

**Cultural Equity Grants**  
**FY2012-2013 Individual Artist Commissions – LITERARY ARTS**  
**Panelists**

**Jordan Bass**

**Managing Editor, McSweeney's Publishing**

Since 2004, Bass has helped to edit and design dozens of books, both fiction and nonfiction at McSweeney's Publishing. His main focus is McSweeney's Quarterly, a short-story journal which he oversees; McSweeney's has published work by George Saunders, David Foster Wallace, Stephen King, Lydia Davis, and hundreds of other notable writers. Several stories Jordan has selected and edited for the journal have gone on to appear in the Best American Short Stories, and to receive the National Magazine Award for fiction. He lives in San Francisco.

**Genny Lim**

**Poet, Playwright, Performer, and Educator**

Genny is a San Francisco native poet, playwright, performer and educator. Her live poetry and music collaborations with artists such as Jon Jang, Francis Wong and Max Roach, have brought her acclaim at home and international recognition in Venezuela and Bosnia-Herzegovina. Genny's play, Paper Angels, was produced here in the U.S. as well as Canada and China. She is the author of two books of poetry, Winter Place and Child of War and Island: Poetry and History of Chinese Immigrants on Angel Island.

**Joan Pinkvoss**

**Executive Director, Aunt Lute Book Company**

Ms. Pinkvoss has over 28 years experience in the commercial publishing world and has a national reputation in the field of editing, having won two national publishing awards. Originally the sole proprietor of a smaller Aunt Lute Book Company, Ms. Pinkvoss, in 1990, successfully led the transition of Aunt Lute to a non-profit corporation, the Aunt Lute Foundation, encompassing a broader vision for the field of literature. Under her direct supervision the company has published a total of 62 titles, many of them receiving literary awards and distinctions. The mission of the Aunt Lute Foundation is to support and publish new writers from a variety of cultures and sub-cultures, both within the United States and from other countries. Choosing narratives that are relevant to pressing community issues, Ms. Pinkvoss, has spent major energy on outreach, networking with community members and hiring consultants from within communities to produce accessible literary programs, panels and performances. Ms. Pinkvoss has led several manuscript workshops and tutorials in the Bay Area. She has also sat on national and local symposium panels, advocating for the importance of non-profit literature in a democratic and socially just world.



## FY2012-2013 Individual Artist Commissions - Literary Arts Grant

### RANKING

Panel Rating	Applicant	Grant Request	Grant Amount
93	Pireeni Sundaralingam	\$10,000	\$10,000
91	Kevin Simmonds	\$10,000	\$10,000
85	Michelle Tea	\$10,000	\$9,000
85	Truong Tran	\$10,000	\$9,000
84.3	Chun Yu	\$10,000	\$9,000
82	Lyzette Wanzer	\$10,000	\$9,000
82	Nomy Lamm	\$10,000	\$9,000
81	Dan Lau	\$10,000	\$9,000
80	Ingrid Rojas Contreras	\$10,000	\$9,000
75	Ali Liebegott	\$10,000	\$8,000
74	Alice Rogoff	\$5,000	\$4,000
74	Charlie Varon	\$10,000	\$8,000
72	Debbie Yee	\$10,000	\$0
72	Rhiannon Argo	\$10,000	\$0
63	Richard D'Elia	\$10,000	\$0
63	Sona Avakian	\$10,000	\$0
60	Clare Myers	\$10,000	\$0
57	Kirk Read	\$10,000	\$0
54	Maria Theresa Allocco	\$10,000	\$0
53	Isis Rodriguez	\$10,000	\$0
48	Judy B	\$10,000	\$0
35	Lisa Ann Sniderman	\$10,000	\$0
29	Judith Moraes Sakhri	\$10,000	\$0
0	Parris Lane	\$10,000	\$0
<b>Total</b>		<b>\$235,000</b>	<b>\$103,000</b>

## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Pireeni Sundaralingam

##### Project description

"Unseen City" is a project in which I propose to write a series of poems calling attention to the overlooked aspects of physical spaces in our city. The poems will interleave "physical space" words taken from San Francisco's languages. The project consists of 4 writing workshops in which I will engage with the public, as well as a half-way reading and discussion, and a further reading and panel discussion, in addition to a website.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$10,000

##### Notes on panel's commentary

This was one of the strongest applications. I didn't have to interpret the narrative and how it relates to the work sample. It has organized goals and is very well articulated. The community aspect of the work is very integrated with the project itself. The community in some applications is a side project, but here it is integral. It's a strength and uniqueness of the project. I love the engagement with the environment and the world. She's calling attention to the overlooked. This has a compelling theme. Her engagement with communities and languages in the city shows an innate curiosity. Creating understanding and drawing connections to diverse communities is an ambitious goal. This is fresh, searing, compact, vivid and commands my total attention. This is unique to her own way of looking at the world. The images are compelling. It's a well thought out plan. Her approach to working with the community in the workshops and the discoveries and explorations there will inform the poetry she's putting together for the collection. The final presentation is well structured and organized. This has artistic accomplishment meeting with community impact.

I also thought this was very good. The public interaction piece is obviously well developed, multilayered, interesting, and pretty innovative compared to the rest of the applicant pool. The poetry is elegant, well done, and compelling. I like the commitment to pushing her vocabulary. She's introducing local terms. I like the Mandarin term she uses in the narrative. The use of expert communities is thoughtful and imaginative. There's a lot to grab onto here all the way through—whether the idea behind the project or her commitment to community. She has a strong sense of connection to her audiences. The work itself is quite strong.

I don't have much to add. This is well articulated. The poetry is great. The project is great. She's even pointing to the larger question of what is unseen. I like the connection to her neighborhood bookstore. The project is still a risky exploration and she's making it accessible to her community. Her letters of recommendation are very strong. She discusses how she brings together topics around transnationalism and localism. The letter writer feels she's capable of that. This is overall a strong application. This is probably the most detailed project budget we've really had. She knows how she'll use the funds. She has a detailed list. This is well thought out and she knows what that funding means for her.

She's using the community as a holistic aspect of the work. She does it in a way nobody has done so far in their projects. That's not a requirement, but I see that as a bonus. She has the natural ability to reflect the community and make it fresh and informed. She dispels the ivory tower idea of an artist.

We're in an era where that can happen, so these kinds of projects inspire a greater social connection that I like. If you're writing today, you need to be engaged.

It's nice that there's a web component. She's actively pursuing ways of getting her work out outside of the poetry journals she's worked with before. That's a fairly central part of the project. It's very laudable here to see someone interested in alternate means of getting their work out there.

If we encourage that, other people will respond and look at their work from a different angle as well.

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### 2013 IAC Literary Arts Panel Recommendations



#### Kevin Simmonds

#### Group Size

#### Project description

#### Request:

\$10,000

Based on interviews and the history of civil rights for Americans with "disabilities," The WHOLE Story, a new poetry-centered performance project, considers limb and sensory loss (sight, hearing and feeling) and the attendant emotional trauma and life upheaval of those affected, alongside their personal and public triumphs.

#### Recommended:

\$10,000

#### Notes on panel's commentary

This is a thoroughly multidisciplinary project. He seems to be giving equal weight to each element—the writing, filmmaking, and musical composition. I was impressed by his willingness to approach it on all fronts. But it left me a bit unable to conceive of what the end result looks like. As an artistic challenge, there's a lot of meat there and lot to tangle with personally. I feel supportive of the work and his description of it. And the craft is there. It seems like he has clear eyes on the fact that he might not connect with his target audience with this experimental work. He knows that and this response will be incorporated into his process. He articulated this well and talked about his ability to connect with them in a way that will work for him and them.

[Break here to review the work sample.]

I don't know if I would modulate my feelings much after viewing the sample. There's a pretty good balance between the elements. Text is still at the center of his work in an encouraging way. It's more grounded than the other multidisciplinary pieces we've seen. Language is still the core of it. I'm encouraged by this as a multidisciplinary approach to a literary project. He's committed to the project itself and capable of doing it. I still have no idea what the performance will ultimately look like, but feel encouraged by it.

Every once in a while there's an application that comes through with an idea that needs to be done and this is one of them. It's risk taking, but he's using multimedia in a way has control of. I love that's titled the Whole Story. It involves his personal history and interviewing people in his family with disabilities. He wants it to be more risk taking and genre defiant. It's a really good form of risk taking and he feels ready and up to the task. I like this a lot.

This is one of the few artists locally who is truly working in mixed genres, as a performer, composer, musician, poet, playwright, and filmmaker. In most cases something suffers in that equation. He's someone who is a consummate artist. Media is being used here in a coherent way, but it's still predicated on the literary core. I like the social political commentary addressing the difficult and visual. He's having the audience see what he's talking about. He's working on multiple levels of language. He's dealing with a very complex marriage of different media that's very difficult to pull off. He does it very exquisitely. He has a level of risk taking and courageousness in dealing with difficult subjects. His work always goes to the most provocative issues. These are areas artists would normally be shy about handling. He's one of those artists who really does push the boundaries of each of the assessment criteria.

I think the poetry is really strong and imageistic.

I like that he's willing to admit that there's no guarantee of connection with the community. He's not expecting that he'll have the medicine for them. He has open eyes. But he also knows what's there on the performance and support group side. He's got an existing community of artists around him who will help him get his work out there. The timeline seems good to me. He's giving a good amount of time to work on this.

He's completing interviews early in the process so he can refine the information and get feedback. The budget is straightforward.

He's pushing boundaries in separate mediums and combined mediums in a way that's risk taking. This furthers his own evolution as an artist. He's still developing and evolving. This will further his explorations and career.

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### 2013 IAC Literary Arts Panel Recommendations



#### Michelle Tea

##### Project description

This proposal requests \$10,000 to create, develop and publish BLACK WAVE, a book that will challenge the traditional memoir's reliance on the stories of others to construct the author's personal mythology and literary work, in collaboration with City Lights Books. I will create a first draft by May 2013, stage a series of free developmental readings in the summer and fall and release this book in spring 2014.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$9,000

##### Notes on panel's commentary

We're all aware that her service to the literary community is very large, especially in service to young and LGBT writers. I think this is a well-articulated application. She explains how Black Wave is a risk-taking departure for her. The description is written with great intelligence. The sample is well written, intelligent, and deceptively easy, which takes skill. The timeline is doable. She will have almost completed a first draft by April. She will have a publication by March 2014. So the timeline works. It also allows her to provide a presentation for feedback. The only small quibble is that she's an experienced writer giving a great description in the narrative of what she's going after, but how does she, after removing a lover who disappears from the memoir, fill those holes with speculative fiction and other elements? It's a great description. I love the sample, but wish we had seen a little of those parts which are the new things she's bringing to the writing. And she also wants to challenge the idea that stories cannot be universal. She wants to bring out the universality of the experiences of marginalized people. I wanted to have that clarified. What does it mean to say that? How does she see the work getting to that point? Those are my quibbles. But this is one of the strongest proposals in the docket.

Program Director: We have one, longer work sample in the application. But it might have been nice to have more of the experimental work.

In seeing what she's accomplished, and how she wrote the application, I'm confident she'll pull it off. I agree. I kept reading the sample and reading the narrative and wondering—this is basically what she's done all along. I don't see how it's pushing new territory for her. I wanted to see a sample displaying what she describes. I don't know how she pulls that off. It's an ambitious attempt on her part. If we're going to be consistent with our assessments of other applications, do we just go by reputation and assume she'll pull it off? This question of work samples in relation to narrative has come up a lot with other applications. Given her reputation, acclaim, and record I'd assume she'd pull it off. But based on what I have in front of me, there's a weakness in the sample.

I have to disagree, because I first thought this was consummate Michelle Tea. It showed her hipness and voice. But then she got to her description about Mexican families on Valencia and the guys who got out of prison. She did subtle things to signal her social justice overview. On page three of the sample, she talks about yuppies moving into the Mission and how the bars are disappearing. And then she talks about Mexican families and herself. She throws in textual bits that I think are surprises. We're going along with the milieu, but then she steps back and pulls us out. I saw that a number of times. That makes me think she's doing something different here. And I want to follow that. If she didn't talk about her other experimental intentions, I would have wanted to see this developed anyway.

I think the example you give is of the narrator's voice. It's not a leap of craft, it's a natural outgrowth in the character's voice. But I totally agree. She's worthy of funding.

We are just asking more of her.

If you want to mix fantasy, science fiction and experimental writing, but the sample is tried and true Michelle Tea maybe you shouldn't have stated that so boldly. I want to know what she'll do differently. She has a publisher. I want to hold her to the same standards as anyone else. There's no question about her ties to community. Her work always goes far and is far ranging. She has a genius for drawing people together, the LGBT community as well as the wider community. She's a local treasure. That's what I said about the sample, too. I think it would be important to have it in the literary

## ***Summary Sheet***

### **2013 IAC      Literary Arts Panel Recommendations**



marketplace. Even in this limited sample, it gives a lot of information about the Mission. It throws us into the larger world. She's using the art form in a constructive way. I respect it. It's important to have this kind of viewpoint with this intelligence in the literary world. It will contribute a lot.

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### 2013 IAC Literary Arts Panel Recommendations



#### Truong Tran

##### Project description

My Work My Word My Home: Reflecting on 20 years of teaching, poetry, art and learning in San Francisco, is a project in three parts. Part 1: I will be teaching a community writing workshop through Kearny Street Workshop exploring themes of reflection and place. Part 2: I along with the members of the workshop will give a public reading of our work. Part 3: I will write a poetry manuscript by the same title.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$9,000

##### Notes on panel's commentary

This is a poet who has been in San Francisco for 20 years now. He's been at San Francisco State, spent time at Kearny Street Workshop as the Executive Director, and worked on a couple of books. He is thinking about this manuscript dealing with place and his time in the city, writing and teaching here. It seems complicated by the fact that there are these reflective elements. He's not looking at just being a resident but a writer and teacher and how that comes together in his conception. He has a breakdown of the four chapters he describes. It sounds like a fairly personal project. He's committed to this scrutiny of the poet in the city. It sounds substantial enough to support the manuscript development along with the workshop and the reading. He's well practiced in giving workshops—he's even charging for it which is a first in this applicant pool. But the funds are going to support the organization. The work samples are good. He talks about the brick text style he's developing and it worked fairly well for me. It came across. There's a kind of formal project here on top of the content, which is encouraging. This is a fairly strong application.

