

**Samples taken from previous Arts Innovator Award recipients' applications. Samples based on previous years' guidelines and materials, which are subject to change.*



2020 Reference Guide Arts Innovator Award (AIA)

Artists can use this guide to see how previous Arts Innovator Award 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 (literary, media, performing, and visual). Two artists from each category will be selected for an interview on February 13, 2020.

*This award included discipline statements in 2019 so some examples below won't have them.

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.

Essay (350 words or less) should describe how your work is innovative. Consider how your work is developed, experiments with new ideas, takes risks, and/or pushes the boundaries of your discipline.

Artist Résumé (8 pages or less) is an overview of your professional experience, accomplishments, education, training, and other information about your artistic career. It's much like a job résumé, except its focus is your art. The résumé must be submitted as a .pdf file.

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

**This award included impact statements in 2017 so some examples below won't have them.

Quenton Baker (2018 Recipient, Literary, Mid-Career)

Discipline Statement

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

Artist Biography

Quenton Baker is a poet, educator, and lifelong resident of the South End. At 17 he played ball, trying (and failing) to guard Seattle luminaries like Brandon Roy and Aaron Brooks. At 21, he rapped, with Macklemore opening shows for him. He got passed by in both professions. Restricted by the toxic masculinity of both spheres, Quenton was unable to levy a sharp, critical gaze—to ask the necessary questions of himself and his surroundings. We labor beneath myths (whiteness, patriarchy, cisheteronormativity, etc.) that choke and collapse us. In poetry, Quenton has found an abundant site of possibility and the means through which he can push against those damning fictions. He works to refresh and renew language, to connect with the legacies, the theories, the hard, good work of his predecessors and contemporaries while adding his own voice and sweat toward a new way of being in the world.

Artist Essay

I cannot, in good conscience, just straight up refer to my work as innovative. In my mind, innovation is joined to discovery, and we're all familiar with how gendered and racialized discovery is (every Columbus day: a perpetual reminder). As a person who, in many ways, is excluded from the dominant culture in the United States, innovation, or discovery, is not a luxury for me; it's not a pursuit born out of boredom or a desire for recognition. I harbor no ill will for those for whom it is, but the ways I've pursued language, the ways I've pushed form or metaphor, the ways I've mined the white space of the page and used generative methods to drive at the heart of meaning and communication have, for me, been out of necessity. If I do not, continually, demand absolutely everything of myself and of the English language, I don't survive. If I do not, continually, push as hard as I can to tear apart the fictions that traumatize myself and my community, I don't survive. If I do not, continually, seek out those before me, those around me currently, who are moving in similar directions or are animated by similar motivations, then I will not survive. So it is difficult for me to talk about innovation as removed from the context of community. I do not benefit from the fictive notion that I am an individual who creates art out of the vacuum of my own talent and will. Every discovery that I make, each direction I move in, is in response to and made possible by the hard work of the poets and thinkers that I admire. And that discovery, that innovation, does not belong to me, but rather to all of us who are living under constraint; we innovate for one another, to inhabit the uninhabitable. To paraphrase Lucille Clifton, something has tried to kill me every day, and by fashioning a livable space within the English language, within an anti-black society and with the help of my community, I've managed to remain several steps ahead of it.

Impact Statement

The work is what I know. It is quite literally life or death for me. I don't publicly trade on my trauma (because the ways in which the dominant culture feeds on the pained black body is deserving of its own, lengthy impact statement), but it consumes me. This work, often, is the only reason I take care of myself; I can't write if I'm dead, I can't work if I'm broken. But it's becoming increasingly difficult to survive in this city, for plenty of reasons. This award would essentially be another year or two of life for me in the only place I can call home. I love Seattle. I want to be here. I want to be a Seattle artist. I want to make art that challenges this city to reach its potential. This award would allow that to happen, and nothing could be more important to me.

Quenton Baker (2018 Recipient, Literary, Mid-Career) continued

Artist Résumé

Education:

2012 Master of Fine Arts | Poetry | University of Southern Maine
2008 Bachelor of Arts | Creative Writing | Seattle University

Selected Publications:

2017 The Alice | Art Gallery
2016 *This Glittering Republic* | Full-length collection | Willow Books
2016 Jubilat | Literary Journal
2016 Apogee | Literary Journal
2016 CityArts | Magazine
2016 Cura | Literary Journal
2016 James Franco Review | Literary Journal
2016 Poetry Northwest | Literary Journal
2016 Vinyl Poetry | Literary Journal
2016 Pacifica Literary Review | Literary Journal
2015 *Diglossic in the Second America* | Chapbook | Punch Press
2015 *Measure for Measure* | Anthology | Random House
2014 The New Guard | Literary Journal

Awards/Grants:

2017 Jack Straw Fellow
2016 Pushcart Prize nominee
2016 James W. Ray Venture Project Award
2016 Made at Hugo House Fellow
2015 King County Equity and Social Justice Creative Artist
2015 CityArtist Project Grant
2015 Crab Orchard Series in Poetry First Book Award semi-finalist
2014 Pushcart Prize nominee
2012 Knightville Poetry Prize finalist

Teaching:

2017 Hugo House | Teaching Artist
2016 South Seattle College | ESL/ELL Writing Tutor
2015 Path With Art | Teaching Artist
2013 Southern Maine Community College | English Adjunct
2012 University of Southern Maine | Graduate Lecturer
2007 Seattle University | Guest Lecturer

Workshops:

2015 Seattle Race Conference | Seattle University | Co-presenter
2015 Seattle Preparatory Academy | Co-presenter

Selected Public Readings:

2017 Lit Crawl | <https://goo.gl/ZYWgnw>
2017 The Alice Gallery
2017 Open Books
2017 *It Was Written* Anthology Release
2016 WordsWest Literary Series | <https://youtu.be/YtGphrQrm0g>
2016 Hugo House Literary Series | <https://youtu.be/iLVCmeEJto4>
2015 KUOW | <http://kuow.org/post/poet-quenton-baker-americas-blackwhite-split>
2015 Common Area Maintenance | <http://youtu.be/BGIcv8OrSSU>

Creative Writing Courses:

2018 Poetry III | Hugo House
2017 Scribes Session III | Hugo House
2016 Sound as Revision | Hugo House
2016 Scribes Session III | Hugo House
2016 Visual Art and Language | Path With Art
2016 Erasure and Collage | Path With Art
2015 We Wear The Mask: Intro to Persona Poetry | Path With Art
2015 The Poet's Notebook | Path With Art

Clyde Petersen (2014 Recipient, Media, Mid-Career)

Artist Biography

(Seattle) has been a practicing film artist for the past 15 years. His work has been shown across the United States in exhibitions, screenings, feature and short films, music videos, performances, tours, recordings, and publications. He has received numerous grants and has been written about in many articles. Clyde's work tells a personal story of being a working-class transgender person raised by a schizophrenic mother. He interweaves a world that is vibrant, colorful, persistent, and always changing, both internally and externally. Clyde is known to illuminate voices too seldom heard and stories too rarely told.

