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Artist Trust Fellowships 2015-16

*Below are application materials submitted by fellowship recipients in 2015/2016.

Jan Hopkins
2015 Traditional Fellowship Recipient

Essay:
I was drawn to the art of basketry when introduced to Native American basketry at the Heard Museum. My interest quickly became an obsession! I needed to make baskets from natural materials! After I learned processing techniques from N.W. Coast Native basket makers and contemporary instructors who taught a foundation of traditional and technical skills, I moved forward to develop a unique “voice” of my own. I needed to find my own materials from nature that no one else used. Though I continue to use yellow cedar bark that is considered a traditional material, I have successfully developed ways to use citrus peels, cantaloupe peels, pomegranate peels, sturgeon skin, petals, leaves, seed pods and other natural materials. Because my goal was to also preserve the beauty of the materials, I began to work on variations in basketry techniques to design around materials processed intact, and developed a coiling/looping technique that I now use almost exclusively in my work.

I continued to make basketry and container-like objects such as teapots and shoes. My work became my voice and the majority of my work is narrative. The year 2000 was a pivotal year when I moved forward and started to create more challenging forms. I created my first torso basket that year. John McQueen, a fellow artist once said that “we are all containers”. It made me think that yes, we are and we all have a heart and a soul. After creating basket torsos, I began creating more narrative torsos that include familiar quotes by people that I admire and designed around the persona of that person. My latest series, “Women Icons” are not about flawless, perfect, super-human women, but women who faced strong adversity and despite this, lived iconic lives.

2015 will be another pivotal year as my obsession now is finding my cultural identity. I grew up not knowing about my Japanese heritage. In fact, I didn't realize I was Japanese until I was in the fourth grade. I later found out that my brothers, sisters and friends had the same experience. As I research, I am finding a treasure trove of history in my family's background that was rarely if at all spoken of. It occurred to me the reason was World War II and the relocation of my parent's entire family from Seattle to Minidoka relocation camp in Idaho. Being a loyal Japanese American citizens was to deny your heritage. I also believe that the fear and discrimination after the war influenced my parents to protect me and my siblings by not letting us appear “different” than any of the other children in our community.

My husband Chris, our son Justin (both fine artists) and I are embarking on a new project creating work we plan to exhibit in the future about our family history. We will create paintings and sculptural work depicting family history including the incarceration and the emotional, social and economic effect it had on 3 generations. It is important to know your heritage and I feel an urgency to begin this project in part for my father (100 years old) and my Uncle (101 years old) who are the last that remain of the previous generation and who were interned during World War II. I am also compelled to work on this, not only for my own journey, but those who have experienced the same background as me, my parents and grandparents. I want to honor the generations that gave me a better life.
Resume:

JAN HOPKINS - RESUME

www.janhopkinsart.blogspot.com

OCCUPATION: Full Time Studio Fiber Artist experimenting and exploring the possibilities of creating artwork with unconventional materials such as grapefruit peels, cantaloupe peels, sturgeon skin, leaves, petals and seed pods. I am driven by the content/narrative of my work that completes my passion for art.

EDUCATIONAL BACKGROUND
1990 - Current Self-taught – experimenting, processing and creating new ways to work with alternative natural materials; exploring and developing variations in traditional constructions and techniques.
1992-2001 Workshops with the following instructors -
Contemporary basketry techniques in metal, John Garrett • Coiling techniques with Carol Eckert, Traditional/Contemporary Japanese basketry, Keiko Takada • Contemporary basketry techniques with Virginia Harvey, Dorothy Gill Barnes & John McQueen • Traditional Haida style cedar bark basketry, Holly Churchill, Haida • Traditional Great Basin basketry, material techniques and design, Margaret Mathewson, ethno botanist • Contemporary Lummi-style cedar bark basketry, Anna Jefferson, Lummi • Traditional Japanese basketry techniques and designs, Jiro Yonezawa
1988-94 Traditional and contemporary basketry, The Basketry School, Seattle, WA
1986-87 Design, drawing and textile arts, Santa Monica College, Santa Monica, CA

AWARDS AND GRANTS:
2013 BAM Biennial 2012 – Samuel and Patricia Smith People’s Choice Award, Bellevue Arts Museum, Bellevue, WA
2010 Grants for Artists Projects - to offset costs of attending a biennial conference in Kuching, Malaysia for basketry and textiles, Artist Trust, Seattle, WA
2008 “Curator’s Choice”, Washington State History Museum, Ed Noland, Curator, Tacoma, WA,
2008 United States Artists Fellowship Award” Nominee
2007 Grants for Artist Projects - for financial support to cover shipping, materials and promotion for an installation to be exhibited at SOFA Chicago, Artists Trust, Seattle, WA
2002 Honorable Mention, Small Expressions Exhibit, HGA, Convergence, Vancouver BC,
2000 & 2006 Lillian Elliott Award nominee
2001 N.W. Basket Weavers – Vi Phillips Basketry Guild Grant
1998 Sculptural Award. “Muse of the Millennium” a Nat’l juried exhibition, Nordic Heritage Museum, Seattle, WA

2015 CURRENT AND FUTURE EXHIBITIONS
“Mrs. Goldberg – A Curated Life” Kirkland Art Center, curated by Michael Dickter and Nancy Whittaker, Kirkland, WA
“Extreme Fibers: Textile Icons and the New Edge”, Muskegan Art Museum, curated by Geary Jones, Muskegan, Michigan
“Innovator’s Exhibition”, Duane Reed Gallery, St. Louis, Missouri
Artist Trust Fellowships 2015-16

SOLO AND SMALL GROUP EXHIBITIONS Partial List

2013 Good Enough to Eat: the Fusion of Food and Craft, Craft in America, Los Angeles, CA
2013 John McQueen, "Railery" and Jan Hopkins, "Sticks and Stones", Mobilia Gallery, Cambridge, MA
2012 "Contemporary Work in Fiber", University of Mary Washington Galleries, Fredericksburg, VA
2004-2011 SOFA NYC, represented by Jane Sauer Gallery, Santa Fe, NM

SOLO AND SMALL GROUP EXHIBITIONS Partial List (cont’d)