For me it's a strong application. But I was a little confused. The project is so abstracted in a way with so much thrown in. The statement is so large and abstract. I wanted that fleshed out more. It was helpful to have the chapter titles outlined. What's a little puzzling for me is that with the abstraction I'm left to look at samples to see how it manifests. The samples are strong in themselves, but they don't elucidate the use of abstraction for me. So the narrative leaves me unsure about the direction for the project. I needed it more fleshed out. His work in the city, his publication history and abilities are there. All in all this is a fairly strong application, but those are my reservations.

That's the nature of his work. He works with abstraction. He's interdisciplinary. He's shown visual work at galleries. There's subtle layering of responses. You have to read and re-read the work. He's working on a high level with the language and content. He's at the height of this creative inquiry and working with his tools and poetry. He's using words like sculpture. The community component is well integrated in the artistic outcome. That's a part I really like. He's making the process an artform. The work doesn't evolve in isolation like a lot of abstract work can. He has a proven record of success and a striking voice. I find the poems to be very subtle and abstract, but not so abstract that they're abstruse. You can come back and find more meanings. Unlike some of the more experimental work that can be overloaded by craft, there is an emotional content that emerges with the form and content I agree. The last poem is beautiful. The quality of the work is why this is something we should fund. But the sample is all work from his old collection. But what puzzles me is how he arrives at talking about his work as a student and as a writer—I don't see how he connects that to the concepts and abstraction. I have no questions about abstraction working as a base. I'm just not clear about how that works in the new project.

He's identified a compelling juncture to take on this work. He's been here. He wants to step back to a more abstract level and to reflect on this time period to see what can be drawn out of it. He has the depth of source material here given his time in the area.

But what unifies it as a collection? The categories? The old collection is unified.

It's personal and autobiographical.

The first couple of works in the sample are very autobiographical. I think it's an extension of the poems, but he'll be using much more of his personal history.

He talks about coming out while he has been here, his connections to Kearny Street Workshop, and



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about making art. So I think there's a memoir-istic project here that rescues it from some of that abstraction.

Program Director: Is the final form of the project clear?

Yes. It's just not how it all fits together in the end. It's just a quibble. I scored this application high. It's just that I'm trying to understand how this is a unified project rather than a biographical thing that can hold any poem. Maybe it's not important and it doesn't keep me from wanting to support the project, but I wanted either more articulation in the narrative or poems that reflect that direction. But others have found support for that, so I'm OK with moving on. He's important to the local literary community and he can, just with his work, have an impact.

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#### Chun Yu

##### Project description

In this project I will complete a collection of 30 poems in both English and Chinese (total 60) and present them to the public in a series of readings. The new work continues my memoir series, starting with LITTLE GREEN, an innocent child's view of the Chinese Cultural Revolution, to my life in America since the Tiananmen Student Movement as a bilingual and bicultural scientist and writer living in the San Francisco Bay Area.

##### Group Size

Request:

\$10,000

Recommended:

\$9,000

##### Notes on panel's commentary

This is a strong application. I'm attracted to the architecture of it beyond the work. There's a strong specificity to the audience being addressed. I like that it's going into a literary construction. It's bilingual poetry that integrates community outreach in a literary way. It sets this apart from people who are just doing it in a way that isn't tied to the work itself. The first book was successful and well received. It's the writer's stature in the community that makes it meaningful to take this approach. I like the panel discussions and other elements beyond delivering the work. There is a sustained engagement with her readership. It sets a bar in getting others to write poetry in response. The work samples seem pretty strong to me. I liked the incorporation of banners and sloganeering into the texture of the language. I'm hopeful that this will reach an otherwise underserved audience in the city with this approach.

I'm pretty much in agreement. Little Green happened a long time ago so the weight fell on the poems. It's a great idea to have the poetry available in two languages. The sample of the English poetry is strong enough for me to get a sense that she's going to be able to accomplish what she wants to accomplish. Timelines are hard to assess, but it's strong work and will allow the community to connect inside and outside. It's a strong sample that shows she is competent in the art form.

The bilingual poem was my least favorite of the samples. But maybe it sounds better in Chinese. I have a hard time with that first stanza.

I agree.

It has a different kind of diction than the other work. But I was attracted enough to the overall idea and my general confidence in the craft that it would be resolved.

It's true, I did balk at that stanza, but I went on to the next part. It's angular.

I was reassured that she's still writing poetry and she understands the work she's trying to do. It's not a dangerous jump into new territory. I just don't like the inclusion of the word "extricated."

It's a pretty straightforward budget. It's good that she's hiring an editor. It's a sign of maturity as a writer to see her dedicating money to that.

She's taking the full 15 months. She's smartly allowed herself as much time as possible. She's doing readings. And interestingly, she will have panels and time to get feedback before finalizing it. She talks about drafts and a round of feedback. This allows enough time for the work to progress. It gives me confidence that there will be input and that it will grow.



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### 2013 IAC Literary Arts Panel Recommendations



#### Lyzette Wanzer

##### Project description

This grant will help to advance work on my essay collection. The project will focus on composite and hybrid forms. Themes concern my experiences as an African-American girl maturing in New York during the 1970s and 80s. bell hooks says, "There is no one story of black girlhood." Rachel Simmons concurs: "To imagine a universal minority female experience would be to repeat exclusive patterns of research." I turn a peculiar lens on black, female coming-of-age.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$9,000

##### Notes on panel's commentary

I was partial to this application. I thought it was well thought out and articulated. The sample was very striking and strong. I like the community component of the writing workshops. She's a committed writer with a tough introspective approach to writing. She encourages you to look beneath the surface. She has a tough political voice that's almost abrupt. Her voice supports the content and Black feminist commentary. This is realizable. The relationship to the presenter is already there. The Mechanic's Library is not the usual venue for this kind of work. I like that she's not going back to the same venues. Hopefully, she's bringing in a new audience of literary followers to this and to her work as an artist. She has a straightforward budget. The timeline looks good to me. Overall, the artistic budget is \$47,000.

But that includes her salary, so that skews the budget a bit.

But that's also to her credit, perhaps it's due to her seeing her self-worth. There's administration expenses and supplies included as well. That's on target. Her letters of recommendation are strong. She's proven herself with literary awards and poetry competitions. She received a Center for Cultural Innovation - Investing in Artists grant. She can do the work. This is a strong application.

I agree. There's a real attention to craft and voice here. She's committed to her form. The sample is compelling. I thought it was a very solid application. If there's a quibble, it's that it was hard to sense the center of the project as a whole as opposed to these short pieces. But I do sense she'll figure that out. The workshop sounds interesting. The integration with her genealogy research and the workshop sounds good to me. I was happy to see substantial treatment to both sides of it.

I think she shows that she understands her trajectory. She is ready to make the next leap. She mixes genres and mixes them well. She describes her writing as "muscular". It remains to be seen how she pushes things, but it's interesting. This will help her, because she's at a good point in her career having published short pieces. It will help her to move toward a longer publication.

As she speaks to the "muscularity" of her writing, she's definitely serious about her craft. The form reflects the particular sociopolitical content she's dealing with. There's a real literary involvement in her work that I like. It's engaged and edgy in a way that really forces the reader to think. It's beyond coming of age. I see it as having an adult audience for her work. It's dealing with dense and complex ideas, but written in a very lucid way.

She seems like a reader. She's engaged with the work that inspires her. She talks about visual art as an inspiration. But she's obviously a student of other work and that's very encouraging. She's thinking about a community of writers in a pretty good way.

She has a high standard that I like. She holds herself up to it.

She's talking about her creative process in a way that sounds abstract, but it's powerful. You would be worried about the abstraction if the sample didn't deliver on that idea. And when she talks about the audience, she is very clear about the risks she wants to take and the explorations she wants to make with them.

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### 2013 IAC Literary Arts Panel Recommendations



#### Nomy Lamm

##### Project description

I request \$10,000 to support the completion of my novel 515 Clues, an experimental narrative weaving together memoir, historical fiction, and poetic prose to tell stories of mysterious characters whose lives are interconnected through fantasy, survival, transformation, and the lineage of Jewish mysticism. Awarded funds will underwrite artistic fees as I conduct research, study Yiddish language, edit, and create final draft of the manuscript by summer 2014 with a public reading at Mission Cultural Center.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$9,000

##### Notes on panel's commentary

She is well-known in the queer community for her writing, performance, and zines. This is her first long fiction attempt. She's been practicing in the form for years though. I particularly liked the part of the proposal where she talks about nonlinear structures. I think what I find exciting about the application is that she's attempting something experimental in the form. She has her own sense of the larger metaphor and she totally understands and controls it. Her samples are very strong. I love the jolt between the Klesmer player and how the protagonist winds up in the hospital. This is someone who writes about disability in a way that throws open a ray into the literary community. It's a brash experiment that needs a good sample and she delivers it. She convinces me. It needs a grounded vision. She seems up to that. She has a diverse audience. The work was work-shopped and received feedback for two years. She has a very clearly targeted audience. She has a great letter of recommendation. One of the quotes in the letter says that she's one of the strongest the recommender has seen in thirteen years of teaching. This is strong literary artwork and an exciting project. In terms of the timeline, there may have just been a mistake. On page two she says she'll spend May – October undergoing lessons and in the Fall 2014—I think she means spring 2014—for the interviews.

I think it may be 2013.

That makes sense. That way she can have time to incorporate that research into her writing. It's clear how she's going about it otherwise.

I appreciated that this is a writer interested in a project that is funny, playful, and engaging. She's earnestly trying to connect to the community and subject. There's a balance in her tone. There's a willingness to let the project have brightness and lightness along with the seriousness. It's handled well. I'd agree that there's a commitment to the audience that's substantial. She's rooted in the community and will use that support well. She will hopefully give back by accomplishing her goals in this work and participating in that community over the grant period. This is a strong application.

I really respect this artist and I respect how she grapples with the themes and subject. The application shows someone who's been able to process the personal story in a way that is digested. She's able to find a universal audience for the particular audience and themes. But as a sample, I wasn't bowled over. I wanted to see the video. The pieces are experimental but felt fragmented. I wasn't sure where it was going. I thought maybe that if it were performed it would be hilarious. But as a piece of literature, it needed something underlying it to bring these disparate fragments together.

Program Director: Did she talk about performing the piece?

There will be a reading at the Mission Cultural Center for Latino Arts.

That will really fly. But it doesn't live on the page for me.

I think the problem is with the structure she's talking about. She has a clear articulation of the structure, but it depends on going in and out with the characters. But we don't see it develop that way in the sample, because it's not long enough to cover that arc. So in a way, this organizational style is a disadvantage if we don't have the length to showcase that shift. The pieces by themselves are fragmented. But we do know that she'll talk more about those characters and weave them back in and make a connection. We'll can't see that in this sample.

But everyone is disadvantaged in that respect.

No. It's different because poets can do something shorter. Others can do prose pieces that are

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straightforward in their structure. But she's trying something larger in structure. It's an unknown.  
Program Director: Are your expectations about reading the work the same as the performance of the work?

There's a fine line between theater and recitation. But the sample suggests that she embodies the performance and brings a dramatic approach to her material.

I'm not sure if that's what she's doing. It sounds like it's a reading.

It's interesting that she's working with Mission Cultural Center for Latino Arts and is connected to the invalid program. These are two large communities that would benefit from the performance of this work.

Program Director: I don't see that there is a reading at that specific place.

I don't see her defining the reading as a full-blown performance piece.

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### 2013 IAC Literary Arts Panel Recommendations



#### Dan Lau

#### Project description

Transmission/Echo, is a community-based project that interrogates the lived reality of queer Asian Pacific Islander men, their allies, and how all their experiences impact the manner in which they communicate. Transmission/Echo will begin with a writing workshop focusing on formative childhood experiences and current modes and manners of communication and end with a presentation of male identity hosted by The Living Room Reading Series juxtaposing poetry generated by workshop participants and selected poems from my project.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$9,000

#### Notes on panel's commentary

This is an exemplary application—one of the strongest in the group. I think he's articulated what his goal is for himself and as it involves his interactions with Asian Pacific Islander men. He knows what the conversations will be. He's talking about communication within the topics he's interrogating. He talks about feminist and LGBT perspectives being under recognized in the API community and the lack of understanding and stereotypes in the LGBT community. He's looking at what it means to be male in this cultural situation. So part of the interrogation is in the workshops where people will discuss where they come from and how this impacts them. His poetry samples really resonated with me. This is what made me relook at the other poetry in the docket because this is so strong. His poetry professor at San Francisco State gives a strong recommendation—says he's one of the best student's she's had in six years. Unfortunately this was the same person who did a recommendation for another applicant and this was much stronger in comparison. There's no question that he'll be able to accomplish what he wants to do. He clearly has the dedication to work with his community and enlarge the sensibility of that community.

Here's an application that states the applicant's mission articulately. The work sample supports everything described. I have no questions. It demonstrates the quality of the work and the themes he describes very well. It's expert execution. He takes a risk in going in to exploring themes of identity and invisibility with metaphors that seize attention. It has a layering, unmasking process. He's very adept with his craft. He shows that he is an exciting emerging young artist. He grabs your attention. This is one of the strongest applications.

That's a fair reading of it. I had some superficial confusion about the application and the focus on the workshop which has a different name from the manuscript and felt separate from it. On my first reading it seemed like the workshop was the primary project which was confusing to me since it doesn't seem like that's how it should be. I was running into the question of evaluating the letter of the application or the spirit of it.

The misfortune is that in the summary he obscures the fact that he's also doing his own work. But in the narrative itself, it's clearer that there are two parts that are integral. He knows why he's doing it. He keeps describing the workshop as the project and then doing his book. The workshop is Transmission/Echo and the book is Echo/Transmission, so there's a progression there. The budget seems to suggest time to write since it seems high for just the workshop.

Are you concerned that the work is already there and he's just doing the workshops? Or are you concerned about the workshops being tacked on?

I was confused why the workshop was being presented as the primary work.

It seems like a problem in the articulation.

I read into that a bit, but it should have been clarified.

It may just be in how it is structured.

He does say on page 2 that he's asking for support to write the book and to do an exploration of community. So isn't stated as clearly early on, but that section sums it up.

Right. As noble as the workshop sounds, it doesn't seem to be the major creative exploration. Maybe it's about excessive humility in terms of not wanting to highlight the writing more than the community. The summary is a little deceptive. He talks about mixing the poetry of the participants with his own.

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### 2013 IAC Literary Arts Panel Recommendations



I don't think poetry from the participants is going to be in the publication. That's in the workshop series and reading.

But that is what is in the summary.

