range of contemporary sculpture. Ages range from college students to seniors; and digital publications accommodate non-English speakers. The ISC blog offers multi-lingual arts journalism in English and Spanish, with other languages to follow. Translator tools allow everyone to read and contribute on the blog and *Sculpture* on-line.

The editors consult regularly with writers, as well as artists, about artists to be covered in future articles. Artists and museums/galleries/studios are also consulted about supplying images for the articles. The web manager consults weekly with blog contributors about future posts. And the ISC staff as a whole regularly interacts with readers of both the magazine and the *re:sculpt* blog, who respond to articles and posts via e-mail, comments on the blog, letters, and phone calls.

The editors have been working with *Sculpture's* regular contributors and new writers

since 1996 to identify artists and exhibitions of interest to our readers and new audiences, as well as responding to calls, e-mails, survey responses, and mail from artists, arts institutions, and the public. Through our interaction with writers, artists, institutions, and members of the audience, we make decisions about future coverage, design, and appropriate platforms for various content. In consultation with the ISC staff and Board, we seek new ways to reach audiences and extend coverage of a wide range of artists and artworks.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Key ISC staff members for the Dialogues and Discoveries project: Executive Director Johannah Hutchison, who oversees the project and the organization as a whole; Editor Glenn Harper, who is responsible for editorial aspects of *Sculpture* magazine on all platforms and assists in editorial aspects of *re:sculpt*, the ISC blog; Managing Editor Twylene Moyer, who works with the editor on all aspects of *Sculpture* magazine and is responsible for magazine production; and Web Manager Karin Jervert, who is responsible for editorial and production aspects of the *Sculpture* on-line feature, *re:sculpt* (the ISC blog), and production of the digital and tablet editions of *Sculpture* magazine.

BIOS OF KEY INDIVIDUALS:

Name: Johannah Hutchison

Proposed or Committed: Committed

Bio including the proposed role in the project:

Johannah Hutchison, ISC Executive Director since 2006, has worked in the nonprofit sector for 20 years. Under her leadership, the ISC completed a strategic planning

process and implemented programs to attract new audiences and enhance outreach to the sculpture community. Her previous administrative experience includes a variety of positions in the U.K. and U.S. She holds a degree in fine arts. She joined the ISC as Membership Director in 2004 and became Development Director in 2005.

Name: Glenn Harper

Proposed or Committed: Committed

Bio including the proposed role in the project:

Glenn Harper, editor of *Sculpture* since 1996, was formerly editor of *Art Papers*. He has written for a wide range of magazines and artists' catalogues, and is co-editor of the 5 ISC press publications. He earned a PhD in the Humanities Program of Florida State University and has presented numerous papers on public art, art criticism, and other topics for conferences and symposia. For several years, he served as a member of the Public Art Network Council of Americans for the Arts.

Name: Twylene Moyer

Proposed or Committed: Committed

Bio including the proposed role in the project:

Twylene Moyer, managing editor of *Sculpture* since 1998, has published in a wide range of periodicals, monographs, and catalogues and is the co-editor of the 5 ISC press books. She completed her postgraduate studies at the University of Pennsylvania and has presented papers and conducted programs at the Mexican Cultural Institute, SOFA Chicago, and the Corcoran Gallery of Art. She also leads programs at artists' studios and curates exhibitions.

Name: Karin Jervert

Proposed or Committed: Committed

Bio including the proposed role in the project:

Karin Jervert, web manager since 2010, designs and manages the ISC's *re:sculpt* blog and web site. She is a marketing and web development professional with experience in Internet marketing, web design, and development strategies. During her career, she has focused on the challenges of adopting new technology in nonprofits, nonprofit organization health and growth, and social media marketing.

PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

In-person: The magazine is offered at ISC lectures, conferences, and symposia, as well as newsstands/bookstores, art fairs, and third-party events. Digitally: Cross-platform publicity is achieved through the ISC's *re:sculpt* blog, web site, RSS Feeds, Constant Contact, social networks, and the e-mail newsletter; other strategies include keywords, search engine optimization, Google AdWords, Guide by Cell, mobile widgets, links from third-party web sites, news feeds, and e-blasts. PR/Print: Ads are run in third-party publications. In addition, ISC Press publishes a more permanent version of the best *Sculpture* articles, alongside new writing: five books have been published since 2006—distributed by University of Washington Press—and are sold through web sites, bookstores, and museums. Readers who discover the magazine and blog through the book series include students and teachers, arts professionals, and working artists at all career stages.

PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

Magazine processes and impact are assessed during staff and Board committee meetings. Metrics include year-over-year and monthly readership changes; reader feedback; and web metrics and comments. Surveys and focus groups are conducted periodically. ISC management analyzes results, compiles reports, and disseminates these to partners and funders as appropriate. The results of the ISC's Dialogues and Discoveries project are disseminated in *Sculpture* magazine's Features, Reviews, Itinerary, and On-Line Feature sections, in the *re:sculpt* blog, and in the new *Sculpture* tablet app, and the results of outreach to new audiences are disseminated in the circulation and sales figures published annually in the magazine.

New Mexico State University Main Campus Project Information

MAJOR PROJECT ACTIVITIES:

The “Wendy Red Star: Inscriptions of Identity” exhibition at the UAG will be a catalyst for the artist to photographically and sculpturally visualize the multifaceted cultural influences that inform her kaleidoscopic identity as an Apsáalooke [Crow]-Irish American woman who grew up on the Crow Reservation in south-central Montana, went to graduate school in Los Angeles, and now resides in Portland, Oregon. Through Red Star’s participation in the global indigenous movement of visual sovereignty, the artist activates a space of empowerment to achieve several goals, particularly to initiate socio-politically-focused discussion among audiences, critique outmoded museum displays and pop culture stereotypes of Native American cultures, insert humor and irony as a passageway for viewers to pierce the boundaries of her artworks, and honor the past, present, and future of the Apsáalooke (Crow) community and cultural lifeways as they intersect with cultures around the world. In this site-specific installation, Red Star will address issues of representation of indigenous tribes and nations of the Americas in public channels, like museums and mass media, and the embodiment of authenticity in culture and identity. The questions that drive this exhibition concept are: How do we view identity? How is identity seen through differential movement in visual art practice? How does memory affect past, present, and future understandings of identity? How does home shift from place to place and time to time? How can visual art embody an in-flux yet simultaneously grounded sense of complex selfhood? In direct relation to these inquiries, Red Star is known for interrogating the motives of pop culture venues and their intentions to empower, give voice to, honor, neutralize, ignore, silence, or harm certain social groups. To discuss this complex issue and its presence in this site-specific installation, Red Star will participate in both a Curator Q&A with Michelle Lanteri (project director) and a Curatorial Panel with guest speakers who have worked closely with her on other exhibition projects. As well, Red Star will participate in several interactive, interdisciplinary, and educational corresponding programs that will complement her site-specific installation at the UAG. She will be able to curate a display of Apsáalooke (Crow) art objects from the New Mexico State University Museum’s permanent collection; collaborate on workshops with the Master of Fine Arts graduate seminar course and Native Intersections in Museums undergraduate/graduate course students; engage with the Tigua, Tortugas, and Mescalero Apache indigenous communities and other touring school groups through hands-on activities at the UAG and University Museum at New Mexico State University; and work with students from the American Indian Program and Honors College at New Mexico State University on a critical response project using the UAG’s site-specific installation and University Museum permanent collection display as sites for synthesis. Thus, in the “Wendy Red Star: Inscriptions of Identity” exhibition, Red Star will critically reflect on home, her place in both the contemporary world and art world at-large, the Apsáalooke (Crow) cultural knowledge that defines her ever-shifting individual and collective identities, and the blatant refusal of many Western cultural and historical institutions to acknowledge the

specificity and contemporaneity of Native American peoples. By way of the vernacular and cross-cultural processes inscribed within her artworks in this exhibition at the UAG, Red Star will create an intersection between personal and public liminal spaces and enact a space of agency in the gallery for critical dialogue particularly pertinent to today's socio-political climate and concerns surrounding the ever-changing construction and perception of individual and cultural identities.

SCHEDULE OF KEY PROJECT DATES:

We will execute this project according to exhibition production and particular events: Shipping of Artworks, January 1-24, 2018; Marketing and Promotion, January 1-March 29, 2018; Site-Specific Installation, January 1-24, 2018; Wendy Red Star non-employee travel, January 21-26, 2018 (tentative); Collaboration with Graduate Seminar MFA students class, January 24, 2018; Collaboration with University Museum group tours and tandem curatorial project, January 24-26, 2018 (tentative); Collaboration with Native Intersections in Museums class January 24-26, 2018 (tentative); Exhibition Run Dates, January 25-March 29, 2018 (working dates); Workshops with indigenous students, January 25, 2018; Opening Reception and Curator Q&A with Red Star, January 25, 2018; Catalogue Production, January 25-March 31, 2018; Curatorial Panel, March 1, 2018 (tentative); Curatorial Panelists non-employee travel, February 28-March 2, 2018 (tentative); Wendy Red Star non-employee travel, February 28-March 3, 2018 (tentative); Wendy Red Star's workshops with American Indian Program and Honors College, March 2, 2018 (tentative); De-installation and Return Shipping, March 30-May 15, 2018; Catalogues received in hand, April 30, 2018.

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

We seek to coordinate workshops with students from the Tigua, Mescalero Apache, and Tortugas indigenous communities. We would like to bring these students to the gallery to facilitate an educational and empowering space for creative expression. In addition to all age residents of the local metro area (Las Cruces, El Paso, and Ciudad Juárez), we plan to engage the following educational institutions: The University of Texas, El Paso; Doña Ana Community College; Doña Ana County middle/high schools; and New Mexico State University, including the University Museum, the American Indian Program, the Center for Latin American Border Studies, and the Departments of Art, Theatre Arts, Anthropology, and History. We seek to ignite opportunities for interdisciplinary learning and research between the primary artist, Wendy Red Star, and all of the groups stated above, with special emphasis on the Las Cruces population, which includes 23% of residents living below the poverty line and 58% Hispanic residents. To increase attendance, dialogue, and exposure, we will promote the exhibition and its associated programs widely and extend our audiences, outreach, and community participatory opportunities to Santa Fe, Albuquerque, Roswell, Silver City, and Ruidoso, NM, Tucson and Phoenix, AZ, El Paso, Marfa, Lubbock, and Austin, TX, and Los Angeles, CA. The

public at-large in New Mexico, Arizona, Texas, California, and northern Mexico will be actively encouraged to participate in our free educational programming that is designed to activate critical thinking and communication.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

NMSU's College of Arts and Sciences, including the Depts. of Art, Theatre Arts, History, and Anthropology, has been identified as a key partner for "Wendy Red Star: Inscriptions of Identity" and its associated programming. We will create workshop opportunities with the professors and students in these departments and invite the Theatre Arts department to create a public performance in the gallery. We will approach three indigenous communities, the Tigua people, the Mescalero Apache people, and the Tortugas people, with opportunities for student field trips and hands-on art activities at the gallery. We aim to collaborate with both NMSU's American Indian Program and Honors College, to provide a space for diverse critical dialogue between students, Red Star, and the Department of Art. We hope to work with the Las Cruces Museum of Art, Rubin Center for the Visual Arts (El Paso), and Juarez Contemporary (Mexico) as partners for group tours and new audiences for Red Star's exhibition.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: New Mexico State University, College of Arts and Sciences
Proposed or Committed: Committed
Description of Organization:

The largest college at NMSU, the College of Arts and Sciences is made up of 24 academic departments, including the Depts. of Art, Theatre Arts, History, and Anthropology, the parent department to the University Museum, with whom we would like to collaborate on group tours, class activities, and tandem curatorial project for Wendy Red Star. We also plan to coordinate class engagements with several departments in this college, including a performance opportunity for the Theatre Arts Dept.

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[REDACTED]

[REDACTED]

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where

relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

After researching Wendy Red Star's work for two years, Michelle Lanteri, project director and interim director of the UAG, was inspired to create an exhibition where Red Star tackles the concept of "inscriptions of identity" as enacted in her research-based, contemporary art practice and through the third space of the experimental and educational gallery particular to our institution. Lanteri, co-producing this exhibition with gallery administrator Jasmine Woodul, wanted to create a site-specific opportunity for committed artist, Red Star, to address questions surrounding how identity is materialized in an unfamiliar locale with audiences from Southern New Mexico and the Borderland region. The key individuals for this project were selected to further the critical discussions and educational efforts surrounding the concept of a site-specific installation that functions as a platform to visualize, create, and acknowledge multiple places of home, both ontologically and epistemologically.

BIOS OF KEY INDIVIDUALS:

Name: Wendy Red Star

Proposed or Committed: Committed

Bio including the proposed role in the project:

Wendy Red Star ([REDACTED]), the project's primary artist, resides in Portland, Oregon. She received a BFA from Montana State University, Bozeman, and an MFA in sculpture from the University of California, Los Angeles. Her work has been shown at The Fondation Cartier L'Art Contemporain, Paris, France; Research & Development, Chicago; The Museum Tower at Museum of Contemporary Art, Los Angeles; The Los Angeles Municipal Art Gallery; The Domaine De Kerguehennc, Brittany, France; and The Laura Bartlett Gallery, London, England, among many other venues. She has held residencies at the Provincetown Fine Arts Work Center, Skowhegan School of Painting and Sculpture, and Denver Art Museum. In 2015, Red Star was awarded a Joan Mitchell Foundation Emerging Artist Grant, and her work is in numerous collections including the Missoula Art Museum, Portland Art Museum, Minneapolis Institute of the Arts, and the Eiteljorg Museum of Western and Native American Fine Art.

Name: Michelle Lanteri

Proposed or Committed: Committed

Bio including the proposed role in the project:

Michelle Lanteri, the project director and interim director of the University Art Gallery (UAG), has presented her research on Wendy Red Star's art practice at the College Art Association Conference, Southeastern College Art Conference, Southwest

American/Popular Culture Association Conference, and Lloyd Kiva New Centennial Convocation at the Institute of American Indian Arts. A contributor to *First American Art Magazine*, Lanteri has worked on fifteen contemporary art exhibitions at the UAG, including the NEA-supported *GEOMAGIC: Art, Science and the Zuhl Collection*. She also curated a semi-permanent exhibition of 20th and 21st century Hopi artworks for the New Mexico State University Museum, and she co-produced sixteen exhibitions for the GreenHill Center for NC Art non-profit gallery in North Carolina. Lanteri earned a Master of Arts in Art with an Art History emphasis, Native American Studies graduate minor, and Museum Studies graduate certificate from New Mexico State University.

Name: Jasmine Woodul

Proposed or Committed: Committed

Bio including the proposed role in the project:

A native New Mexican and the project's manager, Jasmine Woodul has served as the administrator for the University Art Gallery (UAG) at New Mexico State University since January 2015. She has managed fifteen contemporary art exhibitions for the UAG, including the NEA-supported *GEOMAGIC: Art, Science and the Zuhl Collection*. Woodul previously worked for the Georgia O'Keeffe Museum in Santa Fe in the Art and Leadership Program for Girls, and she offers her extensive experience in visual art outreach and workshops to the UAG's community programs, long-term planning, and exhibition logistics and preparation. Woodul earned a Bachelor of Arts degree in Art History from New Mexico State University in May 2013.

