



2019 Reference Guide

Grants for Artist Projects (GAP) Award

Artists can use this guide to see how 2018 GAP recipients put together a 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. You will also be asked to select a disciplinary category (visual, literary, performing, or media). Choose the category in which you’d like your application to be reviewed.

Artist Biography (150 words or less) - 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.

Project Description (350 words or less) - explains the who, what, when, where, and why of a project. It gives specific details about your vision, timeline, intentions, goals, and how this funding will support your work. A strong project description is clear and straightforward, cohesive with the work samples, and shows you know what it takes to complete your project. Projects selected for GAP funding vary in scope, size, and scale. They range from developing a series of poems to large-scale performances. You can find examples of projects supported by GAP in the reference guide or by looking at the previous award recipients’ profiles on our website.

Project Budget - includes your expenses, income, scale, and feasibility of your project. Be specific and provide as much detail as you can. Expenses may include: your fees for your time as an artist and project manager; artist fees for any collaborators or assistance; service fees for non-artistic assistance or support, such as event organization, tech staff, childcare, etc.; materials; equipment; space / venue; promotion; and insurance. Income may include: funding (including this grant and any others you have or may apply for to support your project; personal contributions; other individual contributions (e.g. your mom, friends, donors, etc.); in-kind donations (e.g. your time, a friend’s time, discounts on services, pro-bono services, food and beverage donations, etc.); or ticket sales or any other income.

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.

Optional: Nights at The Neptune Statement (350 words or less) - Through the Artist Trust / Nights at The Neptune partnership, up to four media and/or performing artists will receive a performance date (June – August) as part of the 2020 Nights at The Neptune Series. The awardees will receive both a GAP Award and The Neptune opportunity. To apply, media and performing artists must complete the GAP Award application and include a statement addressing how their project relates to race and social justice and what they intend to present as part of the Nights at The Neptune Series.

Elaina M. Ellis (Literary, Mid-Career, Whatcom County)

Discipline Statement

I am a poet, performer, editor, and creative curator.

Artist Biography

Elaina M. Ellis is a poet, editor, curator, and performing artist. Born and raised in Portland, she spent nearly a decade in Seattle before moving to Bellingham, earning a few more minutes of daylight and proximity to mountains with every northward move. Elaina's first poetry collection, *WRITE ABOUT AN EMPTY BIRDCAGE*, was published just weeks before she graduated with her MFA, a wild and happy coincidence. Prior her current role as Editor at *Copper Canyon Press*, she enjoyed several years of self-employment, in which she produced a series of collaborative events like, "2012: Poetry Apocalypse," an original libretto performed with Seattle Rock Orchestra at Town Hall; she also previously worked at Solid Ground as an anti-racism organizer, and served as a consultant for organizations including Jewish Voice for Peace and Bent Writing Institute. She is a founding member of KAFQA, the Kulshan Academy for Queer Artists.

Project Description

GAP funding will help me to move my second poetry collection, *I'M ONLY PRAYING TO BELIEVE WHAT'S TRUE*, out of draft stage and into a fully revised manuscript ready to submit for publication. The funds will be used to support a two-week solo retreat, where I will work on a last round of revisions, then order and re-order the poems until I arrive at the optimal structure for the book as a whole.

I'M ONLY PRAYING TO BELIEVE WHAT'S TRUE uses text, imagery, and impulses borrowed from the biblical book of Ezekiel. Through Ezekiel, I explore concepts of submission, domination, isolation, and self-assertion as they play out on homo-erotic, spiritual, and cultural planes. As an anti-Zionist, queer Jew I find equal measures of heat and horror in Ezekiel's fevered, poetic visions and recollections—he worships and fully submits to an angry God, who at turns appears to be an authoritative lover, an ecstatic mirage, and a dictator obsessed with control and dominion. My poems, which weave in and out of direct contact with this biblical text, attempt to salvage a sense of truth and wonder from the cruelty.

This book feels important to me – professionally, personally, and even politically – so I want to get it right, and I know that will require careful revision. As a poetry editor and publishing professional, I spend the bulk of my waking hours getting intimate with other people's art. It can be challenging to fully step away from that role in order to enter the world of my own poetry. Six years into my career in publishing, and seven years after the publication of my own first collection, I am finally able to hear my own voice again. I have made significant progress drafting *I'M ONLY PRAYING TO BELIEVE WHAT'S TRUE*, and have fantastic notes from trusted readers, mentors, and past workshop participants, but final revisions will not come together until I have significant time and space – solo, away from my job, pets, housemates, and beloved other poets – to focus on the book as a whole.

Elaina M. Ellis (Literary, Mid-Career, Whatcom County) cont.