Yes, but the narrative is clearer in defining that.

Program Director: Do you have enough info to assess the artistic excellence of his work?

Yes. We just had to dig for it.

The information is there. My suggestion to him is that the articulation could have been clearer. Other than that, the project as I understand it, is an excellent one and he is capable of executing it.

There is no question that he has a desire to talk about how past dynamics have influenced the community he's working with and to interrogate how they've been shut down in communicating many parts of their lives. He's using the art to deepen his experience and the target audience's experience.

His form is part and parcel of the interrogation of his themes. They merge successfully.

The budget is straightforward. It's going toward his time.

The timeline foregrounds the workshop which I don't feel like I have a ton of information about.

Is there a timeline?

It's very brief. He talks about the workshop and the series and that he's working on his manuscript. He notes that the funds will allow him to dedicate time to his work.

He focuses on the workshops so it makes it hard to understand. The tensions are different in different areas. Is the funding for eight months of workshops or 10 weeks of writing?

I don't feel quite as stressed. To me it's really about the statement I pointed out that states this will allow him to dedicate time to writing. I come away understanding that he's using the time and funds for writing. But it could have been more clearly articulated.

I don't need to be second guessing and inferring when reviewing an application.

Taking 10 months to work on the book seems reasonable.

In the future, if he applies for more funds, I'd recommend that he takes more care to articulate his main intention.

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### 2013 IAC Literary Arts Panel Recommendations



#### Ingrid Rojas Contreras

##### Project description

In partnership with the Mission Cultural Center for Latino Arts, my project celebrates oral storytelling in latino immigrant culture through story workshops on themes of magic, lore, and legend. I will concurrently complete several chapters of "The Man Who Could Move Clouds," a non-fiction book about my grandfather, a medicine man in Colombia. This project culminates in a public reading of my work alongside stories from workshop participants and an online archive of community stories.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$9,000

##### Notes on panel's commentary

While writing this novel, she's also going to be leading workshops in oral storytelling. That is important to her fiction because she sees this as being closer to oral storytelling than other forms. This is her second foray into fiction. She comes to this with a fully articulated project with other funding support. She's confident in her trajectory and ability to complete the work. I like the sample. It's an example of good storytelling. The letter of recommendation from Michael Zapata is helpful. It's an interesting inquiry into the South American world view and a direct response to the war in Colombia. He attests to her work ethic when working on her first novel. I think she's an accomplished novelist and this is a worthy project. It's really worth funding and to have out in the world as part of a dialogue about different cultural beliefs.

I liked the phrase "real magical realism." It's kind of an interesting idea despite sounding tautological and contradictory. The sample is a little bit of a weak point for me when I was reading it for style. But I was heartened by the development of the project as a whole. The source material is fascinating and has lots of potential. The workshop, specificity to the area and the people here makes sense and is a nice way to approach the project. It feels cohesive. There's a unity to the whole undertaking—the book and the workshop. She's thought through what ideas she can extract from her written project and bring to a public engagement process. I feel supportive of this one.

Can you explain what you mean about the writing being the weak point for you?

I wasn't bowled over by the voice and the prose in the sample. I was more enthusiastic about the raw material about her own story. The notion of bringing that to the community and looking at storytelling as something other people can connect to. It wasn't anything in particular, I just don't think it's developed yet. It feels a little flat to me—especially given the sort of material that she's working with and the potential that's there with the story she wants to tell. I don't think she's hitting it on all cylinders at this point.

I like the simplicity, clarity, and charm of her perspective and I can almost see this terrible episode in Columbian history being told to young adult readers. I can see this material as being very far reaching. In terms of magical realism, there are well developed writers working in that mode, but there is definitely a readership for her point of view. She's communicating coming from the viewpoint of a child very clearly. I wish people would really clarify their target audience, because that would help me evaluate the writing. I don't want to make that judgment for them. She doesn't really say what age group she's targeting. She just says that it's a novel telling a story and sharing with the community. Program Director: What is she saying in her audience section?

She mentions elders.

She notes a specific number of readers.

Program Director: She mentions the Latino population among others in San Francisco. Can you be more specific?

Writers don't even always know that on their own. They work with the publisher who may know that audience better than they do. I want to see that made clearer because that would be helpful.

She says she's reaching immigrants, students, sociologists, and writers. That's the broad idea but I don't know that this will be effective with all those target groups. It seems like it would be effective with elementary through high school students.

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Program Director: But is the outreach mechanism she's selected effective for the audiences she's specified herself?

I don't think she's going to reach a serious mainstream readership with this level of prose.

But I do see a definite audience for it.

The book as presented now will not hit a general audience. It won't rise to that level of artistic quality.

I think she wants to hit a general audience. I think artists think one thing, but want it to hit another.

I think she wants to hit a Latino audience and some subgroups from there. There are passages in the work and some images that lead me to believe that she has the skill to make this move forward as a really great piece of literature. Given that she won prestigious awards, she's no slouch. And that was with her first novel. There are pieces that suggest that she can do more than maybe you're seeing.

Program Director: The plan seems feasible. Does the budget support that?

The project is already underway. She has other funding. She has a future residency.

She has it broken down to three pages a day. It seems comprehensive.

Most of the timeline is focused on the workshops. But the residency is in March so that helps.

Program Director: Does the workshop help you assess the target audience further?

I like that she's providing these workshops; particularly with the kind of material she's addressing in terms of war, the impact on indigenous populations, and the Latin American perspective in the United States. She's forging those connections and examining the significance of the oral tradition. It makes it powerful and immediate. I find her story and writing as very compelling. It might not be all people's cup of tea but there will be a welcome reception for it.

With my experiences at the Mission Cultural Center, most people have been Central American and Chicano, so bringing the Columbian experience into dialogue with the folks there—who may not be as familiar with the Columbian community—will be very valuable.

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## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Ali Liebegott

#### Project description

This proposal requests \$10,000 award to support the completion of my next book, *The Crumb People*, a fully illustrated novel that tells the story of a post-9/11 obsessive duck feeder. Awarded SFAC funds will support my artistic fees.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$8,000

#### Notes on panel's commentary

Ali represents the kind of person I think Cultural Equity Grants should take a strong look at. The project discusses a young woman's isolation through a situation and then introduces a World War II vet who may have been discharged because he is gay. So not only is she investigating isolation post WWII, but also looking at a society suffering from fear. She's setting up parallel stories about fear through the gay veteran's story around WWII and post-9/11 America. She's very accomplished. I've been to some of the readings in the Radar series and she's a very strong community figure in the LGBT literary world. She brings a human complexity to the work. For the first time she's pushing herself with a commitment of creating drawings along with the literature. I was at first concerned about what that meant, but seeing the work sample, it showed she's creating a jolt that brings the focus back to the narrative. She's deeply into the project and this isn't just an idea she's bringing to us. This is what she's into and what she wants to finish. She has the talent to do it. This is a contribution to the LGBT community in particular—to go back to looking at LGBT experiences in the military during WWII. The circumstances may have shifted since when she started this, but it's still important. In San Francisco's LGBT community, there's this focus on looking toward those histories because there isn't necessarily a progenitive way to carry on stories. There aren't the same familial connections that pass along that knowledge, so it's important to write down those stories. I think it moves deeply into the community in a way that contributes to the community. It also furthers the art form in a way that is compelling. I agree. I really like the video sample of the work being performed. It shows she's fully in command of her identity, persona, and material. The satiric edge of her performance persona is very sharp and witty. I'm not sure if a reading is always as effective in conveying that voice. She has a very hip and clear persona. The community is part of that persona. This is an example of a graphic novel that is inherently literary. It crosses over, but is inherently literary. She has her audience. She's a developed artist—just the kind you'd want to support.

What's interesting in seeing the video and reading this proposal is that she pushes herself in complexity. She's not getting stuck in the audience—she's not curtailed by it. She's pushing herself into new places, to go where she wants to go—sometimes you don't see that. An artist can be so loved by the community that they don't push themselves to the next step. This is complex.

I was attracted to the artist statement. There is a depth of engagement there. I kept wondering about the work itself. I like the wryness of the video and the way she is picking up on the found material to turn it into something interesting. This project seems less accomplished and a move away from the autobiographical genre she's worked in. She's moving from what she describes in the artist statement to this more novelistic character. It's an exciting challenge for her as an artist. I haven't seen a level of execution that's on par with her prior work as described in her artist statement and in the video. I'm not sold on the concept of the novel and the voice of the character there. So I feel like I'm coming at this at two levels. The artist statement is strong and I agree that it fits the San Francisco community there. But this is not quite as captivating a book compared to the other work we're seeing.

I agree the video is stronger than the writing sample.

But it seems she's aware that's the challenge she's taking on. There's nothing wrong with pushing herself and taking that challenge.

It is part of the challenge. We're asking them to challenge themselves, not what they're necessarily accomplished in already.

Program Director: We're not necessarily asking them to work in a completely new area, but what pushes their work forward.

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I'm not sure if this is a conservative position, but I probably would have scored this higher if it was closer to what we saw in the video. The writing here feels more tentative and unfamiliar. This is a challenging period while she works it out.

I don't see the interaction yet. Most of the interaction now is with the visual elements and the narrative.

That's the highest score I gave her. She's clearly committed to pushing herself further, but she leaves the area she's strongest in.

I like seeing the sample of the work in progress. Some applicants just show their strongest old work, but I like seeing the new work.

It can be challenging because it can be an unfair comparison if some of the work is not fully developed. There are some applicants who just have past work that doesn't relate to this project.

Program Director: But we do know this is an ongoing project sample that is being refined.

For me it's a tradeoff of personal growth, but impact on the art form. How does it impact the dialogue around long form fiction writing? It's a bigger challenge with that criteria.

This is not just a personal move toward growth. She's articulate about the vision for the story and articulated that intelligently. It makes me trust that she knows where she's going and needs a year to accomplish that. She could have chosen a work sample that highlights a part of the narrative that is more complex rather than the introduction and focused less on the pictures—though I think the pictures are effective and help keep focus. I like this drawing of the kite coming out of the towers and the dove. But I do know what you're saying. It would have helped to select a section that shows more of her talent.

The talent is there. The commitment to the project is there. The commitment to larger engagement with the community is also there.

Program Director: There is a combination of work samples allowed and we ask for what will best support the artist's application.

This was a straightforward budget mostly for writing. There's just \$1000 set aside for her venue. It makes sense.

I just wanted to highlight one comment by Jewell Gomez in her letter where she talks about the bird feeder being a strong character. She also likened her to Alison Bechdel. The budget is straightforward. This is hard to predict. She's writing her novel, so it could take a year or longer, or even shorter. Overall it seems unobjectionable.

She is going to be doing readings of it in an ongoing way. I think that is important. It's common to see people not engaged in enough of a feedback process as they work. It's hard to want feedback on a novel. But it looks to me that she's doing readings in a way that will get her feedback during the process.

Program Director: Is the outreach reflected in the budget?

These are preexisting events. They're readings that will occur with or without her so it seems fairly low impact and doable. The events happen external to her project.

They're already pre-secured, so what she's budgeted is reasonable.

She has the support of the LGBT community and is connected to Radar and Sister Spit, so she has a built-in audience. I have no concerns there.

So for me the question is if she's deepening the experience for the audience. To me, that's her contribution—she's taking that historical look into the experience of LGBT veterans.

Her contribution to the community is bringing a consciousness around that issue that hasn't always been there.

The audience is being carried over from her previous work. She's trusting that they'll follow and trust her. What we're supporting is the shift in her practice and the community engagement is persisting.

Can I see from this sample that the book will reengage that community? That's the question for me, I don't know.

**Summary Sheet**

**2013 IAC Literary Arts  
Panel Recommendations**

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## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Alice Rogoff

##### Project description

My project is in poetry on the subjects of San Francisco women in labor history and current women labor organizers and workers. I will write forty new poems, give one or more poetry readings at events related to the subjects to public audiences at City College, San Francisco Main Campus and/or Mission Campus and create broadsides of the poems to distribute to the audience of students, union members, women, and the general public.

##### Group Size

**Request:** \$5,000

**Recommended:** \$4,000

##### Notes on panel's commentary

This is another person very committed to her chosen community. She has a great history of engagement with her community and subject. She talked about the deep connection between poetry and audience. She has the ability to communicate her message to the people she's writing to. She's taking real care with her craft at the same time. The work samples seem really strong. I enjoyed the poems. I could see what she's doing and working through in the language. The main question I have is around the narrative she is bringing out with this project. She has a familiarity with the history, culture and community. Her work seems directed toward that history. I wanted her to spell out the current narrative strand. She talks about her interest in historic women's labor in San Francisco and what's happening now. I would have loved to see her bring that through more. What is happening with labor now? It can't be treated as a historical museum topic when it's a continuing challenge in the city. So that's a question mark for me. She says that's a critical aspect of the project, but I didn't see any specificity there. The other half of it, with the historical material, her sense of it, the broadsides—I loved that. I like that she is foregrounding that in an unconventional medium and delivering it to the community in a new way. It's an exciting thing for the city to support. I want to encourage that side of it.

I didn't get as much of that sense. I read it more as a historical narrative about a particular period. I was focused on the poems themselves. It's a difficult challenge to write about a historical narrative with a consistent tone and historic details. As anthems for labor, the poems could be stronger. The problem is that I don't hear the voices of the people. I only hear her voice coming through. It would be more successful if she could tease those out more and I could hear the voices of the workers. But she's only asking for \$5000 for 40 poems. She's not asking for the moon. It's a reasonable amount. She has a good record at City College. She's very committed to the cause. This is a sound proposal. I just have that artistic criticism.

That is where I'm coming from as well. Her place in the community and what she offers is fantastic. She's really letting us look at women in labor history and how that continues to be important. I agree that I would like to see more what she has in mind for the second part dealing with the contemporary issues. Compared to other poetry samples in this applicant pool, I don't think this carries the emotional weight that I'd like to see it carry. I don't get a sense of the voice of the people whose voices we'd like to look at. It's an objective look at the facts. I almost feel like she's chosen the wrong form to carry this information. But I think it should be carried out—I just don't know if it's the right form. When I see poetry that does carry an emotional weight, I can see where it doesn't come through here. I wanted her to forget the stanzas and verses and write this in essay form so it could be more clearly assessed.

Program Director: Is that because of the goals she's set for herself?

She set it as poetry. If it was set as historical essays it would be different. But as poetry I wanted to hear more of the other voices come through.

I don't know that she sets that expectation even as a poet. This seems different.

