

Samples based on previous years' guidelines and materials, which are subject to change.



2022 Reference Guide Fellowship Awards

Artists can use this reference guide to see how previous Fellowship recipients put together a competitive and successful application.

Application Components

Discipline Statement (50 words or less) describes your artistic practice. It can be as simple as “I am a poet” or give a more detailed explanation of your practice.

Artist Biography (150 words or less or up to 3 minutes of video/audio) tells your story as an artist. It provides details about you and your work, such as where you were born or grew up, your training, career development, accomplishments, or other information that may not be found elsewhere in the application.

Artist Statement (350 words or less or up to 5 minutes of video/audio) is an introduction to your work or a specific body of work. It gives an overview of its concepts, ideas, and themes. It may include information about how your work developed, why you have created it, your vision, influences, and inspirations, your philosophy of art-making, and other details that introduce your work.

Artist Résumé (5 pages or less) is an overview of your professional experience, accomplishments, education, training, and other information about your artistic career. It’s much like a job résumé, except its focus is your art. The résumé must be submitted as a .pdf file.

Impact Statement (150 words or less) explains how this award will make a difference for you. What will the funding and recognition do for you, your work, and your practice? How will you use the money?

Vadon Foundation Native Artist Fellowship documentation (if applicable)

Tatiana Garmendia (2020 Recipient, Visual, Snohomish County)

Discipline Statement

Think of me as a visual Jungian. For over a decade I have explored identity as a hybrid representation, centralizing the figure as the site where myths, archetypes, and histories from different communal fonts unite. My work is interdisciplinary and renews modernism with Feminist élan vital.

Artist Biography

Tatiana Garmendia is a figurative artist with a conceptual twist. She synthesizes formal concerns with a humanist engagement in history and culture. Born in Cuba at the height of the Cold War, the artist remembers playing in abandoned missile trenches as a girl. In her work, history is understood as meditations on national and private mythologies, as the stories we tell others and whisper to ourselves. Tatiana Garmendia has been teaching painting at Seattle Central College for over 20 years. She has exhibited her work throughout the US and in many countries including England, Italy, Germany, Mexico, and India. She is a 2019 Neddy at Cornish finalist for painting, and has received numerous awards including the coveted Cintas International Fellowship and Pollock Krasner Grant. Her works are in public collections in Seattle, New York, Washington D.C., Miami, Illinois, California, Ohio, and the Dominican Republic.

Artist Statement

As an intersectional feminist my life and art practice wrestle with the personal and the historic, the ambiguity and uncertainty of life as it is. I experiment with different psychological personas in the studio by transforming notions of identity through mythology, digging deeply in search of images with universal speak. In art, as in life- I speak a patois of English and Spanish, peppered with a Lucumi phrase here and there. My tongues and life mythologies are multiple, and in the studio, I call upon different visual languages and personas to lend their inflections to my expression.

With the Alchemical series of paintings, I am doing something new- taking formal aspects from Cubism, blending them with Pop Art and Feminist historicism, to create a new visual patois that I call Cubism 3.0. These paintings enrich these renown patriarchal bulwarks with the mythical language of alchemy. Here the archetypal bride embodies Carl Jung's interpretation of alchemy as a metaphor for the individuation towards the Self. Alchemists called the furnaces or ovens in which base matter was transmuted into gold the "House of the Chick" and the "womb". This play of words intrigued me, as it situated the act of transformation within the human form. In the midst of the #MeToo movement, it seems critical for me to celebrate the elevated female figure, imagining the liminal not yet subdued body of the bride as a site of distortion, pressure, and transformation. Reimagining the female form and its historic erasure as the actual source of value and meaning in painting and in life.

I began the series by cutting out over 1000 bridal images from magazines, renaming each image after a historic woman, whether an alchemist from antiquity or a woman who transformed herself into an exemplar despite cultural obstacles. These I distress and distort using mirrors, lenses, reflections, and collaged materials. I set these alchemical experiments up in the studio. Each is a liminal imago- dissolving and coming into focus all at once. I look at it and paint, it transforms again.

Impact Statement

I have maxed out my current studio just as my work is ready for a larger platform. The "alchemical" boxes I work from need to become environments that I can walk into, implicating my own body in the subjects/brides I paint. I was already pushed out of Seattle by rising house costs. Living in Snohomish County which has no project grants, I am simultaneously excluded from all 4Culture and Seattle Arts opportunities. I need your support to grow.

Previous awards have heralded incredibly fertile periods in my art practice, and my pulse races thinking about what this award can do for my art practice and for my art career. This award will grant me and Cubism

3.0 the credibility and support to make an impactful dialogue in the language of art and in the language of feminist revisionism, shifting both into a hopeful, vibrant space.

Artist Résumé

TATIANA GARMENDIA

tatianagarmendia.com – info@tatianagarmendia.com - @tatianagarmendia_art

Education:

Pratt Institute of Art, Brooklyn, NY (M.F.A.)
Florida International University, Miami, FL (B.F.A.)

Grants & Awards:

2017 Seattle Office of Arts & Culture smART Ventures ACES Mini Grant, Seattle WA
2012 Pollock-Krasner Foundation Grant, New York, NY
CityArtists Project Grant, Seattle Arts Commission, Office of Arts & Cultural Affairs, Seattle, WA
2011 WA Individual Artist Fellowship, Seattle, WA
2004 1st Place, Cinco de Mayo Invitational, Seattle Center, Seattle, WA
2001 Best of Show, Bellevue Art Museum, Bellevue, WA
1998 Honorable Mention, The Urban League of Metropolitan Seattle, WA
1996 Curriculum Writing Grant, Seattle Central Community College, WA
1995 2-Goo Grant, Seattle Central Community College, Seattle, WA
1993 Oscar B. Cintas Foundation, Arts International, New York, NY, Individual Artist Fellowship
1992 Ford Scholar, New York, NY

Public Art:

2018 Mural Commission, Department Public Defense, Seattle, WA
Seattle Office of Arts & Culture Public Artist Roster
2017 NO HIDING PLACE DOWN HERE, Seattle Presents Series: Dialogue in Art: Homelessness, Office of Arts & Culture, Seattle, WA
Public Art Bootcamp, Office of Arts & Culture, Seattle, WA
4Culture Muralist Roster

Selected Solo Shows:

2020 MIDAS TOUCH, Front Room Gallery, Juan Alonso Studio, Seattle, WA
2019 HIGHWALL, Inscape Arts, 2-person screening, Seattle, WA (forthcoming August 2019)
2017 EVERYTHING PASSE EVERYTHING STAYS, Steele Gallery, Gage Academy, Seattle, WA
QUEROR, Lynwood City Hall, Lynnwood, WA (2-person show)
2014 ARDIENTE PACIENCIA: THE LOVERS, Milagro Theater Gallery, Portland OR
2013 TATIANA GARMENDIA: THE GARDEN OF JOYS, Patricia Cameron Gallery, Seattle, WA
THE VEILS OF IGNORANCE, M. Rosetta Hunter Gallery, SCCC, Seattle, WA
LAMENT/PRESERVE, South Seattle Community College Art Gallery, Seattle, WA
EPIC REDUX, Aarting.com, New York, NY
2012 THE LAST JUDGMENT, The Art Gallery at Lower Columbia College, Rose Center for the Arts, Longview, WA
2010 GARMENDIA: THE TURNING POINT, Moses Lake Museum & Art Center, Moses Lake, WA
2009 TATIANA GARMENDIA: EPIC, Monarch Studio, Seattle, WA
2007 TATIANA GARMENDIA: SHADOW DRAWINGS, Olympic College, Bremerton WA
2005 BODY CONSCIOUS: TATIANA GARMENDIA DRAWINGS, Alden B. Dow Museum of Science and Art, Midland Center for the Arts, Midland, MI
2002 OCTECT, Center of Contemporary Art, Seattle, WA
2001 GRAPHIC DIAGNOSIS, Contemporary Art Center of Peoria, Peoria, IL
PHYSICAL REVELATIONS, 1708 Gallery, Richmond, VA
TATIANA GARMENDIA, Atelier 31, Seattle, WA
BODY & SOUL, NKU, Main Gallery, Fine Arts Center, Highland Heights, KY
Kittredge Gallery, University of Puget Sound, Tacoma, WA