Artist Essay

My body of work is diverse, world-wide and inter-disciplinary. It includes animation, music, visual art, installation & fabrication, film, spectacles, printing, boat building, and the LGBTQ, deaf and QPOC communities. For the past 13 years I have toured the world with my band, playing music from small towns in Southern France to sketchy night clubs in Miami and exploring the corners of the Earth. At home and on the road, I make animated films that embody what I would like to see: a world that is more vibrant, colorful, saturated, persistent, and always changing, both internally and externally. My art reflects our natural history and proposes questions and challenges to what we call natural.

My commitment to innovation began when I was born into a lower class childhood. Building cardboard forts turned into Do-It-Yourself punk rock Seattle teenage years, which begat worldwide adventures, a global aesthetic and worldwide community.

These values are reflected in my large-scale installations, my time-lapse animations and my vigorous work ethic. My voice is present in all of my art. I ask the question: with all that we know, and the obvious feeling that we cannot last forever, what can we do with each moment? What can we create that will be worthwhile, beautiful and inspiring? I am honest in public about myself. I am transgender, queer, working class, raised by a schizophrenic mother. My art tells these stories in order to connect with others.

Currently, I am working on a feature-length stop-motion animated film titled 'Torrey Pines'. This is the largest project I have ever launched and an extremely pivotal point in my career. 'Torrey Pines' is my personal story, my coming of age tale: growing-up with a schizophrenic mother in Southern California, getting kidnapped when I was 12 and taken on a two-month road trip through most of America. No one else can tell this story, but I know a lot of people will connect with it.

Impact Statement

The Impact Statement component was included in this grant application starting in 2017.

Clyde Petersen (2014 Recipient, Media, Mid-Career) continued

Artist Résumé (shortened for space)

Awards & Grants

- 2014 The Neddy at Cornish Finalist
4Culture Individual Artist Grant
- 2013 4Culture HazMat Film Project
Artist Trust GAP Award – *Gender Failure*
- 2012 4Culture Individual Artist Grant – *On Becoming a Man: Fanning the Flames* - Animated Short Films: Part 2
Seattle CityArtists Grant - *On Becoming a Man: Fanning the Flames* - Animated Short Films
Awesome Foundation Grant – Seattle Experimental Animation Team Group Show
- 2011 4Culture Individual Artist Grant – *On Becoming a Man: Fanning the Flames* - Animated Short Films
Seattle Youth Arts Grant – *To Infinity and Beyond* – High School Animation Program
Cannes in a Van - Van d'Or Award – Best Music Film – *Not Like Any Other Feeling*
- 2010 Seattle Public Transit Grant for “Wallrus” Animation – Cal Anderson Park Construction Wall
Humanities of Washington Award for “Seaport Beat” Audio Documentary for Radio broadcast
- 2009 Seattle CityArtists Grant for *The Unspeakable* Audio Program with Super 8 Films

Exhibitions

- 2014 *Boating with Clyde*. Bumbershoot Arts Festival. Seattle, WA.
To Be Alone Together - Museum of Northwest Art
Gallery 4Culture Group Exhibition - *Seattle Experimental Animation Team*
- 2013 *Boating with Clyde*. Gallery 4Culture. Seattle, WA.
- 2012 *Fanning the Flames*. Hide//Seek//Difference//Desire//Northwest & Queering the Museum. Tacoma, WA.
Fanning the Flames. Leslie/Lohman Gallery. New York City.
Seattle Experimental Animation Team Group Exhibition
- 2004 Solo Exhibitions Boxcar Books, Bloomington, Indiana. Various Prints & Watercolor

Selected Film Premieres & Screenings

- 2014 SIFF – My Last Year With the Nuns
Rio Theater Vancouver BC – *Gender Failure*
PUSH Festival Vancouver, BC – *Gender Failure*
- 2013 Seattle Lesbian and Gay Film Festival – *Boating with Clyde*
Local Sightings – *Make Good Choices, Harsh Tokes and Bong Jokes*
London Lesbian and Gay Film Festival – *Gender Failure*
Translations Film Festival – *Gender Failure*
Chan Centre at UBC – *Gender Failure*
Dixon Place – *Gender Failure*
- 2012 Seattle Lesbian and Gay Film Festival – *13 Wayz to Get Hard*
Out in the Desert, Tucson Gay Film Festival – *13 Wayz to Get Hard*
Transitions Film Festival - *On Becoming a Man: Fanning the Flames*
Western Washington University - *Fanning the Flames* Film Program
Portland State University – NLAOF, *Already Gone*
March First Thursday ArtWalk – Zeitgiest - *Not Like Any Other Feeling, Stegosaurus*
NWFF - *On Becoming a Man: Fanning the Flames* - Animated Short Films
Henry Art Gallery – *Children of the Maize, Not Like Any Other Feeling, Stegosaurus*

2011 OneReel Bumbershoot Film Festival - *Not Like Any Other Feeling*
Local Sightings – NWFF - *Not Like Any Other Feeling* & *Red Light Bulb*
Seattle Gay and Lesbian Film Festival – *Red Light Bulb*
IFC – *Tiny Hands*
Walker Art Gallery – *Not Like Any Other Feeling*
Transitions Film Festival – *Black Velvet*
Cannes in the Van – *Not Like Any Other Feeling*

Feature Films

Torrey Pines (In-Production)
My last year with the Nuns (animated segments)
Dylan Carlson Feature Documentary (In Production)
Showoff or Shutup! Full-length documentary
Plan-it-x Fest, the movie. Full-length documentary for Plan-It-X Records
Travel Queeries Feature Film (animated segments)

Selected Performances/Tours

2014
West Coast Your Heart Breaks Tour

2012
West Coast Your Heart Breaks / Nana Grizol tour
Plan-it-X Festival
Your Heart Breaks at the Henry Art Gallery w/Tender Forever
Midwest Your Heart Breaks tour with Kimya Dawson
European Tour with Dylan Carlson