But I expect that from the poetic form.

She says in her statement that she expects that kind of impact, but she appreciates other writers with different approaches.

But those poets she cites carry an emotional weight that she doesn't carry in these.

I do agree the work has a strong authorial voice. Which is also why I think it would be helpful to see

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samples of the contemporary perspective. That way we could see what she's bringing to this in terms of voice. The work doesn't seem undigested. It seems like she's trying to present this in her own way. She's certainly not trying to jump back into someone's life and speak for them—this is her reading of it. She has a commitment to this plainspoken style that she thinks will best get across the idea to the readers who don't seem to be a poetry audience. With the broadsides, she's speaking to more of a non-poetry community. So there may be something missing here, but she seems to be hitting it squarely in relation to her goals.

My question is how it contributes to the art form. That's where it breaks down to me. Are you deepening your community's appreciation of the art form itself or are you just communicating ideas. There are people who are using poetry for both form and intention. So people will grow and be more interested in poetry because of how they see the form being used. It's not just about educating people around women in labor, but bringing people to the idea that poetry conveys more than just the story. Program Director: In the narrative, she mentions that her audiences do gain an appreciation for poetry I'm certainly one of those people. I work with fiction and prose more than poetry and I felt myself very engaged with this material in that subjective way. I was happy to see work that is not just engaged with personal issues. It's a viewpoint that is missing in other samples we've seen. But it may also be about exposure to poetry on a daily basis. Maybe because I'm more familiar with novels I get a different experience here.

She sets an expectation by working with poetry in terms of use of language and images rather than journalism.

That was there for me. She has balance, composition, and use of language. I agree that this wasn't personal voice intensive poetry. But that may just be the nature of the project to come across more dryly because of the voice is less important than the other stylistic components she's working with. I'm not looking for personal voice as much as wanting it to carry emotional weight that moves me in a different way than telling a story through straight narrative. I didn't get that as much here. I'm keeping that in the back of my mind. I'm not suggesting to the writer that she impose a personal voice. She writes with a clear sense of what her project is. It's hard to see whether she could be pushing herself a little farther.

She has research and writing in the timeline. She's doing a presentation at City College, then continue writing. She has another presentation planned at the college. This is realizable. She's gotten commitments from the venues. It's well thought out. There are limited funds for what she's trying to do. It's a sound project.

The community engagement component is not an afterthought with this project. It's a thought out part of the whole. She wants feedback from her audience and it goes back into the work. And maybe that's where the current narrative comes in.

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### 2013 IAC Literary Arts Panel Recommendations



#### Charlie Varon

##### Project description

I will write and perform a cycle of stories called "The Listener," about a group of elderly San Francisco Jews, their children and grandchildren. The stories will follow the literary form of the short story, but are written to be performed aloud as well as published. The project will culminate in a new sort of literary/dramatic event – a 4½-hour cycle which I will deliver over the course of three evenings at The Marsh.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$8,000

##### Notes on panel's commentary

I thought the project was outstanding. I found the video moving, touching and relevant. This is an example of what his art form should be, what it should reflect, and how it impacts ordinary people's lives. He has a consistent body of work and serious engagement of art and social issues. I appreciated that he had both the video and written sample. There are some applicants who have video but don't provide the written sample so it's hard to assess if it's just about delivery. He's a mature writer. I feel like he's pushing himself as an artist and tackling difficult themes. The narrative deals with the relationship between a son and the grumpy guy in the senior home. As the story unfolds, there's an emotional tone and you find the son and elder haven't been in touch. It's dealing with issues around settlers in the West Bank. It's a hot button issue and he's not afraid to deal with it. It's something that we should support. He has a proven record. He's a published performer who has featured work at the Jewish Community Center and the Marsh. He has a well thought out plan. It's very solid. The total budget is \$54,000 and he's requesting \$10,000. He's a very polished and developed performer and writer working on a new piece. This has real artistic and social consequence and merit.

I thought it was an interesting application. I like the specificity of the audience he's reaching for and his interest in connecting to it. The story was not strong. It's not a great short story. He's someone moving from one medium to another—from playwriting to something that needs to exist on the page. Is this primarily literary or theater? He goes back and forth. I was split between admiration for his track record, his understanding of his community, and his genre performance and an awareness that he's not going to be making a really big impact on short story as a literary form—at least with this body of work. He's looking at a false competition between issues around 9/11 and Jewish grandparents. Many people have taken on similar topics and I didn't see him carving out new territory on that subject in this piece. He's taking on a hot button idea in a way that's not quite digested. He may eventually get there. And he's bringing strengths to it in terms of the rest of his portfolio.

I wanted get a sense of how the subject matter could be would be best elucidated through the short story. It's not a strong sample. It needs to be workshopped more. If we're saying that the community for the work is the elderly Jewish community—what does he bring to that community in this work? If this is for broader audiences—what is the representation of the community he's putting forth? If that's the case it needs to be tight. He's on his way and may get there eventually. But it's missing the mark as a short story work. I feel like the voices didn't always ring true. There are some assumptions about the elder character that didn't ring true. It makes me nervous that it's patronizing. I don't think that's what he's trying to do, but if it's not executed well there's the danger of the engagements not feeling true or real. And that's a disservice to the community at the heart of this.

I picked up on that as well, but in my case, I had to look through the lens of performance. If you're reading a monologue, there's always characterization. A lot hinges on the onstage persona of the old man. And that detail is not what is on the page. It's a map—a script. I get the sense he's doing this in the senior centers and getting feedback. And he'll be doing this at The Marsh to get more feedback. It sounds stereotypical now but...

It gets to a timeline issue. It's a long project with a budget far exceeding what we can fund. He's talking about a 5 hour performance, we're supporting him in writing a few stories that are focused on the senior center performance rather than The Marsh performances. That's a different part that isn't being funded here.

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Program Director: We do fund specific phases in the development of work.

I agree that The Marsh work will be more successful than the senior center phase. I would love to have that come in. In a way I feel like I wouldn't be impacted if I were a younger Jewish community member. He's putting forth the weakest part of his practice as a short story writer.

That's not his strongest practice.

I can also envision it being performed, but that's not what we're being asked to do.

Program Director: You are being asked to assess artistic potential.

This feels carved up for potential future funding in the theater category.

This is the beginning phase of the project. We're looking at the storytelling element as the key here.

For him that takes place in performance.

But he mentions that he wants to publish the work in magazines and in written form. But I don't quite buy it. It sounds like it's ultimately about performance.

Program Director: If he's aiming for publication, he needs to be assessed in written form.

The written form is not the strongest or most appealing part of the project as a whole. So it's a question about considering the project as a whole and what we're carving out. Does it live well without that performance end goal?

I was thinking about this as inclusive of the performance and giving him credit for that, but I wonder if it needs to be pulled apart.

Program Director: So it sounds like there are questions about the short story format or performance.

I ask myself how I would look at the short story format since he talks about publishing. If the project is about writing short stories and being published, that's the basis on which I will judge it. If he is performing it in the senior centers and getting feedback—perhaps that's a problem in the articulation of the goals and what he's trying to squeeze in here.

He talks about following the short story form, but that these are meant to be performed.

Program Director: He does talk about a refinement stage as well.

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## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Debbie Yee

#### Project description

This project will complete *Ordinary Meridian*, a book of poems on my personal experience of pregnancy, childbirth through surgery and early parenting. The poems will work through the tensions between selfless-/selfishness in motherhood, explore its beauty, guilt and anger and expose the grit, dangers and joys of parenting's real work. I will teach a writing workshop open to all, targeting parents/caretakers whose lives are rife with writable experiences. The project concludes with a public reading.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$0

#### Notes on panel's commentary

Debbie is a very accomplished poet and has done a lot of work in the community. She has a good reputation for the completion of work. She's taught writing. Sometimes her writing veers toward the precious. She's pushing herself to explore her relationship to childbirth and babies. She has a very cerebral approach to writing. It's a curious exploration because most writing about mothering and babies shows a lot of emotion—she explores it from a different angle. Her poems dealing with things outside of parenting resonate more. With this collection I'd like a deeper psychic inquiry into the themes. It doesn't seem that different from her usual style outside of the theme. She's an impressive writer who is in touch with her language exploration.

I enjoyed the work here. I thought it was understated in an interesting way. It seemed like a pretty fleshed out, well understood project. It's in an area that she seems to be well equipped to tackle. It's a strong application. I like that I can see clearly that this is a subject she's working through herself. There is a solid artistic plan to find worthwhile material. It connects organically to the community she wants to work with. It's a well designed project in terms of identifying an artistic conundrum and question she feels could use pressure. It's a judicious use of subject for her.

I have no doubt about her past accomplishments. But the project itself doesn't seem to exhibit a lot of originality. This is a self exploration that may not move out into the world very far. It depends on the samples for me to make an assessment. The samples just didn't deliver in a way that showed that she's bringing something new to the subject that moves the art form into the world. It's admirable that she's tackling these parts of her life as she moves into them, but that doesn't always move out into the world. It doesn't have a universal sensibility. In some points, because of the subject matter, she almost has to move into cliché. There are some instances where she moves more to a universal viewpoint, but for the most part I don't think she does.

She's asking for 15 months of time and travel expenses to attend a residency or conference. She will definitely accomplish this whether she gets the grant or not. It's a practical plan. She's teaching a writing workshop for 8-10 other writers through the Asian American Women Artists Association. I appreciated that she's clearly structuring this as someone who has to work. She's not living off of \$10,000 during this period. She has a kid. She needs other support. This is going to let her take an hour every night to complete her first book. She's coming to this later in life than someone who can make different choices about her resources. She's thinking about how this grant will make a real difference for her. I was persuaded by that awareness. It's not a huge amount of money if you have a family. But she's budgeting it in a way that will make a difference for her creatively. I thought that was persuasive. Think it's interesting to see someone move toward making more personal, autobiographical work instead of the other way around. I'm interested in seeing where she will take it.

I think she's undergoing a very intense personal process and wants to reflect on how that effects the writing. She's doing a deep exploration of that. She's quite capable of that. We're seeing that in process. I'm curious to see the arc of the project. There's a long enough gestation period where what we're seeing here is just the beginning point of that exploration. It can be an expanded and deeper work at the end of that period of time. I'm glad to see a sample of that rather than just the project description.

## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Rhiannon Argo

##### Project description

My proposal requests \$10,000 to support the editing and completion of my first young adult novel, *The Questionable Existence of Her Dream World*. The coming-of-age story focuses on Lil Flynn, a gay teenage girl who struggles to navigate and hold onto her first love even when the rest of the world is shirely against it. SFAC IAC funds will support my artist fees as I complete the novel and shop it to publishers. Public readings will take place at the SF Public Library.

##### Group Size

Request:

\$10,000

Recommended:

\$0

##### Notes on panel's commentary

She's articulate about why she thinks a young lesbian community needs a young adult novel that is written well. I like that she addressed that issue. In her literary career she's won a Lambda Award. Her work in the past prepares her for speaking to an audience that needs this. The chapter we got seems spot on in understanding what it means to be a lesbian in the world. She has a plot outline that will keep the reader engaged, questioning, looking at alternatives, or getting relief. This is a well thought out project. She seems to have the skill to do it. She has a great letter from Michelle Tea says that her passion inspired her to publish work by young queer females, that a filmmaker will adopt it, and it inspired her to reignite *Sister Spit*. She's well respected in the LGBT community and has the credibility to speak to an audience she understands. The draft is nearly complete, so she wants this support to rewrite, edit, and finalize. She does constant workshopping and reading. She does readings at the Radar series. I think that when she's able to tour with this, it means a lot of young lesbians will be exposed to it. And artistically it means this community will deepen their experience with literature. I agree. I just want to add that I'm delighted that she knows who her readership is and is targeting that. In some other applications it wasn't clear. Here she's targeting a specific audience. She delivers. The wonderful narrative captures emotions of adolescence, immediacy, humor, and engages me as an adult. I imagine it will resonate with someone younger. She brings a powerful voice to the coming of age crisis. There is no developed outreach for a wider audience beyond the LGBT audience. If that's goal, want to see how that will be expanded.

She does say she wants to tour after completing the book, but doesn't say anything outside of naming some of the outlets.

I thought the excerpt was strong. She's a person who is interested in moving toward mainstream work and a broader genre given the stories she's trying to tell and the ambitions for her career. That makes this hard to evaluate. I don't want to say that's easy to do or make this seem like a breeze, but it does lessen the risk I've been excited about in some applications. She wants to move into a mainstream realm where this kind of funding might be less critical to materialize projects. That was a factor for me. A young adult audience can probably find and support this, as opposed to more experimental work that is difficult to support. But I also don't want to underestimate the challenges of maintaining a writing career at all.

But isn't this still a risky idea for the market because of the LGBT themes?

I think it's less risky than it seems. We're at the point where it is actually OK to address in the genre and the precedents are there. The territory she's working in feels a little less exciting, but it's definitely a legitimate project other than that.

So do you have concerns about pushing her artistic potential as a writer and the art form itself?

She's consciously factoring other concerns into her work at this point. She's trying to write something for a broader, younger, more mainstream audience. But there is probably still room to create something with a lot of literary value.

But not what you see here?

I'm just trying to assess this in terms of ambition relative to other artists in the pool.

So you think she's not pushing the envelope as much with this project?

Moving toward the desire to speak to another audience is a form of growth for this author. She'll have to present things differently than she's done in the past. These things require you to change your

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### 2013 IAC Literary Arts Panel Recommendations



rhythm. It's a move toward growth. But because it's preceded by narrowing the audience toward young adults, that makes it seem like a different project. I don't see this as a crossover novel into the mainstream—it could be—but I think this will bring young LGBT people to the subject matter because someone's writing about them. Young kids are still being sent off to be “turned straight,” so this is still relevant. The relationship to the broader pool is relevant, but I think she comes in with a handicap because of who she's writing for. You see it as moving into the mainstream, but either one can be true. Program Director: Would it be made more complex if there was another work sample to see where she's at and where she's going?

Maybe. Or even to have a sample of dialogue with the family she is sent to—something where the complexity is more difficult to execute.

But I think this is a fair representation of what the book feels like. It all depends on our priorities in assessing how an artist pushes their growth and direction. It could be more experimental and shifting to writing a children's book. There's nothing wrong with that.

What has the best connection to the goal of public benefit? This work will exist in an established genre and tone of work. In terms of the story, I'd be surprised if this is a new story for the genre at this point. This doesn't seem determined to push out of that territory or lead in a new direction. That's something I want to weigh against here.