Name: Anna Strankman

Proposed or Committed: Committed

Bio including the proposed role in the project:

Anna Marie Strankman, MA, is curator of collections and exhibits at the New Mexico State University Museum and is a key partner for this project. Strankman earned her master's degree in art history from the University of Washington and previously held positions at the Portland Art Museum, Seattle Art Museum, and the National Museum of the American Indian. At New Mexico State University, Strankman teaches courses in museum studies, including *Native Intersections in Museums*, which will be offered in January 2018 and provide an opportunity for collaboration between students and Wendy Red Star. As well, Strankman and Red Star have a history of working together; they co-produced an extensive Native artists lecture series for the Portland Art Museum during Strankman's tenure there.

[REDACTED]



PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

In addition to advertising on NPR stations in select cities, the UAG will have postcards and posters printed, that will be distributed online, in-person, and by mail throughout the greater Southwest and southern California. Postcards and posters are given to businesses and arts establishments, with a local emphasis (Las Cruces, NM, El Paso, TX, and Ciudad Juárez, Mexico) to ensure that the immediate community is informed about the exhibition and its programming. A vinyl banner will also be hung on the exterior of the UAG's home building, in view for both the campus community and the public, from our location on a main Las Cruces thoroughway. The UAG will also design and print exhibition catalogues, to mail to select businesses, arts institutions, and universities within the greater Southwest and southern California. Lastly, we will disseminate a press release, e-newsletters, social media announcements, website updates, and calendar postings leading up to and during the exhibition.

PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

For "Wendy Red Star: Inscriptions of Identity," we intend to have visitor surveys that will be available for all viewers of the exhibition and attendees of public programming at the University Art Gallery (UAG). The Gallery Staff plans to design a questionnaire to monitor attendance demographics and feedback with space for comments to evaluate the individual impact of the exhibition and its activities on participants. This feedback will serve as quantitative and qualitative data that the Gallery Director and Gallery Administrator can incorporate into their designs of future educational projects. A visitor register at the front desk will also have a space for attendee comments and feedback at the UAG.

New Mexico State University Main Campus Programmatic Activities

REPRESENTATIVE LIST OF PROGRAMMATIC ACTIVITIES FOR THE PAST THREE YEARS/SEASONS:

Year 1: 2014-15

Representative Examples:

Aug.-Dec. 2014 - Off the Wall exhibition, curated by former director Marisa Sage. Featuring Allie Rex, Judith Braun, Sol LeWitt, Nathan Green, and Christie Blizard, this exhibition hinged on the theme of site-specific works that dissolved the space between “traditional” artwork support materials and the gallery walls, by using the gallery walls as a direct medium for muralistic and sculptural expression. Programs included an installation reception, where members of the university and local metro community installed the work in the show; gallery talks by Judith Braun (participating artist), Nathan Green (participating artist), Marisa Sage (Former Director, University Art Gallery), and Veronica Roberts, curator of modern and contemporary art at the Blanton Museum of Art; and a Sol LeWitt outdoor sculpture plaque installation/dedication and talk about conservation by Silvia Marinas (NMSU Dept. of Art Conservator). Jan.-Feb. 2015 - Las Cruces Creates exhibition. Featured twenty-one Las Cruces-based artists Chris Bardey, Nancy Begin, Karen Bucher, Sharbani Das Gupta, Greg Decker, Carlos-Estrada Vega, John Garrett, Stephen Hansen, Amanda Jaffe, Suzanne Kane, Robin Labe, Rosemary McLoughlin, Brack Morrow, Louis Ocepek, Mary Robertson, Joshua Rose, Jesse Reinhard, Jacklyn St. Aubyn, Isadora Stowe, Jean Reece Wilkey, and Mary Wolf. This exhibition was part of city-wide arts event series titled Las Cruces Connects. Programs included a month-long residency titled Community Weave where John Garrett worked on an evolving tapestry made from local donations of t-shirts, with final piece donated to the gallery’s permanent collection; the Las Cruces Creates open house during the official weekend of Las Cruces Connects, with bus transportation between participating art venues; a gallery talk by Marisa Sage (Former Director, University Art Gallery) titled On Curating vs. Creating and Miami Art Basel; a panel led by Chris Bardey (participating artist and co-founder of the former artists co-op and gallery West End Art Depot) with invited local arts leaders and educators on community engagement; a workshop by Isadora Stowe (participating artist) titled Collaborate with your Kids; and a gallery talk by John Garrett (participating artist), on his art practice and Community Weave residency. Mar.-Apr. 2015 - Juried Student Show with selections made by Fausto Fernandez (2014-15 Border Art Residency participant). Annual exhibition with a tradition of being juried by that year’s visiting Border Art Residency artist based in La Union, New Mexico. Associated programs included an artist workshop by NMSU MFA alumnus Juan Cholo, titled Light is the New Heavy. This community workshop focused on papier-mache sculpture-making techniques.

Year 2: 2015-16

Representative Examples:

May-Aug. 2015 - Re: Visioning the West juried exhibition, featuring Jeffrey DaCosta, Felice House, Kathleen Scott, Millee Tibbs, and Dana Younger. The exhibition showcased works that challenge conventional understandings of the "American West." Programs included a beginner's guide to painting workshop with Felice House; the "Ode to the West" live video and sound performance by The Near East Family (David and C. Tara Gladden), who used sourced video footage in the presentation recorded during their visit to Las Cruces; and a workshop with Kathleen Scott that focused on creating stop-motion videos. Sept.-Oct. 2015 - Between Here and There exhibition. In this two-person show, visual artists Paul Turounet and Terri Warpinski presented works that grapple with the complexities and controversies surrounding the constructs of international borders as junctions that designate the present and future for many migrants in transition as well as the effects on existing communities in border regions. Between Here and There featured a simulated border wall with salvaged metal pieces from the Tijuana border and a selection of photo-based "ex-voto" works. Programs included an a walk-through by Paul Turounet during the opening reception; a contemporary photographic ex-votos workshop with Paul Turounet; a panel titled Borderlands as Negotiated through the Arts, which facilitated critical conversations about border governance and art as a place of agency and impact; and an artist lecture by Terri Warpinski. Sept.-Nov. 2015 - Your General Store on-site installation and interactive exhibition by Jason Middlebrook. The gallery's parking lot was the next stop after SITE Santa Fe for this unique shipping container trading post that relied on barter and honest valuation of handmade and salvaged objects. Programs included an NMSU Dept. of Art Visiting Artists and Scholars Series-sponsored lecture by Jason Middlebrook. Nov.-Dec. 2015 - Points of Departure collaborative exhibition. Featured works by Towson University graduate student artists and displays curated by NMSU Dept. of Art faculty, students, and staff that utilized the gallery's permanent collection. Programs included live painting sessions with former faculty member Gatis Cirulis, a paper-making demonstration with former faculty member Katya Reka, and a scholarly talk by Dept. of Art assistant professor of modern and contemporary art Stephanie L. Taylor. Jan.-Feb. 2016 - Water! What is it Good for? exhibition. Featured artists Brenda Perry and Bethany Taylor and showcased works that addressed environmental consciousness. Programs included a panel titled Relational Sustainability, that featured participating artists Brenda Perry and Bethany Taylor and water experts from both Las Cruces, New Mexico and El Paso, Texas. May-July 2016 - An Ocean Trapped Behind a Wall juried exhibition, guest curated by Jessica Hankey and Erin Colleen Johnson. This media arts show featured a selection of experimental films by eleven artists (Rebecca Baron, Patty Chang, David Kelley, Mariah Garnett, Dor Guez, Jessica Hankey, Maj Hasager, Jonn Herschend, Erin Colleen Johnson, Vishal Jugdeo, José Carlos Teixeira).

Year 3: 2016-17

Representative Examples:

July-Aug. 2016 - Cranbrook Ceramics +/- 25 traveling exhibition, curated by Drew Ippoliti and NMSU Assistant Professor of Art Jessika Edgar. Featured multimedia works by 24 Cranbrook alumni. Participating Artists: Jan Abrams, Ariel Brice, Lindsey Dezman, Abby Donovan, Jessika Edgar, Akemi Maegawa, Joshua Clark, Inkyo Back, Devin Farrand, Jon Geiger, Brian Giniewski, Shannon Goff, Tony Hepburn, Ariel Herwitz, Richard Hesketh, Drew Ippoliti, Tom Lauerman, Jackie Laurita, YunWook Mun, Thomas Muller, Mia Mulvey, Elaine Ng, Anders Ruhwald, and Susan York. This exhibition examined the trajectory of artists who graduated from Cranbrook Academy of Art between 1992 and 2013 under the guidance of Tony Hepburn and Anders Ruhwald.

Sept.-Dec. 2016 - GEOMAGIC: Art, Science and the Zuhl Collection exhibition, supported by an NEA Art Works grant, curated by former director of the University Art Gallery Marisa Sage and director of the Zuhl Museum Tiffany Santos. The show featured ten contemporary artists (Megan Harrison, Christine Nguyen, Amy Brener, Jason Middlebrook, Emily Nachison, Andrew Yang, Laura Moriarty, Katie Paterson, Christine Gray, Ryan Thompson) juxtaposed with a large selection of geological specimens, to bridge deep time to the present day. Programs included Collaborative Lectures by Nancy J. McMillan (NMSU Dept. of Geological Sciences professor) and Ryan Thompson (participating artist), Brian Hampton (NMSU Dept. of Geological Sciences professor) and Andrew Yang (participating artist, via Skype), Christine Gray and Emily Nachison (participating artists, both via Skype), Emily Johnson (NMSU Dept. of Geological Sciences professor) and Amy Brener (participating artist, via Skype); a Curatorial and Museum Education Panel featuring Michelle Lanteri (Interim Director, University Art Gallery), Tiffany Santos (co-curator GEOMAGIC and Director, NMSU Zuhl Museum), Kim Hanson (Las Cruces Museum System), Kelsey McNamara (Mineral Museum - NM Bureau of Geology & Mineral Resources), Sara Woodbury (Roswell Museum and Art Center); and An Evening of Performance featuring with exhibition artists Megan Harrison and Jimmy James Canales, Larissa Lury (an NMSU Theatre Arts professor), and three groups of NMSU Collaborative Theatre-Making Students.

Jan.-Feb. 2017 - Impermanent Topography, Department of Art faculty and staff exhibition featuring eleven artists (Julia Barello, Tauna Cole-Dorn, Craig Cully, Jessika Edgar, Motoko Furuhashi, Richard Hesketh, Wes Kline, Adam Labe, Bree Lamb, Jacob Muñoz, Rachel Stevens). Programming included two artist talk events with Jessika Edgar and Richard Hesketh, and Wes Kline, Bree Lamb, and Tauna Cole-Dorn; a collaborative performance and workshop by Motoko Furuhashi; and a sound performance by Wes Kline.

Feb.-Apr. 2017 - In Good Time: Photographs by Doug DuBois traveling exhibition, curated by Cory Jacobs and presented by the Aperture Foundation and the Hermès Foundation. Associated programs include an artist talk and book signing by Doug DuBois, a photo narratives community workshop by NMSU faculty member and assistant professor of photography Wes Kline, and a collaborative event titled Generation Listen with the campus radio station and NPR affiliate KRWG, where 40 attendees will listen to a podcast about stereotypes and participate in a critical conversation following the broadcast.

PROGRAMMATIC ACTIVITY NOTES: Provide any notes about your programmatic activity.

The exhibitions and programs for the 2014-15 and 2015-16 were planned and executed by former director Marisa Sage. The 2016-17 GEOMAGIC exhibition and activities were also designed and coordinated by Sage; however, when Sage resigned in September 2016, Michelle Lanteri, current interim director, led and executed these efforts and managed the NEA grant from the beginning of that month to the present. For the 2016-17 season, Lanteri designed and produced the programming schedule for Impermanent Topography, the faculty and staff exhibition she curated, and for the In Good Time: Photographs by Doug DuBois traveling exhibition curated by Cory Jacobs and presented by the Aperture Foundation and Hermès Foundation. Lanteri is planning six upcoming exhibition projects for the University Art Gallery for the remainder of the current season as well as for the 2017-18 and 2018-19 seasons.

**Pilchuck Glass School
Pilchuck
Project Information**

MAJOR PROJECT ACTIVITIES:

Pilchuck Glass School will offer three types of residencies in 2018.

1. John H. Hauberg Fellowship: Initiated in 2000 to honor Pilchuck's philanthropist co-founder, the fellowship was established to bring a group of up to 6 outstanding artists together to experiment and create a professional body of work. Established artists create work together using the school's glassmaking facilities. They explore themes that will inspire them when they return to their studios. Group members provide technical support for each other in the exploration of new working methods and engage in critical dialogue. They use the vitreography studio, fusing, slumping, casting kilns, and coldworking equipment. The residency includes lodging, meals, studio space, technical support and limited supplies for each Fellow. Travel costs and honoraria are not provided.

During this residency, Pilchuck's campus is open to the public for Spring Tours. Visitors view the fascinating processes of glassmaking, talk with working artists, and tour studios. Hauberg residents display their creations and welcome the public to watch them working (see image of Hauberg resident demonstrating engraving to visiting students in Samples of Work.)

3rd grader: *I hope to come again when I'm older.*

Elementary school teacher: *After our visit, almost every child said they would be interested in someday being a student at the glass school. The artists and Pilchuck Glass School have planted seeds of inspiration in our young people.*

2. Summer Artists-in-Residence (AiRs): For each summer session, Pilchuck invites noted artists with little or no glassmaking experience to experiment with glass on campus. Paired with skilled craftspersons and assistants. AiRs create original works of art and share their ideas, aesthetics and technical expertise with Pilchuck's Educational

Program participants. AiRs' unique approaches and interrogations of the material add to Pilchuck students' learning experience, Residents learn from the interaction as well. In 2018, 12 established visual, performing, or multimedia artists will explore multiple forms of glassmaking in the campus' 8 studios. AiRs will complete 13 or 18-day residencies from May to late August, experimenting with glass as a medium for creative expression. Each is provided room, meals, individual studio, artist's assistant, \$500 honorarium, access to studios and equipment, and assistance from experienced staff so they may experiment freely.

2016 AiR: It takes artists out of their comfort zone, which is important.

During Pilchuck's July Open House, visitors watch hot glass demonstrations, see AiRs' studios and work, and tour campus.

3. Emerging Artists in Residence (EAiRs): This residency welcomes promising emerging artists to a 2-month fall intensive. It provides artists early in their professional lives with time and space for research and experiment. EAiRs use their residencies to create a body of work or to pursue new projects or methods, often pushing the medium of glass. Provided with a \$1,000 stipend, lodging, and unlimited access to studios for 2 full months, 6 artists focus on their work and exchange ideas. EAiRs conduct experimentation and material investigation that may include wood, photography, video, metal and ink, in addition to glass. A 2016 EAiR spoke to a visiting business group in the studio building explaining her artistic process.

2016 EAiR: I completed complicated pieces using multiple studios. That wouldn't have been possible outside of Pilchuck.

Pilchuck's residencies are unusual in their immersion and seclusion from the outside world. Participating artists are provided an interlude to focus on their work, expand their range of expression, and reflect on their creative intent while living at the scenic rural campus – which often inspires art as a reflection of place.