2000 PHYSICAL REVELATIONS, St. Xavier University Art Gallery, Chicago, IL
INTERNAL SPACE, Olympic College Art Gallery, Olympic College, Bremerton, WA
1999 PHYSICAL REVELATIONS, Locust Projects, Miami, FL

Museum Group & Traveling Shows:

2019 CONCRETE & ADRIFT: ON THE POVERTY LINE, Alexandria Museum, Alexandria, LA
2016 LIBERTY DENIED: IMMIGRATION, DETENTION, DEPORTATION, Museum of Culture and Environment at Central Washington University, Ellensburg, WA
2013 UNDER MY SKIN, Wing Luke Museum, Seattle, WA
2012 SPLINTERING HUMANITY: RELIGIOUS EXTREMISM IN DEFIANCE OF A GLOBAL COMMUNITY, Triton Museum of Art, Santa Clara, CA
2008 THE FINE ART OF DRAWING, Florida State University Museum of Fine Arts, Tallahassee, FL
2007-2004 VISIONARY ANATOMIES, (SITES) traveling show: The Art Museum of Western Virginia, Roanoke, VA; Art Museum, Amherst, MA; University Museums, University of Delaware, Newark, DE; Monmouth Museum, Lincroft, NJ; The Upstairs Gallery, National Academy of Sciences, Washington, DC; Keck Center Gallery, National Academy of Sciences, Washington, DC

- 2005 NEVER DONE: WOMEN'S WORK FROM THE PERMANENT COLLECTION 1950-NOW, The El Paso Museum of Art, El Paso, TX
- 2002 BELLEVUE ART MUSEUM BENEFIT INVITATIONAL Bellevue Art Museum, WA
- 2001 SPRINGTIME IN PARIS GROUP SHOW & GALA AUCTION, Bellevue Art Museum, Bellevue, WA
- 2000 INK DIFFERENT ALUMNI INVITATIONAL, Historical Museum, Miami, FL
- 1993 ARBOL DE LA VIDA, (concurrent shows) Museo Rufino Tamayo; Museo Carrillo Gil, Mexico City, Mexico
- 1992 ARTISTS IN THE MARKETPLACE, The Bronx Museum of the Arts, Bronx, NY

Selected Group Shows:

- 2020 THE SMALLEST DISTANCE BETWEEN US: CHALLENGING OTHERNESS AND TELLING STORIES, Southern Graphics Conference International, San Juan, Puerto Rico (forthcoming)
- SENSE US 2020, ArtXchange Gallery, Seattle, WA (forthcoming)
- SENSITIVE MATERIAL, Art Center, Washington State University, Richland, WA (forthcoming)
- 2019 THREADED, Mesa Community College Art Gallery, Tempe, AZ
- ENVISIONING A BRIGHTER FUTURE, Office of Arts & Culture Ethnic Artist Gallery, Seattle, WA
- TATIANA GARMENDIA, CAMELIA JADE & JUAN CARLOS REYES, Neplanta Cultural Arts Gallery, Seattle, WA
- RE:DEFINE, Paramount Theater, Seattle, WA
- ARTISTS UP, Cornish Playhouse, The Seattle Center, Seattle, WA
- BRIDGING THE GAP MACHISMO IN THE LATINX CULTURE & COMMUNITY, Salem Art Association Annex Gallery, Salem, OR
- 2018 (WHERE) DO WE BELONG? COCA, Seattle, WA
- KENT SUMMER ART EXHIBIT, Centennial Center Gallery, Kent Arts Commission, Kent, WA
- CENTERS OF GRAVITY, Shoreline City Hall, Shoreline, WA (under pseudonym, TeeGee Story)
- INTERNALIZED BORDERS, Presidents Gallery at John Jay College, CUNY, New York, NY
- FINE ARTS FACULTY SHOW, M. Rosetta Hunter Gallery, SCC, Seattle WA
- 2017 OUR DAILY ARMOR III- THE VIRAGO IN CONTEMPORARY ART & ADORNMENT, Virago Gallery, Seattle, WA
- IMMIGRATION: HOPES REALIZED, DREAMS DERAILED, Spaceworks, Tacoma, WA
- AVENIDAS Y GENERACIONES, WA State Convention Center, Seattle, WA
- 2016 DAUGHTERS OF IMMIGRATION, M Rosetta Hunter Art Gallery, SCC, Seattle, WA(March 2016)
- 2015 60 AMERICAN ARTISTS, Elga Wimmer Gallery, New York City, NY
- MIGRATIONS, Columbia City Gallery, Seattle, WA
- LAMENTATIONS, Art Konsult Gallery, New Delhi, India
- MURMUR OF LAMENT, Aakriti Art Gallery, Picasso Bithi, Kolkata, India
- 2014 WASHINGTON WOMEN ARTISTS, Washington State University Art Center, Richland, WA
- VIVA! CELEBRATING LATINO/A ART, ACTIVISM, AND LIFE, University of Washington School of Social Work Art Gallery, Seattle, WA
- QUEROR, Anne Focke Gallery, Seattle City Hall, Seattle, WA
- 2014 KENT SUMMER EXHIBITION, Centennial Center Art Gallery, Kent, WA
- 2013 A FINE LINE, Claypool-Young Art Gallery, Morehead State University, Morehead, KY
- VISIONS & ENVIRONMENTS, WA State Trade Center Art Galleries, Seattle, WA
- 2012 ELLES: SAM GALLERY FEATURING NORTHWEST WOMEN ARTISTS, SAM Gallery, Seattle, WA
- PORTRAITS, Municipal Tower Ethnic Heritage Art Gallery, Seattle, WA
- CASCADE PRINT EXCHANGE VI, Fairbanks Gallery, Oregon State University, Corvallis, OR
- 2011 WONDERS TO COME PART DEUX, Springbox Gallery, Portland, OR
- PASSAGES: CONTEMPORARY LATINO/A ARTISTS, Sarah Spurgeon Gallery, Ellensburg, WA
- WHERE ARE WE GOING? Chemeketa Community College Art Gallery, Salem, OR
- EXQUISITE ALLEGORY, Winston Wachter Seattle, Seattle, WA
- STATES IN BETWEEN, Arthur M. Berger Art Gallery at Manhattanville College, Purchase, NY
- 2010 UNDER HER WINGS, South Seattle Community College Art Gallery, Seattle, WA
- 2009 FACULTY GROUP SHOW, M. Rosetta Hunter Art Gallery, Seattle, WA
- 2007 BODY IMAGE, Seattle Art Museum Sales and Rental Art Gallery, Seattle, WA
- 2004 CINCO DE MAYO, Fisher Pavilion at Seattle Center, Seattle, WA
- 2002 SCULPTURE PLUS TWO, Maude Kerns Art Center, Portland, OR
- 2001 THE HOLIDAY SHOW, Atelier 31, Kirkland, WA
- ALTARES, Phinney Art Gallery, Seattle, WA
- ARTWORKS FOR AIDS, Seattle Center Art Pavilion, Seattle, WA
- OF FACE & FIGURE, Morlan Gallery, Transylvania University Lexington, KY
- SALPICON CUBANO/CUBAN SPLASH, Kirkland Art Center, Kirkland, WA
- 2000 NATURAL HISTORIES, Cleveland State University, Cleveland, OH
- ALTARES, Phinney Art Gallery, Seattle, WA
- ARTS AND HEALING, Morehead State University, CY Gallery, Morehead, KY
- GROUP SHOW, Arena Gallery, Chicago, IL
- PAPERVEINS BIENNIAL, HERE Art Center, New York, NY
- A MATTER OF SCALE, Agnes Scott College Galleries, Atlanta, GA
- NORTHWEST ANNUAL, CoCA, juried by Mike Bidlo, Seattle, WA
- DIALOG, Seattle Central Community College Art Gallery, Seattle, WA
- "5", Chicago Southland Arts Incubator Union Street Gallery, Chicago, IL
- BASH: EAST OF EDEN, Henry Art Gallery, Seattle, WA
- GRACE, MYTH & MAGIC: LATIN AMERICAN WOMEN PAINTERS, HUB Gallery, University of Washington, Seattle, WA
- REMEMBRANCE: RE WOMEN, Multicultural Center, Bloomsburg University, Bloomsburg, PA
- 1999 ART WORKS FOR AIDS, Friesen Gallery, Seattle, WA
- 1998 21ST ANNUAL MINORITY ART EXHIBITION, The Urban League of Metropolitan Seattle,