Are you saying that you think there are already young adult novels that have strong lesbian characters in them? Or are you saying that there would be a large reception for it either way?

I think I'm saying the first. And maybe that's just me. But reading the story and sample, the story feels familiar in a way that is already out in the world and genre at the moment. That's no guarantee of a large audience—it's a crapshoot every time.

So you think there's work out there that is already accessible?

Yes, it feels familiar in its voice and architecture.

So you're saying it's not pushing the voice?

The sample itself is fairly flat in terms of the discovery story. She talks about breaking out of the institution in a later chapter and that might have changed my evaluation but wasn't present here. I see what you're saying about this particular sample.

To clarify, young adult literature in general isn't about supportive families—that's a common theme.

So there may be a gap on the LGBT side and a story in that vein would be long overdue if it isn't been created at this point. Maybe the issue is that if this were a straight character, it would be very conventional. So the question becomes, is having a LGBT character in this scenario make it novel?

I think it does. Sending the character to a family to be “straightened out” makes it unconventional. I do think this genre is limited in terms of this kind of character. But I do see what you mean in that the sample does describe a fairly conventional scene that doesn't reveal the nuances of the LGBT specific experience. So it could be that this sample doesn't effectively highlight the differences.

Young adult writing needs to be more accessible if she wants to reach that audience. It's not mainstream or conventional because of the conservative culture.

Staff: I just want to make sure that we are consistent in applying the standard of excellence you've been asking for in other works targeted toward specific communities, whether this is a younger audience or not. This should not be about expecting this to be less nuanced.

Young audiences can be very discriminating, so I do think it's about crafting it to be a compelling story. I wanted to see the textures and specificity in the narrative. How does she take this archetype of a kid cast out of their family and do something that is compelling?

How does she reach a new literary realm?

Accessibility is a justifiable requirement. But I want to understand why this is the book that should be added to the genre.

## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



**Richard D'Elia**

**Group Size**

**Project description**

**Request:**

**\$10,000**

"The Common Wealth" is a poetic exploration on the influence of "place" and the relationship of belonging to a place and also feeling isolated from it.

**Recommended:**

**\$0**

#### Notes on panel's commentary

I like this application. He's a WritersCorps teacher. It's a program that has done wonders for youth. He's dedicated to youth and working class youth in particular. I like the work sample. I like his community involvement. He talks about that experience in his narrative. The project is to write a collection of pieces on the commonwealth and the relationship of belonging to place and feeling isolated from it. He names influences that are evident in the writing samples. This is less of a departure than an expansion of things established in past projects. He is committed to developing a working class aesthetic. Out of these samples I found the first two to be compelling. And then as the samples wore on, I became less engaged with them and had to ask why. Part of it is the fact that he's introducing different craft elements, techniques, and processes. Some of them read like experimental writing exercises you'd give to students. When he does that, they lose the sparse, tight, emotional resonance in the first few pieces. They become overburdened by the technique and craft. Something gets lost in the translation. He has to develop those to the point where the craft isn't so evident and where it merges more successfully with the working class aesthetic he's aspiring toward. Some read like workshop exercises and are too self-conscious. I applaud his commitment to experimentation with form and language, but he needs to make sure not sacrificing emotional complexity and content. This is a craft issue he's going to have to develop. In terms of the project and plan—it's realizable. It's fitting that he'll have the classes for youth informing his work.

This was a confusing one for me. The work samples were pretty strong and compelling. I can see what you're saying about some feeling like exercises, but I felt they were well done and interesting. His voice is there. His work around WritersCorps is admirable. But the narrative felt like it was written by a different person that's divorced from the work sample. It is clunky and unresolved. The description of this new project didn't show him complicating the idea. It feels like a failure to commit to a perspective. He has a student-like attraction to dichotomies and representing two sides instead of committing to carving out a perspective. It makes me worried. He says "place is good and bad. Disconnected and connected." That doesn't feel synthesized into a coherent project at this point. It's mainly aspects of the narrative that are holding me back. I didn't understand the questionnaire he mentioned. It's a strange construction that didn't feel developed enough. I wanted him to rely less on the student's quote and explain his own ideas. I'm surprised he's using that as the first example of the poetic expression he's aiming for. There's a hesitancy to the narrative that's not in the work sample. His work is strong and shows an understanding of how to use voice, but his explanation was insufficient to me.

I had the same concerns. I respect his work. The way he talks about process is articulate. I also felt that what was missing is a sense of the artistic concept besides a broad sense of place. He talks about research, but not where that's left him and where he wants to take this. I was also puzzled by the inclusion of the long student quote. Nevertheless, I think that some of the poetry is strong. The concepts are good. The samples don't feel as polished, so I was somewhat disappointed. I didn't want to be. The work needs to see more workshoping. Some of it is really good, but some falls a little short and doesn't spark. It feels uneven.

The questionnaire threw me off. He's committed to the community. From the letter of recommendation, it sounds like he's done some great work in the workshops already and knows how to inspire students. It may be that it's striking to see the level of detail around the questionnaire against the lack of detail about the book and timeline. Other applicants gave a sense of the overall footprint and goals. He's just writing, but hasn't conceptualized it to the point he's thought about the feedback mechanisms.

## **Summary Sheet**

### **2013 IAC Literary Arts Panel Recommendations**



He's reading alongside his students and then writing alongside his students. It's early in its genesis. He has a way to go in his process.

There's \$10,000 straight ahead in his budget. There's no outlay for other expenses. He does workshops under WritersCorps so there's no expense for that work. It's just his production. It seems on par with other artists. He doesn't have to pay for venues, outreach, or other elements that other artists who don't have a program or institution to support the work.

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## Summary Sheet

2013 IAC Literary Arts  
Panel Recommendations



**Sona Avakian**

**Group Size**

**Project description**

**Request:**

**\$10,000**

I am seeking funding for a book titled *The Friction That Polishes* whose themes are identity, memory, and the pursuit of anonymity. Questions explored are: What happens to our memories when one is forced (or chooses) to leave the past behind and reinvent themselves? The mind may be easily fooled into inventing a new past, but can the body? Where do memories leave off and guilt begin? Is guilt only a specific type of memory?

**Recommended:**

**\$0**

### Notes on panel's commentary

She's had a number of publications, awards, and volunteers at 826 Valencia. This book of short stories revolves around leaving. The questions in the work are around what happens when folks choose to leave or are forced to leave a place. Half of it revolves around a circus. She acknowledges that the circus has been a common trope in recent work. She will spend time going to circus museums to get a better sense of the place where people are going to or from. The narrative was a little disjointed so that led me to depend more on the samples to see where she's going with this idea of leaving and memory. This feels like it has not pushed far enough in its development yet. I didn't get a sense of what she's trying to do in the samples themselves. She's close. She's placing herself in the right positions to get there. But I don't see the complexity that moves this to the necessary artistic realm that she's capable of.

I keep going back to the narrative to get a framework for the stories. I would have liked her to explain her obsession with the circus. What does this mean for her? What is the metaphor in life or reason behind the historical research? She realizes it's a popular source and attempts to do these stories and research. I think the samples are intriguing. I have confidence she'll pull this off. She has clean, tight prose. I like interlocking stories. She writes with a sure hand. I have confidence in her craft. But what is lacking is an overarching sense of where this goes—the underlying significance. She doesn't convey that. She just notes that everyone is fascinated with it and so is she.

She talks about the possibilities of the circus. She understands the construct. But in terms of the disjointedness, I'm not clear how the museum opens up a line of inquiry for her. Is it imagistic support? She talks about San Francisco as a place where people reinvent themselves. She mentions some stories that may not be in the sample itself. My problem with it, is that she says she is interrogating questions with these stories, but I don't see those questions appearing in the actual samples. As a result, it feels disjointed. I don't see what the mention of San Francisco has to do with it outside of that one mention in the narrative.

I agree. There is more attention to the process than outcome. She has a real awareness of her own approach to story writing and how that works for her. She knows how to continue working in that mode. She's providing less of a definition of her aims. I'd like to see how she's going to add her voice to the similar work instead of just existing alongside of it. She's not being apologetic or defeatist but you do want to see an engagement with her peers and sense of what she's going to carve out that's new. The trips sound interesting but they don't sound completely integrated in the work. The sense of place may contribute to the stories, but I don't see that integrated in terms of an artistic practice and the depth of research and generation of writing. The work sample is pretty solid. It's competitive in terms of the kind of writing she does stylistically. She certainly keeps up with the other fiction writers in this pool. That was encouraging. Just wanted to note that she's paying way too much for her ticket to Chicago. It shouldn't cost \$900.

She doesn't say she's interviewing anyone while there. I want to know what the focus of those trips will be.

Is she just soaking it up?

If she made the trip before she applied for this, it would be a stronger application, because she could point to the commonalities, performers, and her engagement with the art form. I would be more compelled after those discoveries. She would be confident in grounding the work in a way that is

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### 2013 IAC Literary Arts Panel Recommendations



lacking right now.

It could be strong if she had a strong narrative and excerpt that demonstrated that strong vision for the work.

I think the timeline is doable; part of it is spent doing the research.

She's aiming for 150 pages a week.

Given that kind of commitment, it seems she understands a lot of work is necessary.

He has her allocation in rent and food and expenses carved out. She's a prolific writer.

I think this is going to move her into looking at how to flesh out a concept she wants to explore using these characters. She's clear about that.

Her project is the list of questions. She has the questions and will fly to the museum and get the answers.

The basic problem I have is that there are these points of interrogation that I'm not clear from the samples that she's addressing yet. If it was addressed with some clarity it would be pushing the art form, but that's what I'm puzzled by. She has a set approach to the project, but we don't see how she's addressing that interrogation. She describes some details so as a concept I understand it. But that doesn't tell me how she's interrogating it. I just see the plot. And it could be of great interest—this could be a great project. She shows great capability of completing it. But the application isn't showing how she's addressing the interrogation.

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## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Clare Myers

##### Project description

I will complete a novel manuscript of publishable quality and present portions of this manuscript at two public readings. The novel, *Impossible City*, follows 24-year-old Kate Behker through the weeks following her father Peter's death. Peter had a history of mental illness, and when he appears to Kate as a ghost, she is forced to question her own sanity, even as Peter insists there's nothing wrong with her.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

This is a novel that has been well under way. She has been working on it for almost three years now. She has a fairly narrowly focused request to support her through this next period of revisions and readings. Somewhere down the road the intention is to get the work out there and get it published. In the work sample there are definitely some parts that seem encouraging and appealing to me. The overall story was most intriguing in terms of the queer identified relationship she was describing that had this heterosexual arrangement despite being queer. That was more novel, interesting to me, and worth exploring. I was sorry not to see that explored in the work sample since that is the most intriguing creative question—what that relationship means. She explained it interestingly in the proposal. The ghost story section I can go either way on. It was less interesting to me looking at the material. Since she's looking at her community as tied to Radar and queer focused, I was interested in seeing how she's speaking to that audience.

I was wondering if she's trying to reach a broader audience. I'm not sure why she chose that section to include. I'm more interested in focusing on the father and daughter relationship. That seemed to be the main theme. The sample accomplished that. It's clear. It was emotionally engaging for me. It's a difficult narrative in that it's coming to terms with death and mental illness. It seems like that is more at the forefront rather than the queer aspect. This is the work in progress. I didn't realize she's been working on it for so long. She's been focused on this for so long I think she'll accomplish it. I like the sample. She has an audience out there it seems. I think she'll have success in terms of publishing. She has options out there. Given the limited sample, it's a straightforward project request to write the work.

I'm a little flummoxed by this. I felt somewhat let down by the sample. It felt very flat. It didn't have the tension I expected. The second sample did have more tension, but it was also more flat dialogue. I have to believe there's a reason she's doing that, but I don't see why, which is why I'm flummoxed. It's not her fault we don't get to read the whole thing, but it's challenging. I would have liked to see more samples of the more complex ideas she's looking at. She may not have arrived at those sections yet. That's her intent. She has months to accomplish the goal of finishing. It's a clear application and knows where she wants to go with it. She has an audience. Besides the LGBT audience, she has published in *Zyzyva* and other places and won awards at the poetry center. She's connected to the LGBT audience, but her reach can be somewhat larger. She's addressing other subjects than just the relationship between two women. And that's of benefit to both the LGBT and larger audience. So the question to me is whether the complexity of it is there. The ghost is a great device if she can pull that off with the tension needed to make me want to stay in there. I think it moves deeper into the LGBT audience but moves into the world in a way I like. But I'm iffy about the sample. Everything else seems fine.

I would have hoped that she would have submitted a sample with greater complexity amongst the human characters given that she's worked on this for three years. I would like to see it unfold in more subtle ways.

That's a fair point. The work definitely seemed competent. She has a better than even chance of having it published in the end. I found myself more intrigued by the summary than by the work itself. We're seeing the queer-heterosexual relationship in the first sample, but just not in an interesting way. The compelling part of it is her talking about the bisexual identity component, she says she hasn't encountered it and I haven't either. So that seems to be worthy of attention. If it was purely the ghost

## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



story of the father I would have a harder time latching onto it. The straddling of the communities seems most compelling.

The letter of recommendation talks about moving into long book form and embracing that. That's a place she wants to go to learn the craft and to become a longer form writer. I believe she can do this, but I'm not sure she's there yet in terms of what it does to the art form. She's not ready to contribute to the art form yet. Subject wise, I think it brings a different view. The art form itself is just not there yet.

I agree with that.

It's fairly straightforward narrative prose, so we have to focus on the themes.

This maintains her trajectory. She's continuing on a creative path she's set for herself. It's a sensible next step based on what she's done so far. She's still younger in her career than some of the others we've seen.

The budget goes toward her time for writing, rental of space, and postcards. The bulk of it is for her writing. It sounds reasonable for the kind of project it is. It feels like this could be a young adult novel. If it was pitched that way it would make sense.

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## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Kirk Read

##### Project description

This project is a series of essays on being an HIV negative gay man at a time when pharmaceutical advances are shifting the landscape of risk. The project will include the author's personal experience of taking medication to prevent HIV infection, as well as draw from the experiences of a group of people assembled by the author outside public health channels, to examine the new phenomenon and communicate about it with independence, honesty and integrity.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

Kirk is sexually active and has been a sex worker for years. He talks about being on an HIV negative regimen and how information about that treatment is being withheld from gay men. This is all laudable. But the proposal doesn't help us understand how the subject can form the meat of these essays. He doesn't articulate what essays he wants to write. He cites other writers but doesn't clarify how he will approach the work. I enjoy watching his performances. He's astute and funny. He makes good use of performance art. But since it's a new medium for him and an important subject, the burden is on him to explain how this can be a real literary project. It's worthy. It's helpful for the community. But, artistically, I don't think it's there yet in a way that pushes the art form and that pushes back into the community.