2016 Hauberg: Working at Pilchuck was a transformative experience for us.

SCHEDULE OF KEY PROJECT DATES:

Activities preceding 1/2018 not included in grant request

AiRs

1/1–10/17: Artistic Director solicits recommendations from fine art museums, magazine editors, and Pilchuck's Artistic Program Advisory Committee for artists to invite as AiRs

10/17–12/17: Print and online publicity for application. Distribute 2017 Catalogs

10/17–9/18: Discuss residency goals with AiRs. Solicit assistants to support AiRs' work

5/15-8/28: Residencies

Haubergs

12/17: Application for 2018 Hauberg Fellowship announced online

10/26/17 Applications due

11/17: Applications distributed to international jury of visual artists for review. Group selected; confirm participation

11/17–5/18: Orientation materials sent

4/30–5/11: Residency

EAIrs

9/17: Application for 2018 Emerging Artist in Residence announced online. Emails sent to colleges, universities, partner organizations, arts programs

12/17: 2018 Catalog distributed with notice included

1/6/18: Applications due

1/18-2/18: Applications distributed to international jury of visual artists to review. Selected artists confirm participation

3/18-9/18: Orientation materials sent

9/18/18–11/10/18: Residency. EAIrs present art to staff

10/18-11/18: EAIrS present finished work at Schack Arts Center, Everett

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

23 artists: Aligned with NEA's objective of Creation, the Residency Program provides opportunities for distinguished, mid-career, and emerging artists to explore the medium of glass, producing innovative works created during and as a result of residencies. Pilchuck invites individuals with a broad range of geographic, racial, religious, gender, ethnic, socio-economic and cultural backgrounds to participate, as well as individuals who use auxiliary equipment and services. Residents collaborate and exchange ideas, leaving Pilchuck with new techniques to express their artistic visions. Artists report producing a body of new work as an outcome of their residencies.

500+ summer program participants. Haubergs' and AiRs' activities are fully integrated with Pilchuck's summer educational workshops, bringing resident artists into close contact with students, instructors, teaching assistants and staff as they interact on campus. Resident artists infuse Pilchuck's programming with diverse conceptual and tangible work practices, stimulating exploration, innovation, and dialog critical to advancing the arts. Experienced artists share their work, offering conversation that leads newer artists to become clearer in their creative aspirations.

Arts community: Residents' experience is shared as they return to their schools, studios and communities, influencing the contemporary art world by exposing its members to new ways of seeing glass. The Program furthers the studio glass art movement by increasing the number and diversity of professional artists using the medium, as well as the number and quality of artworks created and shown to the public.

Public: Pilchuck promotes public appreciation of and access to the pieces creating during residencies through Open House, Spring Tours and free public installations. Works created at Pilchuck are displayed in local, national and international exhibitions, to the benefit of thousands of art appreciators worldwide.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is

an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

Pilchuck Glass School has a consistent history of collaboration with a number of organizations that all contribute in multiple ways to the Residency Program. Various organizational partners offer artists post-Pilchuck residencies, show Pilchuck artists' work, and publicize Pilchuck's residencies. Partners may recommend potential AiRs, EAIrs, and students for Pilchuck's programs, support scholarships, or serve on our scholarship jury. We cultivate new collaborations with these objectives in mind.

Current collaborators include: Museum of Glass, Tacoma, WA; Art Alliance for Contemporary Glass, Dallas, TX; Schack Art Center, Everett, WA; S12 Galleri og Verksted, Bergen, Norway; and in Seattle: Glass Art Society; and University of Washington School of Art's 3-Dimensional Forum. Pilchuck will continue these collaborations in 2018. A new partnership has been developed with LagunaB s.r.l. in Venice, Italy. A relationship is being cultivated with the Seattle Art Museum.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: Museum of Glass

Proposed or Committed: Committed

Description of Organization:

Renowned studio glass artist Dale Chihuly who founded Pilchuck also helped found the Museum of Glass (MOG) in Tacoma. MOG and the adjoining Chihuly Bridge of Glass opened to thousands of visitors in July 2002. Envisioned as a center that would nurture artists, celebrate the dramatic new Studio Glass movement and encourage creativity, MOG offers artists post-Pilchuck residencies, hosts lectures by Pilchuck artists, shows Pilchuck artists' work, and publicizes Pilchuck's Residency Program.

Organization Name: Schack Art Center

Proposed or Committed: Committed

Description of Organization:

Founded more than 38 years ago as the Arts Council of Snohomish County, the Schack Art Center opened in April 2011. It hosts exhibit galleries with diverse artwork from locally and internationally known professional artists, as well as emerging young talents. Its main gallery provides a view into the world of glassblowing at the Center's hotshop. Each year Schack hosts an exhibition of Pilchuck's Emerging Artists in

Residence work.

Organization Name: Glass Art Society

Proposed or Committed: Committed

Description of Organization:

The Glass Art Society (GAS) is an international organization founded in 1971 whose purpose is to encourage excellence, to advance education, to promote the appreciation and development of the glass arts, and to support the worldwide community of artists who work with glass. GAS sends out information on Pilchuck activities, residency application deadlines, and Pilchuck's annual auction in their newsletter. Articles about Pilchuck appear in their publication.

Organization Name: University of Washington

Proposed or Committed: Committed

Description of Organization:

The School of Art's 3D4M (3 Dimensional Forum) includes the study of glass and sculpture. Its mission is to explore interdisciplinary exchanges around material study, concept and dialog in a studio-based environment. Professors engaged with 3D4M have served residencies or offered instruction at Pilchuck. UW publicizes Pilchuck's Residency Program, recommends AiRs, EAiRs, and students, and brings a tour of its students to Pilchuck campus every fall. 2016 EAiRs gave a lecture to UW students.

Organization Name: Laguna B s.r.l

Proposed or Committed: Committed

Description of Organization:

A design company in Venice, Italy, Laguna is partnering with Pilchuck to offer scholarships to 2 top Pilchuck advanced glassblowing students. The scholarships will include a summer class at Pilchuck and a 3 week residency in Murano. Recipients will work in 5 factories for 3 days each, with time to also focus on their own. They will be given an apartment and stipend, and will be introduced to other factories, master glassblowers, museum affiliates and leading gallery directors in Venice.

Organization Name: S12 Galleri og Verksted

Proposed or Committed: Committed

Description of Organization:

S12 is an artist run exhibition space and open access studio for glass in Bergen, Norway. It focuses on interdisciplinary collaboration between glass and various art forms. The gallery exhibits art by established and emerging artists. There are workshop facilities for blowing, casting, model and mold-making. S12 has a residency program

and also offers courses. The organization supports Pilchuck's highest scoring scholarship applicant each year, offering a residency and exhibit in Norway.

Organization Name: Artist Trust

Proposed or Committed: Committed

Description of Organization:

Artist Trust provides Washington State artists of all creative disciplines the necessary support to launch and sustain successful careers through financial grants, career training and professional resources. Its bi-weekly e-newsletter includes grant deadlines, workshop announcements, and exhibits and performances by Artist Trust grant recipients. Executive Director Shannon Halberstadt serves on Pilchuck's scholarship jury.

Organization Name: Hilltop Artists

Proposed or Committed: Committed

Description of Organization:

Dale Chihuly founded Hilltop Artists with Kathy Kaperick in 1994. Hilltop Artists transforms the lives of youth through the power of art and adult mentorship in tuition-free programs. Aged 12 to 20, Hilltop students have the chance to explore the glass medium through fusion, mosaics, flameworking, and glassblowing. Through the Craft School Experience consortium (and the Wingate Foundation) Pilchuck is offering a fall weekend course with flameworking and glassblowing for Hilltop students.

Organization Name: Art Alliance for Contemporary Glass

Proposed or Committed: Committed

Description of Organization:

The Art Alliance for Contemporary Glass is a not-for-profit organization whose mission is to further the development and appreciation of art made from glass. AACG is an annual supporter of a scholarship to Pilchuck to support an artist seeking a career in art using the medium of glass who is recommended by Pilchuck's scholarship committee.

Organization Name: Seattle Art Museum

Proposed or Committed: Proposed

Description of Organization:

As the leading visual art institution in the Pacific Northwest, the Seattle Art Museum (SAM) draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. Through award-winning programs and exhibitions, SAM strives to connect with new audiences. Pilchuck's Artistic Director and SAM staff are exploring offering a program at SAM involving a Pilchuck AiR

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Artistic Director (AD), Executive Director, and Artistic Program Advisory Council (APAC) develop priorities for the AiRs Program based on review of past programs, evaluations, and Pilchuck's holistic artistic vision. Candidates are recommended by APAC, staff, instructors, former AiRs, partners, collectors and dealers. Criteria include: proven excellence through significant exhibitions; desire to advance the artist's own artwork; interest in working in glass; commitment to experimentation; and willingness to share expertise with the Pilchuck community (students, faculty, staff.) The AD issues invitations. Artists submit résumés and work plans. The AD discusses projects with artists to refine objectives and ensure creation of innovative works of art.

2018 EAiRs and Hauberg Fellows: Artists submit proposals, résumés, images and recommendations. An international jury of artists ranks applicants based on originality, focus, sophistication of aesthetic intent, and technical proficiency.

BIOS OF KEY INDIVIDUALS:

Name: James Baker

Proposed or Committed: Committed

Bio including the proposed role in the project:

Providing strategic leadership and policy direction, Baker joined Pilchuck in July 2010 after having served as President of the Maine College of Art and Executive Director of Anderson Ranch Arts Center. Baker received a degree in Meteorology from The Pennsylvania State University in 1973 and an MFA in photography from the Rhode Island School of Design in 1975.

Name: Tina Aufiero

Proposed or Committed: Committed

Bio including the proposed role in the project:

Aufiero was named Artistic Director in August 2014 after serving as Interim Director. She works closely with the Board's Artistic Program Advisory Committee to design, implement and oversee Pilchuck's artistic and educational programs. She holds a BFA from Rhode Island School of Design and an MFA from Parsons the New School for

Design. Aufiero taught at Parsons the New School for Design, Rhode Island School of Design, University of Washington, and Cornish College of the Arts, Seattle, WA.

Name: David Willis

Proposed or Committed: Committed

Bio including the proposed role in the project:

Board of Trustees and Artistic Program Advisory Committee chair, Willis graduated from UC Berkeley. He attended Pilchuck Glass School from 1997-2005 as a student, teaching assistant, and flameworking studio coordinator. He has also been an instructor of flameworking at the Corning Museum of Glass, Penland School of Crafts, and the Niijima Glass Art Festival, in Niijima, Japan. Addressing the complex, and simple, relationships between people and nature, on individual, personal, and societal levels, Willis uses glass in a cross-disciplinary manner. His body of work includes, and often combines, flameworking, hot blowing and sculpting, large-scale sculpture, botanical models, mixed media, cold assembly, and installation art. Willis's work is included in public, private, and museum collections nationally and internationally.

Name: Laura Santillana

Proposed or Committed: Committed

Bio including the proposed role in the project:

A member of the Venini glass dynasty, granddaughter of Paolo Venini, Laura studied at the School of Visual Arts, New York. A talented glassmaker, Laura worked in the Czech Republic with Charlie Parriott, experimenting with new fusing techniques. Laura is best known for her collapsed blown vessels. Both elegant and austere, her recent work includes both single objects and groups sensitively related by a base. Shaped like tablets or canvases, these pieces gather light with a radiant luminosity exposing an interior image that often references the shape and quality of shadows, spilled water, or clouds. She shows her work internationally at galleries including: Stefan Vogdt/Galerie der Moderne, Munich; Ippodo Gallery, Tokyo, Japan; Galerie L'Arc en Seine, Paris, France; David Richard Gallery, Santa Fe, NM; and Traver Gallery, Seattle, WA.

[Redacted content]



PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

Pilchuck promotes its Residency Program nationally and internationally to individuals, colleges, universities, partner organizations, and arts programs. The Program is publicized in print (Summer Program brochure, auction catalog) and online using the website, email communications, and social media. Special events, scholarships, partnerships, and free public installations all promote the Program. Thousands of museum visitors observe Pilchuck AiRs creating with glass at the annual Visiting Artist Summer Series, a partnership with Tacoma's Museum of Glass. Via a live website feed AiRs can be viewed over internet worldwide. About 2,000 guests view AiRs' works during special events including Pilchuck's Open House, Peoples' Choice Award, and Pilchuck's annual art auction. Thousands view resident artists' works at galleries and exhibits. This exposure makes Pilchuck's artist residencies among the most respected and desired in the world.

PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

The Artistic Director collects information about Haubergs, AiRs and EAiRs to ensure the NEA objective of Creation is being achieved. Gathered from artists' evaluations and interviews are: number of works artists completed at Pilchuck and those begun at Pilchuck and completed later; descriptions of pieces; images of pieces and artists creating them; number of talks delivered; comments on how the residency informs artists' work; number of people viewing artists' work at Pilchuck; description of artists' shows/awards post-Pilchuck; demographic data. Long-term success is indicated by Pilchuck's continued ability to attract accomplished or promising visual artists. Pilchuck tracks exhibitions to monitor Program accessibility to the public and to determine if artists continue to incorporate glass in their oeuvres.

2016 AiR: *There was a shift in my practice. I will use glass in my installation work in the future.*

**Pilchuck Glass School
Pilchuck
Discipline-specific Items**

DISCIPLINE-SPECIFIC ITEMS: Submit any items specified for your discipline that are required and relevant to your particular project.

Artist selection process

John H. Hauberg Fellowship: Artistic Director (AD) solicits group applications. An artist represents each group of up to 6 artists whose proposal outlines their collaborative concept. Each artist submits: résumé, 10 images of recent work with image descriptions, and contact information for 2 references. Proposals contain a statement of creative intent and outline equipment needs, artist skill level, experience with intended materials and processes, any previous experience at Pilchuck, scope of project, and applicants' expectations for residency.

Applications are reviewed by an international jury of accomplished visual artists. The highest scoring group is invited to the residency. Groups' numerical rankings are based on: level of collaboration-oriented experience; artistic merit of works by group artists; evidence of overall focus or inquiry; originality; sophistication of aesthetic intent; and technical proficiency.

Summer Artists in Residence: Candidates for 12 residencies are identified through recommendations from Pilchuck staff/ instructors, former AiRs, museum curators, partner organizations, collectors, and gallerists. AD visits notable galleries and artists' studios to become more familiar with their work and vision. Artists are selected for established presence in the contemporary art world, exhibiting regularly and commitment to experimentation. Selected artists show an understanding of materiality, allowing them to start working with glass with playful freshness. This moves the material forward. AD issues invitations and corresponds with invited artists.

Artists submit résumés and work plans. The AD discusses proposed projects with artists to refine objectives and ensure creation of innovative works of art during the residency.

Pilchuck's AiRs program increases the diversity of professional artists experimenting with glass by inviting artists from a range of geographic, racial, religious, gender, and cultural backgrounds. People who use auxiliary equipment and services are included.

Emerging Artist-in-Residence: Pilchuck solicits EAiR applications. With expanded marketing efforts using social networks, Pilchuck is experiencing an increase in applications for the EAiR program. In 2016, 50 applications were submitted by artists from 15 countries. Artists submit a proposal, résumé, 10 images of recent work with image descriptions, and contact information for 2 references. Proposals contain a

statement of creative intent and outline equipment needs, artist skill levels, experience with intended materials and processes, any previous experience at Pilchuck, and project scope.