- Washington State Convention and Trade Center, Seattle, WA
 GROUP SHOW, Metropolis Contemporary Arts Gallery, Seattle, WA
- 1997 MIRA! LATIN AMERICAN FILM FESTIVAL, installation, 911 Media Center, Seattle, WA
 DIE UNERTRÄGLICHE ÜBERHEBLICHKEIT DES GELDES, Gallery Riesa Efaf, Dresden-Friedrichstadt, Germany
- 1996 HISPANIC SHOW '96, Linn Benton Arts Council, Corvallis Arts Center, Corvallis, OR
- 1995 SURVIVAL OF JOY: CONTEMPORARY CUBAN ARTISTS, Seattle Central Community College Art Gallery, Seattle, WA (catalog)
 SELF PORTRAITS & OTHER PERSONALITIES, SCCC Art Gallery, Seattle, WA
 ON THE MOVE: SOCIAL, POLITICAL, ECONOMIC MOBILITY, David Adler Cultural Center, Libertyville, IL
 POPULAR CULTURE & KITSCH, Gallery Neo, Charlottesville, VA
- TICKET / TRAVEL, San Francisco Art Institute Project 8 Studio Gallery, San Francisco, CA
- 1994 SEARCHING FOR THE HIDDEN, (concurrent shows) Biola University, La Mirada CA;
 C. S. Lewis Summer Institute, Cambridge, England
 GLOBAL FORUM '94, Castlefield Gallery, Manchester, England
 MARCHING TOWARDS 2000, Houston Women's Caucus For ART, Houston, TX
 WHO'S ON THIRD? The Denali Foundation, Denali Park, AK
 OFF SHORES, Waterfront Artist Coalition, Brooklyn, NY
 MORE ART FOR MORE PEOPLE, C.A.G.E. Archives, Cincinnati, OH
- 1993 LINGUA LATINA EST REGINA, Stuxx Gallery, New York, NY
 SECOND HAND: REDRAWINGS, The Ridge Street Gallery, New York, NY
 OBSESSIVE COLLECTIONS, Art In General, NYC, NY
 PIERO MANZONI'S INFINITE LINE, Milan Art Center, Milan, Italy
 CROSSING BORDERS, Irvine Fine Arts Center, Irvine, CA
- 1992 DIVIDED, Dayton Visual Arts Center, Dayton, OH
 PHOTO ART '92, New Image Gallery, James Madison University, Harrisonburg, VA
 OLD WORLD/NEW WORLD: CULTURE SHOCK, Kent Library, Kent, WA
 V CENTENARIO-ENCUENTRO DE CULTURAS, Casa Universitaria de la Cultura, Santo Domingo, Dominican Republic
 SALON OF THE MATING SPIDERS, The Heron Test-Site Gallery, Brooklyn, NY
 FATE OF THE EARTH, Ceres Gallery, New York, NY
 LOVE...A MEANS OF EXPRESSION, Harbs Gallery, Lexington, VA
 EAT, Russell Sage College Gallery, Schacht Fine Arts Center, Troy, NY (catalog)
- 1991 CLOUDS/CULTURE/CHANGE, Huntington College, Montgomery, AL
 O.I.A. SALON '91, Organization of Independent Artists, NYC, NY
 CHOICE, The A.I.R. Gallery, NYC, NY
 YOU NAME IT, Sherarts, Cloud, MN

Radio, Television, Videography:

- Tatiana Garmendia Painting Finalist 2019 Neddy at Cornish Award, Behnke Foundation with Cornish College, November, 2019
 KUOW-FM, Tuesday, Sept 12, 2017, Art Installation Addresses Seattle Homeless Crisis, by Casey Martin
 Art Zone: Tatiana Garmendia, 10/24/2014, Art Zone with Nancy Guppy for Seattle Channel, by Jeff Gentes, <http://www.seattlechannel.org/ArtZone/segments?videoid=x29840>
 KCT59 Media Lab, Latinos Stories Project, March 2014, https://www.youtube.com/watch?v=pA5sY_ipe3w

Selected Publications:

- Tint Journal, March 2020, Tintjournal.com (forthcoming)
Take A Stand Against Hate, Raven Chronicles (forthcoming)
Inherent Visions, The 2019 Neddy at Cornish Exhibition, catalog, pp30-31, 38
Parentheses Journal, International Literary Journal, Volume 7, September 2019 (cover)
Split Lip Magazine, October 2019, <https://splitlipthemag.com>
 Root & Star, Home Issue, vol. 23, Interior Castle by Tatiana Garmendia, p. 34
 Vastarian, Vol. 2, Issue 2, selections from The Book of Hours series, pp ii, 96, 150
The Las Positas Anthology 2019: Magic Tricks, LPC Journal of Arts & Literature, pp 1, 93, 95, 96
Concrete & Adrift: On the Poverty Line, Alexandria Museum of Art, exhibition catalog, p 30
Up the Staircase Quarterly, May edition, Through The Aleph by Tatiana Garmendia
Lunch Ticket, Antioch University, Nov. 2018, Migrations: Mixed Media by Tatiana Garmendia
<https://lunchticket.org/migrations-mixed-media/>
Seattle Weekly, Wednesday, August 23, 2017, 'No Hiding Place Down Here' Explores Issues of Exposure, Privacy for Seattle's Homeless, Tatiana Garmendia's exhibition ponders the city's complex relationship to those without shelter, by Christy Carley, p.20
Real Change, August 30, 2017, From Exile to Artist: Tatiana Garmendia's City Gallery Installation Centers the Displaced, by Lisa Edge
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- The Raven Chronicles, Vol. 19, Winter 2013-2014, Cover and Interview: Gender Is a Race, pp 24-29, by Susan Noyes Platt
The Stranger, Nov 27, 2013, Visual Art, "Burning Love, Tatiana Garmendia's Gorgeous Art Can't Be Contained in Mere Jpegs", by Jen Graves
Northwest Asian Weekly, May 30, 2013, "Under My Skin Places Viewers Face to Face with Complex Issue of Race, by Shin Yu Pai
Art & Politics Now, January 2013, "Tatiana Garmendia Takes on Topic Of Violence Against Women in 'Veils of Ignorance'", by Susan Platt, PhD, art historian, <http://www.artandpoliticsnow.com/blog/>
Convergence the Art Collection of the National Academy of Sciences, National Academy of Sciences, 2012, "See. Wonder. Shhhhhhhhh. Aha!" by Lee Boot, pp110-111

Trigger, a Status Hat publication, online journal, February 2012, Big Visual Art: Tatiana Garmendia, statushat.org/trigger/index.php/second-edition/28-big/visual-art-big/123
Art LTD., March-April 2011, "'Exquisite Allegory' at Winston Wachter," by Matthew Kangas, pp30-31
Seattle Times, February 3 2011, "'Review: In 'Exquisite Allegory' at Winston Wachter, every picture tells a story" by Michael Upchurch.
New York Times, April 19, 2005 issue. "What Leonardo Could Have Done with a Catscan" by Henry Fountain
Atlanta Journal-Constitution, Friday, Nov 10, 2000 Issue, "Exploring the Large and Small of Scale", pQ8
Latino Northwest, June-July 2000, Vol. 8, "Gracia, Mito y Magia Latin American Women Painters", pp18-20
The Miami Herald, Sept. 19, 1999, "Drawings Shed Odd Light on Phrase 'Body of Work'", p11M
Art in General Yearbook, Art in General, publisher, 1994 Issue
El Herald, July 31, 1993, "Escritor y Artista de Miami Agraciados con Beca Cintas", pB2
ARTFORUM International, April 1993 Issue, "Obsessive Collections", p50
The New York Times, July 26, 1992, Arts Section, "Show Serves as Clearinghouse for New Talent", pA32