2011
US Tour with Kimya Dawson and Aesop Rock/Rob Sonic/DJ Big Wiz
Your Heart Breaks US Tour with Defiance, Ohio, Nana Grizol and Toby Foster

2010
Your Heart Breaks US Tour with Kimya Dawson

2009
Your Heart Breaks US Tour with Kimya Dawson
Your Heart Breaks US Tour with Angelo Spencer et les Hauts Sommets

2008
Your Heart Breaks European Tour with Kimya Dawson
Your Heart Breaks European Tour with Laura Veirs

2001-2005 Various Tours and shows in the United States and Europe

Discography/Recordings

2014 Your Heart Breaks Dance Remix Album
2012 Your Heart Breaks Full-Length Harsh Tokes and Bong Jokes (Our Summer Records)
2011 Kimya Dawson Thunder Thighs
2011 Angelo Spencer et Les Hauts Sommets World Garage (K records)
2010 Angelo Spencer et Les Hauts Sommets S/t (K records)
2008 Your Heart Breaks Tour EP w/Karl Blau and Madeline Adams (Do it for the girls)
2008 Your Heart Breaks Full-Length Love is a long dark road, Love is all you need (MightyMo Records)
2007 Your Heart Breaks Full-Length Live in Berlin (Do if for the girls)
2006 Your Heart Breaks Full-Length Sailor System (Don't Stop Believin' Records)
2005 Your Heart Breaks & The Steve Moore Agency Split CD (KELP! Monthly Audio Zine)
2004 The Milkcrate Rustlers & The Saw Wheel Split 7 inch (Hillbilly Stew Records)
2003 Your Heart Breaks Full Length Tales from the Gimli Hospital (MASA Records)
2002 The Milkcrate Rustlers Full-Length S/T

2001 Your Heart Breaks Full-Length Kittens
1999 Your Heart Breaks Full-Length Hula-hoops
1998 Your Heart Breaks Full-Length S/T

Selected Media

"[Clyde Petersen and his Camera](#)" *The Stranger*, David Schmader

December 2013

"[Clyde Petersen on 'Torrey Pines,' Star Trek, and Shouting at Richard Simmons](#)" *Seattle Weekly*, Kelton Sears

December 2013

"[Clyde Petersen's Boating with Clyde at the Seattle Lesbian and Gay Film Festival](#)" *The Stranger*, David Schmader

October, 2013

"[It gets wetter in Boating with Clyde](#)" *The Stranger*, Jen Graves

September 2013

"[Let's go Boating with Clyde](#)" *3 Dollar Bill Cinema*

September 2013

"[Seattle's Indie Animator Clyde Petersen](#)" *Seattle Magazine*

March 2011

"[Clyde Petersen Animation](#)" *Two if by Sea*

Work

Current Do It for the Girls Productions. Film, Artist Management & Design (owner)

Past Technical Director at Reel Grls

Artist Management: Earth, Your Heart Breaks, Laura Veirs, Kimya Dawson, Aesop Rock, Thao

Animation and Film teacher: Coyote Central, Henry Art Gallery & NWFF, 911 Media, West Woodland

Full time Music Video Director for Kill Rock Stars Records

Assistant Editor *World Famous Editorial*. Seattle, Washington.

Education

2001 - B.A in Film & Music Production, Western Washington University. Bellingham, Washington.

1998 - General Studies – Seattle Central Community College. Seattle, Washington.

Lucia Neare (2019 Recipient, Performing, Mid-Career)

Discipline Statement

I am a site-specific theatre artist, director, producer, theatre designer, sculptor, writer, soprano, creative facilitator, clairvoyant, and de facto urban planner; I use all of these skills to transform miles of urban acreage into free, participatory performances that foster kindness in the public realm.

Artist Biography

Lucia Neare is a theatre artist, sculptor, and soprano whose abandonment as a newborn drives her to create a groundbreaking site-specific theatre that the Doris Duke Charitable Foundation celebrated for “expanding our sense of live performance and reaching audiences in thrilling, unique ways.” The Manhattan-born daughter of a gay fashion designer and an heiress-turned-murderess, Neare was orphaned at birth. She was twice a ward of the state (in California and New York), and grew up roaming between broken, sometimes-violent families in Carmel, California, just down the road from Ansel Adams, in whose home she received early visual training. Her experiences of aloneness, homelessness, and feeling mostly unwelcome in the world shape her aesthetic as well as her politics. Her Theatrical Wonders transform many square miles of urban acreage into free, joyous, participatory dreamworlds—moments in time that model a generous, inclusive society where all are welcome.

Artist Essay

Because I was orphaned at birth and grew up without a family, I learned to look to nature, to my imagination, and to the public realm—to friends, neighbors, teachers, store clerks, strangers on the sidewalk—to provide connection and belonging. But it's not only about the individual. Consumer culture isolates each of us and atomizes our communities. And it's partly because of this, I think, that a genuine sense of belonging remains elusive to so many. My work seeks to remedy this—if only for a few hours. I weave fine art (live orchestra, dance-theatre, sculpture-installation) with disciplines unusual in contemporary art (dog training, watercraft, baking) to craft free performances that catalyze joyful community, liberate public imagination, and nurture the soul of place. How's this innovative? Since 2006, I've developed the largest free, outdoor site-specific theatrical works in North America. I feel proud of this, given that I'm a female artist working in a male-dominated built environment. My 2008-2010 work, Lullaby Moon, activated miles and miles of Seattle's civic landscape, month after month, and drew audiences by the tens of thousands. In an era that keeps communities separated via institutional, economic, political and social barriers, my performances model Radical Celebration and Imaginative Culture as tools for reviving social connected-ness. My work proffers a feminized vision of the civic experience. Lullaby Moon was an experiment in city-wide mothering. Since 2012, I've expanded these works to help cities adapt to changing cultural demographics: In Redmond, Washington, I employed my art to create new parks, to reshape the quality of street life, to build more cross-cultural community connections, and to bring alive Redmond's “new” Downtown. “Time and again,” writes John Marchione, Redmond's Mayor, “Lucia has proven herself to be a master at blending high art with social engagement to elevate the quality of our city's life. She is a visionary and a leader in the field of ephemeral urbanism.” Currently, I'm developing a performance series that explores collective endurance in the Late Anthropocene, and offers compassionate, nimble models for mass mourning, remembrance, and renewal.

