



SUPPORTING ART AT ITS SOURCE

Twining Humber Award Recipients Sample Applications

Contents

Artist Biographies	Page 2
Impact Statements	Page 3
Artist Statements	Page 4

**Samples taken from previous Twining Humber Award applications. Samples based on previous years' guidelines and applications.*

Artist Biographies

Ann Leda Shapiro

2017 Twining Humber Award Recipient

Ann grew up in NYC, next door to the Museum of Natural History and across the park from the Metropolitan Museum of Art. She spent the sixties at art school in San Francisco, protested the Vietnam War, participated in consciousness raising groups and embraced feminism. As an academic vagabond (token woman) Ann has lived on a desert ranch in Arizona, a miner's cabin in the Colorado Mountains, and on a ship that sailed around the world for the semester-at-sea program. Ann volunteered at an AIDS clinic in Texas and was introduced to Chinese medicine. Inspired to research and illustrate Chinese medical history, she enrolled in acupuncture school, completed the program and drawings and became a certified acupuncturist. Ann has traveled extensively from Europe to Vietnam to Vashon Island where she has maintained an art studio in the shadow of Mount Rainier for the past twenty-five years.

Barbara Earl Thomas

2016 Twining Humber Award Recipient

Barbara Earl Thomas has exhibited her art for more than 30 years, in exhibitions at prestigious institutions such as Seattle Art Museum, Tacoma Art Museum, and Meadows Museum of Art. Recent residencies include Pilchuck Glass School and Tacoma Glass Museum. In 2016, she is creating new art for a solo exhibition, Bainbridge Island Museum of Art, and a Sound Transit public-art commission. Her art is in important corporate collections, including Microsoft and Safeco. She holds an MFA, University of Washington. Her mentors were Michael Spafford and Jacob Lawrence. She is an author, invited to publish and lecture on many topics. Thomas is noted for a deep commitment to her community. While maintaining an active, successful art practice, Thomas was also administrator, fundraiser, advisor, and Director, Northwest African American Museum. In 2012, she left to focus on her art. She remains a NAAM advisor, as she creates the best art of her career.

Impact Statements

Ann Leda Shapiro
2017 Twining Humber Award Recipient

At this current time in my creative practice and career this award would be invaluable as I have just turned seventy and have a long list of "to be handled." This year I began the daunting ordeal of archiving my body of work. From digitalizing to organizing to storing the art properly takes time and investment. Also at this stage, along with archiving, there is a need for an integration and completion process. Three projects are on the verge of birthing-Art Notes of an Acupuncturist, Natural History Memoir and Achooo! I have an established body of work with developed concepts and a clear vision that requires attention. The recognition would be a financial boon as well as a boost for possibilities to have my work experienced by broader audiences.

Artist Statements

Ann Leda Shapiro
2017 Twining Humber Award Recipient

The intersection of art, science, medicine and politics is where my heart and art live. Years of making paintings and sculpture about death led me to the exploration of what is aliveness? To undertake this research I enrolled in acupuncture school to study the energetics of the body. I illustrated the history of Chinese medicine employing a graphic narrative style.

As an artist and acupuncturist I have a unique perspective. Through visual case studies, diagnostics, and x-ray vision I investigate layers of meaning. Taking the body apart and reconstructing it with elements of the night sky, water, and patterns from nature I reflect what is going on in our exterior world through the interior body as landscape. I am actively concerned with world events and our fragile environment. Combining psychological states and physical disorders I attempt to portray solutions and possibilities for healing the body and the planet.

Experimenting with materials and techniques, I combine watercolor and gouache for transparency and opacity and use cut paper to create forms and narratives that express difficult political and environmental issues. I draw inspiration from illustrated manuscripts, early renaissance predellas, and the traditional folk crafts of paper cutting, lace-making, and embroidery. For more than four decades my art practice has been primarily self-driven giving me the freedom to take risks.

Two of my early watercolor paintings have been acquired by the Seattle Art Museum for their permanent collection: "Two Sides of Self" and "One Needs a Cock to Get By." In 1972 these very "drawings" were censored by the Whitney Museum, anything limp was hung, anything erect was not.

At the time I had no idea I was pushing boundaries and was probably in more shock than my critics. I was simply questioning what is male, what is female?

I continue to ask questions and with my current body of work "He She's" link back to early investigations of gender politics.

Artist Statements

Barbara Earl Thomas
2016 Twining Humber Award Recipient

"It makes no difference to the black bird if he eats from our table or scavenges from our discarded piles. The future of his kind may not be altered. But that is not our fate. We've inherited the burden of knowledge and the grief of failed intention. We are not born blind but we can choose to live that way." – Barbara Earl Thomas, "A Fire in the Landscape," 2003.

I am a visual artist, a storyteller in a grand narrative tradition, an author, and a committed community leader. I have created and publicly exhibited my art, to critical acclaim, since the early 1980s. My printmaking, drawing and painting have earned awards, commissions, residencies, and museum exhibitions. I developed a distinctive visual vocabulary and style early on: symbolic imagery; strong, clear, powerful line; dramatic tension; epic tales. My art has been compared to that of Jacob Lawrence, Guy Anderson, and William Blake – good company to be in, inspiring me to excel in my own unique ways, both like and unlike these artists.

It is the chaos of living and the grief of our time that compels me, philosophically, emotionally, and artistically. I am a witness and a chronicler: I create stories from the apocalypse we live in now and narrate how life goes on in midst of the chaos. A central question drives me: What is our responsibility as humans to each other, especially in times of tragedy, violence, death, natural or human disasters? I credit my Southern parents, who migrated to Washington pre-WWII, for my ability to tell a good story. Dramatic tension helps me draw viewers in, finding their own meanings and connections, as I reference the issues most pressing to our own time – from environmental harm, gun violence, or the continuing needless loss of our young Black men. Sometimes I leave a bit of a fairy tale, or a Bible story, entwined with a current event; all are, at their core, archetypal struggles of tragedy, humor, and violence of our everyday lives.

I am an active participant, mentor, and leader of my community, most visibly as Executive Director, Northwest African American Museum. In 2012, I stepped down from that role in order to fully focus on my art. For three decades, I have tried to express the universal experiences of how we live together and join in shared rituals of survival. I am an author, often called on to write about the work of other artists, in addition to writing my own original stories. In my new work, I fold fragments of my writing into my visual universe. My large-scale paper installations allow me to capture light and shadow that heightens the drama and impact of my allegories. I say with confidence that I am creating the very best work of my career, right now.