Selected Permanent Collections:

Seattle Public Utilities, Portable Art Collection, Office of Arts & Culture, Seattle, WA
Cintas Collection, The Patricia & Philip Frost Art Museum, FIU, Miami, FL
National Academy of Science, Washington, DC
El Paso Museum of Art, El Paso, TX
Locust Projects, Miami, FL
Irvine Fine Arts Center, Irvine, CA

Independent Films:

SHADOW BOXING, 3:26m, hand-drawn animation: https://youtu.be/chJgwbRKR_w
AMERICAN FAITH, 4:50m, single channel video: https://youtu.be/adGdZas_jhI
FOR WHAT IT'S WORTH, 3:25m, animation: <https://youtu.be/SR6NkcdMYE0>
THE UNRAVELING, 6:54m, animation: <https://youtu.be/aDsVbJ1Oh8>
BORDER CROSSING, 2:31m, single channel video: <https://youtu.be/-tgSs4nLdDI>
GTMO THE WHITE ROSE, 2:15m, single channel video: <https://www.youtube.com/watch?v=Ktnzze3gCUA>
THE NEW COLOSSUS, 4:28m, single channel video: https://www.youtube.com/watch?v=k1_IC-Cy_6E
MI FIDEL, 6:55m, single channel video: <https://www.youtube.com/watch?v=Fgmwnlgbhbc&t=9s>
MI PATRIA QUERIDA, single channel video: <https://www.youtube.com/watch?v=u10dFaNoxeU&t=15s>
MAKING IT, A LIFE IN ART, 54:39m, single channel video: <https://youtu.be/j6qsGAQJ3Ko>
ARAMIS O. HAMER, A LIFE IN ART, 8:02m, single channel video: <https://youtu.be/w4o06aJNFIU>
HUMAIRA ABID, A LIFE IN ART, 8:35m, single channel video: <https://youtu.be/CPSo6VmGT4E>
GEORGE RODRIGUEZ, A LIFE IN ART, 6:08m, single channel video: https://youtu.be/WL_8efw_22Y
LISA EDGE, A LIFE IN ART, 7:48m, single channel video: https://youtu.be/opvW8TAie_c
GABRIEL MARQUEZ, A LIFE IN ART, 7:10m, single channel video: <https://youtu.be/TyyjCvgGI64>
SARAH MERANDA, A LIFE IN ART, 7:19m, single channel video: https://youtu.be/NnpCKO_6y_E
PHILIPPE HYOJUNG KIM, A LIFE IN ART, 7:36m, single channel video: <https://youtu.be/qJr2hXSnSJg>
SEATTLE OFFICE OF ARTS & CULTURE, A LIFE IN ART, 5:22m, single channel video: <https://youtu.be/sjZypWcN-60>
ARTIST TRUST, A LIFE IN ART, 5:39m, single channel video: <https://youtu.be/43tQzZUbaVI>
4CULTURE, A LIFE IN ART, 9:20m, single channel video: <https://youtu.be/B-yLNzwaexC>

tatianagarmendia.com

Jaleesa Johnston (2020 Recipient, Multidisciplinary, Skamania County)

Discipline Statement

I am an interdisciplinary artist that uses performance, photography, collage, drawing, sculpture, installation, video and writing to articulate embodied and disembodied states of Black subjectivity and being.

Artist Biography

Born and raised in California, I am an interdisciplinary artist who is currently living and working in the Pacific Northwest. I hold a BA from Vassar College, and an MFA from the San Francisco Art Institute. The trajectory of my practice has grown from exclusively working in figurative painting to an interdisciplinary practice that is heavily steeped in performance work. I moved to the Pacific Northwest for the AICAD Post Graduate Teaching Fellowship at the Pacific Northwest College of Art. I continue to teach at PNCA as an Assistant Professor in the Foundation and Photography Departments, while also pursuing my practice through residency and fellowship opportunities that include the Centrum Emerging Artist Residency, and Open Signal's New Media Fellowship. I have exhibited my work in cities along the west coast, including San Francisco, Portland and Seattle, and I currently facilitate workshops and classes in new media and performance art.

Artist Statement

My work explores the ruptured and queer existence of the Black female body as both subject and object through performance, video, photography, sculpture, collage, drawing and writing. Creating and contesting historical and social mythologies and narratives, I use bodies, spaces, objects, sounds and movement together in ways that harness their symbolism and embrace the complexity, vulnerability and precariousness of Black experiences. Working with my body as material, I use its malleability and image to conjure alternative narratives that point to Blackness as a liminal site for personal and communal transformation. I am particularly concerned with articulating gestures of the body as a fragmented language that can be used to voice narratives of fugitivity, resistance and freedom.

Impact Statement

Having not yet received a major award of this magnitude, this fellowship is a generous opportunity to gather both financial and institutional support towards the growth of my practice. I understand that my work is necessary, not only for myself, but for the healing and growth of my family and my community, and with this assistance, I can cultivate two long-term projects. I am in the beginning stages of developing a series of experimental videos that focus on the work and history of Black femme performance artists, currently titled, *Ways of Being*. I am also a year into developing a live outdoor performance, titled *Root Unbound*, which unearths meaning in the literal ties between the gesturing Black body and landscapes. This award will afford me the time and resources to complete these projects so that I can put them into the world in the coming year.

Artist Résumé

Jaleesa Johnston

Education

- 2016 MFA in Studio Art, San Francisco Art Institute, San Francisco, CA
2011 BA in Comparative Ethnic Studies and Studio Art, Vassar College, Poughkeepsie, NY

Selected Solo and Two Person Exhibitions

- 2019 "Overspaced," Open Signal, Portland, OR
2018 "Encounters," Indivisible, Portland, OR
2017 "Territories of (E/e)nlightenment," c3:initiative, Portland, OR
2016 "Sound Beings," Residence/SF, San Francisco, CA
2015 "Body Spaces," Paul Sack Still Lights Gallery, San Francisco, CA

Selected Group Exhibitions and Projects

- 2020 Forthcoming: Wa Na Wari, Seattle, WA (January)
Forthcoming: Disjecta, Portland, OR (December)
- 2019 "Many Worlds," Mobile Projection Unit Showcase, Portland, OR
"In Residence," Northwind Arts Center, Port Townsend, WA
"the map is not the territory," performance of *In/Body* in collaboration with Fernanda D'Agostino's *Borderlines*, Portland Art Museum, Portland, OR
"Alembic Artists Showcase," Performance Works NW, Portland, OR
- 2018 "Iteration Two: Earth," The Tiny Theater PDX, Portland, OR
"Charcoal," 101 South Jackson Street, Seattle, WA
"Intersections and Missed Connections," Open Signal, Portland, OR
"Spaceness," Sou'Wester Lodge, Seaview, WA
"Night Lights," Portland, OR
"Radiate," Portland Winter Light Festival at Open Signal, Portland, OR
"Untitled Art Fair," performance in collaboration with Collective Action Studio, Palace of Fine Arts, San Francisco, CA
"Peace Movements Culmination," performance in collaboration with Collective Action Studio, 41 Ross, San Francisco, CA
- 2017 "Obscuring the Ambient, Concealing the Encompassing," Holt Gallery & the Commons, Pacific Northwest College of Art, Portland, OR
"Interchange," Indivisible, Portland, OR
"Open Call Guerrilla Outdoor Performance Festival," South Park Block, Portland, OR
"Etat de Siege," Disjecta, Portland, OR
- 2016 "SFAI Graduate Exhibition," Fort Mason Center for Arts and Culture, San Francisco, CA
"The Artist's Body," Diego Rivera Gallery, San Francisco, CA
"SPIRIT Zine Release Party," Qulture Collective, Oakland, CA
"Whose Story? Whose Glory?," Diego Rivera Gallery, San Francisco, CA
- 2015 "IN/TENSION," Diego Rivera Gallery, San Francisco, CA
- 2014 "Spicy Hazard," Artists' Television Access, San Francisco, CA
- 2013 "Fresh Art Exhibition," Marin Society of Artists, Greenbrae, CA
- 2011 "Vassar Senior Art Exhibition," Poughkeepsie, NY
"Masters on Main Street," Greene County Council on the Arts, Catskill, NY