Lucia Neare (2019 Recipient, Performing, Mid-Career) continued

Impact Statement

Tens of thousands of people have experienced my large-scale performances, yet, for the better part of the past 13 years, I've lived—and created my work out of—a friend's one-room basement. I used to joke that I could costume 400 people out of my bedroom. If you were to squeeze into that room, past the costumes and 150 bins, you would have found a bandsaw, nail guns, a drill press, paint cans, three Penny-Farthing bicycles, and my personal set of swan wings, which span 12 feet. My punchline was that I belonged in an episode of "Hoarders." I'm not complaining. I'm grateful for that basement. The Innovator Award would help me secure studio space befitting my large-scale work. And would help me invest in the infrastructure to take my art to communities worldwide—so I can continue to inspire kindness and radical joy in the public realm.

Artist Résumé (shortened for space)

GRANTS, RESIDENCIES, COMMISSIONS & AWARDS

City of Redmond, commission for Downtown Park Opening Celebration, 2018: This large-scale performance was the culmination of a seven-year engagement project with the City of Redmond.

ACT Theatre, Artist-in-Residence, Seattle, 2016 - April, 2017: a 15-month residency in which I investigated the intersection between theatre, gaming/technological culture, and the quality of civic life, with the intent to imagine a new set of conventions that will make theatre more relevant to Millennial audiences – and help regional theatres evolve successfully into the Digital Age.

Doris Duke Charitable Foundation, Building Demand for the Arts Grant, New York, NY, 2015

Doris Duke Charitable Foundation, Impact Award, New York, NY, 2014

City of Redmond, Artist-in-Residence, Redmond, WA, 2014, 2015

Mayor's Arts Award, Seattle, WA, 2012. The Mayor's Arts Award recognizes the accomplishments of artists, arts and cultural organizations committed to enriching the city through the arts.

City of Seattle, Artist-in-Residence, Seattle, WA, 2012

City of Redmond, first-ever Artist-in-Residence, Redmond, WA, 2012

4Culture Special Projects, grant for *Dream for Dottie Harper Park*, Seattle, WA, 2012

SITE-SPECIFIC/2012, grant for *Professor Pomme's Pomp and Pastry Paradoxicals*, Seattle, WA, 2012

4Culture Special Projects, grant for *Professor Pomme's Pomp and Pastry Paradoxicals*, Seattle, WA, 2011

Burien Arts Commission, commission for *Lullaby for Dottie Harper Park*, Burien, WA, 2011

SITE-SPECIFIC/2011, grant for *Lullaby for Dottie Harper Park*, Seattle, WA, 2011

SITE-SPECIFIC/2010, grant for *Lullaby Moon 2010*, Seattle, WA, 2010

4Culture Special Projects, grant for *Lullaby Moon 2010*, Seattle, WA, 2010

SITE-SPECIFIC/2008, grant for *Lullaby Moon*, Seattle, WA, 2009

Seattle Parks and Recreation, grant for *Lullaby Moon*, Seattle, WA, 2008, 2009

SITE-SPECIFIC/2008, grant for *Lullaby Moon*, Seattle, WA, 2008

Artist Trust/Washington State Arts Commission, Artist Fellowship, Seattle, WA, 2008

Lucia Neare (2019 Recipient, Performing, Mid-Career) continued

Seattle Magazine, Spotlight Award, Seattle, WA, 2008

Seattle Art Museum, commission for *Cake Walk*, Olympic Sculpture Park, Seattle, WA, 2008

SITE-SPECIFIC/2008, grant for *Ooo La La! A May Day Spectacular*, Seattle, WA, 2008

4Culture, Special Projects Grant for *Ooo La La! A May Day Spectacular*, Seattle, WA, 2008

GGLO Architects, commission for *Ooo La La! A May Day Spectacular*, Seattle, WA, 2008

Mayor's Office of Arts and Cultural Affairs, City Artists Award, Seattle, WA, 2007

SITE-SPECIFIC/2006, grant for *Lullaby Carriage*, Seattle, WA, 2006

4Culture, Special Projects Grant for *Lullaby Carriage*, Seattle, WA, 2006

Duvall Cultural Commission, commission for *Lullaby Carriage*, Duvall, WA, 2006

SELECTED NEW PERFORMANCE

Creator, Director, Lead Designer, Lead Sculptor, Producer and Soprano for:

A Hundred Years from Today, Redmond, WA, 2018. a two-acre plot that had formerly held a strip mall and a used-auto-parts store that was acquired by the city in 2012 for its centerpiece Downtown Park, then under construction. I have worked on this project since its inception: First, in the summer of 2012, when my company activated the site with free performance – to presage both the future Downtown Park as well as the Downtown Cultural Corridor as the new heart of Redmond. Additionally, from 2012-2015, I was a member of the Downtown Park Advisory Committee, and worked with landscape architects, city planners, and the Parks Department to envision this site as Redmond's new cultural gathering place. In September 2018, my company returned to Redmond to open the new Downtown Park with this celebratory performance.

ACT Dream, ACT Theatre, Seattle, WA, 2017. For this 2017 Gala Performance, we activated most of ACT's eight-story building with 108 performers, 13 installations, 3 parades, an orchestra, and a pageant. This 4-hour-long performance helped ACT Theatre raise over \$600,000, almost tripling its original "reach goal" of \$250,000.

Lullaby for Rookery, Redmond, WA, 2015. A primordial Evergreen site. Two-thousand audience members joined in free waltz lessons, a Twilight Processional, and a Full Moon Ball. The acres-wide work addressed the notion of public blessing and how we treat each other in civic space.

Prelude to a Moon, Meditation of the Stag, Redmond, WA, 2015. A great Stag sat at a grand piano in the heart of an illuminated labyrinth. Beneath a 125-foot-wide floating chandelier, this virtuosic creature serenaded audiences with two hours of nocturnes. The participatory evening for music and contemplation featured pieces by composers such as Beethoven, Liszt, Scriabin, Debussy, and Grieg. Audiences lingered long inside this temporal urban cathedral – in contemplation, remembrance and mourning.

Recipe for Love II, Redmond, WA, 2015

Nocturne for Rookery, Redmond, WA 2014. I spearheaded the reclamation and renovation of a bramble-clogged 4.5-acre parcel of land downtown, and convinced the Mayor, along with the departments of parks and public works to protect transform this neglected one-time heron rookery into Redmond's newest summer art park, a place for community, performance, and communion with nature. The Heron Rookery.