Project Budget

Artist Name:	Elaina M. Ellis		
Project Title	I'm Only Praying to Believe What's True		
Budget Description:	This grant will allow me to plan and carry out a 2-week solo book-revision retreat to complete my second book. [1]		
Project Budget			
	Expense		Income if Secured [2]
Your Fees [3]		<i>Artist Trust GAP</i>	\$1,500.00
\$20/hr writing and editing time, 80 hrs (during 2 weeks unpaid leave)	\$1,600.00	Your Contribution [4]	
		Personal savings	\$946.00 X
Other Artist Fees [5]		Other Individual Contributions [6]	
Other Service Fees [7]		Government Agencies [8]	
2 weeks dog and cat sitting during writing retreat	\$400.00		
Materials [9]		Private Organizations [10]	
		Institute for Jewish Creativity	\$1,000.00
Equipment [11]		Corporate Support [12]	
Space [13]		In-Kind Donations [14]	
2 weeks private writing/editing space at The Writer's Refuge, Langley WA	\$1,446.00	Note: If funds do not come through from IJC, I will seek a donated or subsidized space for my retreat.	
Promotion [15]			
Insurance [16]			
Other (please list)		Other (please list)	
Mileage to and from retreat			
TOTAL	\$3,446.00	TOTAL	\$3,446.00

Elaina M. Ellis (Literary, Mid-Career, Whatcom County) cont.

Artist Résumé

PUBLICATIONS

Write About an Empty Birdcage

A full-length poetry collection. Write Bloody Publishing, 2011

Poems

(a selection of recent publications)

“Room Song,” “I’m Only Praying to Believe What’s True,” *Poetry Northwest*, 2016

“Dune Song,” *Iowa Review*, 2017

“Boy Song,” *Horsethief*, 2017

“My Other Shirt is Chest Hair,” *Lambda Literary Poetry Spotlight*, 2017

“Thoughts on Joy or 25 Things You Don’t Know About Me,” *Vinyl Poetry*, 2015

“Advice for the Newly Single,” *Muzzle Magazine*, 2011

(anthologized)

“Five Prayers to the Divine Miss Anne Lee,” *The Better Bombshell*, 2012

“Reverse Lullaby,” *We Will Be Shelter*, 2013

CURATION/PRODUCTION

2009-2013: Director / Founder, TumbleMe Productions

Shows included:

- *NEW*: collaborative work by Elaina Ellis, Shenandoah Davis, Jody Kuehner, and Okanamode/Soulchilde @ The Fremont Abbey
- *2012 POETRY APOCALYPSE*, an original libretto co-created by The Seattle Rock Orchestra @ Town Hall
- *FOREVER, OR WHATEVER*, a show about queers, marriage, and commitment incl. the long choral poem “Forever, Or Whatever” @ Jackson Street Theater
- *UP: WHEN I GROW*, An Evening of Collaborative Film & Poetry Co-Produced with Mae Pictures @ Jackson Street Theater

Elaina M. Ellis (Literary, Mid-Career, Whatcom County) cont.

OTHER CREATIVE WORKS

2018: In Real Time, an experiential art project / micro-collaboration / private performance

- For 30 consecutive days, danced long-distance with a different partner or partners
- Limited the “audience” for the project to participants
- Wrote each day after dancing and exchanged reflections with participants

2007-present: Performance

- I have performed as a poet and cross-disciplinary collaborator in venues from universities to dive bars, ZooTunes to Town Hall

2012: TEDx Talk

- “Stronger Together: The Magic of Creative Collaboration”

Press/Media

- “Editor’s Corner: An Interview with Elaina Ellis,” *American Literary Review*, 2018
- “A Week in the Life of Poet Elaina Ellis,” *Lambda Literary*, 2016
- “Turning the Page on TumbleMe,” *City Arts*, 2013
- “Seattle Artists Imagine the Apocalypse, Set to Music and Poetry,” *Seattle Times*, 2012

Relevant Work

2013-present, Copper Canyon Press, Editor

- Acquisitions editor: acquired books include *Night Sky with Exit Wounds*, Ocean Vuong
- Developmental editor: books edited include *Who is Trixie the Trasher?*, Jane Miller
- Curator of public events including annual Celebration of Poetry & Readers

Consulting

2009-present

- Developmental editor: books edited include *Dear Sal*, Jeremy Radin (Not a Cult)
- Teacher, Interim Executive Director, Bent Writing Institute
- Creative Consultant, Jewish Voice for Peace
- Anti-Racism trainer, incl. Solid Ground, Community Action Agency

Education / Fellowships

MFA, Creative Writing (Poetry): Antioch University, Los Angeles, 2011

Lambda Literary Emerging Writers Fellow, 2016

Tent Creative Writing Fellow, 2017

Mark Rozema (Literary, Mid-Career, King County)

Discipline Statement

I'm a non-fiction writer and amateur photographer. Through both arts, I explore the relationships between people, landscape, and other living creatures. In my work, I weave together body and soul, nature and culture, science and spirituality. My essays read a bit like memoir and a bit like natural history.