2008-2010 SOFA West (Santa Fe), represented by Jane Sauer Gallery, Santa Fe, NM
2004-2010 SOFA Chicago, represented by Jane Sauer Gallery, Santa Fe, NM
2006 "Natural Origins-Contemporary Basketry" Fountainhead Gallery, Seattle, WA
2005 SOFA Chicago, represented by Mobilia Gallery, Cambridge, MA
2005 Solo Exhibit, Jane Sauer Gallery, Santa Fe, NM
1999-2003 SOFA Chicago, represented by Mobilia Gallery, Cambridge, MA
1999-2003 SOFA NYC, represented by Mobilia Gallery, Cambridge, MA
2001 "Seminal Works in Contemporary Basketry", Fountainhead Gallery, Seattle, WA
2000 "Contemporary Basketry, No Boundaries", Boston Society of Arts and Crafts, Boston MA
2000 "Basketry: Inside Out", a group invitational show with The Fountainhead Gallery, Seattle, WA
1999 October featured artist at Mobilia Gallery, Cambridge, MA
1998 "BASKETRY: An Evolution of Form", a group exhibition, The Fountainhead Gallery, Seattle, WA
1995 "The Humble Basket", a group exhibition, Sticks and Stones Gallery, Seattle, WA
1993 Chris Hopkins (paintings) and Jan Hopkins (basketry), Steve Lyman Gallery, Sandpoint, ID
1993 "The Art of Nature...The Nature of Art", Chris & Jan Hopkins, Sticks & Stones Gallery, Seattle, WA
1992 "Contemporary Basketry", Sticks and Stones Gallery, Seattle, WA
1991 "Basketry Redefined", N.W. Basketry Guild juried exhibit, Bumbershoots, Seattle, WA

SELECTED GROUP EXHIBITIONS Partial List

2014 "What a Stitch", Gravers Lane Gallery, curated by Bruce Hoffman, Philadelphia, PA
2014 "Considering the Kylix: Contemporary Interpretations of a Classical Form", Peters Valley Craft Center, Layton NJ
2014 "Game Changers: Fiber Art Masters and Innovators", Fuller Craft Museum, Brockton, MA
2013 "East and West: Asian Influences on Contemporary American Craft, Ohio Craft Museum, Columbus, OH
2013 "Top 10 at 10: Favorites from RAM's Collection, Racine Art Museum, Racine, WI
2012 "High Fiber: Recent Large Scale Acquisitions in Fiber, Racine Art Museum, Racine, WI
2012 "BAM Biennial 2012: High Fiber Diet" Bellevue Arts Museum, Bellevue, WA
2012 "Goblet of Fire", Gravers Lane Gallery, Chestnut Hill (Philadelphia), PA
2011 All things Considered VI, National Basketry Organization Exhibit, at Fuller Craft Museum, Brockton, MA
2011 "Vessel Redefined 2011, Mobilia Gallery, Cambridge, MA
2010 "The Tame and the Wild" Group Exhibition Pacini Lubel Gallery, Seattle, WA
2010 "Hot Tea - 13th Biennial Teapot Exhibition", Craft Alliance, St. Louis, MO
2009 "A Stitch in Our Time: The New Art of Sewing", Muskegon Museum of Art, Muskegon, MI
2009 "Masters of Contemporary Basketry" guest curator Jane Sauer, Fountainhead Gallery, Seattle, WA
2009 Basketry in Prospective, Jane Sauer Gallery, Santa Fe, NM
2009 "The Perfect Fit: Shoes Tell Stories", curated by Wendy Tarlow Kaplan, Fuller Craft Museum, Brockton MA
2009 "Bound Together" 2009 Basket Invitational, LUX Center for the Arts, Lincoln, NE
## Artist Trust Fellowships 2015-16

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<th>Year</th>
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<tr>
<td>2008</td>
<td>“Xtreme Baskets”, Jane Sauer Gallery, Santa Fe, NM</td>
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<td>2008</td>
<td>“Six International Fiber Biennial”, curated by Bruce Hoffman, Snyderman Gallery, Philadelphia, PA</td>
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<tr>
<td>2007</td>
<td>“Baskets: No Boundaries, Jane Sauer Gallery, Santa Fe, NM</td>
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<td>2007</td>
<td>“Mysterious Enchantments”, Craft Alliance, Kate Anderson, Curator, St. Louis, MO</td>
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### SELECTED GROUP EXHIBITIONS Partial List (cont’d)

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<th>Year</th>
<th>Exhibition</th>
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<td>2007</td>
<td>“Torso Show”, Museo Gallery, Langley, WA</td>
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<td>2007</td>
<td>Private Pleasures: Collecting Contemporary Textile Art, the Textile Museum, Washington D.C.</td>
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<td>2006</td>
<td>“Extreme Materials”, Memorial Art Gallery, University of Rochester, Rochester, NY</td>
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<td>2006</td>
<td>“Basket (R)evolution”, Fuller Craft Museum, Libby and JoAnne Cooper, Curators, Brockton, MA</td>
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<td>2006</td>
<td>“Nature/Culture: Artists Respond to Their Environment”, Society for Contemporary Craft, Pittsburg, PA</td>
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<td>2005</td>
<td>“Material Content: Basketry Sculpture in the 21st Century”, Kate Anderson, Curator, Craft Alliance, St. Louis</td>
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<td>2005</td>
<td>All Things Considered III”, invited artist, National Basketry Organization, North Tahoe Arts Center, Lake Tahoe,</td>
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<td>2005</td>
<td>“Vessel’s: Forms Without Function”, group exhibition, Jane Sauer Gallery, Santa Fe, NM</td>
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<td>2004</td>
<td>“Celebrating Nature” Los Angeles Craft and Folk Art Museum, Los Angeles, CA</td>
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<td>2003</td>
<td>“The Art of Basketry”, Jane Sauer Gallery, Santa Fe, NM</td>
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<td>2003</td>
<td>“Fiber Arts Today: An Encore Presentation”, Mobilia Gallery, Cambridge, MA</td>
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<td>2003</td>
<td>“Shared Passions: Sara &amp; David Lieberman Collection of Contemporary Ceramics &amp; Crafts”, ASU, Tempe</td>
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<td>2002</td>
<td>“Contemporary Baskets” Jane Sauer Gallery, Santa Fe, NM</td>
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<td>2002</td>
<td>“Woven Constructions”, Jane Sauer Curator, Craft Alliance, St. Louis, MO</td>
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<td>2001</td>
<td>“Fine Fiber: Art for the 21st Century”, Friends of Fiber Art International @ SOFA Chicago</td>
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<td>2000</td>
<td>“N.W. International Art Competition”, a juried exhibition, Allied Arts &amp; Whatcom Museum, Bellingham, WA</td>
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<td>2000</td>
<td>Sculpture &amp; Fine Crafts”, a national juried exhibition, St. Louis Artists’ Guild, St. Louis, MO</td>
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<td>2000</td>
<td>“Basketry Turning Points: The Future Contains the Past”, an int’l exhibition, Convergence 2000, Cincinnati,</td>
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<td>1999</td>
<td>“All Things Considered”, a group Nat’l juried exhibition, HGA, Arrowmont School of Arts &amp; Crafts, Gatlinburg,</td>
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<tr>
<td>1998</td>
<td>“Muse of the Millennium” a Nat’l juried exhibition, Nordic Heritage Museum, Seattle, WA</td>
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<td>1997</td>
<td>“Pacific Northwest Sixth Annual Bellevue Art Museum Exhibition”, a juried group exhibition, Bellevue, WA</td>
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### TRAVELING GROUP EXHIBITIONS