Professor Pomme's Practically Paradoxical Petite Pastry Parade, Redmond, WA, 2014. Ours was the largest entry in the history of the Derby Days Parade, and filled the entire parade route. The Redmond Arts Commission along with community members participated in this parade alongside my Wonderfolk – in character throughout.

Lucia Neare (2019 Recipient, Performing, Mid-Career) continued

OTHER WORKS

Theatre Making for Seattle's Digital Generation; a comprehensive summary of my 15-month investigation which looked at theatre, gaming, technological culture, and the quality of civic life. April, 2017

ACTTECH Think Tank, Creator/Leader/Principal Researcher of a 20-member cultural laboratory, Seattle, WA, 2016-present. The *ACTTECH Think Tank* was a 9-month engagement project as part of my 15-month residency at Seattle's ACT Theatre. Our mission included exploration of the local tech culture, including gaming, cosplay, and nerd/fan culture. Our work combined extensive research with deep brainstorming on new possibilities for civic engagement and theatre-making in the 21st century. Seattle, WA, 2016-2017.

Valse Café Orchestra, Soprano, Pacific Northwest, 2008-present

Trimpin: *The Gurs Zyklus*, (directed by Rinde Eckert), Soprano; On the Boards, Seattle, WA, 2012

The Vanilla Years; Ongoing project in scent-marking and ephemeral atmospheric installation, 2008-present

ADDITIONAL CIVIC INVOLVEMENT

Foster Care Alumni Advisory Committee, Amara, Seattle, WA 2017. Amara is a Seattle-based nonprofit organization devoted to creating a better path for kids in foster care.

Heron Rookery Park Planning Advisory Committee, City of Redmond, WA, 2014-2016. As Artist-in-Residence, I spearheaded the reclamation and renovation of a bramble-clogged 4.5-acre parcel of land downtown. I convinced the Mayor to preserve this one-time heron rookery as public space. Today, it's Redmond's art park, a place for community, performance, and communion with nature.

Strategic Arts Consultant, City of Redmond, 2015; I was hired by the Mayor to re-imagine Redmond's 75-year-old summer festival *Derby Days* – to make it more relevant and engaging to the city's 21st-Century community.

Downtown Park Planning Advisory Committee, City of Redmond, WA, 2013-2016.

SELECTED ARTICLES, INTERVIEWS, & PUBLIC TALKS

KUOW Public Radio; "The fantastical, heartbreaking world of Seattle's Lucia Neare," Marcie Sillman; December 2, 2016.

Creative Mornings, Talk on Civic Magic; Seattle Public Library; Seattle, WA, September 2016

GeekWire, "Seattle Theater Establishes Tech Think Tank to Understand Geek Culture, Evolve Art for New Generation;" Kurt Scholsser, June 28, 2016

Broadway World, "ACT Receives \$40,000 to Fund Partnership with Lucia Neare;" November 19, 2015

Seattle Times, "Grant to ACT, local artist to explore theater for techies;" Misha Berson, November 19, 2015

TEACHING

Guest Artist, The Evergreen State College, Music Department, Olympia, WA 2016

Ringing the Bones, Velocity Dance Center, Investigative Movement Practices, Seattle, WA, 2013

Guest Artist, Theater Department, Whitman College, Walla Walla, WA, 2010

Voice Instructor, Freehold Studio Theater, Seattle, WA, 2002-present

Private Voice Studio, Seattle, WA, 1998-present

EDUCATION

Naropa University, Boulder, CO, Theater/Contemporary Performance M.F.A. studies, 2004

Mount Holyoke College, B.A., South Hadley, MA, 1990

Alexander Technique, Cathy Madden, Integrative Alexander Technique Studio, Seattle, WA, 1997-present

Karnatic Singing, Madurai, Tamil Nadu, India, 1985-1991

Sound Healing, Northwest Institute for Acupuncture and Oriental Medicine, Seattle WA, 2000-2002

Voice Training, 1982-present, primary teacher: Thomas Eckert, Seattle, WA, 1996-present

Intuitive Training: 1976-present

Humaira Abid (2019 Recipient, Visual, Established)

Discipline Statement

I am a Visual Artist who is passionate about pushing the boundaries of media including painting and wood sculpture, using concepts to challenge stereotypes, taboos and overlooked issues while keeping my focus on women and minorities.

Artist Biography

Humaira Abid (b. 1977, Rawalpindi, Pakistan) spent her formative years in Lahore. Challenging the artistic media traditional for women, Abid studied Sculpture and miniature painting at the National College of the Arts in Lahore and graduated with honours in 2000. Abid's commitment to her artistic career is illustrated by her continuous participation in gallery and museum exhibitions, residencies, fairs, biennials, symposiums and workshops around the world. She has been reviewed in numerous publications and the subject of multiple documentaries including the NW Emmy Nominated 'Heartwood'. Now based in the Pacific-Northwest, she still maintains a studio in Lahore, with frequent guest lecturing and gallery shows in Pakistan. Through her work, Abid pushes the boundaries acceptable for women within Pakistan, while challenging preconceptions about Pakistani culture as her work is exhibited on the global stage. She shows the stains of the political and the social at the scale of the personal.

Artist Essay

I went to art school against the wishes of my family in Pakistan. My parents wanted me to become doctor and art was not considered a respectful profession, more like a hobby. I wanted to break stereotypes and open doors for next generation so I took it as a challenge. Not many students were in the fine-art department and girls were discouraged to take sculpture as their major being a physically challenging medium. I have always had the impulse to push boundaries of traditional mediums, materials and concepts - to create something entirely new. I received scholarships all four years at school, called back as a faculty member after graduation and became the youngest assistant professor in the history of school. My family acknowledged that it was the right decision and they are proud of me. I was able to change the thinking of my family quickly and now my nephew is in art school. I chose wood as my primary medium to bring a woman's voice and point of view to this male-dominated medium. Currently, I often blend South-Asian miniature painting, created painstakingly with brushes as small as a single hair, with carved sculpture and installation to create surreal environments that contain many shades of meaning and symbolism. I use my work to talk about social issues and stereotypes, particularly taboos and overlooked issues. I feel as an artist, it's our responsibility to educate and be a voice for these things. With the added layer of my global perspective as an artist who works in both Pakistan and the United States, I often explore themes from women's lives that are rarely openly acknowledged in the world of fine art – miscarriage, family, relationships, violence and freedom. I don't know anyone working in wood and miniature painting that have combined both mediums and present them the way I do. My goal is always to push the boundaries of these mediums and concepts. I have already surprised so many people and have no doubt in my mind that I will always be exploring the possibilities that many consider impossible.