Applications are reviewed by an international jury of accomplished visual artists. Numerical rankings are based on: inventiveness; evidence of overall focus or inquiry; sophistication of aesthetic intent; and technical proficiency. The top 6 ranking artists, typically an international group, are invited to the residency.

Artpace, Inc.
Artpace San Antonio
Project Information

MAJOR PROJECT ACTIVITIES:

Our International Artist-in-Residence Program invites three guest curators to each select one international, one national, and one Texas artist for a two-month residency and seven-week exhibition. Selected resident artists are given time and space to immerse themselves in a realization of their creative vision. Throughout the duration of the residency, each artist receives a studio space, a living stipend, a production budget, access to a fully equipped workshop, use of the Artpace vehicle, the support of a full-time studio staff, and a furnished apartment with a queen size bed, bathroom, kitchen, and shared laundry facilities. Artists participate in educational and public programming such as talks, workshops and Open Studios events, and produce an exhibition of new work as a result of their residency.

In 2018, we will offer a new component to our IAIR program—a curatorial residency that will connect South Texas artists with curators from around the world. We will invite one curator each spring and fall for a 4 to 6-week residency at Artpace to conduct studio visits with regional artists and write critical reviews to be published in digital and traditional media outlets.

With a goal to strengthen our IAIR program, Artpace will introduce a pilot curatorial residency in Fall 2017 before rolling out the fully operational program in Spring 2018. The development of our curatorial residency will begin with establishing a selection panel composed of 5-7 international and national curators that have previously participated in Artpace programs. Examples include Michelle Grabner, professor at the Art Institute of Chicago and curator of the 2014 Whitney Biennial; Jeffreen Hayes, Executive Director of Threewalls Chicago; Dominic Molon, Contemporary Art Curator at RISD; and Ian Alden Russell, Curator of Brown University's David Winton Bell Gallery. The panel will select curatorial residents from a pool of applicants to Artpace's open call.

Selected curatorial residents will tell the story of South Texas as they build professional relationships with regional artists that don't have access to art critics, leading curators, and promotional opportunities. Similar to our artists-in-residence, the curatorial residents will receive access to our comprehensive library and archive, a stipend and travel budget, use of the Artpace vehicle, and a furnished apartment with a queen size bed, bathroom, kitchen, and shared laundry facilities. During their residency, they will conduct

studio visits with South Texas artists from areas including San Antonio, Corpus Christi, Brownsville, and McAllen, as well as artists from Artpace's Texas Open Call database. The curatorial resident will also utilize their time to build their writing portfolio with new articles and blog posts, providing new critical perspective and bringing national and international attention to regional artists. This work will be shared through publications including but not limited to Arts in America, Art Review, Aesthetica. Additionally, curatorial residents will have the opportunity to propose a future exhibition at Artpace.

SCHEDULE OF KEY PROJECT DATES:

The schedule below records key dates for the entire IAIR program for the 2018 calendar year including the artist and curator residencies.

SPRING 2018 INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Guest Curator- Risa Puleo currently making final selection for:

Artists in residence January 16 – March 19

Exhibitions on view March 15 – May 6

SPRING 2018 NEW CURATORAL RESIDENCY

Pending

Curator in residence March 12 – April 5

SUMMER 2018 INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Guest Curator- Jeffreen Hayes currently making final selection for:

Artists in residence May 14 – July 16, 2018

Exhibitions on view July 12 – September 2

FALL 2018 INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Guest Curator-Morgan Quaintance currently making final selection for:

Artists in residence September 10 – November 12

Exhibitions on view November 8 – December 30

FALL 2018 NEW CURATORAL RESIDENCY

Pending

Curator in residence July 23 – August 31

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

Our IAIR Program and its new curatorial residency component benefit professional artists and curators both locally and internationally. Those selected to participate in our residency programs have an opportunity to immerse themselves in South Texas' creative community, make new connections, and produce innovative new work. In 2018, we plan to invite nine professional artists and five curators to participate in our residency

programs.

The impact of our IAIR program is extended through our educational public programs. Artpace exhibitions and programs are free and open to the public, engaging them with the most innovative art and artists from around the world. Over 8,000 people visit Artpace and participate in our free public programs each year. Our community includes a wide & diverse audience from the greater San Antonio area as well as visitors from all over the world. Our artists-in-residence also regularly lecture at regional universities to graduate and undergraduate students.

Our educational programs engage elementary, secondary and post-secondary students through tours, site visits, workshops, curriculum, and our nationally recognized Teen Council program. Students in our Teen Council program work alongside resident artists, gaining insight from the professional artists and staff at Artpace. Our education initiatives connect IAIR artists to over 14,000 students in Bexar County, of these: 26% speak a language other than English at home, 47% of families report below poverty level, and half attend Title I schools. Our educational reach includes: Hispanic – 53%; White – 20%; Black – 17%; Asian 6 %; Native American – less than 1%. Our curatorial residency will benefit artists within the San Antonio and South Texas region that lack access to professional curators and outlets to show their work. The curatorial residents will bring professionalism, critical dialogue, and media attention to regional artists' work on a global scale.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

All residency artists are asked to partner with the community each residency cycle. Partnerships for the 2018 IAIR program have not yet been selected. They are established 6 months prior to the residency during the artist's preliminary visit. This visit establishes the direction and scope of the work, as well an engagement plan with the community. Staff initiates communication with potential partners and facilitates logistics and media. Partnerships may be with a non-profit, corporation, or school, and may be reoccurring.

Partnerships also extend beyond the artists' practice through our educational outreach. Schools and organizations partner with us to give youth free access to contemporary art through exhibition tours and art projects. Selections are made through seeking & cultivating relationships with organizations serving populations lacking art education or at-risk youth. Samples of the types of partnerships in the past are listed below:

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:**Organization Name:** The City of San Antonio**Proposed or Committed:** Committed**Description of Organization:**

The City has partnered with us to use The Tower of Americas, where resident Matthew Buckingham invited writer Nan Cuba to read a piece of writing broadcasted from the tower; Hemisphere Park, where resident Ken Little a posted a sculpture of a white fence shaped in the silhouette of the United States; The statue of Torbido Losoya, where resident Kurt Mueller rubbed a patina into the right foot, which continues to strike passers by as an indication of good luck.

Organization Name: Texas State and Trinity Universities**Proposed or Committed:** Committed**Description of Organization:**

Texas State and Trinity Universities are among the 8 local universities partnering with us to bring our residents to broader audiences though regular lectures. During each cycle residents go to university campuses to speak about their practice. Through this exchange with professional artists, students are given insight to working within the art world. Students often later apply for studio internships at Artpace to gain experience working with artists and fabricating work.

Organization Name: Fort Sam Houston**Proposed or Committed:** Committed**Description of Organization:**

Fort Sam Houston military base schools are partnering with Artpace to provide art education through regular classroom sessions where an Educator delivers a cross-disciplinary investigation of contemporary art created at Artpace, challenging students to think critically and creatively about their own lives.

Organization Name: San Antonio school districts**Proposed or Committed:** Committed**Description of Organization:**

All San Antonio school districts are partnering with us to provide art education. Sessions include a cross-disciplinary investigation of contemporary art that challenges students to think critically and creatively about their own lives and the world around them in three parts: An Educator visits the school and introduces students to art; Students visit the Artpace campus for a tour of resident exhibitions & creative project; Educator returns to the class for a reflection visit.

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

Organization Name: (b) (4)

Proposed or Committed: Proposed

Description of Organization:

(b) (4)

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Resident artists are selected for the Artpace International Artist-in-Residence (IAIR) program by accomplished guest curators. Each residency includes one Texas, one national, and one international artist. Artists must be over 18, not currently students, and not a former Artpace resident. Guest curators are provided with a roster of Texas artists who apply through Artpace’s annual Texas Open Call. Artpace guest curators are chosen by Executive Director and Director of Programs and Exhibitions. Residents for the proposed curatorial residency will be selected from an applicant pool by a panel of former IAIR guest curators including Michelle Grabner, Ian Alden Russell, Dominic Molon, and Jeffreen Hayes. Curatorial residents will be expected to bring a national and international perspective to the Texas arts community. Curators-in-residence will also exhibit an established history of critical writing, which Artpace will leverage to provide national exposure to Texas artists.

BIOS OF KEY INDIVIDUALS:

Name: Veronique Le Melle

Proposed or Committed: Committed
Bio including the proposed role in the project:

Executive Director, Veronique Le Melle joined Artpace in January 2016. Previously during her 7 year-tenure as President and CEO of the Boston Center for the Arts (BCA), Le Melle refocused and reinvigorated the organization around its mission. Prior to BCA, Le Melle supervised the Louisiana Division of the Arts, where she restructured Louisiana's Grants Program, streamlining the grant process. As Director of Cultural Affairs & Tourism for the Queens Borough President's Office, she supervised cultural policy, grants administration and tourism strategies for Queens, supporting both established cultural institutions and new community-based arts groups providing vital services in the community.

Veronique holds an MPA in Public Policy & Administration from Columbia University-School of International and Public Affairs, an MFA in Arts Management from Brooklyn College, and a BA in Economics/Business Administration from Colorado College.

Name: Taylor Bates
Proposed or Committed: Committed
Bio including the proposed role in the project:

Taylor Bates, Director of Programs & Exhibitions, oversees Artpace's Education Programs and consults with Zaneta on the Teen Council. Bates holds both a BA in Studio Art from St. Edward's University and an MA in Art Education from the University of Texas at Austin. Her prior experience working with teen programs and current work with artists builds a bridge between Artpace exhibitions and its educational initiatives.

Name: Riley Robinson
Proposed or Committed: Committed
Bio including the proposed role in the project:

Riley Robinson (MFA, University of Texas at San Antonio) is the Studio Director of Artpace, where has managed the daily operations of the residency and exhibition programs since 1995. He works directly with the artists, facilitating the creation and installation of artworks. As a practicing artist, he is highly attuned to the needs and concerns of Artpace's residents. In 2008, he coauthored Art at Our Doorstep: San Antonio Writers and Artists. His artwork has been featured in exhibitions at such venues as the San Antonio Museum of Art; the Nordic Artists' Centre in Dale, Norway; and KIASMA in Helsinki, Finland. He will identify artists to participate in public art collaborations, make arrangements for the projects, and manage the proposal process and budget for the project.

Name: Scott Williams
Proposed or Committed: Committed

Bio including the proposed role in the project:

Scott G. Williams (MA, University of Rochester) is the Director of Archives and Communications at Artpace, where he manages the organization's marketing and advertising initiatives as well as the Archive and Resource Library, a collection of over 1,500 artist monographs, historical ephemera, private artist records, and photo and video documentation. Williams was trained as a film and media archivist at the L. Jeffrey Selznick School of Film Preservation at the George Eastman Museum in Rochester, NY, and was an archival fellow with the San Francisco Silent Film Festival in 2012.

PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

Artpace promotes and publicizes the International Artist-in-Residence program through ad campaigns on Texas Public Radio and Glasstire, a regional, online arts magazine. Artpace also distributed press releases for each residency to local, regional, and national press and works closely with a public relations agency to manage press requests and develop relationships with the media. For each residency exhibition opening, Artpace hosts a press preview: an opportunity for members of the local and regional press to see the artists' work early and interview them in an intimate setting before the public opening. Artpace also engages the public through extensive social media and email campaigns. Artpace's social media accounts have over 24,000 active followers and more than 7,000 people receive Artpace's newsletter. These same principles and outlet will be utilized for the proposed curatorial residency program, which will help to further increase interest in Artpace's programs and profile.

PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

Artpace measures success by capturing qualitative and quantitative data from our program attendees and participants and tracking social media, email, and web metrics. All resident artists complete a comprehensive exit survey and interview with Artpace's Executive Director. We then compile this data, improve our program based on the feedback, and track the improvement of our program over time. We also collect program data from our visitors and program attendees. An iPad terminal at Artpace's front door acts as a check-in point for visitors, while also collecting qualitative information about them such as how they heard about Artpace and if they are a first-time or returning visitor. Artpace uses this data to adjust its marketing and publicity approach. We also survey our audiences and track the number of visitors we receive on a daily, monthly, and annual basis, as well as traffic to our website and engagement with our social media

accounts.

Artpace, Inc.
Artpace San Antonio
Discipline-specific Items

DISCIPLINE-SPECIFIC ITEMS: Submit any items specified for your discipline that are required and relevant to your particular project.

Artpace's International Artist-in-Residence Program involves a two-year cycle, which begins with Artpace's Texas Open Call, follows with Artpace Executive Director's selection of the Guest Curators, who then make their selections of artists working internationally, in the US, and in Texas, a two month production-based artist residency, and concludes with an eight week exhibition of new work.

Since 1995, Artpace has invited 45 guest curators, recognized for distinguished and original perspectives and approaches in their field, which contributes to the innovative nature of the residency program. Forging relationships with scholars like Robert Storr, Lisa Corrin, Tom Eccles, Okwui Enwezor, Yuko Hasegawa, Jens Hoffman, Sarah Lewis, Cuauhtémoc Medina, Gabriel Pérez-Barriero, Lawrence Rinder, Rita Gonzalez, Hans Ulrich Obrist, Cecilia Alemani, and others not only strengthens the residency program, but most importantly, enhances and reflects Artpace's emphasis on experimentation and exchange. These multiple lenses allow for aesthetic and philosophical variation and, in turn, foster an expansive understanding of contemporary art.

Guest Curators may select international and US-based artists with whom they have worked in the past or with whom they would like to work. As a part of their selection process for Texas Artists, Artpace facilitates introductions through its Texas Open Call, a public application process in which artists living in Texas have the opportunity to submit images of their work to be reviewed by guest curators, who then make their selections of the Texas artists in the International Artist-in-Resident program. The Open Call begins the two-year residency cycle by requesting works to be reviewed by Guest Curators the following year. For example, in September 2016, Artpace conducted the Texas Open Call, which resulted in a pool of applicants to be reviewed by the 2018 curators.

Artpace has selected its 2018 Guest Curators, who will visit in 2017 to conduct their studio visits and present a lecture related to their ongoing research and scholarship, which will be free and open to the public. Spring 2018 Guest Curator Risa Puleo will visit in late April 2017; Summer 2018 Guest Curator Jeffreen Hayes will also visit in the Spring of 2017; and Fall 2018 Guest Curator Morgan Quaintance will visit in Fall 2017. Each will finalize their selection of artists by the end of their visits, and Artpace will release an official announcement of the selections to board, media, donors, and other stakeholders before the end of 2017.

The Texas Open Call and resulting studio visits allow the Guest Curators to review artists to select for Artpace's residency program; at the same time, it provides the opportunity

for artists working in Texas to have their work reviewed by a renowned Curator. In 2016, we refreshed the Call language to make the selection more transparent for local artists. With this new robust system, in addition to participating in the IAIR roster, local artists are now also able to propose projects for our other exhibition programs in both the Hudson and Main Space Galleries.

Also new to our 2018 process, the development of our curatorial residency will begin with establishing a selection panel composed of 5-7 international and national curators that have previously participated in Artpace programs. Examples include Michelle Grabner, professor at the Art Institute of Chicago and curator of the 2014 Whitney Biennial; Jeffreen Hayes, Executive Director of Threewalls Chicago; Dominic Molon, Contemporary Art Curator at RISD; and Ian Alden Russell, Curator of Brown University's David Winton Bell Gallery. The panel will select curatorial residents from a pool of applicants to Artpace's open call.