“The Perfect Fit: Shoes Tell Stories” Fuller Craft Museum, Brockton, MA

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<td>2010</td>
<td>The Nicolaysen Art Museum, Casper, WY</td>
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<td>2010-11</td>
<td>Albany Institute of History &amp; Art, Albany, New York</td>
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<td>2011</td>
<td>Kimball Art Center, Park City, UT</td>
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<td>2011</td>
<td>Boise Art Museum, Boise, ID</td>
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“Critical Messages: Contemporary Northwest Artists on the Environment”, WWU, Bellingham, WA
2010 Western Gallery, Western Washington University, Bellingham, WA
2010 Willamette University, Salem, OR
2011 Boise Art Museum, Boise, ID

“Considering the Kylix: Contemporary Interpretations of a Classical Form”,
2014 Peters Valley Craft Center, Layton NJ
2014 Maywood University, Scranton, PA

TRAVELING GROUP EXHIBITIONS (cont’d)
“Intertwined: Contemporary Baskets from the Sara and David Lieberman Collection”
2005-06 ASU Art Museum, Tempe, AZ
2007 Houston Center for Contemporary Craft, Houston, TX
2008 Palo Alto Cultural Center, Palo Alto, CA
2008-09 Bellevue Arts Museum, Bellevue, WA
2009 Santa Fe Museum of Fine Arts, Santa Fe, NM
2010 Museum of Art and Design, New York, NY

“Nature/Culture: Artists Respond to Their Environment”
2006 Society for Contemporary Craft, Pittsburg, PA
2007 Morris Museum, Morristown, NJ
2008 Ohio Craft Museum, Columbus OH
2008-09 Mansfield Art Center, Mansfield OH
2009 Museum of Arts and Sciences, Peoria, IL

“Looking Forward, Glancing Back: NWDC at 50”
2004 The Whatcom Museum, Bellingham, WA
2005-06 Bellevue Arts Museum, Bellevue, WA

“No Boundaries: Contemporary Basketry”, Exhibits USA
2002 Boston Society of Arts & Crafts, Boston, MA
2004 Copia: American Center for Wine, Food and the Arts, Napa, CA
Museum of the Red River, Idabel, OK
Union College, Schenectady, NY
West Bend Art Museum, West Bend, WI
J Wayne Stark University Center Galleries, College Station, TX
2005 Lauren Rogers Museum of Art, Laurel, MI
Colorado Springs Pioneers Museum, Colorado Springs, CO
Noyes Museum of Art, Oceanville, NJ
Southeastern Oklahoma State University, Durant, OK
2006 Coffey County Museum and Historical Society, Burlington, KS
Museum of Texas Tech University, Lubbock, TX
Danville Museum of Fine Art, Danville, VA
Museum of Seminole County History, Sanford, FL
2006-07 Eastland Community Foundation, Eastland, TX

TEACHING EXPERIENCE
2013 Masterpiece Artist Conference, workshop, Ashland, OR
2011 Boise, Art Museum, workshop, Boise, ID
2003 National Basketry Organization, Ghost Ranch Conference, Abiquiu, NM
1990- 1994 Basketry School, Seattle, WA and Annual Lake Crescent Retreat, Lake Crescent, WA

LECTURES AND PRESENTATIONS
2011-2013 Masterpiece Artist Conference, presentation, Ashland, OR
2011 Contemporary Quilt Art Association, “Contemporary Basketry with Alternative Materials”, Seattle, WA
LECTURES AND PRESENTATIONS (cont’d)
2009 SOFA Chicago Lecture Series, “Material Transformation” for Surface Design Association, Chicago, IL
2008 Bellevue Arts Museum, “A Passion for Baskets Symposium” presentation, Bellevue WA
2007 Northwest Designer Craftsmen "New Work: Torsos, Teapots and Shoes”
2006 SOFA Chicago Lecture Series, “Divergent Directions” presentation for Friends of Fiber Art, Chicago, IL

PUBLICATIONS, REVIEWS AND INTERVIEWS Partial List
2014 Online interview “Interviews With Creative People – Jan Hopkins”, Constellation617, by Christine Waresak, Editor
2013 Online review “The Art of Jan Hopkins”, Creative Monkeyz, Romania
2012 Online interview “The Sweetly Sour: style/life/art” Blog, Sweet Artist: Jan Hopkins by Chloe
2012 King 5 “Evening Magazine” segment “Peel Artist” Michael King correspondent.
2011 Online retrospective, Artsmacked.com, “Jan Hopkins Retrospective”
2011 Online article “Orange Peels and Torsos with Jan Hopkins”
2011 Online article Recycled Materials in Art at SOFA New York, Fine Art Publicity
2010 Online article “seen at sofa: “Jan Hopkins’ Sculptural Baskets” Daily Art Muse, by Susan Lomuto
2010 Online article “Shoes get Their Due in the Perfect Fit Shoes Tell Stories Exhibit at the Albany Institute of History and Art”
2010 American Style Magazine “Moving Outside the Lines” by Marilyn Millstone, Winter 2009-10
2009 Fiberarts Magazine “Jan and Chris Hopkins: Finding a Future Together” by Audrey Seiler, summer 09
2009 Online article “Eco Art High Heels A-Peels to Shoe Lovers” by Claudia Lynch.
2006 “Material Difference: Soft Sculpture and Wall Works”, Catalog (Cover)
2006 March Online Exclusive, Crafts Report Magazine “Weaving Wonder into Traditional Basketry”
2006 “500 Baskets” book, Lark Books
2005 Intertwined: Contemporary Baskets from the Sara and David Lieberman Collection Catalog (cover)
2004 Fiberarts Design Book Seven, released by Lark Books, Asheville, North Carolina
2001 Shuttle, Spindle & Dyepot, Cover Story, “Jan Hopkins Journey”, Kevin Wallace, Volume XXXIII, No 3, Issue 131
1999 Baskets: Traditions and Beyond (book), by Kevin Wallace, Ray Leier and Jan Peters, GUILD Publishing
1997 Fiberarts Design Book Six, released by Lark Books, Asheville, North Carolina
1996 Fiberarts Magazine, “Found Objects...Not so Easy to Find”, Mar/Apr Issue Vol. 24, No. 5
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ORGANIZATION AFFILIATIONS
Artist Trust (member and grant recipient)
Bellevue Arts Museum (member)
N.W. Basket Weavers Guild (member)
Northwest Designer Craftsmen (former Exhibitions Chair)
National Basketry Organization (former Board Member)

SELECTED COLLECTIONS

-Permanent Collections-
  - Kamm Teapot Foundation, Sparta, NC
  - Long Beach Art Museum, Long Beach, CA
  - Museum of Art and Design, New York, NY
  - Museum of Fine Art Boston, Boston, MA
  - Racine Art Museum, Racine, WI
  - Washington State History Museum, Tacoma, WA