Impact Statement

I don't follow any rules. I don't gather many tools or materials. When I have an idea, I go find a solution – I buy, borrow or rent to achieve desired results, explore possibilities, keep working until the artwork resolved and will surprise people. Then I move on to more challenging work, always achieving higher. Support from 4Culture and Artist Trust has given me the freedom to experiment and

grow. My recent show 'Searching for Home' at Bellevue Arts Museum is an example of what I have been able to achieve with the support. It's not easy to do something new with a medium used for centuries. I have surprised even the seasoned sculptors and artists. This funding and award won't only give me financial support to push the boundaries even more and do the unthinkable – it will be a recognition of my work, direction and passion.

Artist Résumé

AWARDS

- 2018 **Medal of recognition** in the field of art by WomenIcon, Seattle, USA
- 2017 **Art Innovator Award Finalist**, Artist Trust, USA
- 2016 **Art Project** individual artist Grant, by 4Culture, USA
- 2015 **Fellowship** by Artist Trust, USA
- 2014 **GAP Grant** by Artist Trust and **Art Project 2014** individual artist Grant, by 4Culture, USA
- 2013 **Open 4Culture**, individual artist Grant, 4Culture, King County, USA
- 2012 **Community Choice Award** by International Museum of Women, USA
- 2005 **Gold Medal in Delphic Games of Arts**, Kuching, Malaysia

EXHIBITIONS

SOLO SHOWS:

- 2017-18 **SEARCHING FOR HOME**, Bellevue Arts Museum, WA (Sep. 2017 – March 2018)
- 2017-18 **MY SHAME**, Twelve Gates Arts, PA and ArtXchange Gallery Seattle, WA
- 2016 **THE DRESSING ROOM**, solo project presented by Khaas Art Gallery at START Saatchi Gallery, London, UK
- 2015 **RED**, Khaas Art Gallery, Islamabad, Pakistan
- 2013 **Featured Artist at Aaina**, South Asian Women's Focus, Seattle Asian Arts Museum, Seattle, WA
- 2011 **RED**, ArtXchange Gallery, Seattle, WA, USA
- 2009 **SCULPTURES BY HUMAIRA ABID**, Chawkandi Art Gallery, Karachi, Pakistan
- 2009 **LULLABY** Rohtas II, Lahore, Khaas Art Gallery, Islamabad, Pakistan & Showcase Art Gallery, Dubai
- 2007 **LOVE GAMES**, Sandra Phillips Art Gallery, Denver, USA
- 2006 **INNER CONCERTO**, sculpture show, Canvas Art Gallery, Karachi, Pakistan
- 2004 **DIRECTIONS**, sculpture exhibition, V.M Art Gallery, Karachi, Pakistan
- 2004 **ROSE RELATIONSHIPS**, Rohtas II, Lahore and Khaas Art Gallery, Islamabad, Pakistan
- 2003 **HIDDEN PERSPECTIVES**, sculpture exhibition, Rohtas II, Lahore, Pakistan

SELECTED GROUP SHOWS:

- 2018-20 'Immigrant Artists and The American West', Tacoma Art Museum, WA
- "(Where) Do We Belong?" Centre On Contemporary Art Seattle, WA
- 2017 'Dis(connected)', curated by Kayla Harriel, Kirkland Arts Centre, WA
- And She Persisted: Voices of Women Artists organized by The Office of Art & Culture, Seattle, WA
- 2016 NW ART NOW, Tacoma Art Museum, WA
- WHY WOOD: Contemporary Practices in Timeless Material Wood, SOFAEXPO, Chicago, IL
- Represented by Taseer Art Gallery at India Art Fair, New Delhi, India
- 2015 Exhibition by Khaas Art Gallery at ART15 London, UK
- 'Out of Sight' survey show of contemporary northwest artists, King street station, Seattle, WA
- FEAT 2015, Artist Trust Fellowship Exhibit, Galvanize, Seattle, WA
- Asian-Pacific American heritage month exhibition, Bellevue City Hall, WA
- 2014 'Against the Grain' Three person Show, ArtXchange Gallery, Seattle WA
- 2013 Installation 'Garden of Fertility', Seattle Municipal Tower, WA
- 2013 Women's Work: Culture and the Feminine, ArtXchange Gallery, Seattle, WA
- 2012 Past and Present, Zahoor ul Akhlaque Gallery, National College of Arts, Pakistan
- Celebrating Art: 30 Years of Rohtas, National Art Gallery, Islamabad, Pakistan
- 2010 In family unity - Unity of the world, traveling group show, Russia, (September 2010 - 2012)
- Women and Art 2010, Sharjah Art Museum, Sharjah, UAE
- 2009 Five Women Show, Rohtas II, Lahore, Pakistan
- 2007 Moving Ahead, National Art Gallery, Islamabad, Pakistan
- Group exhibition, Kuona Trust, Naivasha, Kenya
- 2005 Art For a Noble Cause, Group exhibition, Ejaz Art Gallery, Lahore
- Contemporary Chronicles, in Miniature - Art from Pakistan and India: Art-Alive Gallery New Delhi, India
- Group exhibition, Sarawak Museum, Kuching, Malaysia
- 2004 PARTAGE international artists' exhibition, MGI, Mauritius
- 2003 Scope X, NCA faculty exhibition, Zahoor ul Akhlaque Gallery
- Negotiating Borders: Contemporary Miniatures from Pakistan, Siddharta Art Gallery, Kathmandu, Nepal