Artist Biography

My book *Road Trip* was published by Red Hen Press in 2015, and was awarded the 2016 Washington State Book Award in the memoir category. My writing has appeared, sporadically, in many journals. I'm a tutor at Edmonds Community College, where I work primarily with International students. I've also been a college classroom teacher, but working one-to-one with students suits me better. As a young man, I worked for many seasons in the woods and on the water—as a fisherman, firefighter, and backcountry ranger. After that, I spent several years as a job coach, recreation therapist, group home manager, and physical therapist's assistant for people with physical and developmental challenges. My partners in life include my wonderful wife, two splendid daughters, and two lovable dogs. My passions include rock-climbing, gardening, and competitive sprinting. All of these stages of life and facets of my personality are evident in my writing.

Project Description

I am working on my second book. It is about half finished. The book's working title is *Going to the Source: Six Watersheds*. Through both words and photography, I hope to bring to life six unique and lovely river basins in Washington's Cascades, the high desert of Arizona, and the volcanic highlands of Iceland. In addition to exploring the geography, geology, and botany of these watersheds, I will celebrate cultural landscapes. I'm interested not only in ecology, but also in how rivers carry family histories, tribal stories, and spiritual significance for the people who live beside them. Just as a watershed gathers streams together, it gathers human lives together as well.

I hope to offer insight into how humans interact with rivers, and to impart to readers a sense of urgency regarding our treatment of water. A recurrent theme in the book is that consequence is always downstream from choice. In ways both visible and invisible, we are connected to and dependent upon every other living thing in a watershed. Abuse of a river amounts, in a sense, to self-abuse.

To complete the book, I need to do some traveling and I need to purchase some equipment. I'd like to replace a camera that was damaged in a sandstorm during my last trip to Iceland. The lion's share of the funds would pay for transportation both to and within Iceland. I need to rent a sturdy 4x4 vehicle that can ford rivers and navigate terrible roads. On most nights I will camp, but would like, on occasion, to escape the Icelandic weather, sleep in a soft bed, and have a shower.

Travel in the highlands of Iceland is only possible in summer. My trip is planned for July 2019. In the meantime, I am diligently working on the sections of the book that focus on Washington and Arizona. Some sections of the book stand alone as discreet essays, and for these I will seek publication in literary journals. Some have already been published. My goal is to have the manuscript ready for an editor's eye by the fall of 2019.

Debora Lascelles (Media, Emerging, Kitsap County)

Discipline Statement

I am a filmmaker who aspires to create socially conscious films that inspire people to care more about each other and the world we live in.

Artist Biography

When I was young, I witnessed things that a child should never see; violence, substance abuse, and neglect were the norm growing up in my house. Movies became a form of escape from a grim existence, and I dreamed of making films of my own. That dream seemed nearly impossible when, in my early-20s, I was a homeless, single mother living in a shelter with my little boy. However, I never lost sight of the artist I aspired to become. After several years of determination and hard work, I earned a full-tuition scholarship to study film at USC. My life experiences have embodied me with an overwhelming desire to help improve the lives of women and children through my films. My goal as a filmmaker is to use the power of storytelling to inspire and compel social change on the issues that have shaped my life.

Project Description

On any given night, there's an estimated 1.3 million homeless youth living unsupervised, and approximately 5,000 of those teens die uncared for and unnoticed each year as a result of assault, illness, or suicide. This isn't the statistic of a third world country – this is happening right now in America.

Coffee for Hope is a feature-length documentary that shows how a small coffee business in Kitsap County, called Coffee Oasis, is making an impact in the lives of hundreds of at-risk youth. The film follows a group of homeless teens trying to break out of the destructive cycles of poverty, violence, and disease. When everyone has turned their backs, Coffee Oasis is there to offer them a meal, a warm bed, and something they've never had before – real hope for the future.

Through the perspectives of the youth, this film explores their day-to-day struggles, why they became homeless, and how the compassionate people at Coffee Oasis are helping them heal and overcome their adversities. By understanding the all-encompassing impact of trauma, they've shifted the focus from "what's wrong with you" to a "what happened to you" mindset. Through this trauma-informed care, Coffee Oasis is teaching them the skills they need to change their lives.

Each teen brings their own unique experiences, challenges, and drama to the film. As Coffee Oasis helps them work through their painful histories, the film connects us with larger social issues and their impact on the cycle of homelessness, such as: child abuse, domestic violence, LGBT+ discrimination, and drug addiction.