-Private Collections (Partial List) -
  - Eric Barkan and Gail Bankovich, Seattle, WA
  - Sharon and Mark Bloome, Seattle, WA
  - Danielle and Norm Bodine, Clinton, WA
  - Karen Johnson Boyd, Milwaukee, WI
  - Paul and Elissa Cahan, St. Louis, MO
  - Marcia Docter, Palm Beach, FL
  - Barbara and Eric Dobkin, New York, NY
  - Robert and Karen Duncan, Lincoln, NE
  - Susan Edelheit, Seattle, WA
  - Daphne Farago, Boston, MA
  - Sonny and Gloria Kamm, Encino, CA
  - Deena and Jerry Kaplan, Bethesda, MD
  - The Kovalik Collection, San Jose, CA
  - Sara and David Lieberman, Paradise Valley, AZ
  - Rita Newman, Tulsa, OK
  - Elisabeth and Marc Rowland, Dallas, TX
Michelle de la Vega
2015 Emerging Fields / Cross-Disciplinary Fellowship Recipient

Essay:
My work as a multidisciplinary artist includes installation, sculpture and mixed media. My visual art practice spans 23 years and an 18-year career as a dance and performance artist. I am a welder and use variety of materials in my visual work, always interested in branching into atypical materials projects may call for.

My interest is creating large immersive environments that connect communities, illuminate unheard voices and explore concepts that are personally and collectively relevant to the human experience. My aspiration is to make work that explores the dialogue between subjective emotional experience and objective conditions that are part of the “moral questions haunting the generations, specific to now, yet floating in time” (Adrienne Rich). My process draws meaningful connections through thoughtful critical research, community engagement and innovative artistic vision that weaves image and story into holistic, genuine artwork that is large in scale but retains an authentically human voice.

My work has a strong design perspective regarding form, texture, color, pattern and response to site and data. I’m compelled by the role design plays in opening up mental, emotional and physical accessibility when communicating ideas.

At its best I believe art and its processes are relational, experiential, transformative endeavors on subtle and expansive levels. Community engagement is increasingly valuable to me. I’m passionate about going deeper into the relational aspect, developing my model for partnering with community by working with specific non artist demographics, guiding them in conceptual processes focused on content from their lives, feelings, values, ideas and histories. I use a variety of modalities including writing, drawing, collage, sculpture, movement invention and spoken word. Engaging community creates mutually reciprocal partnerships of response between artist and public. People have an opportunity to voice what is important to them through an inclusive public art forum, participating in creative process that can enrich and expand their sense of self and society. Artistically I gain access to meaningful relationships and content that immerses me in environments that nurture the creation of authentic, powerful work.

My most recent project was a large visual/sound installation about South Park and the Duwamish River. My collaborator, composer Jovino Santos Neto and I held local community engagement labs that were an essential part of the creative process. The resulting recordings, art and live spoken word were integral to the exhibition.

Current projects:
- An artist residency in Marfa TX exploring polarities between the immigrant art community and generational Hispanic families. I want to engage residents in a project focused on heritage, an inclusive exhibition that builds bridges between the largely polarized communities. Much of my interest in these dynamics comes from my racially mixed family that has grappled with similar issues. Ideas include a massive linear design made from resident’s family trees connected in red like bloodlines, large 3D textural collages imitating feathers or scales made from photographic imagery and family documents, recordings of conversations about heritage, sounds from the landscape, video and live group performance of gestural movement sequences taken from family rituals.
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-A 2nd collaboration with Jovino Santos Neto about the Duwamish Tribe, the “First People” of Seattle. I am deeply compelled by the Tribe’s story; their survival through diaspora, treaty rights dismissal and continued denial of tribal status. I am very honored that the Duwamish Tribe will be partnering with us on this project.

Artistic interests with direct relationship to my personal experience and family history:
Cultural and economic forces around gentrification and displacement in communities.
Contrasting racial and economic dynamics in personal and civic experience.
Global devaluation of woman and girls.

Resume:

MICHELLE DE LA VEGA

CURRICULUM VITAE

Education / Training
Otis Art Institute of Parsons School of Design, Fine Arts Program, 1988–1990
Cornish College of the Arts, Bachelor of Fine Arts in Dance, Cum Laude, 1996
South Seattle Community College, Welding and Metal Fabrication, 2009

Exhibitions
Plexus
November 2014–January 2015: Center on Contemporary Art (CoCA) Gallery, Seattle, WA

Going Home, God Land
January–April 2014: University of Washington School of Social Work, Seattle, WA

Two-person show with designer Nathan Christopher
September–October 2013: Island Gallery, Bainbridge Island, WA

Grist
2013 Permanent Installation: Seattle Film Institute

Johnson Solids, Filiform
March 2013–present: Island Gallery, Bainbridge Island, WA

Grist: Crash of Days
Steel set piece for choreographer Deborah Wolf’s contemporary dance piece, Crash of Days
October 2012: “Men in Dance” Concert, Broadway Performance Hall, Seattle WA

God Land
April 2012: Pierce College Gallery, Lakewood, WA
February–March 2012: Women’s Caucus for Art Momentum Exhibit, Los Angeles Art Association, Gallery 825, CA
August–September 2011: 2011 Annual Juried Exhibition, Sylvia White Gallery, Ventura, CA

Labyrinth and Cells
August –October 2011: “Drawing Resurfaced” National Contemporary Drawing Exhibit, Purdue University Stewart Center Gallery, West Lafayette, IN
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Johnson Solid Steel Sculptures
July 2011–July 2012: City of Seattle Municipal Tower, City of Seattle Affinity Groups

Filiform
August 2011: “Byproduct” Exhibit, Fictilis Gallery, Seattle, WA
Dream House
July 2011: “Not for Sale” Exhibit, Fictilis Gallery, Seattle WA

Sky Wire
July–August 2011: Kent Summer Art Exhibit, Kent City Hall, WA
April–May 2011: “ReArt” Juried Show, Blowing Sands Gallery, Seattle, WA

Everybody Loves a Good Story
September–November 2010: “Unwrapped” Juried Show, Columbia City Gallery, Seattle, WA
Labyrinth, Cells
June–August 2010: Kent Summer Art Exhibit, Kent City Hall, WA

God Land
August–September 2010: “Xanadu” Group Exhibit, Soil Gallery, Seattle, WA
Dream House
June–October 2010: “Bellwether” Biennial Sculpture Exhibit, Bellevue City Hall, WA
March 2010: Installation and Workshop, The Vet Art Project, Freehold Theater, Seattle, WA
September–November 2009: “Border Crossing” Juried Exhibit, Villa Victoria, Boston, MA
September–November 2009: Monarch Contemporary Gallery, Seattle, WA (with selected works)
July–August 2009: “Home” Juried Exhibit, Attleboro Arts Museum, Attleboro, MA

Seattle Weekly’s Artopia

Labyrinth and Cells
April–May 2009: Re-Art Juried Exhibit, Blowing Sands Gallery, Seattle, WA

Selected Work
September–November 2008: “Zero” Juried Exhibit, Columbia City Gallery, Seattle, WA

Mechanically Sensitive Channels
May 2008: Solo Exhibit, All City Coffee Pioneer Square, Seattle, WA

Giant Figures and New Works
July 2007: Solo Exhibit, Ballard Art Walk, Seattle, WA
Media Appearances / Publications

FYI Channel: “Tini House Nation,” A Tour of Minimalist Living, segment on the Mini House, August–September 2014. youtube.com/watch?v=uj8pbtcSNns


Joanne Palmisano, Salvage Secrets, 2014: Book featuring three interior design projects.