Humaira Abid (2019 Recipient, Visual, Established) continued

SELECTED PRESS

- Humaira Abid: Searching for Home**, Exhibition review by John Bezold (Museumvisie Magazine, Amsterdam, Netherlands)
- 36 Women in Seattle Who Are Getting Things Done** by Daria Kroupoderova (Seattle Magazine, WA)
- Humaira Abid: Searching for Home**, Exhibition review by Michael Kangas (Visual Art Source, CA)
- Pushing the Boundaries** by Amna Saleem, (Women's Own Magazine, February Issue, Pakistan)
- Humaira Abid: Searching for Home at Bellevue Art Museum** by Emily Pothast (Art Practical, USA)
- Refugee women, children the focus of Artist Humaira Abid's 'Searching for Home'** by Kamna Shastri (The Seattle Globalist, USA)
- 2017 **Cover Photo and Story: Exhibition Review for The Art Issue**, November (425 Magazine, USA)
- Cover Photo and story, Mahogany Message: Humaira Abid's 'Searching for Home' captures the worldwide refugee crisis through elaborate woodcarvings**, by Lisa Edge (RealChange News, USA)
- Cover Story: Defying Taboo** by Amanda Manitch, (CityArts Magazine, USA, May issue)
- Humaira Abid's masterful illusions spotlight political realities**, exhibition, review by Michael Upchurch (The Seattle Times, WA)
- New Bellevue Arts Museum Exhibition Shows the Plight of Refugees** by Brian Miller (Seattle Magazine, September issue, USA)
- The Defiant Compassion of Humaira Abid** by T.S Flock (Vanguard Seattle, USA)
- Seattle artist Humaira Abid examines a crisis through a feminist lens** by Brangien Davis (Crosscut.com)
- Anatomy of a Sculpture: A Migrant Story Carved in Wood** by Amber Cortes (The Stranger, USA)
- 2016 **Narratives beyond borders, Provocations beyond the canvas** by Deepa Pant (Bazaar magazine, June issue, Kuwait)
- Humaira Abid's 'Self Portrait' speaks bluntly about gender inequality**, exhibition, review by Michael Upchurch (The Seattle Times, WA)
- A show Of Hands** by Rachel Coward and Lauren Foster (425 Business Magazine, USA)
- Abid fearless in passion for art** by Alia Marsha, (International Examiner March issue, USA)
- Shared Past, Common Connect** by Henna Rakheja (Hindustan Times)
- Separated by borders, bonded by art** by Tamanna Naseer (The Statesman, India)
- 2015 **Power of Red** by Ponam Goel (in-flight magazine of AIR INDIA, March issue)
- Visualising Taboo** by Lisa Pollman (Art Radar Journal)
- The many shades of red** by Jamal Shahid (Dawn, Pakistan)
- Symbolizing colours: Red defined through sculptures, Paintings** (Express Tribune, Pakistan)
- 2014 **With knives and hammers, Pakistani sculptor chisels away at taboos for women**, by Laila Kazmi (PBS News Hour, USA)
- 2013 **Interview by Jen Graves along with cover photo, A&P quarterly magazine** (The Stranger, USA)
- "Women's work" show at the ArtXchange**, (International Examiner, USA)
- 2012 **Review by Clare Winterton on IMOW award**, (Huffington Post, USA)
- 2011 **Home Sweet Home** (Book: 'Making Waves, Contemporary Art in Pakistan' by Salwat Ali)
- Unspeakable Leaking** by Jen Graves (The Stranger, USA)
- Sculptures That Cut Through Our Defenses** (Art Review by Gary Faigin on KUOW, USA)
- Dual Readings** by Salwat Ali (Dawn, Pakistan)
- Baby Boom** by Brian Miller (Seattle Weekly)
- 2010 **Carving from a domesticated space** by Shireen Khan (Nukta Art Magazine, Pakistan)
- 2009 **Humaira celebrates womanhood in woodwork** by Schezee Zaidi (The News, Pakistan)
- Sentiments sculpted** by Saira Dar (Dawn, Pakistan)
- Material Concerns** by Quddus Mirza (The News, Pakistan)
- Sculpting a lullaby** by Alina Amjad (Daily Times, Pakistan)
- 2008 **Profis schaffen exotische Skulpturen** (BLICK, Germany)
- 2007 **Humaira Abid, Eloquent Expressions in Sculpture and Painting** by Nancy DeCamillis (Sculptural Pursuit Magazine, USA, Summer Issue)
- 2006 **The wooden look** by Quddus Mirza (The News, Pakistan)
- Of birds and birdsongs** by Marjorie Husain (Dawn Gallery, Pakistan)
- Flights of Fantasy** by Salwat Ali (Newline, Pakistan)
- 2005 **Miniature linkages** (Hindustan Times, India)
- Iron willed** by Supriya Sharma (India Today, India)
- Connections** by Vicky Fong (Outlook Raves, Malaysia)

Humaira Abid (2019 Recipient, Visual, Established) continued

SELECTED PRESS (continued)

- 2004 **Carving a niche** by Athreya (The Hindu, India)
Chip off the block by Muna Siddiqui (Friday Times, Pakistan)
Creative directions by Shamim Akhter (The News, Pakistan)
Moving in all directions by Marjorie Husain (Cover Story, Dawn Gallery, Pakistan)
The language of images by Quddus Mirza (The News, Pakistan)
Humaira's wonderful world of wood sculptures goes on display (*The News International, Pakistan*)
Rose Relationships by Sajid Abbas (The Nation, Pakistan)
- 2003 **Egged on by passion** by Marjorie Husain (Dawn Gallery, Pakistan)
Beginning with the egg by Quddus Mirza (The News, Pakistan)
The Wisdom in Wood (NEWSMONTH, Pakistan)
Hidden Perspectives in Wood by Saira Dar (Dawn, Pakistan)
Soft hands, firm expression by Sajid Abbas (The Nation, Pakistan)

PUBLICATIONS:

- 2018 **'Taboo'** by Jennifer Navva-Milliken, a publication on Abid's new work produced by Bellevue Arts Museum WA, ArtXchange Gallery WA, Khaas Art Gallery Pakistan, Twelve Gates Arts PA and Elizabeth Firestone Graham Foundation USA
- 2016 **WHY WOOD?: Contemporary Practice in a Timeless Material**, by Jennifer-Navva Milliken. Collectors of Wood Art
- 2011 **RED** catalog of new works by ArtXchange Gallery Seattle
Home Sweet Home (Book: 'Making Waves, Contemporary Art in Pakistan' by Salwat Ali)
- 2009 **Lullaby** catalog of new works by Khaas Art Gallery and Rohtas II, Pakistan, Showcase Art Gallery, Dubai
- 2008 **Wood Made Good** (Book: 'Journeys of the Spirit, Pakistani Art in the New Millennium' by Salwat Ali)