This was an interesting one. I agree that it's challenging to get a picture of the content from the application. I was most drawn to the narrative itself. There is an authentic artistic argument being made in the proposal that's more significant than the videos. There's a wit and verve to the videos that I can extrapolate. But I mostly thought about the voice I saw in the explanation. There's some promise there I think. I like that it feels like a very contemporary topic and very local topic. Instead of just presenting art as a wholesome and illuminating thing to digest and learn about, it's trying to challenge the readership and provoke. This is taking a stance against a lot of his culture and acts as a corrective. That's motivating in that way. I don't see how that looks at book length.

I don't even see it at essay length.

But it's written that way here. His narrative description of the topic is more cohesive than a lot of other applications. He's making an argument about what the book will do. I saw that there.

I wish there was a note in the guidelines requiring that a person submitting an application for a particular form should apply with a work sample of that form. His performance work is outstanding, but I could see him as a theater applicant. I can't see what the written work looks like outside of as a performed monologue. There's a continuum to writing that is different.

Program Director: The instructions are for the artist to submit what is relevant to the proposed project.

I think it's clear enough in the instructions.

If he was further along in this process I think we'd have that relevant sample. He talks about the topics he's exploring. He has a clear intention. But I don't think he's far along enough to give a sample. The other problem with the performance pieces shown are that they're totally humorous. He did write a piece for Keith Hennessey that was probably not as humorous. That might have been helpful to see. If this isn't funded, I encourage him to come back in a future round.

The ideas are at the level of what I'd see in a non-fiction book proposal. It seems substantial enough to support the proposal. But we don't have a timeline or the content of this project in itself. I'm comfortable with endorsing the clarity and rigor of concepts, but there are pieces missing too.

Program Director: Do you have any notes on the budget? Though it may be difficult to assess without a timeline.

It is impossible to say. He's asking for the maximum amount and that will be fed into the book. He doesn't seem worried about getting it done. So I don't have any specific budgetary objections.

The impact of this could be great or terrible depending on whether he's right about this perspective on the treatment

## **Summary Sheet**

### **2013 IAC Literary Arts Panel Recommendations**



There's an audience for his material. He's proven that with his performances. But it depends on how well he executes this book project. That will make or break the outreach.

He clearly has an audience. There's a workshop planned, but I can't remember if it's culminating in a performance.

He's doing some work-in-progress readings at the Center for Sex and Culture. There's even a blank space in the letter from Dr. Carol Queen, founder of the Center for Sex & Culture, where she forgot to indicate the specific event tied to this performance.

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## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Maria Theresa Allocco

##### Project description

The 'Mixed Blessing' project includes a manuscript of 36 pieces exploring mixed race identity by November 2014, a monthly writing salon for mixed race writers for a period of one year, and a 'Mixed Blessing' performance of five writers in San Francisco in May of 2014. The intention of the 'Mixed Blessing' project is to mobilize the mixed race and ally community in San Francisco, and to publish a book that will further these efforts.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

I was really happy to see this proposal. It's a subject that I think is important. She's clearly impassioned and involved in raising awareness about mixed race culture. She's a young, developing artist. She hasn't matured as a writer yet. She is building the ground for what I think is great potential. There's a lot of potential here. She writes poetry, short stories, and essays. The prose piece was more powerful than the poems. I thought those pieces could be just as significant and possibly more engaging had they been written as prose as well. The attempt to translate a lot of experiences to poetry and metaphor left gaps in the narrative. I tried to figure out what was going on with the list of images. In some cases it works. In her case, it doesn't quite succeed. I was trying to penetrate the meaning of the poems. Overall, she's not quite polished yet. The strength of the work lies in her profound sense of self-searching. The story is compelling. Though it's hampered by a structure she's still struggling with—how do you tell a story? She mentioned the 36 pieces of flash fiction and poetry. I wanted to see samples of the flash fiction. It's a distinct genre so it's helpful to see how a writer approaches it. I like that she's so plugged into the community and is offering to do so much with her interactions with children and the mixed race community. I admire what she's accomplishing, but the writing sample needs work. It's not quite polished.

She doesn't really define flash fiction here. I'm wondering if that's what the prose piece is for her. I'm not sure either. They're usually shorter.

This one struck me as a little less strong than some of the other applications pursuing poetry in a cultural context. She has a subject, but she hasn't defined what she wants to say or pursue about it. That was holding me back from embracing it. The topic is perfectly legitimate. She will dedicate herself to it. I felt similarly regarding the poems themselves. I wanted more definition in the description about the nature of the project, especially compared to some of the other applications. They have a clear idea of the artistic problem they're trying to unfold. In this case, she seems to just want to write and figure it out as she goes along. I was looking for more specificity in terms of what this book will be about.

I agree. Compared to some of the other applications, you can tell the difference between those who've applied a number of times and those who have not. There's a lack of detail and articulation about how she envisions the work. She's not far along in the project enough to where she's able to articulate where she wants to go and the details of what she wants to address. It's not just about the larger subject. I agree that while the writing draws you in, it doesn't quite bring me to the point where I think I want to be with the subject matter. It feels like a good start. She has talent. I very much respect her involvement in the biracial community and the goals of the project

Program Director: To clarify, she's not working with children. She's hosting a writing salon.

Right, her background is in working with children. I think she'll do a great job with the salon. There's no question with that component. The question is whether she can pull off the literary part at the standard that we expect for a grantee.

The timeline & goals are doable. She has clear objectives. She will probably do the workshop anyway. It's in her blood. It makes sense. But here's an artist who is at the beginning part of her career, compared to someone with twenty years in the field who might have a more explicit grasp on where they're going and their goals. This is someone on a personal journey, dealing with these issues, and refining her craft. She's not at the point now where she's come out at the other end and has a clear

## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



vision about what she has to say.

Program Director: We're not risk adverse. We're willing to invest in emerging artists if they have a high quality project and artistic excellence.

For me, it's about seeing this against some folks who have more confidence in their artistic voice and vision in the project even at an early stage in their career. There's nothing in her career that would prevent her from being at that point and defining things more clearly. And maybe she does know the answers we're looking for, but we're not seeing that articulated in the application. There are some other young artists who have articulated that detail.

To clarify, it's not about her being young. I say that more because I don't want to discourage her from applying—she'll have more chances. But our job is to make sure that the art is going to make a significant contribution to the literary art form. And it's the job of the artists to convince us through samples that this is going to have that impact.

What we have doesn't clearly articulate a vision for the body of work.

The narrative is diffuse and not focused enough. That was a little distracting to me. I didn't have a clearly bounded sense of the work. The narrative focused a lot on her self-conception.

You get a sense of the larger subjects she's moving toward, but you don't get a better sense of not just how she's informed, but how she's moving toward that.

There are other writers dealing with similar, personal themes around identity that have a clearer articulation about what they're trying to accomplish through the work, and I don't get a sense of that through the narrative. She's showing the process. But beyond the personal process, what are you bringing out of that to the art form itself and how will that be expressed?

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## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Isis Rodriguez

##### Project description

“Niñají y Su Vida Colorida” is an edu-taining and bilingual Mexican comic novel made up of 8 chapters, approximately 200 pages, in semi color, to be published as a complete novel. Niñají incorporates alternative Indigenous practices, spirituality and humor which is at the heart of Hispanic/American consciousness. Her mission is to encourage reading, stimulate interest in bilinguality and to provoke cultural curiosity.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

This is a graphic novel application. It seemed muddled to me, not just because of the division of labor between the visual artist and writer, but because of the goals of the project itself. “Edutaining” didn’t resonate with me and seems to encapsulate the mixed goals of the project itself. They’re working on an educational comic. The fact that it’s primarily educational left me with very little to hold onto when evaluating it next to other work samples. That was my main reservation. At first I didn’t note that the writing is being done by the other artist in the collaboration. I think that is a factor to consider. I’m not sure what she gains by going to this other guy for the story. I would have liked to see what she would develop as her own work. The main stumbling block I ran into was that the concepts are explicitly being dressed up in a diverting way but didn’t feel developed into a full fledged creative work. Unfortunately I think she’s a really talented illustrator. I wasn’t compelled by the writing in the sample. It didn’t pull me into the comics. I wanted more of a story. The sample is limited with these two different sections. It doesn’t lead anywhere.

There’s also no progression. It jumps around in sections so we don’t get the development of a story arc within either of the samples.

It’s too fragmented.

That’s unfortunate. It would have been better to see a linear section we could follow. With it so piecemeal, we don’t get a sense of the story. It makes it difficult to gauge.

When I went through the applications the first time, I thought we should fund this, but then I looked at it more carefully. She wants to target elementary through high school students. The book is bilingual. She says she wants to work with the writer because he’s indigenous (Zapotec). She wants to teach the old myths from the culture. Given the goals and her audience, if we were to get a linear sample, we would have a sense that she would probably meet those goals. It’s hard to get a sense of the narrative storyline. And if she’s the lead artist it’s hard to assess this as a literary work.

She’s the lead artist and her medium is visual.

Program Director: I think we’ve heard some comments assessing this as a literary project.

I don’t think a grade school kid would pick this up and be enamored with the indigenous values she’s trying to promote. Right now they’re things like “indigenous values are better than money,” etcetera. There’s a kind of paint by numbers oppositionality in this that I don’t think is going to make a strong narrative. She’s not telling the story as much as going to bat for the indigenous values she thinks kids are out of touch with and can be engaged in. But the complexity to deal with the issues isn’t there. I don’t feel compelled by that as an artistic goal.

Those are the stated objectives, but they might not be demonstrated so simply. We just don’t get a sense of the myths communicating those values.

This falls closer to a McGruff comic teaching you when to cross the street rather than a compelling artistic narrative. It’s pretty openly acting as a piece of pedagogical material.

I’m trying to think back to whether when I was studying Roman myths as a kid if they were any more complex than what’s being presented here.

There’s too much ambiguity in the plan.

I think the bilingual thing is very important. She’s trying for that. The main problem for me is that this would have to be aimed at a fairly young audience to be successful and I don’t think that was stated as an audience. And I’m not sure I can judge whether this would do that effectively given the information



## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



we have. As far as the art form of literature, it would not advance the form. It advances a lot of other things, but that's in terms of its pedagogical aims.

The budget is going toward drawing, but not the writing. There's nothing going toward the writer.

He's donating his time.

It's also for printing and the art materials.

We see production as part of the costs.

The artistic work is half of the budget and the production and other elements are the other part. It's supposed to be 200 pages and eight chapters so I don't think they're going for a really young audience.

The timeline is pretty well delineated.

She has her vacation time there and everything.

It's early in its development. That may be that's why it's more piecemeal.

Program Director: She says they've done some research for the first three chapters, but need to conduct more.

She gets a good recommendation letter, but again it's focused on her visual art.

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## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Judy B

##### Project description

The Oddities will be a 21st Century “micro epic,” composed of 140-character “very short stories” (#vss), which I will publish in serial form on Twitter. Drawing inspiration from various classic and modern works, The Oddities will follow several different San Franciscans on their quotidian and sublime journeys through neighborhoods and trends and emotional states, as they try to form connection with one another and the city itself.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

I like the Twitter idea. It's very “in” and innovative. But I found the sample results to be uneven. These short Twitter submissions work best with wit and irony. I saw that in some examples, but overall didn't find them to be particularly interesting. They don't grab you in the way they should or could. Didn't see how the overall project could warrant \$10,000. It's simple and straightforward. The whole beauty of the form is the spontaneity. It seems to go against the form to belabor it. It's the snap, quick entry. That's the nature of it. So when she says she's turning it into an in-depth literary enterprise she compares to haiku, I don't see that connection. Haiku works as a form generated in the spur of the moment after deep contemplation and spiritual realization. I don't think you can put it in that same category. Most of the budget goes toward the artist with some allocated to advertising and insurance. I didn't find the overall grant award commensurate to the project activity. If she had asked for a smaller allocation I could see that. But \$10,000 to send out 100 twitter entries means I need to be convinced of something I don't see.

I was ready to really go with something new and different. I like the energy of the project. But when I looked at the samples, I didn't see the progression toward a novella. And the particular examples for me offer little in suggesting that it will push literature as an art form. It's stylish and smart, but given the docket, I don't see it contributing as much to the field. I also agree that the timeline and project budget are more than adequate for the project.

The thing I found wanting is an awareness or engagement with writers who are doing writing on Twitter right now. It's an interesting idea, restriction, and engagement with digital media. My frustration is that there's a cohort of writers doing this on Twitter already. Her citations of Sherwood Anderson and Virginia Woolfe don't seem like the relevant context for the project and how she's working with it in this moment. It would have been interesting to see her working a way that isn't already being covered by people more effectively. There's lots of experimental work being done on Twitter. I wanted to see more engagement with that in order to see this as a fully fledged application. It doesn't seem enough to see a connection with historical writers who used brevity. I needed the contemporary connection. It's not substantial enough to me. This is particularly because the scope is pretty narrow. She's going for 10,000 words. She doesn't want the linguistic compression of poetry. She wants them to be stories and work as stories. She wants this to be a full-time undertaking for a few months. If this is her primary artistic output, I want to see more engagement with this as a medium.

The public benefit seems superseded by other experiments going on in this realm. The dialogue is not there with this project and other contemporary writing.

There's the potential for them to have circular or linear development, but I don't see that here.

Without that, this is just cleverness. I'm sure she's going for something bigger than that. This doesn't seem as strong as the other writing we've seen. I think this can be developed, but I don't think it's there now.

It should be developed and thought of as a platform. Maybe there's a project that could come back down the road.

As a novella as a whole, I need to see more to feel assured of the quality.

I want more thinking about the field as it is now. That's the worthwhile direction. There's a real readership for work on Twitter. And there's a real body of writing being developed and people willing to spend a good portion of the day checking it. It's good to see this come in, but want to see it pushed

## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



harder in terms of innovative contemporary work.

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#### Lisa Ann Sniderman

##### Project description

Aoede's Adventures in Wonderhaven: Two Illustrated Tales of the Muse. Write and self-publish two illustrated fantasy books and use these books to inspire, connect with, and entertain middle grade, tween and young adult readers (aged 9-14).