Selected curatorial residents will tell the story of South Texas as they build professional relationships with regional artists that don't have access to art critics, leading curators, and promotional opportunities. Similar to our artists-in-residence, the curatorial residents will receive access to our comprehensive library and archive, a stipend and travel budget, use of the Artpace vehicle, and a furnished apartment with a queen size bed, bathroom, kitchen, and shared laundry facilities. During their residency, they will conduct studio visits with South Texas artists from areas including San Antonio, Corpus Christi, Brownsville, and McAllen, as well as artists from Artpace's Texas Open Call database. The curatorial resident will also utilize their time to build their writing portfolio with new articles and blog posts, providing new critical perspective and bringing national and international attention to regional artists.

Artists for Humanity, Inc.
AFH
Project Information

Major Project Activities:

Following a paid apprenticeship model, AFH partners urban teens with professional artists and designers to create, exhibit, market, and sell fine art, industrial design, and media arts services. Youth and mentors work on independent and collaborative creative projects reflecting their personal vision and rich cultural diversity. AFH requests support from NEA ArtWorks for our Painting, Photography and Video studios, through which 100 youth will receive hands-on mentorship during the grant period. Learning in these studios comprises:

* Painting - All students begin their apprenticeship in Painting. This provides a solid foundation for all other artistic media, allowing youth to explore their identity and larger societal role in ways most have not previously experienced. Professional artist mentors teach youth the basics in drawing, color theory and painting. Youth begin by painting self-portraits and urban landscapes that capture their life, and progress to more advanced techniques and self-directed themes.

* Photography - Through Photography, AFH teens document the reality of urban life. Apprentices learn fine art, documentary and commercial photography in traditional and digital platforms. Teens learn camera controls, create specialized lighting environments and backdrops, process black and white prints, create digital images for clients, mount prints for exhibitions, train on technical and artistic aspects of preparing photographs for the web, and contribute all images to AFH's website and larger digital graphic initiatives.

* Video - In the Video studio, youth chronicle the AFH experience from filming peers at work to creating time-lapse project documentaries. They also create independent shorts and complete commissioned works. Youth apprentices gain in-depth command of camera controls, editing software, lighting and sound. They learn to edit footage; develop sequencing; mix audio and sound effects and create visual effects.

AFH's studio instruction focuses on artistic growth. Artist-mentors spend part of each day providing teen apprentices with 1:1 tutelage. This enables the mentoring artist to discuss the work's direction, give constructive advice on techniques, and ensure that the participant is working to his/her potential. Each studio has regular group critiques, in which individual teens present their works in progress to their peers. In this process, they learn from each other in a supportive environment.

The enterprise component of AFH's studios demonstrates to our teens that their creative work has value to others and helps them develop important life skills such as creative problem solving and business competency. AFH stresses the integrity of their vision and works to provide youth with the techniques, aptitude and venues to share that vision. Likewise, we coordinate off-site exhibitions in public and corporate settings to expose adults to the talent and complex lives of young people in our current society.

AFH is also host to one of the largest collections of youth-created works, and we organize 60-70 offsite public exhibitions annually. AFH exhibits allow viewers to develop a greater understanding of the young, urban experience. In essence, each participant's creative work represents an opportunity to have a voice. Public exhibition and sale of their artwork continues the dialogue.

When selecting works for exhibition, AFH considers the event space, exhibit theme and, if applicable, client specifications. With works being created by AFH youth and emerging artists throughout the year, many slated for exhibition during the grant period have yet to be selected, or even produced. We anticipate that works relevant to our request for Documenting Urban Youth will include: self-portraits; urban landscapes; large-scale collaborative paintings/murals; digital images of youth-created works; time-lapse videos of art-making; video profiles of AFH youth artists and creative films.

Schedule of key project dates:

AFH's Painting, Photography and Video studios are in operation all year, meeting Tuesday-Thursday from 3:00-6:00pm during the school year and Monday-Friday from 12:00-5:30pm during the summer. Ongoing activities include mentoring youth in art-making, engaging in creative expression, coordinating fine art exhibitions, documenting youth work through digital images and film, marketing the teens' artwork, and completing client commissions. Creative projects vary in length, depending on individual competency, project scope and size. Fine art and commissioned projects are continuous, each taking between 3 to 12 weeks from discussions to final product. AFH designs 70+ exhibitions annually in corporate and public settings; we complete an additional 20+ videos annually, which we showcase online.

The following is an overview of the introductory curriculum for AFH's Photography Studio to place the learning cycle for all studios in context:

- *Week 1: Basics - Overview of camera controls and black and white film; film developing; contact printing; fieldwork.
- *Week 2: Enlarging
- *Week 3: Documentary Photography/Darkroom Practice
- *Week 4: Print Controls - Dodging, burning, flashing, and contrast control; manipulating total values contained in a negative.
- *Week 5: Group Critique/Darkroom Practice
- *Week 6: Developing Controls
- *Week 7: Group Critique and Portrait Photography
- *Week 8: Multiple Exposure/Multiple Printing
- *Week 9: Advanced Printing
- *Weeks 10-12: Presentation Techniques

Intended Audience/Participants/Community: Who will benefit from the project and how?

The intended beneficiaries of AFH programming are the under-resourced urban teens whom we employ as arts apprentices. Urban teens have a powerful creative voice born of need and uncertainty; they are hungry for the opportunity to express that voice in positive ways that are valued by others. Since 1991, AFH has provided Boston teens with the tools and platform for sharing their vision, while paying them wages to underscore the importance of art in civic society and their contribution. Moreover, AFH takes these teen artists on a journey of self-exploration through creative expression, bolstered by important mentoring relationships and guided academic supports, which steward them toward successful, self-sufficient futures.

AFH is now one of the largest employers of Boston youth, with 250 employed annually. Apprentices represent the entire city and its diverse demographics: 91% are non-Caucasian; 86% are from low- and very-low income families. AFH engages an additional 2,800 youth each year through adjunct programming; and approximately 1,000 adults annually contract with youth to purchase fine art and commission design services. And AFH exposes millions of people to the teens' creative works through public installations and social media outlets. This, our intended audience, comprises a wide cross-section of business people who commission our youth artists' works; attendees at special events, exhibits, and installations; visitors to our website, www.afhboston.org or viewers of our YouTube channel <https://www.youtube.com/channel/UC37hSpY4mtXd-le8fs6rbvA>; and diverse individuals who happen across our murals or exhibitions in their neighborhoods, on public transport or in corporate board rooms.

Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.

AFH partners with a variety of groups to meet the creative, educational, economical and social needs of Boston's underserved teens. Select partners include:

- * Businesses, organizations and government agencies commission AFH youth for their art, design and exhibit needs with the knowledge that youth will tackle each project as a design challenge to solve. Select clients from the past year include: Barnes and Noble, Converse, Liberty Mutual, Proctor & Gamble, Mary Eddy Baker Library, Nathan Cummings Foundation, Neiman Marcus, TransNational, Trip Advisor, and Wood Partners.

- * AFH partners with local individuals and organizations to engage youth in workshops on specific technical training workshops, such as macro photography [REDACTED] robotics software (Artaic); biomimicry [REDACTED] financial literacy (Bank of America).

- * AFH collaborates with organizations that connect participants with college access such as: uAspire, Teri College Access and BottomLine.

Description of Key Organizational Partners:

Organization Name:Education Development Center

Proposed or Committed:Committed

Description of Organization:

With funding from the National Science Foundation, Education Development Center (EDC) has been working with AFH since Fall 2015 to document the STEM concepts our teens encounter when completing art projects. EDC conducts project ethnographies to capture the range of work activities involved in each project's iteration, from exploration of an initial idea and design to concept development to product development, as well as specific the STEM connections made and the communication thereof.

Organization Name:WriteBoston

Proposed or Committed:Committed

Description of Organization:

AFH partners with WriteBoston on Teens in Print, a free, teens-produced quarterly newspaper that gives voice to and places value on teen perspectives. AFH Photography apprentices provide all of the images for each edition of Teens in Print.



Organization Name:Artaic

Proposed or Committed:Committed

Description of Organization:

AFH has partnered with Artaic, a Boston mosaic design and fabrication firm, since July 2012. Artaic trains our teen artists on using their software and mosaic-assembling robots to design, produce, and install new mosaics. Teens are excited to see digital images of their paintings and designs transcribed into potential tile mosaics. Many of these works are included in an Artaic collection, titled URBN.

Organization Name:Nellie Mae Education Foundation

Proposed or Committed:Committed

Description of Organization:

The Nellie Mae Education Foundation was AFH's very first client, purchasing a large-scale collaborative painting by AFH's original cohort of youth apprentices. They reproduced that painting as the cover of their 1992 annual report. Since then, they have hosted a rotating exhibit of youth-created paintings and photographs, which we update annually. They also permanently installed large-scale photograph kaleidoscopes printed on adhesive wallpaper in their boardroom.

Organization Name:Massachusetts Port Authority

Proposed or Committed:Committed

Description of Organization:

The Massachusetts Port Authority hosts several exhibits of multi-media works by AFH youth artists each year at Logan International Airport. In April 2013, they permanently installed an 8' x 8' sculpture of the recycle symbol. In December 2013, they installed a 3-month exhibit of paintings on solar energy.

Organization Name:Lesley University

Proposed or Committed:Committed

Description of Organization:

AFH partners with Lesley University as a member of their Urban Scholars Initiative, through which our high school participants, who meet Lesley's rigorous admission standards, receive a 50% discount on tuition. Currently, seven AFH alumni are part of their undergraduate program. One AFH alumnus and Urban Scholar, [REDACTED], just graduated from Lesley this Spring and returned to AFH as a full-time mentoring artist in the Painting Studio.

Organization Name:Monserrat College of Art

Proposed or Committed:Committed

Description of Organization:

Monserrat College of Art offers one four-year scholarship annually to a high school senior participant working at AFH. Qualifying teens must pass through Monserrat's rigorous admissions process. Two AFH alumni and recent Montserrat graduates are now AFH artist mentors.

Organization Name:Maine College of Art

Proposed or Committed:Committed

Description of Organization:

Beginning with this academic year, Maine College of Art (MECA) will offer full tuition and all fees to two AFH high school senior participants. Qualifying teens must pass through MECA's rigorous admissions process.

[REDACTED]

[REDACTED]

Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.

AFH has multiple channels to publicize both our project and NEA support, including a growing social media presence: our Twitter account has 5,000+ followers; our Facebook page has 8,000+ "friends;" and our Instagram account has 2,000+ followers. AFH's email distribution list includes over 6,000 contacts, and our interactive website receives 47,000+ unique visitors each year. AFH's website has a special page recognizing donors at the \$25,000+ level; similarly our gallery features a "wall of donors." AFH has a public relations team on retainer to assist in project and grant promotion.

AFH further promotes our program through: 60-70 exhibits each year; 80-90 private events in our gallery; sales of the young people's fine art and design services; and our Video Studio's YouTube channel. Significantly, two of the studios for which we are seeking NEA support – Photography and Video – will be key in project and grant promotions, by preparing the images and videos used in outreach.

Performance Measurement:

How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

AFH evaluates program success by assessing participant growth (skills advancement and educational growth/attainment); program impact (participant engagement, retention, and alumni success); and community impact (outreach, exhibits, community collaborations, client commissions). Our methodology combines semi-annual performance reviews completed by students and mentors – including a comparison of student learning with the national standards for visual arts education – with ongoing assessment of apprentices' skills growth through regular mentor reports and group critiques. AFH is now working with High Impact on an external evaluation to examine statistical significance at achieving program impact; we anticipate an initial report in Fall 2016.

AFH's Photography studio documents and maintains digital archives of each youth-created artwork; and our Video studio chronicles creative projects. Youth works can be viewed on our online gallery (www.afhboston.org) and YouTube.

International Sculpture Center, Inc.
Sculpture Magazine
Project Information

MAJOR PROJECT ACTIVITIES:

The International Sculpture Center's Dialogues and Discoveries project promotes lively, informed debate that connects working artists, writers, and readers of various backgrounds. Sculpture is a rapidly evolving landscape of new ideas, practices, technologies, and media. Dialogues and Discoveries embraces that complexity, bringing together respected and emerging artists, and recognized and new critical voices, through the ISC's print and digital media. Sculpture magazine print edition (distributed to subscribers, ISC members, universities, newsstands, and bookstores) and digital versions (for web browsers and tablet apps) and *re:sculpt* (the ISC blog with multiple contributors) feature artist interviews and high-quality writing from a variety of viewpoints, covering a range of styles and practices to encourage dialogue across the diverse spectrum of three-dimensional forms in the contemporary art world.

Dialogues and Discoveries articles and accompanying images document and analyze new work by emerging and established sculptors, while interviews allow artists to discuss their work in their own words. These features will appear across all platforms to reach the broadest audience, taking advantage of digital technologies to present sound, new media, kinetic, and performance works in more representative ways. *Sculpture* on-line also includes video interviews and studio tours. The *re:sculpt* blog facilitates time-sensitive exchanges impossible in print and features up-to-date events nationwide. The blog supports new and expert voices exploring methods and materials, exhibitions, the business of art, and book reviews. Comment sections on *re:sculpt* and *Sculpture* on-line allow visitors to contribute ideas and engage with writers, artists, and each other. Tablet and smartphone apps make it even easier to join the discussion.

Many artists say that *Sculpture* sustains their creative process and provides a connection to a larger community—beyond local viewers—opening access to a national and international audience of collectors, educators, museum professionals, commissioning agencies, and others engaged with contemporary art. *Sculpture*'s geographically dispersed writers strive to move beyond global art hubs to seek out less familiar regions and artists who have not yet achieved wide recognition, many of whom gain their first important coverage in our curated Itinerary listing of current shows.

The ISC exists to create a supportive environment in which sculptors and sculpture can thrive. Dialogues and Discoveries realizes that aim by providing artists with intelligent and engaged responses to their work while making it available to a larger viewing public. For emerging and established artists alike, such attention is crucial. This initiative not only benefits artists, it also benefits audiences by presenting works that they've not been able to see in person. The project brings viewers to artists, gives more people the opportunity to experience a range of contemporary sculpture, provides outlets for

creative, critical voices, and allows these groups to connect with each other—giving everyone the chance to participate.

SCHEDULE OF KEY PROJECT DATES:

In 2018, *Sculpture* will release 10 issues in January/February, March, April, May, June, July/August, September, October, November, and December. Copy deadline is three months prior to publication; editing/proofreading, two months prior; design/pre-press (page preparation), one month prior; and both printing/shipping and posting to on-line providers, two weeks prior. Posts for the ISC's *re:sculpt* blog will be reviewed and published weekly, January through December. *Sculpture* on-line and the tablet version of the magazine are released on the first day of the month that the issue is published. All payments to writers, printers, and the designer are made in the month of publication.

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

Beneficiaries include the artists covered, the writers whose work is published, and the audiences that will be able to engage with the work through the magazine, the on-line features, the blog, and tablet version of the magazine. Dialogues and Discoveries is designed to bring these groups together in a dynamic way, resulting in shared discussions and expanded opportunities—educational, professional, and creative—that will increase everyone's experience of a range of contemporary sculpture. Ages range from college students to seniors; and digital publications accommodate non-English speakers. The ISC blog offers multi-lingual arts journalism in English and Spanish, with other languages to follow. Translator tools allow everyone to read and contribute on the blog and *Sculpture* on-line.