Inhabitat: “Michelle Makes Tiny Living Available to Everyone,” 2012 inhabitat.com/michelle-de-la-vega-makes-tiny-living-accessible-to-everyone


Catalog, Women’s Caucus for Art’s “Momentum” Exhibit, 2012

Catalog, Purdue University’s “Drawing Resurfaced” National Contemporary Drawing Exhibit, 2011


Arts Education / Outreach

Pratt Fine Arts Center, Seattle, WA: Art workshop on mixed-media storytelling using mixed media, cotaught with Larry Calkins, May 2015

Chief Sealth High School, Seattle, WA: Visual art workshop, part of Plex.us, September 2014

UW School of Social Work, Seattle, WA: Talk on creative process and community engagement through art, April 15, 2014

The Vet Art Project, Seattle, WA: Dream House installation and workshop, April 2010

Keeping the Faith, Prison Project: Visual art teacher, 2009

Youth Arts Program, WA Middle School, Visual art workshop, Part of Pat Graney Company’s House of Mind, 2008

Keeping the Faith, Transitions Program, Seattle University Visual art workshop, Pat Graney Company, 2008

Keeping the Faith, Prison Project, Movement Arts Intern, Pat Graney Company, 1999

Performance Art

1997–2001: Dancer/performer, Business Manager, KT Niehoff’s Lingo Dance Theater  
1999: Choreographer, Row, Seattle Fringe Festival; Seattle Arts Edge Festival; On the Boards’ 12 Min. Max  
1997–1999: Founding Member, Glassbones Collective  
Additional Performing: With choreographers Wade Madsen, Deborah Wolf, Rob Kitsos, Pablo Cornejo, Allison VanDyke, Corrie Befort, Beth Huerta, Mary Dineen.

Awards
Artist in Residence at CoCA Gallery, October 2014–January 2015  
4Culture Individual Artist Project Grant, 2014–2015  
Seattle Department of Neighborhoods, 2014  
Seattle Foundation, 2014  
Puffin Foundation Artist Project Grant, 2010/2011  
4Culture Individual Artist Project Grant, 2010/2011  
Attleboro Arts Museum, Juror’s Award, Dream House, 2009  
Alas De la Danza, First Place, Dance Performance, Quito, Ecuador, 2000  
Artist Trust Grants for Artist Projects, 1999

Other
Artist Panelist: 2013 Artists Up; King County 4Culture, Seattle Office of Arts and Culture, Artist Trust  
Panelist: 2011 Artist-in-Residence; Seattle Office of Arts and Cultural Affairs, Seattle City Light Energy and Sustainability  
Panelist: 2010 Seattle Artist Projects Grant; Seattle Office of Arts and Cultural Affairs  
Panelist: 2005 Grants for Artist Projects; Artist Trust  
Board Member: 2003–2004, Velocity Dance Center

Work Sample Screenshot:
"How on earth am I going to do this?" When I was pregnant with our 2nd child I went into a bit of a panic. Our 2nd child, now 9 years old, was a welcome surprise. Mothering one child was hard enough. Not fully convinced I was doing a very good job with my 1st child, no matter my excitement, the thought of raising a 2nd child was terrifying. But people do it all the time. My husband is 1 of 9 and his mother made it look easy. What’s the big deal?

Being a dance artist, I understand the world through the lens of the arts, so I decided to make a dance about being a mom. When in doubt, make a dance.

I chose to research motherhood by interviewing women about their mothering journey. I interviewed 6 moms from my community, moms who had challenges beyond anything I could imagine. Their stories provided the material, the inspiration for The Mom Project.

I am a choreographer. I use the human body to express ideas. These ideas are stories that come from members of the community through their participation in the creative and performative process. We share their stories with the intention of gaining a better understanding of our world. This work is interdisciplinary, multi-generational, multi-media, and community based.

While creating The Mom Project I discovered: a new way to choreograph, a window into my community, and a way of creating work that is inclusive and develops partnerships. I also discovered that I am interested in bringing the arts back into the community.

Up until The Mom Project I was creating more typical concert dance pieces. I wasn’t terrible, but honestly, I don’t think my work was all that inspired. During this time of creating more traditional concert dance a couple challenges became clear to me: 1) I knew most of the people in the audience and all the audiences consisted of these same people, and 2) I was getting bored.

The Mom Project solved both of these problems: 1) I hardly recognized a face in the audience and 2) I was completely and totally inspired.

We sold out before opening night, adding cushions for people to sit on the floor, and turning people away at the door. I saw new faces, hundreds of them, in the theatre. Through audience surveys I learned attendees were there because of the topic. I learned they were there to see their "neighbors" perform. I learned that most had never been to a dance performance before. I learned that most would come back to a dance performance. Almost ten years later, this has proven to be true.

That first audience inspired me to look closely at what I was doing as an artist and why I was doing it. What was important to me?

I want to learn about our world. I question and answer through dance and theatre and visual art and video and music. I learn when experiencing an idea through the arts.

I want to share. I enjoy the creative process. I equally enjoy performing. Through sharing I hope to
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engage the community in experiencing the arts as well as learning.

I want to include. Everyone has the ability to dance and to perform. I am interested in working with community members who have little to no training in the performing arts. I am interested in helping these people find their physical voice and share their story in performance. I find a unique honesty in the untrained. If provided with a safe space and safe process, these community members can develop powerful, deeply moving pieces of theatre.

I want to challenge and push the physical boundaries of the professional dancers I employ. I am fascinated with the range of the human body.

I want to collaborate with other artists to provide the largest window possible into the lives and stories we are investigating. It is through multiple artistic mediums that I believe we can capture the audience, bring them into the work, and make them feel.

I want to make a difference. I hope to inspire and to wake-up. I hope to help people see and feel.