Awards, Grants & Fellowships

- 2018 New Media Fellowship, Open Signal
- 2016- AICAD Post Graduate Teaching Fellowship, Pacific Northwest College of Art
2017
- 2016 Outstanding Graduate Student Award, San Francisco Art Institute
- 2014- San Francisco Art Institute MFA Fellowship
2016
- 2013 Second Place Award for the photo "Books" in the Fresh Art Exhibit
Behrouz Mirdadian Scholarship in the Arts, College of Marin
- 2011 Lewis Rubenstein Prize in Painting, Vassar College
- 2010 Moore Undergraduate Research Apprentice Program Fellowship, University of North Carolina

Residencies

- 2018- Alembic Resident Artist Program, Performance Works NW, Portland, OR
2019
- 2018 The Emerging Artist Residency, Centrum, Port Townsend, WA
- 2017- Future Forum, Open Signal, Portland, OR
2018

Workshops and Lectures

- 2020 Artist Talk, Wa Na Wari, Seattle, WA
- 2019 Artist Talk: "In Residence," Northwind Arts Center, Port Townsend, WA
Artist Talk with home school: "Thinking Through Performance," Yale Union, Portland, OR
Workshop facilitator for, "Performance Through the Lens," Open Signal Fest, Open Signal, Portland, OR
Workshop facilitator for, "Performance Art: A Practice of Being," The Tiny Theater PDX, Portland, OR
Guest Panelist for a performance of "The Most Massive Woman Wins", Deep End Theater, Portland, OR
- 2018 Visiting Artist Lecture: "Material/Body", Lewis & Clark College, Portland, OR
Summer Academy Art Instructor for "Speaking in Lines: Experiments in Drawing", Next Generation Scholars, San Rafael, CA
Workshop facilitator for "Fragments from the (W)hole", the first and the last, Portland, OR
- 2017 Focus Week Artist Talk: "Between Contact: Visuals of Whiteness", Pacific Northwest College of Art, Portland, OR
AICAD Search Committee, Pacific Northwest College of Art, Portland, OR
AICAD Artist Talk, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2016 Summer Academy Art Instructor for "Sliced: Collage and Montage Art", Next Generation Scholars, San Rafael, CA
Photography Teaching Assistant for Elizabeth Bernstein, San Francisco Art Institute, San Francisco, CA
- 2015 Critical Theory B Teaching Assistant for Robin Balliger, San Francisco Art Institute, San Francisco, CA

Summer Academy Art Instructor for "Under Construction: Explorations in Performance Art", Next Generation Scholars, San Rafael, CA

Workshop Facilitator for "The Radical in Performing Acts of Self-Love," the 30th Annual Empowering Women of Color Conference, UC Berkeley, Berkeley, CA

2013-2014 Photography Teaching Assistant for Polly Steinmetz, College of Marin, Greenbrae, CA,

Publications and Interviews

2018 "Fragmentation in Motion: An Interview with Jaleesa Johnston" by Hannah Krafcik, *Oregon Artswatch* (orartswatch.org)

"Rise and Fall with Jaleesa Johnston" interview by Joni Witworth on *Future Prairie Radio*

"Living with Whiteness..." by Melanie Stevens, *Nat Turner Project: Testimony* book publication

"Interview" with Felicity Fenton on *Freeform Portland Radio*

2017 "Living with Whiteness: On Jaleesa Johnston's *Territories of (E/e)nlightenment*" by Melanie Stevens, *Nat Turner Project* (natturnerproject.tumblr.com)

Rena Priest (2020 Vadon Foundation Fellowship Award Recipient, Literary, Whatcom County)

Discipline Statement

I am a poet and multi-genre storyteller.

Artist Biography

I was born in Bellingham, Washington, and grew up on the Lummi Reservation. I earned a B.A. in English and went on to complete an MFA in Writing. Professionally, I am a Job Skills Instructor for my tribe, but in my own hours, I am restored by literature, which enriches my life and has given me a supportive community of writers and creators. Writing has also given me access to experiences that I wouldn't be allowed by any other means. In 2019 I attended two residencies: one in a castle in Scotland and one in a cottage on Whidbey Island. It was a gift to have this writing time and to share space with other writers. Since 2017 I have published two collections of poetry and was honored with a 2018 American Book Award.

Artist Statement

Writing for me is a gateway to understanding the power of human language and its innate ability to apprehend the infinite beauty of the world. In this way, writing is a sanctuary. My artistic process vacillates between making sense of life through storytelling in prose and acknowledging the glories of the world in poetry. I try to build aspects of storytelling and poetry into everything I write.

My first published collection, *Patriarchy Blues*, began while I was working in a high-end women's retail shop in New York City. Arriving at work in a repurposed theater, I felt like I'd entered a movie. We were all trying to shape a pretend world out of materials offered by capitalist patriarchy. On the train home, my thoughts became poems.

After publishing *Patriarchy Blues*, I went through a period where language lost its music for me. I wanted language to feel new again, the way it felt when words held their meanings like treasures to be dug up in dictionaries, sublime. An invented form by poet Jim Simmerman restored my enchantment with words and I used it to write my chapbook, *Sublime Subliminal*.

When I was in graduate school, I met an EMT. He told me that when you show up to a scene of devastation, you get the injured to talk. Asking trauma survivors to tell the story of what happened has been shown to prevent shock. It also decreases post-traumatic stress and helps with the grief process for those who've suffered a loss.

This, I think, is another reason I write. Storytelling helps me to understand my personal history and how it is connected to the traumatic history of my tribal community. It helps me work with eleven generations of colonizer violence and oppression. It helps me to process and grieve what was lost.

My most recent writing has been non-fiction. I've published a series of essays on Lhaq'temish relationships to marine life and waterways. These works appear online and in print. I've also been writing new poems that grow out of solastalgia: "emotional or existential distress caused by environmental change."

Impact Statement

What interests me most right now is using poetry and story to ignite love in my readers for the earth and its people. We are in an important historical moment when science has given us a deadline to make significant changes to heal our planet, and audiences are willing to engage with the perilous ecological challenges we face. We need the power of new stories and lots of them, in order to collectively imagine a way forward and create a new reality. I'm a storyteller and a poet. It is the poet's job to make connections between seemingly unconnected things, to bear witness, and to demonstrate the numinous. These three skills are important when talking about interconnection and

the natural world. An Artist Trust Fellowship would enable me to devote more attention to this work and would expand my audience through increased visibility.

Yayasan Bali Purnati Residency Statement

If a residential fellowship at Yayasan is offered I will use the time to compose new poems. This residency would provide me with an opportunity to write and connect with other writers. Having had the benefit of a month-long residency experience in the past, I know it to be extremely beneficial to the creation of new work. I have attended residencies at Mineral School Artist Residency, Works on Water on Governor's Island, Hedgebrook, and Hawthornden Castle International Retreat for Writers. These experiences have shown me that to be doing creative work in the tangible proximity of other writers is always an experience that allows for the creation of work that couldn't be done otherwise.