Foremost, this film examines the roots of the problem and offers a solution. Utilizing our outreach and audience engagement plan, we'll use this film to motivate public officials and private citizens across the country to advocate for homeless teens. "Coffee for Hope" is my first documentary. As an emerging filmmaker it's difficult to obtain funding. I'm currently in need of a second camera to capture all the developing storylines and important moments of the six youth I'm following. This grant will help me buy that equipment, thus helping me make a more effective and thorough film.

Debora Lascelles (Media, Emerging, Kitsap County) cont.

Project Budget

Project Title	Coffee for Hope			
Budget Description:	I am seeking funding specifically for buying a used cinema camera with a lens. We are currently following 6 youth and we often have to be in two different places at once. With only one camera, this is not possible, so we end up missing important events in the teen's lives. Having a 2nd camera would allow me to film in one location, while my cinematographer is at another. In addition, when used together, we will be able to get more complete coverage of a scene. For example, with one camera you have to constantly move back and forth between characters, and you often miss certain actions &/or reactions; whereas, with an additional camera you can film two angles at once and capture everything that is taking place.			
Project Budget				
	Expense		Income	X if Secured
Your Fees		<i>Artist Trust GAP</i>	<i>\$1,500.00</i>	
		Your Contribution		
Other Artist Fees		Other Individual Contributions		
Other Service Fees		Government Agencies		
Materials		Private Organizations		
		The Suquamish Tribe	\$1,000.00	X
		Kiwanis International	\$1,000.00	X
Equipment		Corporate Support		
Canon C100 MKII w/ lens (used)	\$3,500.00			
Space		In-Kind Donations		
Promotion				
Insurance				
Other (please list)		Other (please list)		
TOTAL	\$3,500.00	TOTAL	\$3,500.00	

Debora Lascelles (Media, Emerging, Kitsap County) cont.

Artist Résumé

FILM EXPERIENCE

2017 – IN PROGRESS

DIRECTOR & PRODUCER, COFFEE FOR HOPE

Feature-length documentary, HD video.

2016

ASSISTANT DIRECTOR, THUMP

Short narrative film, HD video.

2012

WRITER, MIDNIGHT

Short narrative film, HD video.

2011

DIRECTOR, UPON RELEASE

Short narrative film, HD video.

2011

ASSISTANT DIRECTOR, ONE SUNDAY AFTERNOON

Short narrative film, HD video.

2011

PRODUCER & ASSISTANT DIRECTOR, NEVER KNOW ME

Music video for recording artist Dina Rae, HD video.

2010

PRODUCER, ACTS OF GOD

Short narrative film, HD video.

2010

ASSISTANT DIRECTOR, MORAL THIEF

Short narrative film, HD video.

2009

DIRECTOR & PRODUCER, BIRTHDAY BOY

Short narrative film, 16mm film.

2009

CINEMATOGRAPHER & PRODUCER, HIDDEN BELOW

Short narrative film, 16mm film.

FILM FESTIVALS

- Champs-Élysées Film Festival, France
- BFI London Film Festival, England
- Burbank International Film Festival, California
- Columbia Gorge International Film Festival, Washington
- First Look Film Festival, California
- Other Worlds Film Festival, Texas
- Chicago Horror Film Festival, Illinois
- Connect Film Festival, Australia
- Cincinnati International Film Festival, Ohio
- Berkeley Film Festival, California
- Pittsburgh Independent Film Festival, Pennsylvania
- Atlanta Horror Film Festival, Georgia
- We Make Movies Film Festival, California
- Nightmares Film Festival, Ohio

Whitney Evans (Media, Emerging, Spokane County)

Discipline Statement

My works are an ongoing development of ironic, playful, and autobiographical narratives that I apply to ceramics, sculpture, performance, and digital works. I place some subjects in animate situations for reactions. My imagery is cartoony, which aids the narratives in being approachable. I find joy in repetition and re-contextualizing images/objects.

Artist Biography

I'm an emerging aspiring ceramics artist but I also work in digital that incorporates photography, performance, and mixed media. I received a Bachelor's in Fine Arts at Eastern Washington University in 2018 with honors while juggling being a single mom. Born and raised in Washington State, my color palette incorporates the Pacific Northwest. I'm inspired by 80's to 90's grunge subculture which influences me to generate humor, sarcasm, while incorporating autobiographical experiences. Buttered, burnt, and galaxy toast has been an important icon in my works. I've been a part of community events such as Terrain Bizarre and striving to be a part of SATURATE among other upcoming opportunities.

