

Samples taken from past Artist Trust grant recipient applications.



2021 Reference Guide

Grants for Artists' Progress (GAP) Award

Artists can use this guide to see different application components of past successful Artist Trust grant recipients.

Because the 2021 GAP Awards are different than in years past, it should be noted that these samples are based on the previous years' guidelines and include excerpts from other Artist Trust Grants.

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) that best applies to you.

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

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

Progress Statement (150 words or less) – explains how this award will impact the progress of your artistic practice. How will this funding progress your work forward? Please feel free to address your financial need and how this award will impact other parts of your life.

Work Samples – are the most important part of your application. Include your strongest work. Make sure your work samples are well-documented, cohesive with your artist statement, and follow the work sample guidelines (see 2021 GAP Award Guidelines). Upload your work samples in the order you'd like the panel to review them.

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Discipline Statement (Examples from 2019 GAP Recipients)

Tamiko Nimura (Literary, Emerging, Pierce County)

Tamiko Nimura is a freelance writer, essayist, community journalist, and public historian.

Troy Osaki (Literary, Emerging, King County)

I am a poet and performer.

Ryan Abrahamson (Media, Emerging, Spokane County)

I write, illustrate, compose, shoot and direct authentic American Indian media.

I am a writer, illustrator, composer, cinematographer and director of authentic American Indian media.

Dru Holley (Media, Emerging, Clark County)

I am a Pro Black filmmaker.

Naeim Rahmani (Performing, Mid-Career, King County)

I am an active classical guitarist. Outside of my professional career as a performer, I am adjunct Music Faculty at Bellevue College and the Artistic Director of the Seattle-Isfahan Music Project.

Georgina Williams (Performing, Established, Whatcom County)

I am a multi genre singer, songwriter, pianist, music/concert producer and composer.

Soo Hong (Visual, Mid-Career, King County)

I am a visual artist who creates paintings and videos.

Monica Arche (Visual, Established, King County)

I am a visual fine artist. I work in multiple mediums but my largest area of focus is painting. I prefer oil on canvas and usually create abstracts intuitively. I also create narrative pieces which are more along an expressionist style and are in protest to human injustices.

Artist Biography (Examples from 2019 GAP Recipients)

Tamiko Nimura (Literary, Emerging, Pierce County)

Tamiko Nimura, a third-generation Japanese American and second-generation Filipina American, is a freelance writer, essayist, community journalist, and public historian. Her academic training in literature and American ethnic studies prepared her for her current projects combining storytelling, biography, arts writing, public history, social justice, and community service. She is inspired by her family's enduring love of books, the arts, and education, as well as her wider community's collective, intergenerational spirit of "kodomo no tame ni" (for the sake of the children). She lives with her composer husband, Josh Parmenter, and their two daughters in Tacoma.

Troy Osaki (Literary, Emerging, King County)

Troy Osaki is a Filipino Japanese poet, community organizer, and attorney born and raised in Seattle, WA. He's a Kundiman fellow and a three-time Seattle poetry grand slam champion. His work has appeared in the Bellingham Review, Buzzfeed, Drunk in a Midnight Choir, Moss: A Journal of the Pacific Northwest, and elsewhere. In addition to writing, Troy organizes with Anakbayan, a grassroots youth and student movement fighting for national democracy in the Philippines and works in the nonprofit sector creating access to living wage jobs for people with criminal records. He writes in hopes to build a safe and just place to live in by uniting all oppressed people and reimagining the world through poetry.

Ryan Abrahamson (Media, Emerging, Spokane County)

I am Ryan Abrahamson, son of Mary and Howard of the Spokane Tribe. I was born on my reservation, and I was raised around the pow-wow drum; singing, dancing, fighting and creating. At an early age, I understood the written word, recorded sound and moving loud images to be the ultimate forms of idea communication and artistic expression. For eighteen years, I trained to be a writer, musician and filmmaker to change the world's view of my people and my people's view of themselves. Understanding makes us strong. I am now signed with a literary agent and working on my third novel, and I own my own company; which is in its third year of operation and is the only American Indian digital media company in Spokane, Washington. I still drum and sing the old songs with my family at powwows.

Dru Holley (Media, Emerging, Clark County)

Dru Holley is a director and producer from Denver, Colorado, and a recent transplant to Washington. As an African American film producer, Dru is attuned to the direction of Black film/video production and its future; he's invested in learning just about every part of creating entertaining and informative media. So far, in his eleven-year career, Dru has completed more than 200 productions. His most recent work includes short films and promotional web content, and his goal is to focus on documentary and feature filmmaking. Dru is a graduate of the Art Institute of Colorado where he specialized in video broadcasting.

Naeim Rahmani (Performing, Mid-Career, King County)

I was born in Isfahan, Iran and lived there until my teens when I immigrated to the US as a refugee. I came to pursue my dream of becoming a classical guitarist, something that was not available to me as a religious minority in Iran. I completed both a bachelor's and master's in classical guitar performance and along the way won prizes at guitar competitions in San Francisco, Seattle and Louisville. I have performed live on Classical KING FM in Seattle and recently appeared live on Opus 94.5 FM in Mexico City. In 2014 I was an Artist in Residence as part of Camino Artes in Spain. I am now adjunct faculty in music at Bellevue College. I have come along way towards my goal of being a successful musician and am now directing my energies towards creative projects such as the one described in this grant proposal.