The editors consult regularly with writers, as well as artists, about artists to be covered in future articles. Artists and museums/galleries/studios are also consulted about supplying images for the articles. The web manager consults weekly with blog contributors about future posts. And the ISC staff as a whole regularly interacts with readers of both the magazine and the *re:sculpt* blog, who respond to articles and posts via e-mail, comments on the blog, letters, and phone calls.

The editors have been working with *Sculpture's* regular contributors and new writers

since 1996 to identify artists and exhibitions of interest to our readers and new audiences, as well as responding to calls, e-mails, survey responses, and mail from artists, arts institutions, and the public. Through our interaction with writers, artists, institutions, and members of the audience, we make decisions about future coverage, design, and appropriate platforms for various content. In consultation with the ISC staff and Board, we seek new ways to reach audiences and extend coverage of a wide range of artists and artworks.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Key ISC staff members for the Dialogues and Discoveries project: Executive Director Johannah Hutchison, who oversees the project and the organization as a whole; Editor Glenn Harper, who is responsible for editorial aspects of *Sculpture* magazine on all platforms and assists in editorial aspects of *re:sculpt*, the ISC blog; Managing Editor Twylene Moyer, who works with the editor on all aspects of *Sculpture* magazine and is responsible for magazine production; and Web Manager Karin Jervert, who is responsible for editorial and production aspects of the *Sculpture* on-line feature, *re:sculpt* (the ISC blog), and production of the digital and tablet editions of *Sculpture* magazine.

BIOS OF KEY INDIVIDUALS:

Name: Johannah Hutchison

Proposed or Committed: Committed

Bio including the proposed role in the project:

Johannah Hutchison, ISC Executive Director since 2006, has worked in the nonprofit sector for 20 years. Under her leadership, the ISC completed a strategic planning

process and implemented programs to attract new audiences and enhance outreach to the sculpture community. Her previous administrative experience includes a variety of positions in the U.K. and U.S. She holds a degree in fine arts. She joined the ISC as Membership Director in 2004 and became Development Director in 2005.

Name: Glenn Harper

Proposed or Committed: Committed

Bio including the proposed role in the project:

Glenn Harper, editor of *Sculpture* since 1996, was formerly editor of *Art Papers*. He has written for a wide range of magazines and artists' catalogues, and is co-editor of the 5 ISC press publications. He earned a PhD in the Humanities Program of Florida State University and has presented numerous papers on public art, art criticism, and other topics for conferences and symposia. For several years, he served as a member of the Public Art Network Council of Americans for the Arts.

Name: Twylene Moyer

Proposed or Committed: Committed

Bio including the proposed role in the project:

Twylene Moyer, managing editor of *Sculpture* since 1998, has published in a wide range of periodicals, monographs, and catalogues and is the co-editor of the 5 ISC press books. She completed her postgraduate studies at the University of Pennsylvania and has presented papers and conducted programs at the Mexican Cultural Institute, SOFA Chicago, and the Corcoran Gallery of Art. She also leads programs at artists' studios and curates exhibitions.

Name: Karin Jervert

Proposed or Committed: Committed

Bio including the proposed role in the project:

Karin Jervert, web manager since 2010, designs and manages the ISC's *re:sculpt* blog and web site. She is a marketing and web development professional with experience in Internet marketing, web design, and development strategies. During her career, she has focused on the challenges of adopting new technology in nonprofits, nonprofit organization health and growth, and social media marketing.

PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

In-person: The magazine is offered at ISC lectures, conferences, and symposia, as well as newsstands/bookstores, art fairs, and third-party events. Digitally: Cross-platform publicity is achieved through the ISC's *re:sculpt* blog, web site, RSS Feeds, Constant Contact, social networks, and the e-mail newsletter; other strategies include keywords, search engine optimization, Google AdWords, Guide by Cell, mobile widgets, links from third-party web sites, news feeds, and e-blasts. PR/Print: Ads are run in third-party publications. In addition, ISC Press publishes a more permanent version of the best *Sculpture* articles, alongside new writing: five books have been published since 2006—distributed by University of Washington Press—and are sold through web sites, bookstores, and museums. Readers who discover the magazine and blog through the book series include students and teachers, arts professionals, and working artists at all career stages.

PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

Magazine processes and impact are assessed during staff and Board committee meetings. Metrics include year-over-year and monthly readership changes; reader feedback; and web metrics and comments. Surveys and focus groups are conducted periodically. ISC management analyzes results, compiles reports, and disseminates these to partners and funders as appropriate. The results of the ISC's Dialogues and Discoveries project are disseminated in *Sculpture* magazine's Features, Reviews, Itinerary, and On-Line Feature sections, in the *re:sculpt* blog, and in the new *Sculpture* tablet app, and the results of outreach to new audiences are disseminated in the circulation and sales figures published annually in the magazine.

New Mexico State University Main Campus Project Information

MAJOR PROJECT ACTIVITIES:

The “Wendy Red Star: Inscriptions of Identity” exhibition at the UAG will be a catalyst for the artist to photographically and sculpturally visualize the multifaceted cultural influences that inform her kaleidoscopic identity as an Apsáalooke [Crow]-Irish American woman who grew up on the Crow Reservation in south-central Montana, went to graduate school in Los Angeles, and now resides in Portland, Oregon. Through Red Star’s participation in the global indigenous movement of visual sovereignty, the artist activates a space of empowerment to achieve several goals, particularly to initiate socio-politically-focused discussion among audiences, critique outmoded museum displays and pop culture stereotypes of Native American cultures, insert humor and irony as a passageway for viewers to pierce the boundaries of her artworks, and honor the past, present, and future of the Apsáalooke (Crow) community and cultural lifeways as they intersect with cultures around the world. In this site-specific installation, Red Star will address issues of representation of indigenous tribes and nations of the Americas in public channels, like museums and mass media, and the embodiment of authenticity in culture and identity. The questions that drive this exhibition concept are: How do we view identity? How is identity seen through differential movement in visual art practice? How does memory affect past, present, and future understandings of identity? How does home shift from place to place and time to time? How can visual art embody an in-flux yet simultaneously grounded sense of complex selfhood? In direct relation to these inquiries, Red Star is known for interrogating the motives of pop culture venues and their intentions to empower, give voice to, honor, neutralize, ignore, silence, or harm certain social groups. To discuss this complex issue and its presence in this site-specific installation, Red Star will participate in both a Curator Q&A with Michelle Lanteri (project director) and a Curatorial Panel with guest speakers who have worked closely with her on other exhibition projects. As well, Red Star will participate in several interactive, interdisciplinary, and educational corresponding programs that will complement her site-specific installation at the UAG. She will be able to curate a display of Apsáalooke (Crow) art objects from the New Mexico State University Museum’s permanent collection; collaborate on workshops with the Master of Fine Arts graduate seminar course and Native Intersections in Museums undergraduate/graduate course students; engage with the Tigua, Tortugas, and Mescalero Apache indigenous communities and other touring school groups through hands-on activities at the UAG and University Museum at New Mexico State University; and work with students from the American Indian Program and Honors College at New Mexico State University on a critical response project using the UAG’s site-specific installation and University Museum permanent collection display as sites for synthesis. Thus, in the “Wendy Red Star: Inscriptions of Identity” exhibition, Red Star will critically reflect on home, her place in both the contemporary world and art world at-large, the Apsáalooke (Crow) cultural knowledge that defines her ever-shifting individual and collective identities, and the blatant refusal of many Western cultural and historical institutions to acknowledge the

specificity and contemporaneity of Native American peoples. By way of the vernacular and cross-cultural processes inscribed within her artworks in this exhibition at the UAG, Red Star will create an intersection between personal and public liminal spaces and enact a space of agency in the gallery for critical dialogue particularly pertinent to today's socio-political climate and concerns surrounding the ever-changing construction and perception of individual and cultural identities.

SCHEDULE OF KEY PROJECT DATES:

We will execute this project according to exhibition production and particular events: Shipping of Artworks, January 1-24, 2018; Marketing and Promotion, January 1-March 29, 2018; Site-Specific Installation, January 1-24, 2018; Wendy Red Star non-employee travel, January 21-26, 2018 (tentative); Collaboration with Graduate Seminar MFA students class, January 24, 2018; Collaboration with University Museum group tours and tandem curatorial project, January 24-26, 2018 (tentative); Collaboration with Native Intersections in Museums class January 24-26, 2018 (tentative); Exhibition Run Dates, January 25-March 29, 2018 (working dates); Workshops with indigenous students, January 25, 2018; Opening Reception and Curator Q&A with Red Star, January 25, 2018; Catalogue Production, January 25-March 31, 2018; Curatorial Panel, March 1, 2018 (tentative); Curatorial Panelists non-employee travel, February 28-March 2, 2018 (tentative); Wendy Red Star non-employee travel, February 28-March 3, 2018 (tentative); Wendy Red Star's workshops with American Indian Program and Honors College, March 2, 2018 (tentative); De-installation and Return Shipping, March 30-May 15, 2018; Catalogues received in hand, April 30, 2018.

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

We seek to coordinate workshops with students from the Tigua, Mescalero Apache, and Tortugas indigenous communities. We would like to bring these students to the gallery to facilitate an educational and empowering space for creative expression. In addition to all age residents of the local metro area (Las Cruces, El Paso, and Ciudad Juárez), we plan to engage the following educational institutions: The University of Texas, El Paso; Doña Ana Community College; Doña Ana County middle/high schools; and New Mexico State University, including the University Museum, the American Indian Program, the Center for Latin American Border Studies, and the Departments of Art, Theatre Arts, Anthropology, and History. We seek to ignite opportunities for interdisciplinary learning and research between the primary artist, Wendy Red Star, and all of the groups stated above, with special emphasis on the Las Cruces population, which includes 23% of residents living below the poverty line and 58% Hispanic residents. To increase attendance, dialogue, and exposure, we will promote the exhibition and its associated programs widely and extend our audiences, outreach, and community participatory opportunities to Santa Fe, Albuquerque, Roswell, Silver City, and Ruidoso, NM, Tucson and Phoenix, AZ, El Paso, Marfa, Lubbock, and Austin, TX, and Los Angeles, CA. The

public at-large in New Mexico, Arizona, Texas, California, and northern Mexico will be actively encouraged to participate in our free educational programming that is designed to activate critical thinking and communication.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

NMSU's College of Arts and Sciences, including the Depts. of Art, Theatre Arts, History, and Anthropology, has been identified as a key partner for "Wendy Red Star: Inscriptions of Identity" and its associated programming. We will create workshop opportunities with the professors and students in these departments and invite the Theatre Arts department to create a public performance in the gallery. We will approach three indigenous communities, the Tigua people, the Mescalero Apache people, and the Tortugas people, with opportunities for student field trips and hands-on art activities at the gallery. We aim to collaborate with both NMSU's American Indian Program and Honors College, to provide a space for diverse critical dialogue between students, Red Star, and the Department of Art. We hope to work with the Las Cruces Museum of Art, Rubin Center for the Visual Arts (El Paso), and Juarez Contemporary (Mexico) as partners for group tours and new audiences for Red Star's exhibition.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: New Mexico State University, College of Arts and Sciences
Proposed or Committed: Committed
Description of Organization:

The largest college at NMSU, the College of Arts and Sciences is made up of 24 academic departments, including the Depts. of Art, Theatre Arts, History, and Anthropology, the parent department to the University Museum, with whom we would like to collaborate on group tours, class activities, and tandem curatorial project for Wendy Red Star. We also plan to coordinate class engagements with several departments in this college, including a performance opportunity for the Theatre Arts Dept.

[Redacted]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where

relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

After researching Wendy Red Star's work for two years, Michelle Lanteri, project director and interim director of the UAG, was inspired to create an exhibition where Red Star tackles the concept of "inscriptions of identity" as enacted in her research-based, contemporary art practice and through the third space of the experimental and educational gallery particular to our institution. Lanteri, co-producing this exhibition with gallery administrator Jasmine Woodul, wanted to create a site-specific opportunity for committed artist, Red Star, to address questions surrounding how identity is materialized in an unfamiliar locale with audiences from Southern New Mexico and the Borderland region. The key individuals for this project were selected to further the critical discussions and educational efforts surrounding the concept of a site-specific installation that functions as a platform to visualize, create, and acknowledge multiple places of home, both ontologically and epistemologically.

BIOS OF KEY INDIVIDUALS:

Name: Wendy Red Star

Proposed or Committed: Committed

Bio including the proposed role in the project:

Wendy Red Star ([REDACTED]), the project's primary artist, resides in Portland, Oregon. She received a BFA from Montana State University, Bozeman, and an MFA in sculpture from the University of California, Los Angeles. Her work has been shown at The Fondation Cartier L'Art Contemporain, Paris, France; Research & Development, Chicago; The Museum Tower at Museum of Contemporary Art, Los Angeles; The Los Angeles Municipal Art Gallery; The Domaine De Kerguehennc, Brittany, France; and The Laura Bartlett Gallery, London, England, among many other venues. She has held residencies at the Provincetown Fine Arts Work Center, Skowhegan School of Painting and Sculpture, and Denver Art Museum. In 2015, Red Star was awarded a Joan Mitchell Foundation Emerging Artist Grant, and her work is in numerous collections including the Missoula Art Museum, Portland Art Museum, Minneapolis Institute of the Arts, and the Eiteljorg Museum of Western and Native American Fine Art.

Name: Michelle Lanteri

Proposed or Committed: Committed

Bio including the proposed role in the project:

Michelle Lanteri, the project director and interim director of the University Art Gallery (UAG), has presented her research on Wendy Red Star's art practice at the College Art Association Conference, Southeastern College Art Conference, Southwest

American/Popular Culture Association Conference, and Lloyd Kiva New Centennial Convocation at the Institute of American Indian Arts. A contributor to First American Art Magazine, Lanteri has worked on fifteen contemporary art exhibitions at the UAG, including the NEA-supported *GEOMAGIC: Art, Science and the Zuhl Collection*. She also curated a semi-permanent exhibition of 20th and 21st century Hopi artworks for the New Mexico State University Museum, and she co-produced sixteen exhibitions for the GreenHill Center for NC Art non-profit gallery in North Carolina. Lanteri earned a Master of Arts in Art with an Art History emphasis, Native American Studies graduate minor, and Museum Studies graduate certificate from New Mexico State University.

Name: Jasmine Woodul

Proposed or Committed: Committed

Bio including the proposed role in the project:

A native New Mexican and the project's manager, Jasmine Woodul has served as the administrator for the University Art Gallery (UAG) at New Mexico State University since January 2015. She has managed fifteen contemporary art exhibitions for the UAG, including the NEA-supported *GEOMAGIC: Art, Science and the Zuhl Collection*. Woodul previously worked for the Georgia O'Keeffe Museum in Santa Fe in the Art and Leadership Program for Girls, and she offers her extensive experience in visual art outreach and workshops to the UAG's community programs, long-term planning, and exhibition logistics and preparation. Woodul earned a Bachelor of Arts degree in Art History from New Mexico State University in May 2013.