Resume:

Pamela Rae Kuntz

Education
1997 The Boston Conservatory, Boston, Massachusetts – MFA in Dance
   Thesis: The Role of the Performer as Interpreter and Creator
1994 University of Montana, Missoula, Montana – BFA in Dance
1988-1991 University of Utah, Salt Lake City, Utah – Dance major

Employment
2005-present Kuntz and Company – Artistic Director/Choreographer creating professional community based dance/theatre works in Bellingham, WA (kuntzandco.org)
1999-present Western Washington University (WWU), Bellingham, WA
   Part-time Senior Instructor Dance Program
2011-present Creator and teacher of “Dance for people with Parkinson’s disease, MS and other neurological disorders”
2001-2003 Rostered Artist (chosen by panel of Arts Educators)
   Washington State Arts Commission (WSAC)
1999-2011 School of Classical Ballet, Billings, MT
   Guest Teacher and Choreographer
1997- 2002 Middlesex School Summer Arts, Concord, MA
   Director/teacher/choreographer of the dance program ages 8-15

Creative Work
(All work choreographed by Pam Kuntz unless noted. All work created and/or performed in Bellingham, WA with additional performances, screenings, and honors listed directly below the title)
2014 Hide and Seek – about caring for our children
   • Invited performance at Gates Foundation “Building Community Philanthropy Initiative” January 2015
Ellis won’t be dancing today – about Alzheimer’s
- Commissioned by PeaceHealth “Palliative Care Initiative”
Positive – about HIV/AIDS
No Touch Allowed – collaboration with sculptor Francie Allen
three exchanges – six dancers about communication
Theresa – solo about women’s roles
2013 Hello, my name is You – about one woman’s life with Asperger’s
- Invited performance at Communities Collaborative Care conference in Mahnomen, MN
In Home – site specific in a private home
Persist – ten dancers about domestic violence
Equus – physical work with horses
Properties of rocks - science dances with 2nd graders
2012 The Family Project – about family
Parkinson’s Dreams About Me – dance for the camera about one man with Parkinson’s Disease
- Best experimental film Oregon Independent Film Festival
- Artsfest Film Festival winner
Shimmer – in the Whatcom Museum inspired by Lesley Dill exhibit
Esthetician waxes poetic – collaboration with poet Maria McLeod
RENT – choreography
Seed dispersal - science dances with 3rd graders
Flash mob - all 1st graders
Body Stories – performer, monologues by women about women, written by Maria McLeod, directed by Karee Wardrop
2011 Leave my Shoes by the Door – about death and dying
In Home – site specific in a private home
Welcoming Clyde – dance for the camera about pregnancy
Prison Pieces – about the prison system
- Commission for UNESCO conference on Prisons and Peace
Fetters – performer, Angela Kiser choreographer
Dirt – performer, Diane Williams choreographer
Polyesters – performer, Kate Digby choreographer
tend toward – eight dancers about being alone in a crowd
2010 In the Context of Life – about health
Stories from Jim and Jo – about PD and MS
Polyesters – performer, Kate Digby choreographer
Politics, Religion, Sex – performer, Daniel Stark choreographer
Batter up – collaboration with poet
Pin the Tail on the Elephant – performer, Angela Kiser choreographer
- Invited to On the Boards 12 Minutes Max
I’m not ready – five dancers about two sides of the brain
Berlin Stories Revisited – inspired by character Sally Bowles
All school flash mob - Carl Cozier Elementary
2009 Wrinkles…grace in time – about aging
**Two Conversations** – about just that
**It takes me forever to jump in the water** – duet
  - Invited to On the Boards 12 Minutes Max
**14 women in dresses** – just that
**DANCEMAKERS/K-5 outreach tour** – subject of health
**Dream a little dream** – dance for 18 children ages 10-18

**Reach** – an intimate duet
  - Invited to On the Boards 12 Minutes Max
**Conversations** – about the old and young coming together
**Doris’s Story** – a dance for the camera about a mom losing her son in the Iraq war
**Reporting live from crazy** – about bi-polar disorder
**Stopping by Words** – solo to poem by Kurt Heinzelman
  - Invited to On the Boards 12 Minutes Max
**Mind of Anxiety** – collaboration with visual artist ChaoXuan Lin
**The dimple and the odd part out** – 7 dancers

**The Parent Project** – about parenting
**Two dogs, a cat, and a baby** – a dance for the camera about parenting
  - POW film festival winner
**Phoenix, May** – solo based on poem
**Portrait of Voice** – solo
**On the Lanai with Lewis** – performer, Andy Noble choreographer
**Love Dog** – performer, Jessica Kruger choreographer
**Portrait of Silence** – 11 dancers about speaking up
**Mother of Three** – solo

2007-13 Several numbers for musicals at the Mt. Baker Theatre

2006 **That One Curve** – about women and body image
**Four part epic** – performer
**a small place** – performer, Andy Noble choreographer
**31 miles of silence plus 8 birthday cards** – performer, Dionne Noble choreographer
**small spaces** – performer for NobleMotion at On the Boards

2005 **The Mom Project** – about being a mom
**A day of living** – 12 dancers about life changing moments
**Whispers and Cries** – performer, Nolan Dennett choreographer
**Youth Moves** – assembly program with eight youth, toured six grade schools in Whatcom County
**When do we learn** – nine dancers ages 8-12 about moments when we learn

2004 **Realizing Mozart** – 40 dancers as an orchestra
**Redress, redirect, redo, refix** – duet about trying to change someone
**Life game** – 15 dancers about winning in life
**Short Stories** – performer, Nolan Dennett choreographer
**The egg suit** – dance for camera, performer, Andy Noble, choreographer
DANCEMAKERS/K-5 outreach tour – 6 traits of dancing
1994-2004 Several works in WA, NY, MA, UT Choreographers include Anna Sokolow, Jose Limon, Doris Humphrey, Douglas Dunn, Stephen Koester, Tanya Atba, Sean Murphy, among others

Grants

2014 Bringing World Dance Traditions to Whatcom County
• $10,000 National Endowment for the Arts
• $1000 Whatcom Family and Community Network
• $500 Lummi Nation
• $1000 Allied Arts fund for Carl Cozier arts enrichment activities
• $1500 private sponsor

Hide and Seek
• $2000 WSAC grant
• $2500 commission
• $2500 commission
• $5000 Whatcom Community Foundation
• $400 Community Food Co-op MAC grant
• $1000 the Whatcom Family and Community Network

Positive
• $500 The Stoane Family Fund of the Whatcom Community Foundation
• $450 WECU

Project to be determined
• $2500 private donation

2013 Hello, my name is You
• $2500 WSAC grant
• $400 Community Food Co-op MAC grant

Positive
• $5000 commission

2012 The Family Project
• $1500 Artist Trust GAP (Grants for Artist Projects) award
• $1500 WSAC grant

2011 Leave my shoes by the door
• $4500 Jayme Clise Curley and David Leith Curley Family Fund of the Whatcom Community Foundation
• $500 Pam & Frank Champagne Fund of the Whatcom Community Foundation

2010 In the Context of Life
• $4000 PeaceHealth/St. Joes
• $2000 Bossak Heilbron Charitable Foundation
• $2500 Faculty grant-in-aid from WWU

Positive
• $1975 Faculty grant-in-aid from WWU

2008 Conversations
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- $1250 Faculty grant-in-aid from WWU
- $1500 Bossak Heilbron Charitable Foundation

2007 Conversations
- $4000 Municipal arts grant

2003 DANCEMAKERS
- $2500 Whatcom Community Foundation allowing free performances at underserved schools
- $2,500 matching funds grant from WWU Foundation
- $750 Faculty mini-grant from WWU

2002 Development
- $1,500 Faculty Development Grant from WWU to work with Lorry May (Sokolow work) and Tommy Neblett (Prometheus).