Project Description

As a recent BFA graduate, I am creating my home studio. This has been a challenging journey and I am in need of digital equipment. I have found alternative mediums to funnel my innumerable ideas through painting, collage, and sculpture. Unfortunately, I am lacking the tools to make digital, photography, and performance works. Digital equipment also aids in the documentation and further manipulation of 2D and 3D works, which makes them boundless. This equipment will also give me greater access to make collaboration projects with other local artists, submitting to opportunities, and furthering my skills in digital media. I have the passion to create and the universe is at my doorstep, with this equipment the possibilities of my art career are endless.

Artist Résumé

EDUCATION

2018 Bachelor of Fine Arts, Eastern Washington University, Cheney, WA

SELECTED EXHIBITIONS

2018 *2 Sharp 7 Turns*, EWU Gallery of Art, EWU BFA Exhibition, Cheney, WA (Group)

2018 *HOW TO GROW ROSES*, EWU Downtown Student Gallery, Cheney, WA (Group)

2018 *ART SALE*, EWU Art Department, Cheney, WA (Group)

2017 *EWU Creative Works Symposium*, EWU Gallery of Art, Cheney, WA (Group)

2017 *EAGLE MADE: Student and Alumni Bazaar*, EWU Downtown Student Gallery, Cheney, WA (Invited, Group)

2016 *History of Contemporary Art Art Show*, The Bickett, Downtown Spokane, WA (Class Curated Group Exhibition)

Samples taken from 2018 GAP recipient applications. Samples based on 2018 guidelines and application.

Whitney Evans (Media, Emerging, Spokane County) cont.

PUBLIC WORKS AND/OR COMMISSIONS

- 2018 Shoes and Studs, Spokane Teen Closet, Spokane, WA
- 2017 *Signal Box*, Queen and Division, Spokane Arts, Spokane, WA

PUBLICATIONS/PRESS

- 2017 Photos By: Grace Pohl, *EWU Student and Alumni Bazaar opens in downtown Cheney*, Cheney Free Press, Thursday, November 16, 2017

AWARDS AND RESIDENCIES

- 2017 *Philip Grubb Art Scholarship*, Cheney, WA

CURATORIAL PROJECTS

- 2018 *ART SALE*, EWU Art Department, Cheney, WA
Co--curated with Aziz Jamal, and Olivia Evans

COMMUNITY EVENTS

- 2018 *Terrain Bizarre*, Downtown Spokane, WA (Juried Entry)
- 2018 *Cheney Mayfest*, Cheney, Wa
- 2017 *Cheney Rodeo Round-up*, Cheney, WA
- 2017 *Cheney Mayfest*, Artist Alley, Cheney, WA

PROFESSIONAL EXPERIENCE

- 2018 Co- Wedding Photographer, Bellingham. WA

La Espiritista (Performing, Emerging, King County)

Discipline Statement

I am an interdisciplinary artist who focuses on the performing, literary, and healing arts. Currently, my main project is releasing my first self-published book of poetry, *Butterfly: Una Transformacion* at Gay City Arts Season 6 in May 2019. My release event will provide a live performance show for all attendees.

Artist Biography

La Espiritista~ (They/Them Pronouns) is a Latinx queer genderfluid transgender spoken word artist, writer, and speaker from New Jersey, but currently based in Seattle. They are a natural born intuitive who channels their spirituality through the healing arts some including performance, writing, speaking, music, reiki, and tarot. They are the creator of the workshop "Estamo's Unidos: A Calling Through the Universal Heartbeat," which has been featured at The National LGBTQ's Task Force's Creating Change Conference, Chico State, UC Davis, and Philadelphia Trans Wellness Conference. Their poetry has featured internationally in venues such as Seattle Poetry Slam, Nuyorican Poets Café, Rutgers University, Highline College, Evergreen College, and Vancouver B.C's Red Gate's Art Society. They received their Reiki Master Certification through the Seattle Reiki Mastery Series in October 2017. La Espiritista is currently working on self-publishing their first book of poetry, *Butterfly: Una Transformacion*.

Project Description

Butterfly: Una Transformacion is my first book of poetry about transformation. It is rooted in the idea of deconstruction as a pivotal first step for reestablishing one's own foundation and becoming empowered to demand systematic change. My work is invested in the healing arts for the queer and trans community, but especially for queer trans people of color. As a Latinx, multi-marginalized individual, it is important more literary works are produced by folks who are queer trans people of color. With Janet Mock being the only trans woman of color having published a *NY Times* Best Seller, now is the time to redistribute resources to those whose voices are often left unheard.

Butterfly: Una Transformacion speaks about metamorphosis. Originally, these four phases are the egg, larvae, cocoon, and the emerging butterfly. I reclaim these phases as release, renewal, retreat, and rebirth to emphasize the beautiful intersections queer and trans people own. We in the queer and trans communities, we in the margins, are the butterflies of the world.