Name: Anna Strankman

Proposed or Committed: Committed

Bio including the proposed role in the project:

Anna Marie Strankman, MA, is curator of collections and exhibits at the New Mexico State University Museum and is a key partner for this project. Strankman earned her master's degree in art history from the University of Washington and previously held positions at the Portland Art Museum, Seattle Art Museum, and the National Museum of the American Indian. At New Mexico State University, Strankman teaches courses in museum studies, including Native Intersections in Museums, which will be offered in January 2018 and provide an opportunity for collaboration between students and Wendy Red Star. As well, Strankman and Red Star have a history of working together; they co-produced an extensive Native artists lecture series for the Portland Art Museum during Strankman's tenure there.

[REDACTED]



PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

In addition to advertising on NPR stations in select cities, the UAG will have postcards and posters printed, that will be distributed online, in-person, and by mail throughout the greater Southwest and southern California. Postcards and posters are given to businesses and arts establishments, with a local emphasis (Las Cruces, NM, El Paso, TX, and Ciudad Juárez, Mexico) to ensure that the immediate community is informed about the exhibition and its programming. A vinyl banner will also be hung on the exterior of the UAG's home building, in view for both the campus community and the public, from our location on a main Las Cruces thoroughway. The UAG will also design and print exhibition catalogues, to mail to select businesses, arts institutions, and universities within the greater Southwest and southern California. Lastly, we will disseminate a press release, e-newsletters, social media announcements, website updates, and calendar postings leading up to and during the exhibition.

PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

For "Wendy Red Star: Inscriptions of Identity," we intend to have visitor surveys that will be available for all viewers of the exhibition and attendees of public programming at the University Art Gallery (UAG). The Gallery Staff plans to design a questionnaire to monitor attendance demographics and feedback with space for comments to evaluate the individual impact of the exhibition and its activities on participants. This feedback will serve as quantitative and qualitative data that the Gallery Director and Gallery Administrator can incorporate into their designs of future educational projects. A visitor register at the front desk will also have a space for attendee comments and feedback at the UAG.

New Mexico State University Main Campus Programmatic Activities

REPRESENTATIVE LIST OF PROGRAMMATIC ACTIVITIES FOR THE PAST THREE YEARS/SEASONS:

Year 1: 2014-15

Representative Examples:

Aug.-Dec. 2014 - Off the Wall exhibition, curated by former director Marisa Sage. Featuring Allie Rex, Judith Braun, Sol LeWitt, Nathan Green, and Christie Blizard, this exhibition hinged on the theme of site-specific works that dissolved the space between “traditional” artwork support materials and the gallery walls, by using the gallery walls as a direct medium for muralistic and sculptural expression. Programs included an installation reception, where members of the university and local metro community installed the work in the show; gallery talks by Judith Braun (participating artist), Nathan Green (participating artist), Marisa Sage (Former Director, University Art Gallery), and Veronica Roberts, curator of modern and contemporary art at the Blanton Museum of Art; and a Sol LeWitt outdoor sculpture plaque installation/dedication and talk about conservation by Silvia Marinas (NMSU Dept. of Art Conservator). Jan.-Feb. 2015 - Las Cruces Creates exhibition. Featured twenty-one Las Cruces-based artists Chris Bardey, Nancy Begin, Karen Bucher, Sharbani Das Gupta, Greg Decker, Carlos-Estrada Vega, John Garrett, Stephen Hansen, Amanda Jaffe, Suzanne Kane, Robin Labe, Rosemary McLoughlin, Brack Morrow, Louis Ocepek, Mary Robertson, Joshua Rose, Jesse Reinhard, Jacklyn St. Aubyn, Isadora Stowe, Jean Reece Wilkey, and Mary Wolf. This exhibition was part of city-wide arts event series titled Las Cruces Connects. Programs included a month-long residency titled Community Weave where John Garrett worked on an evolving tapestry made from local donations of t-shirts, with final piece donated to the gallery’s permanent collection; the Las Cruces Creates open house during the official weekend of Las Cruces Connects, with bus transportation between participating art venues; a gallery talk by Marisa Sage (Former Director, University Art Gallery) titled On Curating vs. Creating and Miami Art Basel; a panel led by Chris Bardey (participating artist and co-founder of the former artists co-op and gallery West End Art Depot) with invited local arts leaders and educators on community engagement; a workshop by Isadora Stowe (participating artist) titled Collaborate with your Kids; and a gallery talk by John Garrett (participating artist), on his art practice and Community Weave residency. Mar.-Apr. 2015 - Juried Student Show with selections made by Fausto Fernandez (2014-15 Border Art Residency participant). Annual exhibition with a tradition of being juried by that year’s visiting Border Art Residency artist based in La Union, New Mexico. Associated programs included an artist workshop by NMSU MFA alumnus Juan Cholo, titled Light is the New Heavy. This community workshop focused on papier-mache sculpture-making techniques.

Year 2: 2015-16

Representative Examples:

May-Aug. 2015 - Re: Visioning the West juried exhibition, featuring Jeffrey DaCosta, Felice House, Kathleen Scott, Millee Tibbs, and Dana Younger. The exhibition showcased works that challenge conventional understandings of the "American West." Programs included a beginner's guide to painting workshop with Felice House; the "Ode to the West" live video and sound performance by The Near East Family (David and C. Tara Gladden), who used sourced video footage in the presentation recorded during their visit to Las Cruces; and a workshop with Kathleen Scott that focused on creating stop-motion videos. Sept.-Oct. 2015 - Between Here and There exhibition. In this two-person show, visual artists Paul Turounet and Terri Warpinski presented works that grapple with the complexities and controversies surrounding the constructs of international borders as junctions that designate the present and future for many migrants in transition as well as the effects on existing communities in border regions. Between Here and There featured a simulated border wall with salvaged metal pieces from the Tijuana border and a selection of photo-based "ex-voto" works. Programs included an a walk-through by Paul Turounet during the opening reception; a contemporary photographic ex-votos workshop with Paul Turounet; a panel titled Borderlands as Negotiated through the Arts, which facilitated critical conversations about border governance and art as a place of agency and impact; and an artist lecture by Terri Warpinski. Sept.-Nov. 2015 - Your General Store on-site installation and interactive exhibition by Jason Middlebrook. The gallery's parking lot was the next stop after SITE Santa Fe for this unique shipping container trading post that relied on barter and honest valuation of handmade and salvaged objects. Programs included an NMSU Dept. of Art Visiting Artists and Scholars Series-sponsored lecture by Jason Middlebrook. Nov.-Dec. 2015 - Points of Departure collaborative exhibition. Featured works by Towson University graduate student artists and displays curated by NMSU Dept. of Art faculty, students, and staff that utilized the gallery's permanent collection. Programs included live painting sessions with former faculty member Gatis Cirulis, a paper-making demonstration with former faculty member Katya Reka, and a scholarly talk by Dept. of Art assistant professor of modern and contemporary art Stephanie L. Taylor. Jan.-Feb. 2016 - Water! What is it Good for? exhibition. Featured artists Brenda Perry and Bethany Taylor and showcased works that addressed environmental consciousness. Programs included a panel titled Relational Sustainability, that featured participating artists Brenda Perry and Bethany Taylor and water experts from both Las Cruces, New Mexico and El Paso, Texas. May-July 2016 - An Ocean Trapped Behind a Wall juried exhibition, guest curated by Jessica Hankey and Erin Colleen Johnson. This media arts show featured a selection of experimental films by eleven artists (Rebecca Baron, Patty Chang, David Kelley, Mariah Garnett, Dor Guez, Jessica Hankey, Maj Hasager, Jonn Herschend, Erin Colleen Johnson, Vishal Jugdeo, José Carlos Teixeira).

Year 3: 2016-17

Representative Examples:

July-Aug. 2016 - Cranbrook Ceramics +/- 25 traveling exhibition, curated by Drew Ippoliti and NMSU Assistant Professor of Art Jessika Edgar. Featured multimedia works by 24 Cranbrook alumni. Participating Artists: Jan Abrams, Ariel Brice, Lindsey Dezman, Abby Donovan, Jessika Edgar, Akemi Maegawa, Joshua Clark, Inkyo Back, Devin Farrand, Jon Geiger, Brian Giniewski, Shannon Goff, Tony Hepburn, Ariel Herwitz, Richard Hesketh, Drew Ippoliti, Tom Lauerman, Jackie Laurita, YunWook Mun, Thomas Muller, Mia Mulvey, Elaine Ng, Anders Ruhwald, and Susan York. This exhibition examined the trajectory of artists who graduated from Cranbrook Academy of Art between 1992 and 2013 under the guidance of Tony Hepburn and Anders Ruhwald.

Sept.-Dec. 2016 - GEOMAGIC: Art, Science and the Zuhl Collection exhibition, supported by an NEA Art Works grant, curated by former director of the University Art Gallery Marisa Sage and director of the Zuhl Museum Tiffany Santos. The show featured ten contemporary artists (Megan Harrison, Christine Nguyen, Amy Brener, Jason Middlebrook, Emily Nachison, Andrew Yang, Laura Moriarty, Katie Paterson, Christine Gray, Ryan Thompson) juxtaposed with a large selection of geological specimens, to bridge deep time to the present day. Programs included Collaborative Lectures by Nancy J. McMillan (NMSU Dept. of Geological Sciences professor) and Ryan Thompson (participating artist), Brian Hampton (NMSU Dept. of Geological Sciences professor) and Andrew Yang (participating artist, via Skype), Christine Gray and Emily Nachison (participating artists, both via Skype), Emily Johnson (NMSU Dept. of Geological Sciences professor) and Amy Brener (participating artist, via Skype); a Curatorial and Museum Education Panel featuring Michelle Lanteri (Interim Director, University Art Gallery), Tiffany Santos (co-curator GEOMAGIC and Director, NMSU Zuhl Museum), Kim Hanson (Las Cruces Museum System), Kelsey McNamara (Mineral Museum - NM Bureau of Geology & Mineral Resources), Sara Woodbury (Roswell Museum and Art Center); and An Evening of Performance featuring with exhibition artists Megan Harrison and Jimmy James Canales, Larissa Lury (an NMSU Theatre Arts professor), and three groups of NMSU Collaborative Theatre-Making Students.

Jan.-Feb. 2017 - Impermanent Topography, Department of Art faculty and staff exhibition featuring eleven artists (Julia Barello, Tauna Cole-Dorn, Craig Cully, Jessika Edgar, Motoko Furuhashi, Richard Hesketh, Wes Kline, Adam Labe, Bree Lamb, Jacob Muñoz, Rachel Stevens). Programming included two artist talk events with Jessika Edgar and Richard Hesketh, and Wes Kline, Bree Lamb, and Tauna Cole-Dorn; a collaborative performance and workshop by Motoko Furuhashi; and a sound performance by Wes Kline.

Feb.-Apr. 2017 - In Good Time: Photographs by Doug DuBois traveling exhibition, curated by Cory Jacobs and presented by the Aperture Foundation and the Hermès Foundation. Associated programs include an artist talk and book signing by Doug DuBois, a photo narratives community workshop by NMSU faculty member and assistant professor of photography Wes Kline, and a collaborative event titled Generation Listen with the campus radio station and NPR affiliate KRWG, where 40 attendees will listen to a podcast about stereotypes and participate in a critical conversation following the broadcast.

PROGRAMMATIC ACTIVITY NOTES: Provide any notes about your programmatic activity.

The exhibitions and programs for the 2014-15 and 2015-16 were planned and executed by former director Marisa Sage. The 2016-17 GEOMAGIC exhibition and activities were also designed and coordinated by Sage; however, when Sage resigned in September 2016, Michelle Lanteri, current interim director, led and executed these efforts and managed the NEA grant from the beginning of that month to the present. For the 2016-17 season, Lanteri designed and produced the programming schedule for Impermanent Topography, the faculty and staff exhibition she curated, and for the In Good Time: Photographs by Doug DuBois traveling exhibition curated by Cory Jacobs and presented by the Aperture Foundation and Hermès Foundation. Lanteri is planning six upcoming exhibition projects for the University Art Gallery for the remainder of the current season as well as for the 2017-18 and 2018-19 seasons.

**Pilchuck Glass School
Pilchuck
Project Information**

MAJOR PROJECT ACTIVITIES:

Pilchuck Glass School will offer three types of residencies in 2018.

1. John H. Hauberg Fellowship: Initiated in 2000 to honor Pilchuck's philanthropist co-founder, the fellowship was established to bring a group of up to 6 outstanding artists together to experiment and create a professional body of work. Established artists create work together using the school's glassmaking facilities. They explore themes that will inspire them when they return to their studios. Group members provide technical support for each other in the exploration of new working methods and engage in critical dialogue. They use the vitreography studio, fusing, slumping, casting kilns, and coldworking equipment. The residency includes lodging, meals, studio space, technical support and limited supplies for each Fellow. Travel costs and honoraria are not provided.

During this residency, Pilchuck's campus is open to the public for Spring Tours. Visitors view the fascinating processes of glassmaking, talk with working artists, and tour studios. Hauberg residents display their creations and welcome the public to watch them working (see image of Hauberg resident demonstrating engraving to visiting students in Samples of Work.)

3rd grader: *I hope to come again when I'm older.*

Elementary school teacher: *After our visit, almost every child said they would be interested in someday being a student at the glass school. The artists and Pilchuck Glass School have planted seeds of inspiration in our young people.*

2. Summer Artists-in-Residence (AiRs): For each summer session, Pilchuck invites noted artists with little or no glassmaking experience to experiment with glass on campus. Paired with skilled craftspersons and assistants. AiRs create original works of art and share their ideas, aesthetics and technical expertise with Pilchuck's Educational

Program participants. AiRs' unique approaches and interrogations of the material add to Pilchuck students' learning experience, Residents learn from the interaction as well. In 2018, 12 established visual, performing, or multimedia artists will explore multiple forms of glassmaking in the campus' 8 studios. AiRs will complete 13 or 18-day residencies from May to late August, experimenting with glass as a medium for creative expression. Each is provided room, meals, individual studio, artist's assistant, \$500 honorarium, access to studios and equipment, and assistance from experienced staff so they may experiment freely.

2016 AiR: It takes artists out of their comfort zone, which is important.

During Pilchuck's July Open House, visitors watch hot glass demonstrations, see AiRs' studios and work, and tour campus.

3. Emerging Artists in Residence (EAiRs): This residency welcomes promising emerging artists to a 2-month fall intensive. It provides artists early in their professional lives with time and space for research and experiment. EAiRs use their residencies to create a body of work or to pursue new projects or methods, often pushing the medium of glass. Provided with a \$1,000 stipend, lodging, and unlimited access to studios for 2 full months, 6 artists focus on their work and exchange ideas. EAiRs conduct experimentation and material investigation that may include wood, photography, video, metal and ink, in addition to glass. A 2016 EAiR spoke to a visiting business group in the studio building explaining her artistic process.

2016 EAiR: I completed complicated pieces using multiple studios. That wouldn't have been possible outside of Pilchuck.

Pilchuck's residencies are unusual in their immersion and seclusion from the outside world. Participating artists are provided an interlude to focus on their work, expand their range of expression, and reflect on their creative intent while living at the scenic rural campus – which often inspires art as a reflection of place.