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

Here's another multimedia, interdisciplinary project. I have a bit of a problem separating the literary and animation components and how to go about assessing the literary qualifications of the project. It was a very effective video sample. I like the songwriting and animation. She's a songwriter and that comes across. That's her main art form. It's hard to tell how effective the story is as a standalone narrative. It relies on the art. Maybe I'm creating more of an issue there than necessary. I like that it has a budget for the visual artist because that's a good part of the success of the project. It hinges on them coming together in a unified way. She could apply next year under music. A lot depends on the integration of music, story and visuals. I needed to stretch to look at this sample as being clearly linked to the proposal.

This was another proposal where I didn't get a really compelling sense of why the audience would engage with the work. I don't see how this reaches or appeals to kids beyond the fact that it being presented to them. I wanted to see that broken down a little more. I didn't feel like there was the right familiarity with what makes a young reader come to a work and immerse herself in it. That's the level it hasn't reached yet. How do you win over that audience? They're just as discriminating as older readers. It feels like this writing has been scaled down and "cartoonified" without giving it the hook it needs to come across effectively.

This speaks more to the desire to write than how it will benefit the audience. Even though the sample is from early work, I don't see a connection to the audience. I don't see a demonstration that she already understands the audience. It feels like someone came in a little too early in the project with this proposal. She needed to research more so they could give a strong sense of how they would develop this as an artistic piece. How would you approach it? I wanted more of a sense that this person is looking at other young adult writing. I wanted to see that she is trying to move the work forward or be a part of the conversation in that genre. It seems to be a private work that isn't quite entering into the dialogue with the writing-at-large in the genre.

She wants to write and self-publish the two illustrated fantasy books. I don't have any inkling as to the length of the books. She's going to develop the songwriting craft to develop the stories. It doesn't sound like she's producing a CD to accompany the books, so it sounds like the songwriting is reflected in how she writes it.

The timeline involves a lot of what I wish she'd do before applying, such as researching books in the genre. That should be done before she conceptualized the project. It doesn't seem suited for the audience. Now she has to backfill the rationale and develop it after the fact. These are the steps she needs to take to get to the point where she could be producing the work she wants to produce.

Program Director: On page two, she gives the length of the proposed books.

That's a very short chapter book.

She talks about an audio CD.

She talks about creating the book from an audio CD. If we're talking about the book in the sample, it's aimed at a very, very young audience. She needs to research and think about the needs of that audience. She's talented in her art form. If she wants to make this move, it's commendable. But maybe it just can't happen this quickly.

## Summary Sheet

### 2013 IAC Literary Arts Panel Recommendations



#### Judith Moraes Sakhri

#### Group Size

#### Project description

#### Request:

\$10,000

To support Sakhri in the completion of a fictitious narrative focusing on the yoga community of San Francisco and how its inclusive ethos helps newcomers, immigrants, artists and foreigners feel at home in the city of San Francisco and in a larger scale in an ever-changing reality and universe.

#### Recommended:

\$0

#### Notes on panel's commentary

She's proposing a fiction narrative about the San Francisco yoga community. I needed to weigh this proposal in the context of the overall docket. I feel like she's not quite ready to bring this to Cultural Equity. She spends time talking about her background and resources, but this project seems new and undeveloped. She's planning to do research, but doesn't show any preliminary exploration past the summary. Her sample from her first novel doesn't seem strong. The concept has possibilities but it's not articulated enough. She needs to come back when she's further along and can articulate her intent, merit and ideas.

That hits my concerns. I couldn't see the rationale for this artist getting funded when it seems like her practice is writing these books recreationally and self publishing in a way that wouldn't be aided by partnering with the city. The bulk of the work sample seems to be knowingly outside of the literary world she wants to engage with. She's presenting short community journalism pieces as a sample for the novel she wants to write. I don't see the grant generating significant literary output here. I would have liked to see a budget breakdown. She talks about a proofreader's fee. But I want to know what that looks like and how she's allocating those funds. If she's self publishing, she needs to itemize in more detail. The concept seems undeveloped in her head and that comes out in how she's organizing this proposal. The samples read more like blog posts and the articles you might find on Common Ground. If she's seeking to write a fantastical novel, we need to see more demonstration of that voice in the writing sample. I don't see it.

She says the audience is anyone yearning for anything beyond the mundane reality and spiritual growth.

I would say a new age audience.

But I don't see a defined track in terms of how this will be implemented. She says she'd self publish again and do a reading at her friend's store. She's prescribing a pretty clear zone of personal practice for herself. I don't think she's trying to engage with a literary challenge beyond that. It's satisfying for her to tell her stories this way, but she's not showing how she will take on an artistic challenge beyond that.

It's part of her self-exploration.

That's what she's saying. Her audience is anyone taking that journey, but that's pretty abstract.

She's also not doing anything to reach out to that audience. It's work in a very narrow zone.

This is a new departure for her. She usually works journalistically which may be why she doesn't think about audience in the same way. The sample from her earlier novel doesn't help much. This project isn't far enough along to get a sense of what we can expect from this novel and to even judge whether she'll accomplish a strong literary piece.

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#### Parris Lane

#### Group Size

#### Project description

#### Request:

\$10,000

Our mission is to introduce to Children on "Bay Area Video Coalition" BAVC, various children books as well as other forms of media which focus on the history, local landmarks, various cultures and amenities in the area.

#### Recommended:

\$0

#### Notes on panel's commentary

Panel determined application to be INELIGIBLE as the application is incomplete and missing materials.

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**Cultural Equity Grants**  
**FY12-13 Individual Artist Commissions – MEDIA ARTS**  
**Panelists**

**Ivan Jaigirdar**

***Artistic Director, 3rd I South Asian Film Festival***

Ivan Jaigirdar received a BA in the Humanities from UC Berkeley in 1991 and a Master's in Film from San Francisco State university in 1997, where he served as the teaching assistant for nationally known Vietnamese American filmmaker Trinh Minh-Ha. In 1992, he co-founded the Multimedia South Asian Theater Collective and toured with the company to Los Angeles, Oregon and New York. His original film "The Hate Man, Street Philosopher" premiered at the Mill Valley International Film Festival in October 2002. Jaigirdar co-founded 3<sup>rd</sup> I in 2001 to make independent South Asian cinema accessible to the American public. He has established a national network of organizations that screen South Asian films including groups in New York, Washington DC and Los Angeles. He has served on the film selection communities of the past six Asian American Film Festivals. Jaigirdar served as the Artistic Director of Artists Television Access from 1997 to 2003 and is now a member of its Board of Directors. He has curated numerous screening programs, such as the Mad Cat International Women's Film Festival, The Animation Film Festival, the Black Film Festival, the Bike Messengers Film Festival, Noise Pop Film Festival and the several South Asian queer film events.

**Targol Mesbah**

***Adjunct Associate Professor, Interdisciplinary Studies, California Institute of Integral Studies***

Targol Mesbah received her BA in film studies from the University of California, Irvine and her Ph.D. in history of consciousness at University of California, Santa Cruz where she studied poststructuralist philosophy, critical theory and media studies. Her current book manuscript builds on her doctoral dissertation, *Why Does the Other Suffer? War, Trauma and the Everyday*, to consider the shifting ecologies of war. She teaches critical theory, postcolonial critique, global studies, media studies, and Iranian cinema.

Mesbah has also taught at the University of California Santa Cruz and New College, and has appeared as guest lecturer at different institutions including California College of the Arts and Harvard University. She is co-curator of MENA Experimental: Experimental Film and New Media from the Middle East, North Africa and their Diasporas.

**Lourdes Portillo**

***Writer, Director, and Producer***

Mexican-born and Chicana identified, Portillo's films have focused on the search for Latino identity. She has worked in a richly varied range of forms, from television documentary to satirical video-film collage. An apprenticeship at the San Francisco NABET (National Association of Broadcast Engineers and Technicians) led to a job as Stephen Lighthill's first camera assistant on Cine Manifest's feature "Over, Under, and Sideways, Down".

In 1978, after graduating from The San Francisco Art Institute, Portillo used American Film Institute Independent Filmmaker Award monies to create her internationally praised narrative film "After the Earthquake/Despues del Terremoto", about a Nicaraguan refugee living in San Francisco. The Mothers of Plaza de Mayo, the result of a three-year collaboration with writer/director Susana Munoz, was a pivotal film in Portillo's career. Its nomination for the Academy's Best Documentary in 1985, and the twenty other awards it received internationally earned Portillo the PBS funding she needed for her next acclaim, La Ofrenda was Portillo's most serious attempt to date to challenge the notion that as she says "documentary is always associated with injustice."

A grant from the NEA Inter-Arts program allowed Portillo to commemorate the 500<sup>th</sup> anniversary of Christopher Columbus's "discovery" of America in her own ironic fashion. Her 1993 film, Columbus on Trial showed at the London and Sundance Film festivals as well and was selected for the 1993 Whitney Museum Biennial. In 1994, she was awarded a Guggenheim fellowship in recognition of her contributions to filmmaking. Portillo has collaborated extensively with noted directors Susana Muñoz and Nina Serrano and with Academy Award-winning editor Vivien Hillgrove. Portillo's films have received high praise at more than ten international women's film festivals.

**Steve Seid**

***Video Curator, Berkeley Art Museum and Pacific Film Archive***

Steve Seid is Video Curator at the Berkeley Art Museum and Pacific Film Archive, coauthor of "Ant Farm: 1968-1978" and co-editor of "Radical Light: Alternative Film and Video in the San Francisco Bay Area, 1945-2000.



## FY2012-2013 Individual Artist Commissions - Media Arts Grant

### RANKING

Panel Rating	Applicant	Grant Request	Grant Amount
91	Dawn Logsdon	\$10,000	\$10,000
87.8	Valerie Soe	\$10,000	\$9,000
86.5	Jen Cohen	\$10,000	\$9,000
84.3	Evie Leder	\$10,000	\$9,000
83.5	Jack Walsh	\$10,000	\$9,000
80.5	D'Arcy Drollinger	\$10,000	\$9,000
80.5	Wendy Farina	\$10,000	\$9,000
77.3	Madeleine Lim	\$10,000	\$8,000
75.3	Emmanuelle Antolin	\$10,000	\$0
67.8	Hilary Goldberg	\$10,000	\$0
63.3	Brent Bishop	\$10,000	\$0
58.8	Becky White	\$10,000	\$0
56.5	Daniel Auger	\$10,000	\$0
49	Amanda Vigil	\$10,000	\$0
38.5	Maria Picar	\$10,000	\$0
	<b>Total</b>	<b>\$150,000</b>	<b>\$72,000</b>



## Summary Sheet

2013 IAC Media Arts  
Panel Recommendations



### Dawn Logsdon

Group Size

#### Project description

Request:

\$10,000

"Free for All: Inside the Public Library" is a multi-platform documentary project about America's most beloved and most endangered public institution. With public libraries around the nation facing cuts and closures, we investigate why more Americans are using their libraries now than ever before and assess the danger to democracy if they become extinct. The film will chronicle a year inside one busy urban public library, SFPL, and follow dramatic human stories unfolding within it.

Recommended:

\$10,000

#### Notes on panel's commentary

This is a project that I'm very excited about. It is really quite excellent. The applicant's artistic history is strong and accomplished from 1992 on. They have received many fellowships. They have a degree in philosophy and journalism from U.C. Berkeley.

The work sample about a historic New Orleans neighborhood layered jazz, civil rights etc. You can imagine the layered treatment that will be applied to 'Free For All'. A very creative project with a large budget but it is well thought through and necessary.

I think this project is very interesting and creative. I never would have thought about making a film about libraries. There are many possibilities for reflections on a number of subjects. This project has depth and resonance as a documentary.

Her proposal was a very thorough, methodical, thought out proposition for us to invest in. She's also a very accomplished editor and filmmaker and has the capacity to pull this off.

This project has great audience potential. The natural outlet being the public library as she mentioned is really great.

The project sounds wonderful. I love how she describes how she arrived at this through her personal experience; very unpretentious, yet sophisticated. The outreach and distribution has been thought through from screenings in public libraries to PBS. It is such a POV film that I could see it.

There was a good detailed budget that really shows the time she has put into it.

I'm surprised no one mentioned Stanley Nelson! He's a superior documentarian, and he's the executive producer. I think this is a wonderful project.

I remember when the new library was built, it came at this moment after Seattle and Chicago got a new one and people were saying this was the end. History was trying to play out that libraries were an endangered species. This is a wonderful time for this documentary. The one irony is that I found the story about the library in New Orleans more interesting than this one. It had more shape to it, the drama of the situation, the librarians rescuing the libraries, etc. I also worked my way through grad school in the library, and I know from the inside that it's a very strange city. The oddness of the staff, the patrons, the culture. There's real material inside there, and it's representative of a huge swath of the community.

The artistic samples were really well put together. I thought they were really good.

They alluded to things developing. I liked that it's a film that's not about tragedy. It's a documentary that isn't tragic. It could be something elating and wonderful for people to see. It makes people feel better about their selves and shows them how to activate things.

I think she's trying to reclaim the commons, so that's the tragedy.

Yes, and I love the depth and the pool of diversity involved in this production.

I thought the timeline and workplan was so well thought out. This should be a template for others to use.

I agree. The background and all the information combined make a great sample for others to use.

## Summary Sheet

2013 IAC Media Arts

### Panel Recommendations



#### Valerie Soe

Group Size

#### Project description

Request:

\$10,000

This project involves research and development for a feature-length documentary, *Love Boat, Love Boat*, that looks at the Expatriate Youth Summer Formosa Study Tour to Taiwan, aka the Chinese Love Boat. The film will examine how the Study Tour reflects the turbulent relationship between Taiwan and the People's Republic of China, as well as how it acts as a propaganda tool, as a means of fostering Chinese American identity, and as a site for romance.

Recommended:

\$9,000

#### Notes on panel's commentary

I loved the work sample. The Chinese gardens, I found so beautiful. I liked the use of text to tell the story. The movements within the frame throughout the piece were a beautiful landscape. A nice counterpoint to the difficult story we were hearing. I think the *Love Boat* project is just wonderful. It's so idiosyncratic, yet deeply connected to all kinds of politics. It's a perfect example of using the essay film format to explore something very specific, compelling. In terms of creative growth for the artist, the artist sees this as a move beyond the Chinese American focus to a more international landscape. The artist looks at the larger Chinese diaspora. She has a very strong history of artistic practice, specifically as a filmmaker. She has already secured most of her funding for this project, and her resumes show her experience. In terms of the public benefit, her audience is largely Asian American but it has the potential to expand. She will use social networking as an internet-based distribution. She will not finish it during the grant period, but it will be screened at a San Francisco State University Asian American studies class. I find this project to be such a lovely pairing with the double strand of the narrative. The narrative presents a kind of propaganda exchange on the one hand and the summer love affair on the other. I am very much in support of this project.