2001 Development
- $1,100 Faculty Development Grant from WWU to study with Irene Dowd

DANCEMAKERS
- $2500 Whatcom Community Foundation

2000 Development
- $1,000 Faculty Development Grant from WWU to attend workshop with Glenna Batson

To Let One Another
- $750 Faculty mini-grant from WWU

Awards and Honors
2012 Parkinson's Dreams About Me, a dance for the camera about one man’s journey living with PD wins “Best Experimental Film” at Oregon Independent Film Festival and juried selection in Artsfest, a film festival in Pennsylvania

Peace Builder Award from the Whatcom Peace and Justice Center

2011 Ken Gass Community Building Award from the Whatcom Family and Community Network

2008 two dogs, a cat, and a baby, juried selection in POW Film Festival in Portland, OR

2007 Mayor’s Arts Award, Bellingham, WA in recognition of teaching, choreography, performance and work in/with the community

2004 Choreography "Takes Two" recognized at the Northwest Region American College Dance Festival, invited to Gala

2001 WWU DANCEMAKER residency program invited to join Allied Arts
- Grant from Washington State Arts Commission

Non-performance presentations
2015 American Association of University Women, Dance for people with disabilities

2014 Panelist for Artist Trust's “I am an Artist,” Bellingham
“Arts in and with the community,” Bellingham rotary club
Wrote two articles for *The Crossing Guide* Magazine dance column: Rumba Northwest and Bellingham Repertory Dance

2013  Dance for people with PD, WA Chapter of the American PD Association
Dance for people with disabilities, The Arthritis Foundation, Bellingham
Dance for people with PD, Guest in PEHR Department WWU

2012  Dance for people with PD, Guest in PEHR Department WWU
Dance for people with PD, MS and other neuro disorders, the arts for
and with people with different abilities, Bellingham Unitarian Fellowship

2010  Guest lecture Woodring College of Education, Early Childhood Education
Program, integrating dance into the curriculum

Work Sample Screenshot:
George Rodriguez
2015 Visual Fellowship Recipient

Essay:
My work blends my interest in human psychology, community and love for decoration and embellishment. I love to see people smile and the stories I build make that possible.

Through the narratives I choose, I bring whimsical, serious and approachable aspects into my work. I realize that even when the content is heavy it can still be presented in a light manner. I also enjoy the art aspect of folk and craft objects. These objects are more visible and welcomed because of their light or approachable qualities. I find it important that my work be accessible to everyone who looks at it. This accessibility manifests itself through humor and decoration.

I love decoration! I enjoy how heavy decoration can seem parasitic yet it beckons to be adored and looked at. Decoration adds a layer of stimulation to an object. It’s intended to give pleasure. The more intently you look, the more rewarding it will be.

I enjoy making sculpture that inhabits the same space as the viewer and makes interaction essential. The audience decides where to place themselves in relationship to the sculpture and how much distance they give as viewers or participants. There’s a joy I experience when a build a sculpture that is large enough to transform out of an object and into a community experience. Even when I create the piece in the privacy of my own studio, it quickly becomes an engineering project of lifting, moving, loading, cursing and celebrating because of the assistance I require. Friends are important and a strong community is key.

Resume:

George Rodriguez

Education
Masters of Fine Art –Ceramics

2001-2006  University of Texas El Paso. El Paso, TX
Bachelors of Fine Art –Major in Ceramics, Minor in Painting
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Exhibitions

Solo

2014  *Here After*. Foster White Gallery. Seattle, WA
2012  *In Costume*. Foster White Gallery. Seattle, WA

*End of the Trail*. Pottery Northwest. Seattle, WA


2011  *GEORGE*. Foster White Gallery. Seattle, WA

*Symbiotic/ Parasitic*. KOBO at Higo. Seattle, WA

2009  *The Belle of the Ball*. Ceramic Metal Arts Gallery. Seattle, WA


Group

2014  *Throwbacks and Unusuals*. South Seattle College. Seattle, WA

*Un-wedged*. Pottery Northwest. Seattle, WA

*Tree of Life*. Helen S. Smith Gallery. Green River Community College. Auburn, WA


*Cute*. Blindfold Gallery. Seattle, WA

*Maneki Neko: Japan’s Beckoning Cats- from Talisman to Pop Icon*. Bellevue Art Museum. Bellevue, WA

*Beyond the Brickyard*. Archie Bray Foundation. Helena, MT

*Speaks Volumes*. SPCS Gallery. Seattle Design Center. Seattle, WA

2012  *Flattery*. The Nicklas Gallery. Seattle, WA

*Clay Lives Here*. NCECA. Seattle Design Center. Seattle, WA

*Stations of the Cross*. St. James Cathedral. Seattle, WA

*The Potter and the Urn*. Greg Lundgren Monuments. Seattle, WA

2011  *360 Collaboration*. Pottery Northwest. Seattle, WA

2010  *MADArt Redux*. Foster White Gallery. Seattle, WA
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2009


Mentoring. SAM Gallery. Seattle, WA

Ouch My Eye Annual International Invitational. Ouch My Eye Gallery. Seattle, WA

International Cup. The Clay Studio of Missoula. Missoula, MT

2008

Heads(dis) Embodied. Kirkland Arts Center. Kirkland, WA

Flash Forward: Coupling VI. Ouch My Eye Gallery. Seattle, WA

2007

Reality and Fantasy- the art of play. Gallery at Mars Hill. El Paso, TX

From the Ground Up XXIII. Las Cruces Museum of Art. Las Cruces, NM

Contenido Neto (a rational play on the possibilities of an intercultural world). 301 W. Overland. El Paso, TX

2006

The Value Show. 910 Texas St. El Paso, TX


2005


Fresh Talent ’05. Crossland Gallery. El Paso, TX

2004


Awards

2011

GAP Grant. Artist Trust. Seattle, WA

Resident Artist Project (RAP) Grant. Pottery Northwest. Seattle, WA

2009

Bonderman Travel Fellowship. University of Washington. Seattle, WA

Individual Artist Projects Grant. 4 Culture. Seattle, WA

smART Ventures. City of Seattle –Office of Arts & Cultural Affairs. Seattle, WA

2007

Graduate Opportunities & Minority Achievement Program Research Assistantship. University of Washington. Seattle, WA
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2006  
*Regina Brown Undergraduate Student Fellowship.* National Council on Education for the Ceramic Arts. Erie, CO

*New Mexico Potter’s Guild Award.* Potter’s Guild of Las Cruces. Las Cruces, NM

*Award of Excellence for Sculpture Student.* University of Texas El Paso.