Another message is about integration. Queer and trans people are sent subliminal and straightforward messages by society, family, and cultures that who they are is inherently dark. However, I believe that what some may think is "dark" is someone's truest light. My book is committed to being a gift of radical self-love and healing for queer and trans communities.

I intend to use this funding as additional support for my book. My release date is confirmed for May 17th through Gay City Arts. Showcasing my book through Gay City Arts gives me the opportunity to outreach through a well-established community as well as provides me with an exhibition space. My timeline to self-publish is about 11 months. The manuscript is completed. Approximately 46 illustrations are expected to be finished by artist Nur Shojai in July. August-October I will transfer the illustrations onto the manuscript and continue to seek additional art grants and funding opportunities. October-March I will continue to travel across the country with my performance "Butterfly" to market the book. January-April I will manage the process of self-publishing through Amazon.

La Espiritista (Performing, Emerging, King County) cont.

Project Budget

Artist Name:	La Espiritista (Legal name is Syd E. Arrojo)		
Project Title	Butterfly: Una Transformacion		
Budget Description:	I intend to use this grant to contribute towards the self-publishing process and release event of my book. [1]		
Project Budget			
	Expense		Income if Secured [2]
Your Fees [3]	\$2,000.00	Artist Trust GAP	\$1,500.00
		Your Contribution [4]	\$2,000.00 X
Other Artist Fees [5]	\$1,200.00	Other Individual Contributions [6]	
6 Performers for book release event	\$200 each	Crowdfund Campaign	\$1,000.00
		Friends and Family	\$700.00 X
Other Service Fees [7]	\$120.00	Government Agencies [8]	
Materials [9]	\$1,000.00	Private Organizations [10]	
Hardcopies of book	100 copies		
Equipment [11]	\$0.00	Corporate Support [12]	
Space [13]	\$900.00	In-Kind Donations [14]	
		Gay City Arts- Calamus Auditorium	\$900.00 X
		Gay City Arts- Service Fees	\$120.00 X
Promotion [15]	\$1,000.00		\
Insurance [16]	\$0.00		
Other (please list)		Other (please list)	
TOTAL	\$6,220.00	TOTAL	\$6,220.00

Kole Galbraith (Performing, Nights at The Neptune, Emerging, King County)

Discipline Statement

Kole Galbraith is a Native American avant-garde sound artist, visual artist, and curator.

Artist Biography

Born in Central Washington, Kole Galbraith is a Native American curator, experimental sound artist, and mental health professional. Early in life, Kole Galbraith matured with his ancestors from the Colville tribe, where he learned about his ancestral history and folklore. During early adulthood, Galbraith lived in Germany and Austria where he discovered avant-garde compositional and improvisatory techniques and concepts. Upon returning to the Northwest 2 years ago, Galbraith has combined the musical vernacular he gained in Europe to apply to his long-form-based compositions that communicate the folklore narratives his Native American Ancestors have passed down to him. Since then, Galbraith has traveled throughout the Northwest playing and curating shows and exhibitions. He focuses on curating shows in an ethical and inclusionary manner, primarily exhibiting other POC and LGBTQ+ artists. He has had his work exhibited at music festivals, galleries, and underground venues throughout the Pacific Northwest and Austria.

Project Description

Due to colonial policies, Native Americans have been systemically separated from the country and each other. Constantly fighting for autonomy, our voices are often drowned out. How do I represent my ancestors' stories not only as an ambassador to people from a Native background but also as a voice to other marginalized communities? How can I make space for other communities of color to voice their narrative and experience? The only way I thought I could achieve this was through musical expression, curation, and collaboration. Rather than the traditional, my practice springs from a mixture of contemporary avant-garde and underground influences. I combine these influences to narrate folklores my ancestors have passed down to me that are both ancient and modern. Through opening up my practice to improvisatory methods, I allow my ancestors' experiences to fluidly pass through my own authentic, contemporary voice.

Collaborative recording projects will be my focus in the coming year. I plan on renting a studio to collaborate with other Native American artists. These projects serve as a platform for me to share histories and stories with other avant-garde Native artists and bring these stories to a broader audience. With my collaborators, I plan on visiting the forests, fields and rivers our ancestors lived off for centuries. There, I will gather field recordings—reminiscent of the foraging my family has done, and continues to do. In addition to field recordings, I wish to interview family members and tribal leaders about oral histories and contemporary issues. After gathering a bounty, I plan on taking these recordings and combining them with my own musical palette, and the sonic expertise of other avant-garde Native American artists.

In essence, my own artistic practices take inspiration from my ancient and contemporary narratives. I use these concepts as a foundation that guides me to commission similar artists with the hope that we can use our collective identities to empower our communities and create a cross-cultural understandings that are intersectional. Only through this dialogue will we unshackle us from centuries of colonial policies that have aimed to divide us from each other.