Artist Biography (Continued)

Georgina Williams (Performing, Established, Whatcom County)

I was born in Edmonton, Alberta and grew up isolated, disconnected, and bullied. I spent a lot of time alone but found joy in making music and eventually sharing what has brought comfort to me with the world. After almost two decades of consistent performing and touring from Jamaica to Japan, I have released a classical album of original music featuring the Academic National Choir of Ukraine and Kamerata Orchestra, a concept album featuring the different storms in our lives and the various genres that express it best - ranging from country to rock, 2 EDM singles, a Christmas album, and in the process of releasing the Trilogy - 3 volumes of music for solo piano. For more information, visit www.ginawilliams.com.

Soo Hong (Visual, Mid-Career, King County)

Soo Hong was born in Seoul, Korea. From her early childhood, Hong had been cast into unfamiliar cultural environments. She sensed ambiguity when she confronted local people and their incomprehensible languages while living in the US, Italy and the UK. Visual sense was her way of understanding her surroundings, which led her towards art and design. Hong went to London, UK, for her graduate studies in visual communication design. She came back to Korea working as a designer, an illustrator and an artist. Fashioning dreamlike and fuzzy atmosphere, her painting has developed from her illustration style. Her work has shifted towards abstract paintings using mix-media with peeling, drawing and automatic techniques. Hong says, "Painting is a place where I can understand my surroundings." She has exhibited all around the world and currently lives in Kirkland, WA.

Maria Arche (Visual, Established, King County)

In transition of my parents exile from Cuba I was born in San Juan, Puerto Rico in April 1969. Two years later we moved to Miami, Florida where I was raised. I come from a line of Cuban artists and through my University Art History classes I learned of their contribution to the art world. My father never really mentioned his fathers accomplishments to me because he wanted to protect me from the struggles artist go through. He himself was an Architect and wanted me to study something that could be more stable. As a young adult I got a degree in Interior Design and later my Bachelors Degree in Fine Arts. I have dedicated my life to my art regardless of its moments of stability or not. This is who I am, I only know how to be creative and stay true to my soul and all its creations.

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Artist Statement (Examples from 2020 Fellowship Award Recipients)

Note that our Fellowship Awards asks for different criteria than GAP.

Rena Priest (Literary, Mid-Career, Whatcom County)

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

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

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

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

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

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

Jaleesa Johnston (Interdisciplinary, Emerging, Skamania County)

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

Artist Statement (Continued)

Anthony White (Visual, Emerging, King County)

The assemblages, still-lives and portraits I create are meticulously spun using PLA (polylactic acid), a biodegradable plastic that is heated at 200 degrees, melted, and extracted through a device comparable to a hot glue gun. My technique is done color by color, line by line, all by hand, creating a genuine and more complex surface than how this procedure is typically performed. Most commonly it is associated with, and used by 3D modeling applications. I am intrigued by the 1:1 relationship of the material and the 'real-life' objects I choose to render within my work; they are created by two different processes, but out of the same semi-synthetic organic compounds. This mode of making can legitimately categorize me as a cyborg; subject to the robotic tool but in control of the gestures. My interest in materials in relation to content and context led me to the way I make my art. In an untraditional and unconventional mode, I turn myself into the 'machine' or robot that would be originally assigned to create or produce these images in assembly-line-like routine.

Today, we are all plugged and synced into the digital realm of social platforms. This is a place that displays our relationship to and investment in technology. Where glamorizing personal experiences and highlighting accomplishments is in the individuals complete control. This is the explanation for my pairing of artificial material (PLA) and subject matter in the figurative expressions of my practice. Artificial personas are uploaded, edited, curated, and become the source material for the seductive selfies, an existence that misguides interpretations and blurs the line between what is fact and fiction. Throughout my examination of domestic and digital spaces, I am frequently overloaded with loud advertisements for ineffective services, arbitrary nostalgic products, and 'limited edition' rarities. I note the moments in front of the screen and elements behind the subject. These lavish frames, mark-up bathroom mirrors, holographic objects, or 'thumbs-up', are often emulated within my work. These devices are used to create a mirage surrounding the figures that aim to cast reputable portrayal of their lifestyles, habits, vices and desires.

Dan Friday (Visual, Established, King County)

Creativity was fostered by my family from an early age. Living without TV and knowing our rich cultural heritage of the Lummi Nation, meant that making things with our hands was a regular activity.

I typically work with simple themes and forms, and often employ the subtle silhouettes of glass when making my totems. It is a pleasure seeing inanimate objects taking on a life of their own. The more narrative work is usually a personal expression or a means of processing a life event, often with an underlying statement.

When I saw glass blowing for the first time, it felt as though I grew an inch! That is to say, a huge weight was lifted from my shoulders. I had finally figured out my path. This was no small feat for someone who, as a youth, was rebellious and misguided. Glass altered my life. In spite of my colorful past, and by the grace of a loving community, I found my passion in glass.

Living as an artist may not be directly saving the world, but perhaps we are saving ourselves and hopefully, in the process, making the world a better place.