Artist Résumé

	Selected Publications
Forthcoming	"The Index" Poem-a-day, Poets.org
September 2020	"Reciprocity in the Age of Extinction" Nautilus Magazine
September 2020	"Land Acknowledgement" Seismic, An Anthology, Seattle Public Library
April 2020	"The Pandemic Pages" Psalter & Lyre
April 2020	"A captive orca and a chance for redemption." High Country News
January 2020	"Remembering Sila at Sxwelisen" WashingtonPoeticRoutes.com
May 2019	"Shimmy at the Volta" Jack Straw Writers Anthology, Volume 23
May 2019	"Words of Encouragement" For the Love of Orcas, Trail to Table Press
November 2018	"Flagrant Delicto" Pontoon Literary Journal
October 2018	<i>Sublime Subliminal</i> , Floating Bridge Press
October 2018	"Real to Reel" Poetry Northwest
August 2018	"Super-sacred" Cosmonauts Avenue
May 2018	"Indistinct Features" & "Canadian Tuxedo" Sweet Tree Review
May 2018	"The Treaty of Point Elliot: <i>Classified</i> " Collateral Journal
November 2017	Featured Writer Q & A, Mineral School Blog
July 2017	"The Rental Dog" Verse Daily
May 2017	<i>Patriarchy Blues</i> , MoonPath Press,
Issue 10.4	"Lament for the Love of Bunny" <i>Diagram</i>
February 2010	"Desire at the Stitch and Bitch" <i>Stirring</i>
	Selected Presentations
October 2020	Featured Reader, <i>SEISMIC</i> , KUOW 94.9 Seattle, National Public Radio
January 2020	Featured Reader, <i>Selected Works</i> , Village Books, Bellingham, WA
December 2019	Native Womxn Writer's Celebration, Richard Hugo House, Seattle, WA
November 2019	Jack Straw Writer's Series, Seattle Public Library, Seattle, WA
August 2019	Poet Laureate of Tacoma Series, Community Center, Tacoma, WA
March 2019	Speakeasy Writer's Series, Mount Baker Theater, Bellingham, WA
November 2018	MoonPath Press Reading, Open Books, Seattle, WA
October 2018	Floating Bridge Press Chapbook Launch, Elliott Bay Books, Seattle, WA
May 2018	Our Shared Responsibility, Centilia Cultural Center, Seattle, WA
May 2018	Featured Reader, <i>Selected Works</i> , Woodland Pattern Independent Bookstore, Milwaukee, WI
January 2018	Featured Reader, <i>Selected Works</i> , Kitchen Sessions Reading Series, Bellingham, WA
October 2017	"All-Consuming: <i>Reflections on hunger</i> " Kwel' Hoy, Foss Waterway Seaport, Tacoma, WA
March 2017	Keep it in the Ground, Whatcom Museum, Bellingham, WA
January 2017	Writers Resist!, Leopold Crystal Ballroom, Bellingham, WA
September 2016	FUSE Reading Series, Basic Space Gallery, Portland, OR

Teaching and Facilitation

October 2020	Moderator , Launched: A Seattle Arts and Lectures Series with Writers in the Schools (WITS) <ul style="list-style-type: none"> Panelists: Kathleen Flenniken, Donna Miscolta, and Tiffany Midge
September 2020	Workshop Leader , Blue River Writer's Conference <ul style="list-style-type: none"> The Hero Saves the Planet: <i>reimagining the hero's journey</i>
July 2020	Panelist , National Geographic Society, Online Explorer Conversation Series <ul style="list-style-type: none"> An Open Dialogue on Diversity, Equity, and Inclusion
August 2019	Panelist , Hedgebrook & Young Women Empowered (Y-WE), Whidbey Island, WA <ul style="list-style-type: none"> Meet the residents (Q&A)
July 2018	Workshop Facilitator , Poets in the Park, Redmond, WA <ul style="list-style-type: none"> The Center of All Beauty: <i>the poet's love affair with the world</i>
February 2018	Guest Lecturer , University of Washington, Tacoma, WA <ul style="list-style-type: none"> Spring into Writing: Visiting Writers Series
November 2017	Panelist/Moderator , People vs. Oil and Gas Summit, Pittsburgh, PA <ul style="list-style-type: none"> Indigenous Sovereignty & Fossil Fuel Fights Regional Case Studies: PNW/Lummi & Gulf Coast
June 2017	Faculty , Chuckanut Writer's Conference, Bellingham, WA <ul style="list-style-type: none"> When Our Work Meets Our Politics: <i>A conversation on overt and covert political writing</i>
2012 - 2015	Adjunct Faculty , Western Washington University/Fairhaven College <ul style="list-style-type: none"> Fairhaven 368: Special Topics in the Humanities American Cultural Studies 301: Comparative Cultural Studies American Cultural Studies 315: Contemporary American Indian Issues
2010-2011	Faculty , Northwest Indian College, Bellingham, WA <ul style="list-style-type: none"> English 155: Introduction to Creative Writing Humanities 201: Oral Interpretation of Literature Native American Studies 208: Writing Family History English 236: Survey of Native American Literature Native American Studies 240: Native Women's Studies

Awards and Fellowships

Summer 2020	Professional Poets Award, Allied Arts Foundation
Summer 2019	Residency Fellowship, Hedgebrook / The Whiting Foundation
2019	Writing Fellowship, Jack Straw Writers Program
Winter 2019	Residency Fellowship, Hawthornden International Retreat for Writers
Fall 2018	Explorers Grant, National Geographic
Fall 2018	American Book Award, Before Columbus Foundation
Summer 2018	Residency Fellowship, Works on Water + Underwater New York
Fall 2017	Sustainable Arts Fellowship, Mineral School Artist Residency
Summer 2009	Fine Press Publishing Fellowship, New York Center for Book Arts

Professional Experience

2017 - Present	Job Skills Instructor , Lummi Indian Business Council, Bellingham, WA <ul style="list-style-type: none"> Works with clients to develop strategies for success that correspond to individual client strengths and desired career outcomes. Maintains records of client progress, participation, and achievement.
2008 - Present	Writer , Yonkers, NY/Bellingham, WA <ul style="list-style-type: none"> Addresses a wide range of topics through research and creative inquiry. Facilitates workshops, panel discussions, and writing courses. Drafts pitches, articles, book reviews, memos, requests, and proposals.
2018-2019	National Geographic Explorer , Bellingham, WA / Washington, D.C <ul style="list-style-type: none"> Successfully managed grant in accordance with proposed activities. Maintained accurate financial records throughout the project cycle. Completed and submitted timely reports, documents, and media assets.

2013 - 2017	<p>Grant Writer, Lummi Indian Business Council, Bellingham, WA</p> <ul style="list-style-type: none"> • Researched funding opportunities and wrote grants in line with community goals and 10-year strategic plan. • Facilitated planning for the development of proposed programs. • Collaborated with departments to prepare and submit grant applications.
	Education
	<p>May 2008 Master of Fine Arts in Writing, Sarah Lawrence College</p> <p>March 2005 Bachelor of Arts in English, Western Washington University</p>
	Volunteer Work
2018-Present	<p>Juror, Cascadia Women’s Film Festival, Bellingham, WA Juries film submissions for inclusion in annual film festival.</p>
Spring 2020	<p>Juror, Mineral School Artist Residency, Mineral, WA Evaluated poetry and prose submissions. Made recommendations.</p>
Summer 2019	<p>Dance Group/Mentor, Paddle to Lummi, Bellingham, WA Practiced and performed traditional song and dance with youth group.</p>
2016	<p>Pro-bono Grant Writer, Sylvia Center for the Arts, Bellingham, WA In-kind research and grant writing, resulting in award of a Washington State Department of Commerce, Building for the Arts Grant.</p>
2014-2015	<p>Volunteer, Lummi Stommish Committee, Bellingham, WA Assisted with coordination of dancers and singers at special events.</p>
Fall 2013	<p>Driver, Kwel’ Hoy! Totem Pole Journey, Washington, Idaho, Montana, British Columbia Toured to raise awareness of social and environmental impacts of coal exports.</p>
Summer 2013	<p>Ground Crew/Driver/Mentor, Paddle to Tahola, Bellingham, WA to Tahola WA Participated in extensive preparation for a multi-canoe, multi-stop canoe journey from Lummi to Tahola. Managed equipment for 24-member canoe family. Responsible for cultural regalia and participant safety.</p>

Benjamin Hunter (2020 Recipient, Performing, King County)

Discipline Statement

I am a musician, composer, storyteller, creating musical works that look to connect and expand on the music of the African/Black Diaspora.

Artist Biography

I was born in Morija, Lesotho. I travelled and lived around the world growing up as a child. I've played the violin since I was 5, studied and performed traditional Shona music in Zimbabwe from age 7-9, and played in the Phoenix Youth Symphony Guild through high school. I received my BA in Violin Performance at Whitman College.

I've travelled the world as a professional musician playing American roots music. I've interviewed culture bearers and I study untold histories of this music and the culture shifts that it creates, responds to, or lives within.