2005  
*Catherine Crowell Belk Art Scholarship.* University of Texas El Paso

2004  
*Manuel Acosta Memorial Art Scholarship.* University of Texas El Paso

**Publications**

2014  

2013  

2012  


2011  


2009  


2008  

Farr, Sheila. “Here’s a heads-up for a must-see.” *The Seattle Times.* May 16, 2008. pg 41
Galleries and Collections

Foster White Gallery. Seattle, WA
Sam and Anne Davis. El Paso, TX
MADart. Seattle, WA
Swedish Medical Center. Seattle, WA

Work Sample Screenshot:
King Khazm
2016 Music Fellowship Recipient

Biography:
King Khazm is a multifaceted artist and community organizer who has become a prominent figure in the Hip Hop community within Seattle and around the world. His work to unify and empower the community is demonstrated through his 20 years of art and community service.

As a performer and educator, he has toured and spoke in countless events, workshops, panels and assemblies, such as the University of Washington, University of Costa Rica, Willamette University, Portland State University, Seattle Children's Hospital and King County Juvenile Detention Center.

Khazm has received recognitions from dignitaries such as Afrika Bambaataa (God-father of Hip Hop), former Seattle Mayor Nickels, and Washington State Governor Inslee.

King Khazm’s influence has helped shape Hip Hop organizing circles and has supported the development of other Hip Hop organizations in Oregon, Hawaii, Malta, UAE, Malaysia, Costa Rica and Guatemala where the movement to preserve and elevate Hip Hop culture continues.

Impact Statement:
This award would be a significant stepping stone to complete this long awaited, highly anticipated project. Being that this project is an intersection of music/urban arts, dance, theater, Japanese culture and differently-abled communities, I have been gaining much traction in terms of interest, support and opportunities that are arising. Particularly, there are specific resources via event promoters, theater groups, community organizations, and government agencies whom are looking to bring me out throughout the United States, as well as Vancouver BC, Japan, Malaysia, Malta, UAE, Guatemala and Costa Rica.
Andrew Hoeppner
2016 Craft Fellowship Recipient

Biography:
Originally from California, Andrew Hoeppner received his BFA in Ceramics from Sierra Nevada College. He continued to pursue ceramics after college as a post-baccalaureate student at the University of Montana in Missoula where he also completed an internship and an international residency at Medalta in Medicine Hat Alberta, Canada. Most recently Andrew graduated with his MFA in Sculpture from the reputable University of Washington, Seattle 3D4M program. Post graduating Andrew traveled to Vallauris, France progressing his work at the Vallauris Residency all while studying the famous ceramic collection of Pablo Picasso and the paintings of Henri Matisse. Andrew is now a current long-term resident at the local Seattle Pottery Northwest in Lower Queen Anne. He will continue his research and produce work for an upcoming solo exhibition at the 4 Culture Gallery in July of 2016 and a solo exit show with Pottery Northwest in January of 2017.

Impact Statement:
This award would make all of my current and future endeavors in my studio possible and realistic. I feel I am in a very important space right now to grow and mold my career as an artist. Just graduating with my Master’s degree in Fine Art from the University of Washington in 2014, I am just beginning to shape my work for the future. Already I feel I am making headway with a two year residency with Pottery Northwest, a solo exhibition with 4 Culture in July, and a second solo exhibition with Pottery Northwest as my exit show in January 2017. With my space and deadlines this year, my progress will be the most important aspect in order to produce the idealized work I need. However in order to do all this successfully I will graciously need the financial support from an Artist Trust Fellowship. This humbling award will fuel my studio practice. Quite literally as it will fuel my kilns, and will also relieve the financial burdens I will face this year so I can focus with diligence.
Michelle Penaloza
2016 Literary Fellowship Recipient

Biography:
I am the child of two Filipino immigrants who came to the United States; they met and married in Detroit. I was born in Dearborn, MI, but grew up mostly in Nashville, TN. My parents grew up poor and made sure that I, their only child, had a thoroughly middle class upbringing; their support led me to opportunities that allowed me to imagine and cultivate myself as an artist. I didn’t know I was allowed to be a “real” writer until I was in college. I took a class entitled, “A Place at The Table: Contemporary American Poetry.” Every single text we read was written by a poet of color. This was the first time I’d really read any Asian American poets. I saw myself in something I’d loved since I was a child; my dream was, and still is, to be, for someone, who those poets were for me: a mirror, a confirmation--permission and proof that a child of immigrants, a person with my last name, a woman with a face like mine, could--can, does--write poetry, too.

Impact Statement:
Receiving an Artist Trust Fellowship would validate, facilitate, and signal my advancement as a professional artist. The money would make it possible for me to pay myself for the time I spend on the research, writing, and revision of my manuscript-in-progress (which, generally, would go uncompensated even after publication), and for the funding of conference and residency fees as well as food and travel costs. Most importantly, the honor of this fellowship would be a stamp of legitimacy and demonstration of confidence from Artist Trust that would buoy my development as an artist.
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Che Seyhun
2016 Media Fellowship Recipient

Biography:
His father in jail, family in poverty, juxtaposed against the wealth that belies the mirage of equality, life offered Che a peculiar, humble beginning. Born Daniel Sehyun Choi, bearing the name of the culture that radically disavowed the path of his ancestors, Che Sehyun is an emerging Korean-Indigenous artist that has flourished this past year. After college, he naturally sought creative opportunities he never had—from break dancing and piano to producing his original single and music video. Che learns from his artist friends from groups such as Macklemore, Kore Ionz, and the Blue Scholars; music teachers such as Otieno Terry and Robert Murphy; photographers such as Matika Wilbur; various local videographers; his own dedicated practice and artistic drive; and, of course, the internet. Che’s artistic process comes from facing the uncomfortable realities of our globalized world, understanding his gift and purpose, and honoring those who came before and those who will come after.

Impact Statement:
I recently spent my life savings and initial grant funding from 4Culture on professional film and music equipment because I have a lot of creativity and good things coming out of me on this path, to which I now give my all. With the support of the artist trust grant, I will produce my best work to date, collaborate with amazing, local talent to engage our youth and elders, as well as establish myself as a multi-media artist and launch my emerging art career. All the money will directly support my creative work, not equipment or venues, etc. I don’t believe that technology, politics, religion or the individual pursuit of happiness is the answer to social ills. I believe in love, in creation, in my elders and ancestors. Yoda might say, life-changing impact, wisely used to sustain frugal artist life, and removal of socially constructed barriers to original art that reflects and engages the community, politics, and consciousness of our time—artist trust grant would have.