Nights at The Neptune Statement

My new recording projects and collaborations will all happen with other Native American, avant-garde artists. These collaborations will bring their stories and narratives to a larger audience and help create intersections of creativity. The performance would be with each collaborator, and they will bring field recordings that they have foraged from their ancestral home land to weave into a larger, monolithic narrative live on stage. To aesthetically and emotionally drive the pieces, these artists will also add their own voice through their instruments in an improvisational manner that allows their ancestors to become present, and interact with the ancestors and traditions of the other artists present.

Samples taken from 2018 GAP recipient applications. Samples based on 2018 guidelines and application.

Kole Galbraith (Performing, Nights at The Neptune, Emerging, King County) cont.

Artist Résumé

Discography and Studio Releases

2019 (upcoming) PANNA II—Album, Solo and Collaboration, Bass Guitar and Electronics.

2018 (upcoming) Salzkammergut—Split release w/ rEEk, Solo Bass and Electronics.

2018 PANNA I— Album, Solo Bass Guitar and electronics.

2018 “Hello Friend, Good Morning!” Ball of Wax vol. 52—Single w/Patrick Wurzwallner, Bass Guitar.

2016 “Der Vogelmensch”—Single, Solo Bass Guitar and Electronics.

2015 Akt. I—Album, Korendat, Bass Guitar.

2014 Alptraum—Album, Solo Bass Guitar and Electronics

Solo Performances

2018 (Upcoming) West Coast Tour w/MOHER, Various Cities USA.

2018 Liminal Bliss, Solo Exhibition Seattle WA.

2018 Microtonal Festival, Western Washington University, w/ Matt Pollack, Bellingham WA.

2017 Olympia Experimental Festival, Solo Exhibition, Olympia WA.

2017 Dunkelkammer, StadtparkFORUM, Solo Exhibition, Graz Austria.

2017 Chapel Performance Space, w/ Lori Goldston and Greg Kelley, Seattle WA.

2017 Turn, Turn, Tum., w/ Lori Goldston, Portland OR.

Visual Art

2017 Tru Luv Hz, Dakota Gallery, Bellingham WA.

2017 1. Aktion, Public Performance, Seattle WA.

Curation

2017—present Reaktor Space, DIY venue, Seattle WA

2017 Debacle Festival, Seattle WA

2016 Creative Music Guild, Portland OR

2016 Xhurch, DIY Venue, Portland OR

John Furniss (Visual, Emerging, Clark County)

Discipline Statement

I am a woodworker, primarily using a lathe.

Artist Biography

I was born in Craig, Colorado and became totally blind at the age of 16. The years that followed were extremely challenging for me; learning how to navigate the world without sight. In my mid 20's, I took a woodworking class from a semi-blind woodworker in Utah and learned how to use adaptive tools for the blind. In 2011, I moved to Vancouver, WA to attend the Emil Fries School of Piano Technology for the Blind and graduated in 2013 with a degree in piano technology. I pursued a career as a Piano Re-builder until 2015 when I decided to focus on woodworking again. I now live in Washougal, WA and work from my wood shop at home. I regularly speak at local schools spreading awareness about the visually impaired.

Project Description

As a blind woodworker, the blueprints for any of my projects start forming as a picture held in my mind. I'm fortunate to previously have had vision, as it allows me to visualize the design and change it any way I need until it feels right. In my own way, I still use sight by forming a physical object that originated from an imagined diagram. The journey in my own wood shop has mirrored my journey through blindness. Each project has brought its own challenge, much like navigating the landscape of a sighted world without sight. The proposed project is to build a medium sized table built from sustainably sourced wood. I have held this design in my mind for over 10 years, but have been without the resources or equipment to execute it. This grant would allow me to purchase the tools and materials to carry the table design to realization. The building process will be extremely beneficial for advancing my skills as a woodworker.

The table, measuring at L36", W24", H20", will be petite enough for travel, and will be used as an educational tool for community visits. Since moving to the Pacific Northwest, I have performed many school lectures on blind awareness and workshops on disabilities. These have been an important bridge to an often misunderstood impairment. Teaching community members to fight assumptions held toward the blind has been imperative to public edification as well as to my own progress. Educating a sighted populace on the myth of limitations has been a favorite theme of mine. The table will provide an effective prop on the discussion of limiting beliefs.

My plans for the design will center around a geometric spiral starting in the middle of the tabletop. Two contrasting woods will follow the spiral around the top to the skirt of the table. Spirals have been linked symbolically to change, expansion, and evolution. My hope, in the fruition of this project, is a sharing of my story in a most intimate way: through my own struggles and my own successes.