DOCUMENTARIES

- 2018- **'Humaira Abid, A Life in Art'** Documentary by Tatiana Garmendia
<https://www.youtube.com/watch?v=Wf6yWU4xyM>
- 2017- **'Humaira Abid: Searching for Home'** NW Emmy Award nominated Documentary by Chris Barnes for Seattle Channel <http://www.seattlechannel.org/videos?videoid=x85515>
- 2015 - **'Self Portrait'** Documentary produced by Bellevue Arts Museum, WA
<https://vimeo.com/116809671>
- 2014 - **'HeartWood: Art of Humaira Abid'** NW Emmy Award nominated Documentary by Laila Kazmi for KCTS 9 TV Channel <https://www.youtube.com/watch?v=5Y-Q9DzEoVo>

RADIO/TV INTERVIEWS AND REVIEWS

- 2018 **Radio Interview with Pat Pauley** for ArtBeat Northwest 1150 AM
- 2017 **Nancy Guppy's art & entertainment must-sees** K5 NEWS
- 2016 **NDTV's video feature Art Matters** on India Art Fair.
- 2011 **Sculptures That Cut Through Our Defenses** (Art Review by Gary Faigin on KUOW, USA)
- 2010 **ARY NEWS** interview and exhibition review, Dubai

EDUCATION

- 2000 **Honours Graduate, National College of Arts, Lahore.**
Major in Sculpture. Minor in Miniature Painting

WORK EXPERIENCE

- 2018 - Art Instructor, Cornish College of the Arts, Seattle, WA
- 2018 - Instructor: Wood Sculpture and Miniature Painting, Gage Academy of Art, Seattle, WA
- 2011-15 Board of Director, Friends of Asian Art Association, Seattle, WA
- 2006-07 Visiting Assistant Professor, National College of Arts, Lahore, Pakistan
- 2003-04 Teacher-in-Charge of 2nd year Sculpture, National College of Arts, Lahore, Pakistan
- 2001-06 Visiting Lecturer, National College of Arts, Lahore, Pakistan
- 2003-07 Visiting Assistant Professor, School of the Visual Arts, Beaconhouse National University, Lahore, Pakistan

Humaira Abid (2019 Recipient, Visual, Established) continued

LECTURES, TALKS AND SLIDE PRESENTATIONS

- 2018 Searching for Home, Public Talk at University of Puget Sound, Tacoma, WA
Then and Now, Panel discussion on Immigration and Migration at Tacoma Art Museum, WA
Keynote Speaker for Neighborhood House, Washington State Convention Centre, WA
Front Row Centre: Humaira Abid, conversation with Marcie Sillman, KUOW at Bellevue Arts Museum, WA
Searching for Home in the Pacific NW, Panel discussion at Bellevue Arts Museum, WA
Searching for Home, Artist Talk at Shoreline and Burien Library, WA
Artist Talk at Wood Technology Centre, Seattle WA
- 2017 The Beauty of Being Uncomfortable, Talk for Women's Business Exchange, Seattle, WA
Keynote Speaker, Cultural Conversations organized by the City of Bellevue, WA
Lecture/slide presentation at Newcastle Library, WA
Artist Talk: 'Searching for Home' at Cornish College of the Arts, WA
Artist Talk: Humaira Abid at Bellevue Arts Museum, WA
Beyond Borderlands: Artist Talk at The Office of Arts & Culture, King Street Station, Seattle, WA
- 2016 Lecture/slide presentation, Tacoma Art Museum, WA
Panel discussion, SOFA EXPO, Chicago, IL
Guest speaker for EDGE program organized by Artist Trust, Port Townsend, WA.
Panel discussion with senior art students at Cornish College of Arts, Seattle, WA.
- 2015 Lecture/slide presentation for ALOHA group, Tacoma, Washington
Talk/Panel discussion on GLOBAL FEMINISM, Bellevue Arts Museum, Washington
- 2013 Lecture and critique for M.A Visual Arts, National College of Arts, Lahore, Pakistan
Lecture/slide presentation at Seattle Asian Arts Museum, Seattle, Washington
- 2011 Lecture/slide presentation at ArtXchange Gallery, Seattle, Washington
- 2007 Lecture/slide presentation at Sandra Phillips Art Gallery, Denver, Colorado
Lecture/slide presentation organized by Kuona Trust, Naivasha, Kenya
Lecture/slide presentation at Stonearium, Seattle, Washington
Lecture/slide presentation at Creativity Centre, 7, Bainbridge Island, Washington
Lecture/slide presentation hosted by Sculpture Pursuit magazine, Denver, Colorado
Lecture/slide presentation at Loveland Museum, Colorado
- 2005 Lecture/slide presentation organized by Malaysian Delphic Association, Kuching, Malaysia
- 2004 Lecture/slide presentation at Garhi Artist Village, New Delhi, India
Lecture/slide presentation at Chitrakala Parishat, School of Art, Bangalore, India
Lecture/slide presentation organized by PARTAGE, Flic en flac, Mauritius

ART BIENNIAL, RESIDENCIES AND SYMPOSIA

- 2018 Teaching Residency at University of Puget Sound Tacoma, WA
- 2014 BAM Biennial 2014, 'Knock on Wood' at Bellevue Arts Museum, WA,
- 2009 Bolivia Art Biennial, La Paz, Bolivia
- 2008 International Wood sculptors Symposium, Annaberg-Buchholz, Germany
- 2008 2nd, International Women Artists Workshop, Kenya
- 2006 Artist in residence, Europos Parkas, Museum of central Europe, Lithuania
- 2005 Sculpture Symposium, Sarawak Museum, Kuching, Malaysia
- 2004 Artist in residence, Garhi Artists' Studios, Lalitkala Academy, New Delhi, India
- 2004 PARTAGE International Artists Workshop, Flic en Flac, Mauritius

WORKS IN PERMANENT COLLECTON:

Pennsylvania Academy of Art (PAFA), PA, USA
King County Public Art Collection, WA
City of Seattle's portable work collection, WA, USA
Daetz Centre (Museum of Sculpture in Wood), Lichtenstein, Germany
National Art Gallery and Museum, Islamabad, Pakistan
Rangoon wala Trust, V.M Art Gallery, Karachi, Pakistan
Partage Contemporary Artists Association, Mauritius
Khaas Art Gallery, Islamabad, Pakistan
Kuona Trust International, Nairobi, Kenya
Canvas Art Gallery, Karachi, Pakistan
Sarawak Living Museum, Sarawak, Malaysia
And in many public and private collections in Pakistan, India, U.K, USA, Germany,
France, Dubai, Kenya, Mauritius and Malaysia.