My music also reflects the work I do in my community. I am the founder of Community Arts Create, co-founder of the Hillman City Collaboratory, co-founder of Black & Tan Hall, and co-founder of the Columbia Hillman Arts & Cultural District. I have also worked as a music teacher at Washington Middle School, with JazzEd, and in workshops nationwide for the past 12 years.

Artist Statement

I am a musician, composer, storyteller, and community activist. I believe in the power, resiliency, and innovation of the folk process. My art looks at the in-between spaces, amidst the nostalgia of the past, the tangibility of the present, and the mystery of the future.

I like to use storytelling as a kind of magical, memory conjuring that is stimulated when we give ourselves license and sovereignty to marvel and reminisce. I link memory conjuring not just with the recollection of our past, but also with the promise that exists in our dream space.

My music pulls from the journey of the African diaspora, from Bambara to blues, son to soul, Forro to funk. I play world folk music because people need to hear the stories of other people to remind ourselves of all that we have in common. I play music to express the joy, pain, whimsy, curiosity, void, dimensionality, and hilarity that I feel, with the hope that others feel it too.

I'm captivated by the stories that bind us as humans. I'm captivated by the rhythms, colors, shapes and smells that define a community. And while each one is different, they all encapsulate a distinct commonality of humanity. With an ever-shrinking world, I'm struck by the complexity—good and bad—of our ever-diversifying culture. A culture ceaselessly changing, innovating, and recreating itself.

My art is a fusion of these stories that I've seen or learned, helping me better understand how art and culture evolves, revolves, and reintroduces itself. We are meant to survive beyond our stories. While time can work to blur the roots of our stories, time cannot be our enemy against remembrance, but instead, an ally in finding ways to share each other. It is those roots that forever characterize the strength and the direction of our branches.

Impact Statement

Between touring, community work, and special projects, I've rarely given myself the time to finish songs I've started writing, or dedicate time towards my individual music. This pandemic, and the recent birth of my son, have slowed me down so that I have a lot more time and opportunity to work through music that I've started writing but have never been able to finish. It has also given me time to practice technique and style from the various folk music that have deep effect on me.

This funding will allow me to produce my first solo album of original works. Funding will pay for production (ensemble musicians, artwork), as well as printing costs.

Thus far in my career, I've been very proud and honored to work in collaboration with other artists to create work (Ben Hunter & Joe Seamons, Black Bois, studio musician). In this part of my career, this funding and recognition will help me step out on my own. This is something I've been fearful and trepidatious about, and I believe this funding will give me the security to invest in myself, this process, and this album.

Artist Résumé

Profile

- International Musician
- Social Entrepreneur
- Youth Educator and Ally
- Global Citizen
- Collaborative & Creative Place-Maker

Professional Experience

Community Arts Create, Seattle, WA 2011-present

Founder, Executive Director

- Defined and implemented overall strategy, fundraising, volunteer engagement, and hiring
- Incubated the launch and managed the continuation of 6 programs.
 - Backstreet Bazaar - Monthly, all-ages, arts festival with live music, art gallery, bar, art activities.
 - Taste International - Youth culinary arts program combining nutrition, urban farming, and international cuisine.
 - Rhapsody - The integration of performance and teaching through public events and school workshops designed to facilitate cross-generational, cross-cultural interactions through the medium of roots music.
 - Mural Project - Partnering with South Seattle business and organizations, community residents and local artists to create public art installations.
 - South End Heritage Festival - Hosting in one place, the incredible talent, deep history, and cultural significance of the Rainier Valley arts & culture scene.
 - Hillman City Renaissance - Place-making through building acquisition and protection of community resources, in an effort to sustain and preserve a collective culture and stimulate a creative economy.

Hillman City Collaboratory, Seattle, WA 2013-2019

Co-Founder, Managing Partner

- Co-developed and executed vision and initial phases for first 3 years of strategic planning.
- Co-managed outreach efforts to secure community partnerships and grant support
- Curated art gallery, coordinated and managed artist outreach

Black & Tan Hall, Seattle, WA 2016-present

Co-Founder & Managing Partner

- Developed and executed vision and initial phases of year one strategic plan
- Oversaw renovation process, and leading negotiations for purchase of property
- Lead Arts & Culture Circle to partner and host community events

Columbia Hillman Arts & Culture District, Seattle, WA 2016-present

Co-Founder, Managing Board Member

- Co-created vision, identity, and implementation for 5 year strategy
- Co-facilitated workshops, community charrettes, and outreach events for year one of cultural district determination.

Washington Middle School, Seattle, WA, 2011-2019

Director of Fiddlers, after-school

- Developed new roots music curriculum to demonstrate the depth of contributions to American roots genre and engage students in their cultural heritage
- Managed outreach efforts to supply students with performance opportunities around Seattle area.
- Fundraised to provide students scholarship opportunities for summer music camps at Centrum, including Festival of American Fiddletunes, and Acoustic Blues Festival.

- Education
- Whitman College, Walla Walla, WA — BA Music Performance, 2007
- 3.4/4.0 GPA
 - Further study in Politics and Philosophy in exploring social movements.
-

- Skills
- Proficient in Google Drive, Adobe Illustrator CS6, Logic Pro X, Final Cut Pro
 - Charismatic and confident public speaker
-

- Awards & Honors
- On The Boards, Artist in Residence, 2019/2020 Season
 - Gordon Ekvall Tracie Memorial Award, 2019
 - Best of Blues, Washington Blues Awards 2016
 - International Blues Challenge, 1st Place, 2016
 - City Arts Magazine's Future's List, "Culture Bearer" 2016
 - Governor's Arts & Heritage Awards for Young Arts, 2015

- Publications & Presentations
- The Antidote, Album Release, 2020
 - Black Bois, Musical Director/Composer, 2020
 - Pebble Beach Festival of Authors & Ideas, Speaker, 2019
 - South End Heritage Festival, Founder/Producer, 2019
 - Black Bois, Musical Director/Composer, 2018
 - No Depression Magazine, 2018
 - Mother Jones Magazine, 2018
 - A Black & Tan Ball, Album Release, 2017
 - Living Blues Magazine, 2017
 - The North Wind & the Sun, Album Release, 2016
 - Real Change Newspaper, 2014
 - Take Yo' Time, Album Release, 2014
 - TEDx Rainier, "When Folk Music Speaks", 2013
-

- Community Associations
- Seattle Music Commissioner, 2017-present
 - BASE Cohort, 2018/2019
 - Northwest Folklife Community Coalition, 2016
 - NAVOS, Advisory Board, 2015
 - Peoples Academy for Community Engagement, Advisory Board, 2013/2014
 - Columbia City Business Association 2010-2013

Chris Vargas (2020 Recipient, Multidisciplinary, Whatcom County)

Discipline Statement

I am an interdisciplinary artist and film/videomaker. My most recent public work has been on a conceptual art project called the Museum of Transgender Hirstory & Art. Outside of this project, I am embarking on an exploration of mixed-race identity and colonial history via performance and animation techniques.

Artist Biography

I was born and raised in Los Angeles, CA. In 2006, I received my BA from University of California at Santa Cruz in the Film & Digital Media. In 2011, I received my MFA from the UC Berkeley Art Practice program. In 2013, I was the Community Engagement Artist in Residence at the Yerba Buena Center for the Arts in San Francisco. I joined the studio art faculty at Western Washington University in Bellingham, WA in 2014 where I am currently an Associate Professor. In 2016, received a Creative Capital award for a multi-exhibition project called "Trans Hirstory in 99 Objects" under my project, Museum of Transgender Hirstory & Art. Iterations of this project have appeared at Henry Art Gallery in Seattle (2015/16), the New Museum in New York City (2018/19), and the Oakland Museum of California (2019). I am currently a 2020 John C. Guggenheim fellow.

Artist Statement

I am a film/videomaker and interdisciplinary artist. In my early work I used performance and greenscreen compositing to take on the personas of real-life queer people. In a series of three video pieces I became, in turn, the master showman Liberace, the pioneering trans philanthropist Reed Erickson, and the "first pregnant man" Thomas Beatie. I did so to explore the complexities of queer celebrity, the inadequacies of role models, the possibilities of envisioning alternative queer futures, and also as a way to investigate how queer communities continually rewrite and reframe history for ever-changing political ends.