Artist Résumé

Education

- | | |
|-----------|--|
| 2005-2009 | <i>Woodworking Apprenticeship</i> , Salt Lake City, UT
Chris Hathaway, Division of Services for the Blind and Visually Impaired |
| 2011-2013 | <i>Piano Repair and Technology Certification</i> , Vancouver, WA
Emil Fries School of Piano Technology for the Blind |

Samples taken from 2018 GAP recipient applications. Samples based on 2018 guidelines and application.

John Furniss (Visual, Emerging, Clark County) cont.

Exhibitions

- 2015 *Angst Gallery*
Vancouver, WA
- 2016 *Angst Gallery*
Vancouver, WA
- 2017 *Washougal Art Festival*
Washougal, WA
- NW Garlic Festival*
Ridgefield, WA
- CAVE Gallery*
Vancouver, WA
- Poland Sister City Tour*
Krakow, Poland
- Clark County Open Studios*
Washougal, WA
- Umpqua Bank*
Vancouver, WA
- 2018 *Washougal Studio Artist Tour*
Washougal, WA
- Cellar 55*
Vancouver, WA

Press

- 2016 Innovators of Vancouver Documentary
[*John Furniss*](#)
- Camas-Washougal Post Record
[*Life, Love, Art - Washougal woodworker doesn't let blindness slow him down*](#)
- 2017 Getting Work to Work Podcast
[*Episode 119 - Interview with John Furniss*](#)
- 2018 KPTV News Segment
[*Blind Washougal Man creates beautiful pieces of art through woodworking*](#)
- Camas-Washougal Post Record
[*A woodworker's journey - Washougal man transforms challenges into opportunities*](#)
- Clark County Talk
[*Washougal couple overcomes personal barriers and create amazing art*](#)
- It's Wood Podcast
[*Episode 22 - John Furniss - The Blind Woodsman*](#)

Maria Lux (Visual, Mid-Career, Walla Walla County)

Discipline Statement

I am a visual artist who combines a variety of materials and processes in my installation-based projects—examples include sewing a couch-sized dog, building a reimagined replica of a Medieval harpsichord, making casts of dead mice, or filming a stop-motion animation of a miniature parade.

Artist Biography

Maria Lux (b. 1984, Ames, Iowa) is a research-driven artist who makes installation-based works centering on animals and their relationship to human knowledge. Her work combines references and stories from across different fields, including ecology, history, literature, and film. Lux earned her BFA from Iowa State University in 2006 and her MFA from the University of Illinois at Urbana-Champaign in 2012. Solo exhibitions include Upfor Gallery in Portland, Oregon; Visual Arts Exchange Cube Gallery in Raleigh, North Carolina; and at VisArts in Rockville, Maryland. As an artist connected to other fields, she also regularly presents her work at academic conferences. She is currently an assistant professor of art at Whitman College in Walla Walla, WA, beginning her third year living in the Northwest.

Project Description

This new installation project uses the aesthetics of horror-punk to reconsider the romanticized, sentimental figure of the “endling” (the last remaining individual of a nearly-extinct species) through a graphic novel and sculptural creatures rising as zombies from their natural-history-museum graves. This project will be exhibited at a new, artist-run gallery space opening this fall in Portland, Oregon (Carnation Contemporary). As a member, my exhibition is scheduled for August, 2019, giving me just over a year to produce new work. As a relatively recent transplant to the Northwest, this exhibition is a significant opportunity for me root myself in the regional art community.

Horror-punk bands combined wholesome love stories of 50’s rock and roll with horror—fetishizing monsters, violence, and death. Their narratives are often about grotesquely romanticizing something, even as you kill it. They echo narratives of human involvement in animal extinction. Like the authors of horror-punk lyrics, humans take a perverse pleasure in the power to eliminate once-abundant animals, while simultaneously professing sorrow for it. This is apparent in our cultural obsession with famous “endlings” like Ben, the last Tasmanian Tiger. Rather than love-sick teenagers and symbols of loneliness, these animals are, in effect, the living dead. In a similar move to the complicated way horror-punk, comics, and zombie films create an acceptable space for terrifying imagery (and cultural critique), I see room for these genres to draw attention to the problematic ways we think about extinction. Perhaps by turning them into zombies, they regain their power—reflecting our own monstrous appetites back to us—rather than passively succumbing to their fate.

I am currently working on the graphic novel, which expresses the scientific and historic information about famous “endlings” through a mash-up of horror-comics, romance-comics, zombie movie tropes, and collage. The graphic novel is the basis for a series of large-scale animal sculptures of natural-history-style taxidermy mounts brought back from the dead—specimens with punk make-up, leather vests, spiked fur, and skeletons under loose, hanging skins. Platforms blend the granite of gravestones with the display cases of museums, alongside the vintage plastic flowers of cemeteries gestures of romance.