2016 Hauberg: Working at Pilchuck was a transformative experience for us.

SCHEDULE OF KEY PROJECT DATES:

Activities preceding 1/2018 not included in grant request

AiRs

1/1–10/17: Artistic Director solicits recommendations from fine art museums, magazine editors, and Pilchuck's Artistic Program Advisory Committee for artists to invite as AiRs

10/17–12/17: Print and online publicity for application. Distribute 2017 Catalogs

10/17–9/18: Discuss residency goals with AiRs. Solicit assistants to support AiRs' work

5/15-8/28: Residencies

Haubergs

12/17: Application for 2018 Hauberg Fellowship announced online

10/26/17 Applications due

11/17: Applications distributed to international jury of visual artists for review. Group selected; confirm participation

11/17–5/18: Orientation materials sent

4/30–5/11: Residency

EAIrs

9/17: Application for 2018 Emerging Artist in Residence announced online. Emails sent to colleges, universities, partner organizations, arts programs

12/17: 2018 Catalog distributed with notice included

1/6/18: Applications due

1/18-2/18: Applications distributed to international jury of visual artists to review. Selected artists confirm participation

3/18-9/18: Orientation materials sent

9/18/18–11/10/18: Residency. EAIrs present art to staff

10/18-11/18: EAIrS present finished work at Schack Arts Center, Everett

INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?

23 artists: Aligned with NEA's objective of Creation, the Residency Program provides opportunities for distinguished, mid-career, and emerging artists to explore the medium of glass, producing innovative works created during and as a result of residencies. Pilchuck invites individuals with a broad range of geographic, racial, religious, gender, ethnic, socio-economic and cultural backgrounds to participate, as well as individuals who use auxiliary equipment and services. Residents collaborate and exchange ideas, leaving Pilchuck with new techniques to express their artistic visions. Artists report producing a body of new work as an outcome of their residencies.

500+ summer program participants. Haubergs' and AiRs' activities are fully integrated with Pilchuck's summer educational workshops, bringing resident artists into close contact with students, instructors, teaching assistants and staff as they interact on campus. Resident artists infuse Pilchuck's programming with diverse conceptual and tangible work practices, stimulating exploration, innovation, and dialog critical to advancing the arts. Experienced artists share their work, offering conversation that leads newer artists to become clearer in their creative aspirations.

Arts community: Residents' experience is shared as they return to their schools, studios and communities, influencing the contemporary art world by exposing its members to new ways of seeing glass. The Program furthers the studio glass art movement by increasing the number and diversity of professional artists using the medium, as well as the number and quality of artworks created and shown to the public.

Public: Pilchuck promotes public appreciation of and access to the pieces creating during residencies through Open House, Spring Tours and free public installations. Works created at Pilchuck are displayed in local, national and international exhibitions, to the benefit of thousands of art appreciators worldwide.

SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is

an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

Pilchuck Glass School has a consistent history of collaboration with a number of organizations that all contribute in multiple ways to the Residency Program. Various organizational partners offer artists post-Pilchuck residencies, show Pilchuck artists' work, and publicize Pilchuck's residencies. Partners may recommend potential AiRs, EAIrs, and students for Pilchuck's programs, support scholarships, or serve on our scholarship jury. We cultivate new collaborations with these objectives in mind.

Current collaborators include: Museum of Glass, Tacoma, WA; Art Alliance for Contemporary Glass, Dallas, TX; Schack Art Center, Everett, WA; S12 Galleri og Verksted, Bergen, Norway; and in Seattle: Glass Art Society; and University of Washington School of Art's 3-Dimensional Forum. Pilchuck will continue these collaborations in 2018. A new partnership has been developed with LagunaB s.r.l. in Venice, Italy. A relationship is being cultivated with the Seattle Art Museum.

DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

Organization Name: Museum of Glass

Proposed or Committed: Committed

Description of Organization:

Renowned studio glass artist Dale Chihuly who founded Pilchuck also helped found the Museum of Glass (MOG) in Tacoma. MOG and the adjoining Chihuly Bridge of Glass opened to thousands of visitors in July 2002. Envisioned as a center that would nurture artists, celebrate the dramatic new Studio Glass movement and encourage creativity, MOG offers artists post-Pilchuck residencies, hosts lectures by Pilchuck artists, shows Pilchuck artists' work, and publicizes Pilchuck's Residency Program.

Organization Name: Schack Art Center

Proposed or Committed: Committed

Description of Organization:

Founded more than 38 years ago as the Arts Council of Snohomish County, the Schack Art Center opened in April 2011. It hosts exhibit galleries with diverse artwork from locally and internationally known professional artists, as well as emerging young talents. Its main gallery provides a view into the world of glassblowing at the Center's hotshop. Each year Schack hosts an exhibition of Pilchuck's Emerging Artists in

Residence work.

Organization Name: Glass Art Society

Proposed or Committed: Committed

Description of Organization:

The Glass Art Society (GAS) is an international organization founded in 1971 whose purpose is to encourage excellence, to advance education, to promote the appreciation and development of the glass arts, and to support the worldwide community of artists who work with glass. GAS sends out information on Pilchuck activities, residency application deadlines, and Pilchuck's annual auction in their newsletter. Articles about Pilchuck appear in their publication.

Organization Name: University of Washington

Proposed or Committed: Committed

Description of Organization:

The School of Art's 3D4M (3 Dimensional Forum) includes the study of glass and sculpture. Its mission is to explore interdisciplinary exchanges around material study, concept and dialog in a studio-based environment. Professors engaged with 3D4M have served residencies or offered instruction at Pilchuck. UW publicizes Pilchuck's Residency Program, recommends AiRs, EAiRs, and students, and brings a tour of its students to Pilchuck campus every fall. 2016 EAiRs gave a lecture to UW students.

Organization Name: Laguna B s.r.l

Proposed or Committed: Committed

Description of Organization:

A design company in Venice, Italy, Laguna is partnering with Pilchuck to offer scholarships to 2 top Pilchuck advanced glassblowing students. The scholarships will include a summer class at Pilchuck and a 3 week residency in Murano. Recipients will work in 5 factories for 3 days each, with time to also focus on their own. They will be given an apartment and stipend, and will be introduced to other factories, master glassblowers, museum affiliates and leading gallery directors in Venice.

Organization Name: S12 Galleri og Verksted

Proposed or Committed: Committed

Description of Organization:

S12 is an artist run exhibition space and open access studio for glass in Bergen, Norway. It focuses on interdisciplinary collaboration between glass and various art forms. The gallery exhibits art by established and emerging artists. There are workshop facilities for blowing, casting, model and mold-making. S12 has a residency program

and also offers courses. The organization supports Pilchuck's highest scoring scholarship applicant each year, offering a residency and exhibit in Norway.

Organization Name: Artist Trust

Proposed or Committed: Committed

Description of Organization:

Artist Trust provides Washington State artists of all creative disciplines the necessary support to launch and sustain successful careers through financial grants, career training and professional resources. Its bi-weekly e-newsletter includes grant deadlines, workshop announcements, and exhibits and performances by Artist Trust grant recipients. Executive Director Shannon Halberstadt serves on Pilchuck's scholarship jury.

Organization Name: Hilltop Artists

Proposed or Committed: Committed

Description of Organization:

Dale Chihuly founded Hilltop Artists with Kathy Kaperick in 1994. Hilltop Artists transforms the lives of youth through the power of art and adult mentorship in tuition-free programs. Aged 12 to 20, Hilltop students have the chance to explore the glass medium through fusion, mosaics, flameworking, and glassblowing. Through the Craft School Experience consortium (and the Wingate Foundation) Pilchuck is offering a fall weekend course with flameworking and glassblowing for Hilltop students.

Organization Name: Art Alliance for Contemporary Glass

Proposed or Committed: Committed

Description of Organization:

The Art Alliance for Contemporary Glass is a not-for-profit organization whose mission is to further the development and appreciation of art made from glass. AACG is an annual supporter of a scholarship to Pilchuck to support an artist seeking a career in art using the medium of glass who is recommended by Pilchuck's scholarship committee.

Organization Name: Seattle Art Museum

Proposed or Committed: Proposed

Description of Organization:

As the leading visual art institution in the Pacific Northwest, the Seattle Art Museum (SAM) draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. Through award-winning programs and exhibitions, SAM strives to connect with new audiences. Pilchuck's Artistic Director and SAM staff are exploring offering a program at SAM involving a Pilchuck AiR

SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

Artistic Director (AD), Executive Director, and Artistic Program Advisory Council (APAC) develop priorities for the AiRs Program based on review of past programs, evaluations, and Pilchuck's holistic artistic vision. Candidates are recommended by APAC, staff, instructors, former AiRs, partners, collectors and dealers. Criteria include: proven excellence through significant exhibitions; desire to advance the artist's own artwork; interest in working in glass; commitment to experimentation; and willingness to share expertise with the Pilchuck community (students, faculty, staff.) The AD issues invitations. Artists submit résumés and work plans. The AD discusses projects with artists to refine objectives and ensure creation of innovative works of art.

2018 EAiRs and Hauberg Fellows: Artists submit proposals, résumés, images and recommendations. An international jury of artists ranks applicants based on originality, focus, sophistication of aesthetic intent, and technical proficiency.

BIOS OF KEY INDIVIDUALS:

Name: James Baker

Proposed or Committed: Committed

Bio including the proposed role in the project:

Providing strategic leadership and policy direction, Baker joined Pilchuck in July 2010 after having served as President of the Maine College of Art and Executive Director of Anderson Ranch Arts Center. Baker received a degree in Meteorology from The Pennsylvania State University in 1973 and an MFA in photography from the Rhode Island School of Design in 1975.

Name: Tina Aufiero

Proposed or Committed: Committed

Bio including the proposed role in the project:

Aufiero was named Artistic Director in August 2014 after serving as Interim Director. She works closely with the Board's Artistic Program Advisory Committee to design, implement and oversee Pilchuck's artistic and educational programs. She holds a BFA from Rhode Island School of Design and an MFA from Parsons the New School for

Design. Aufiero taught at Parsons the New School for Design, Rhode Island School of Design, University of Washington, and Cornish College of the Arts, Seattle, WA.

Name: David Willis

Proposed or Committed: Committed

Bio including the proposed role in the project:

Board of Trustees and Artistic Program Advisory Committee chair, Willis graduated from UC Berkeley. He attended Pilchuck Glass School from 1997-2005 as a student, teaching assistant, and flameworking studio coordinator. He has also been an instructor of flameworking at the Corning Museum of Glass, Penland School of Crafts, and the Niijima Glass Art Festival, in Niijima, Japan. Addressing the complex, and simple, relationships between people and nature, on individual, personal, and societal levels, Willis uses glass in a cross-disciplinary manner. His body of work includes, and often combines, flameworking, hot blowing and sculpting, large-scale sculpture, botanical models, mixed media, cold assembly, and installation art. Willis's work is included in public, private, and museum collections nationally and internationally.

Name: Laura Santillana

Proposed or Committed: Committed

Bio including the proposed role in the project:

A member of the Venini glass dynasty, granddaughter of Paolo Venini, Laura studied at the School of Visual Arts, New York. A talented glassmaker, Laura worked in the Czech Republic with Charlie Parriott, experimenting with new fusing techniques. Laura is best known for her collapsed blown vessels. Both elegant and austere, her recent work includes both single objects and groups sensitively related by a base. Shaped like tablets or canvases, these pieces gather light with a radiant luminosity exposing an interior image that often references the shape and quality of shadows, spilled water, or clouds. She shows her work internationally at galleries including: Stefan Vogdt/Galerie der Moderne, Munich; Ippodo Gallery, Tokyo, Japan; Galerie L'Arc en Seine, Paris, France; David Richard Gallery, Santa Fe, NM; and Traver Gallery, Seattle, WA.

[Redacted content]



PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.

Pilchuck promotes its Residency Program nationally and internationally to individuals, colleges, universities, partner organizations, and arts programs. The Program is publicized in print (Summer Program brochure, auction catalog) and online using the website, email communications, and social media. Special events, scholarships, partnerships, and free public installations all promote the Program. Thousands of museum visitors observe Pilchuck AiRs creating with glass at the annual Visiting Artist Summer Series, a partnership with Tacoma's Museum of Glass. Via a live website feed AiRs can be viewed over internet worldwide. About 2,000 guests view AiRs' works during special events including Pilchuck's Open House, Peoples' Choice Award, and Pilchuck's annual art auction. Thousands view resident artists' works at galleries and exhibits. This exposure makes Pilchuck's artist residencies among the most respected and desired in the world.

PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.

The Artistic Director collects information about Haubergs, AiRs and EAiRs to ensure the NEA objective of Creation is being achieved. Gathered from artists' evaluations and interviews are: number of works artists completed at Pilchuck and those begun at Pilchuck and completed later; descriptions of pieces; images of pieces and artists creating them; number of talks delivered; comments on how the residency informs artists' work; number of people viewing artists' work at Pilchuck; description of artists' shows/awards post-Pilchuck; demographic data. Long-term success is indicated by Pilchuck's continued ability to attract accomplished or promising visual artists. Pilchuck tracks exhibitions to monitor Program accessibility to the public and to determine if artists continue to incorporate glass in their oeuvres.

2016 AiR: *There was a shift in my practice. I will use glass in my installation work in the future.*

**Pilchuck Glass School
Pilchuck
Discipline-specific Items**

DISCIPLINE-SPECIFIC ITEMS: Submit any items specified for your discipline that are required and relevant to your particular project.

Artist selection process

John H. Hauberg Fellowship: Artistic Director (AD) solicits group applications. An artist represents each group of up to 6 artists whose proposal outlines their collaborative concept. Each artist submits: résumé, 10 images of recent work with image descriptions, and contact information for 2 references. Proposals contain a statement of creative intent and outline equipment needs, artist skill level, experience with intended materials and processes, any previous experience at Pilchuck, scope of project, and applicants' expectations for residency.

Applications are reviewed by an international jury of accomplished visual artists. The highest scoring group is invited to the residency. Groups' numerical rankings are based on: level of collaboration-oriented experience; artistic merit of works by group artists; evidence of overall focus or inquiry; originality; sophistication of aesthetic intent; and technical proficiency.

Summer Artists in Residence: Candidates for 12 residencies are identified through recommendations from Pilchuck staff/ instructors, former AiRs, museum curators, partner organizations, collectors, and gallerists. AD visits notable galleries and artists' studios to become more familiar with their work and vision. Artists are selected for established presence in the contemporary art world, exhibiting regularly and commitment to experimentation. Selected artists show an understanding of materiality, allowing them to start working with glass with playful freshness. This moves the material forward. AD issues invitations and corresponds with invited artists.

Artists submit résumés and work plans. The AD discusses proposed projects with artists to refine objectives and ensure creation of innovative works of art during the residency.

Pilchuck's AiRs program increases the diversity of professional artists experimenting with glass by inviting artists from a range of geographic, racial, religious, gender, and cultural backgrounds. People who use auxiliary equipment and services are included.

Emerging Artist-in-Residence: Pilchuck solicits EAiR applications. With expanded marketing efforts using social networks, Pilchuck is experiencing an increase in applications for the EAiR program. In 2016, 50 applications were submitted by artists from 15 countries. Artists submit a proposal, résumé, 10 images of recent work with image descriptions, and contact information for 2 references. Proposals contain a

statement of creative intent and outline equipment needs, artist skill levels, experience with intended materials and processes, any previous experience at Pilchuck, and project scope.

Applications are reviewed by an international jury of accomplished visual artists. Numerical rankings are based on: inventiveness; evidence of overall focus or inquiry; sophistication of aesthetic intent; and technical proficiency. The top 6 ranking artists, typically an international group, are invited to the residency.