I am currently at work on a project entitled the Museum of Transgender Hirstory & Art. MOTHA is a conceptual art work, with occasional physical iterations, that imagines an institution dedicated to preserving and celebrating the visual history of transgender culture. With this project I invite audiences to think critically about what that visual history would look like, how it should be organized, and if it is even possible to compile a cohesive history around a linguistic identity category that is relatively new and whose language is still rapidly evolving. As an imaginary museum that is forever "under construction," the project takes the form of gallery and museum exhibitions, performances, tongue-in-cheek institutional videos, a virtual residency program, poster graphics, and an inaugural ribbon cutting ceremony.

In all of my work, I use humor and performance in conjunction with mainstream forms (video, posters, history and art exhibits) to explore the ways people, specifically those marginalized by gender, race, class and sexuality, negotiate spaces for themselves within historical and institutional memory, and within popular media.

Impact Statement

I am seeking an Artist Trust fellowship so I may take unpaid leave from teaching during the fall quarter of 2020. I am grateful to hold a tenure-track teaching job: as a first-generation college student who successfully navigated the slippery and precarious career path of a teaching artist, I cherish the opportunity to nurture a new generation of artists and teachers. Being one of only a few queer faculty of color, it is especially important to me that I provide mentorship to young artists of color. That said, it is equally important to have time when I am not teaching and can focus wholly on my art. The fellowship would help me move from an intensive period of exhibitions toward my preparation of a MOTHA book and then to my transition out of this project into my next body of work on mixed-race identity and colonial history.

Artist Résumé

BIO

1978 born in Los Angeles, CA
Lives and works in Bellingham, WA

EDUCATION

2011 MFA, Art Practice. University of California, Berkeley
2006 BA, Film and Digital Media. University of California, Santa Cruz

AWARDS & FELLOWSHIPS

2020 John C. Guggenheim Fellowship
2017 Chair in Transgender Studies Research Fellowship, University of Victoria, B.C.
2016 Creative Capital award, Emerging Fields
2014 Golden Reel for Best Narrative Feature, Reeling LGBT Intn'l Film Festival (Chicago, IL)
2013 Best Experimental Feature, Jury Award POLARI26 (Austin, TX)
2013 Prix DeVarti Prize, Ann Arbor Film Festival (Ann Arbor, MI)
2011 Eisner Prize: Department of Art Practice, UC Berkeley
2011 Arts Research Center Fellow, UC Berkeley
2010 Phelan, Murphy, and Cadogan Fine Arts Fellowship (San Francisco Foundation)

RESIDENCIES

2018 New Museum: Department of Education & Public Engagement Residency (New York, NY)
2014 Real Time & Space, Artist In Residence (Oakland, CA)
2013 Fire Island Artist Residency (Fire Island, NY)
2013 Yerba Buena Center for the Arts, Community Engagement Artist In Residence (San Francisco, CA)
2012 Playback > TV residency—Queen's Nails Projects (San Francisco, CA)
2011 RADAR Lab Writing Residency (Akumal, Mexico)

CURRENT PROJECT

MUSEUM OF TRANSGENDER *HIRSTORY* & ART

2013—ongoing | www.motha.net

Iterations of the project have appeared at:

Oakland Museum of California (Oakland, CA) 2019
New Museum (New York, NY) 2018–2019
Portland Art Museum (Portland, OR) 2018
University of Victoria Legacy Gallery (Victoria, B.C.) 2018
Henry Art Gallery (Seattle, WA) 2016–2017
Edith-Russ-Haus for Media Art (Oldenburg, Germany) 2017
808 Gallery (Boston, MA) 2017
Cooper Union gallery (New York, NY) 2015
ONE National Gay & Lesbian Archives (Los Angeles, CA) 2015
Hammer Museum (Los Angeles, CA) 2014
Yerba Buena Center for the Arts (San Francisco, CA) 2013

SOLO VIDEO PROJECTS

SASHAY AWAY

2015, 4.5 minutes, Color (HDV)

CRY BOY CRY

2012, 5 minutes, 2 Channel [Commissioned for Playback > TV residency—Queen's Nails Projects SF, CA] Color (HDV)

ONE FOR ALL...

2012, 7 minutes [Commissioned, event-specific work] Color (DV)

LIBERACEÓN

2011, 16 minutes, Three-channel video installation looped, Color (DV)

EXTRAORDINARY PREGNANCIES

2010, 10 minutes, Color (DV)

HAVE YOU EVER SEEN A TRANSEXUAL BEFORE?

2010, 4 minutes, Color (DV)

COLLABORATIVE VIDEO PROJECTS

VALENCIA: THE MOVIE/S, CHAPTER 20
(with Greg Youmans) 2013, Color (HDV)

FALLING IN LOVE...WITH CHRIS AND GREG

(with Greg Youmans)
2008–2013 Color (DV)

- Episode 1: "O CANADA!" (2008, 18 min)
- Episode 2: "ROADTRIP!" (2008, 23 min)
- "HAIR BREAKDOWN SPECIAL" (2009, 4 min)
- Episode 3: "FOOD!" (2010, 26 min)
- "OH LA LA! PARIS SPECIAL" (2010, 14 min)
- "WORK OF ART! REALITY TV SPECIAL" (2012, 10 min)
- "A SPECIAL HOLIDAY MESSAGE" (2012, 6 min)
- "CHEESECAKE & MEMORIES" Series Finale (2013, 20 min)

CRIMINAL QUEERS

(with Eric A. Stanley)
2012, 75 min, Color (DV)

HOMOTOPIA

(with Eric A. Stanley)
2006, 26 minutes, Color (Super 8 and DV)

GROUP SHOWS

- 2020 "INVINCIBLE CALIFORNIA: UC Berkeley Art Alumni Exhibition" Worth Ryder Gallery, Berkeley, CA
- 2019 "Y'all Better Quiet Down" Bureau of General Services—Queer Division, New York, NY
- 2019 "Circus of Books" Fierman Gallery, New York, NY
- 2018 "Cell Count" La Mama Galleria, New York, NY
- 2017/8 "Trigger: Gender and a Weapon and a Tool" New Museum, New York, NY
- 2017 "Wild - Transgender and the Communities of Desire" Edith-Russ-Haus for Media Art, Oldenburg, Germany
- 2017 "Occupancies" 808 gallery, Boston, MA
- 2017 "One day this kid will get larger" DePaul Art Museum, Chicago, IL
- 2015/6 "Bring Your Own Body: Transgender Between Archives and Aesthetics" 41 Cooper Gallery, New York, NY | Glass Curtain Gallery Chicago, IL | Cantor Fitzgerald Gallery at Haverford College Haverford, PA
Curators: Jeanne Vacaro and Stamatina Gregory
- 2015 "Complex Social Change" Doris McCarthy gallery, Toronto, Canada
- 2015 "Dirty Looks NYC" Ateliê397, São Paulo, Brazil
- 2014 "Check Your Vernacular" Rhode Island School of Design, Providence, RI
- 2014 "After Our Bodies Meet: From Resistance to Potentiality" Leslie Lohman Museum of Gay & Lesbian Art, New York, NY
- 2014 "Hard Times: Selected Works by 3 Years of FIAR residents" Leslie Lohman Museum of Gay & Lesbian Art, New York, NY
- 2014 "We Can't Compete" University of Lethbridge Main Gallery, Alberta, CA
- 2014 "Strange Bedfellows" Root Division San Francisco, CA
Samek Art Gallery Lewisburg, PA | Averill and Bernard Leviton A+D Gallery, Chicago, IL
Handwerker gallery, Ithaca, NY
- 2012 "Two Point Oh" Little Paper Planes [online exhibit]
- 2012 "Hybrid Narrative: Video Mediations of Self and the Imagined Self" MacArthur B Arthur, Oakland, CA C
- 2012 "Illegitimate and Herstorical" A.I.R. Gallery, Brooklyn, NY
- 2011 "Bay Area Currents 2011" ProArts Gallery, Oakland, CA
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