I feel the same way. I think it's a wonderful idea and project. It's an allegory that really captured my imagination. She's a well-regarded filmmaker, and she's very capable of doing this. I don't know if it will stretch the boundaries of her artistic growth, but I think all documentaries do in away.

I think it's her first feature.

I think the boat is a great self-contained universe which allows one a context that gets steamy and rife with metaphor. As an aside, my own son went on his birthright to Israel, which has a lot of parallels. Both propaganda and a romance trip. I think Valerie has been moving towards a project like this. Her craft has gotten better, and it's a logical step for her progression. To pull it off would be quite something.

In terms of timeline, it seems that she's doing the research phase. Principal photography begins in 2014.

It'd be nice if she could wire the boat with surveillance cameras everywhere.

In terms of feasibility, she seems totally prepared. Everything is well researched, and I support it.

## Summary Sheet

### 2013 IAC Media Arts Panel Recommendations



#### Jen Cohen

#### Group Size

#### Project description

#### Request:

\$10,000

Juan Jaula: Folk Music for the XXIII Century is an experimental documentary by San Francisco filmmaker Jen Cohen about Mexican composer Guillermo Galindo's confrontation of his musical heritage and education against taboos of the musical "avantgarde" by training Mariachis to perform a John Cage score. The project encompasses documentation of a local live performance of the score, and reation of the film combining interviews, rehearsal footage, and special effects such as animation and found footage.

#### Recommended:

\$9,000

#### Notes on panel's commentary

Jen Cohen has a long history of creative self expression, with performances, screenings and exhibitions. She has a BFA from CCA in 2004 and a MFA from UC Davis in 2011. Her project is thorough in that she has worked with Gallindo over many years and have established a collaborative relationship. It seems pretty solid in terms of their experience together.

Budget is for 16K, which seems appropriate given the time.

The plan is clear and well thought out. I had some issues with the venues proposed (taquieras and landromats), which I think is an amusing way to adapt the work to different contexts.

I agree with those points. In addition, I think the bringing together of performance, experimental and documentary represents a kind of creative exploration for the artists. I very much enjoyed the work samples.

I had a question about the budget. I think it only reflects the post-production phase, which is what they're applying for, right?

I think it's already been shot. Otherwise, I think it'd be too little money. This works with only post-production costs. I think it's a really original project.

I love the idea of having a mariachi band playing john cage. I think it's a great project and I am very familiar with Guillermo's work. He's incredibly talented. I think this collaboration would produce a very modern feel. I find them very compelling and creative, and this combo of talent will produce something wonderful and new.

I was actually at the performance. It was a whole Cage event, a celebration of his anniversary. It's really an outrageous project, which is what's so wonderful about it. What Gallindo does is put another layer on top. The expression of this cross cultural travel is to canonize what already exists and expand upon it; to take it out into the new music realm and a new cultural context. In a certain way, it was ghettoized inside a Cage celebration, which maybe it shouldn't be there. Jen did a good job of creating video space. They also get to take some of Guillermo's avant garde musician peers and play with them. Overall, a good project.

The editing of that sequence was also very wonderful. I thought it was hilarious.

Staff: Comments about artistic potential? Furthering of the art form? History and accomplishments?

I think the nature of dealing with an experimental concept; either music or film is always a difficult. Especially, when combining the two and trying to give voice to the work within the film, in a way that's accessible but in some ways mirroring what it's exposing.

It's also meant to be used for multi-purpose. When I saw it at the SF MOMA, it was kind of an explanatory prelude.

In the expanded version, it's more for a didactic lecture thing. It may be a little like Sam Green with a performative lecture that goes on and on the occasion when you can bring the mariachis back, you do the performance.

I like the idea of having that in the laundromat. Bringing it back to the community. That would really mean bringing it full circle.

## Summary Sheet

2013 IAC Media Arts  
Panel Recommendations



**Evie Leder**

**Group Size**

### Project description

**Request:**

**\$10,000**

This proposal requests \$10,000 to support the creation and exhibition of a new body of large video installation pieces called Universal Man. Universal Man will present a series of larger than life male nudes, beautifully shot in high definition, and presented on free standing 8' wide video projections. Select works from this series will be presented in SOMArts Cultural Center in June 2014. Awarded funds will support artistic fees, technical crew fees, and equipment acquisition.

**Recommended:**

**\$9,000**

### Notes on panel's commentary

This is a proposal for large body video installation; the Universal Man. It's a freestanding video projection installation. She's an accomplished artist, with a solid body of work, but this project, it didn't do it for me. It didn't capture my imagination. I like the fact that the projections moved. That was exciting, but otherwise, I couldn't see how this would effect anybody.

Staff: This is a different kind of presentation format than the projects we've been looking at. It is for a gallery space. I liked it. I thought there was a very thoughtful description of ideas and concepts in what she's exploring- gender, power, objectivity, and the gaze. I liked the work samples. The split screen totally undid my ability to focus, both visually and auditory. I also liked the way the image is turned on its side. The horizontalness of the full body has this effect of making the familiar strange.

I liked the way she described her progression from her earlier work; moving from representations of lesbian experiences to thinking of masculinity and patriarchy. There is a progression in the work. And then there's the body; the body as sacred; the encounter with death in her life, changing her relationship to the body etc. The ways in which she described her process resonated with me.

The venue is SOMArts and National Queer Arts Festival. The audience is queer, feminist, and a general visual arts audience. I think her grounded explorations of the medium demonstrate that there's a sense of the materiality that is deeply engaged with the ideas she's working with. I think the public activity will stimulate and promote understanding of this subject matter. It's a nice combination on both levels of the content and the art form.

I like this project. She has really nice influences coming from the video art world. I think it would be nice if she diverged a bit from what she's done in the past; it is too soon to be repeating herself. I think it would be nice if there were one more element, because this kind of work has been done before. It would be nice if the screens breathed. Also, she has a great Cage quote. I think this is nice, really putting the body present, in multiplicity.

The one thing I'm a little suspicious of is \$500 for projectors. If you're shooting in HD, I don't think \$500 is adequate. Otherwise, I like it and it's one of the few projects that's distinctly in a fine arts groove, but with a thematic approach that makes the audience think about power, gender, and the sacred nature of the body.

To put this in context in the history of video art, she does talk specifically about Viola, and this is perhaps the most direct route. With his work of bodies dropping through waters, he has been creating a kind of life size, embodied presence in the gallery, that is almost confrontational; where you come to the foreground of a projection and self-consciously step back. With this incredibly passive seeming image he creates a kind of friction between the viewer and the image. I wonder about what she is working with in terms of the SOMARTS install.

I found the piece quite exciting. I found it unsettling actually; to look at the whole aspect of the male gaze and deconstructing it; and looking at issues of power. Being educated in cinema with the keyhole voyeur gaze, I especially loved the expansive nature of this piece. As an installation and video piece, I find it very empowering. I think it is kind of shifting from a passive to a more active voice. The write up of it is quite layered and gives many examples of what she's working on.

I think I'm coming from a plot driven place, where for things like this I think "what's the point?" It is not the format, but the subject. It's just the idea. What's the point? Without intellectualizing it, about the male gaze, etc. what is it; a body lying down? Maybe it belongs only in a fine arts setting.

Panel: The project plan, equipment and budget seems doable to me, with the exception of my lack of knowledge of projector prices. She has already done a version of this on a smaller scale and maybe I'm wrong about the cost of projectors. Those we saw already looked pretty good.

## Summary Sheet

### 2013 IAC Media Arts Panel Recommendations



#### Jack Walsh

#### Group Size

#### Project description

#### Request:

\$10,000

#### Recommended:

\$9,000

At the age of 25, she took her first dance class. At age 26, she revolutionized dance forever. Legendary choreographer, filmmaker, theorist and writer Yvonne Rainer has been a key figure in the American avant-garde since the early 1960s. Yet most Americans never heard of her. Based on her memoir of the same title my film "Feelings are Facts: The Life of Yvonne Rainer" will bring this artist, her work, and its cultural importance to light.

#### Notes on panel's commentary

I think this is a great project to make a film about Rainer. I'm always surprised how many people even in San Francisco don't know about Rainer. It's a project I support in general. I would have liked more work samples. I liked the description for the project more than I liked the work sample. There were two sections. The first is Yvonne Rainer at Red Cat in LA, where she talks about having seen a Farouki installation at Documenta and the movement of the bodies. The cameras were focusing on this one dancer, who wasn't doing anything, and there was erratic movement on the sides. It's interesting content. I like the way he talks about incorporating her work as a multidisciplinary artist and having this reflected in the film, talking about her engagement with this range of disciplines, but then she comes back as this central figure. One of my biases in general is that I don't particularly like films made about a singular person, but that's just a personal thing. That's why I wanted to see more of the film, to see how it connects with different communities. I find it a strong application. I'm just puzzled that he hasn't included more work samples given all that he's accomplished. There's also a strong letter of recommendation from a filmmaker/professor, which tells us that the artist has known Yvonne Rainer personally for along time and along with other details that he doesn't mention. In terms of experience, he's been in a range of roles as, producer, filmmaker, director, etc. He's certainly someone who I think has a deep understanding of what it takes to carry out such a project: the scope, budget, timeline, etc. In terms of the exhibition, Frameline and KQED will present. The target audiences are lesbians, seniors, and emerging artists.

The budget is very detailed.

I felt that the proposal was very well done and very well planned. The budget was fine.

The sample was not what I expected. I find Yvonne to be an enigmatic and kind of wonderful character. I didn't see that in the sample. It didn't portray her, or capture what she is. I'm kept thinking, why are you showing me this, if you haven't captured that? Somehow he missed it.

Staff: Can we talk about the art form? I feel like what you're saying is interesting in terms of the artistic style marrying the artist as innovative individual, but his goal is to create a documentary.

Panel: Yes, but a documentary can be very personal. It doesn't have to document just the external. The idea is to get into the internal, and this is what he didn't show me in the sample.

Staff: Are you saying that you feel he could have pushed the boundaries of the documentary format?

Panel: Well, that is what documentary is. You get into this person and capture that moment of intensity, that's the beauty. He didn't do it for this sample, does that make sense? I don't know if it's pushing the boundaries of documentary. It is the basic purpose of a documentary, a love affair between the camera and the person. This is Yvonne, she's a real character, and I didn't see it in the sample.

I don't know that I want to address that specific thing, but I think that in a certain way, a lot of the documentary is archival and a lot of straight up interviews. The performance footage is about the only time he really recorded her creating, so I think that's why it's emphasized. He has archival footage he could have used, but this is his footage and that's why he wanted to show it off. She doesn't perform often, so maybe that's what sidetracked him into thinking this was the right clip to show. The more interesting angle is what was the world that spawned Yvonne Rainer? Going to Documenta to see a Farouki piece wasn't it, it was being born in the 50s, growing up in San Francisco, and going to Ginsberg readings. This is the world that created her.

I'm wondering if that's what he's planning on exploring, that world.

He says somewhere in there that's what it's about.

Maybe for the younger generation it's more interesting not her persona but the environment that made her.

However, we don't see that, which is the unfortunate thing. He gave us the wrong clip!

That's right, the limitation is the clip itself. Though, I don't necessarily mind the clip myself and he does elaborate on what he's thinking and doing, I would like to learn more about Rainer. There must be some collaboration and trust. She's coming to his opening.

A letter from her would have been wonderful!

He says this is his first feature length documentary. To respond to creative exploration and growth of the artist, this seems great to take on for someone who's already so prolific.

In regards to audience, he has listed lesbians, seniors, and cancer survivors. To me, there is even more than that; this is about art. It's about an artist, the life of an artist in the 20th century. It is not here; I don't see it. Maybe he wrote it because he thought people didn't know anything about her, but he's not addressing that. She's an amazing character. This kind of diminishes her work, by limiting the audience to the communities that he names.

Well, he does say that she revolutionized modern dance, so I think he's acknowledging what she did for the art form.

It's interesting that that community is not reflected in the audience.

Maybe he was being modest? In many ways, he must realize the audience is bigger than this list.

He does mention, "Particularly for teenagers and viewers in their early 20s, Yvonne's story is instructive"....

Staff: I want us to be careful here, it's great to push the artist and they could always have more ambitious of an outreach plan. However, we need to focus on, if he articulates and supports such a plan, and is it feasible?

He's playing both ends, the Frameline thing has a targeted audience but KQED is just going to put it out to whomever; who knows how they'll market it? When he shows it, it's going to be net cast out broadly. To me, the



## Summary Sheet

2013 IAC Media Arts

### Panel Recommendations



target audience is a requirement, but while you put it out in the exhibition world, it finds its audience in a different way.

#### D'Arcy Drollinger

##### Project description

This proposal requests \$10,000 to support the creation of Mr. Irresistible, a new musical that fuses media (including live and prerecorded video) with music, theatre and dance to tell the story of a woman who purchases a robotic lover in the hopes of finding happiness and validation in the world.

##### Group Size

**Request:** \$10,000

**Recommended:** \$9,000

##### Notes on panel's commentary

There were three work samples. The first was a trailer for a previous project, which communicated the use of humor and production value. The second sample was a portion of the actual performance. This was the most compelling for me. It showed how he has used the media/live performance combination. There were strong moments of humor, wit, and timing.

I liked the way the media was incorporated. It marked a trajectory in the work. With the music/theater background, media is becoming increasingly integral, and with Mr. Irresistible, it's taking it to a whole new level. The role of surveillance is actually a trope in the play, so he seems to be thinking of technology in interesting ways. He's sort of working with this 50's utopic idea of technological process with 80's nihilism. It sounds fascinating.

There are three letters of recommendation. The first is from Pixar saying it was very innovative it takes what is on the set and makes it fun and foundational to the piece. When you do mixed media, it's always a question of why and how integral each media is to the overall piece. All of the letters were very compelling and demonstrated the artist's capacity and ability to produce.

The bi-coastal performance aspect is a piece that I wasn't sure about. How does the timeline worked with the grant timeline? Most of the work is done before the grant period, so I don't know what that looks like policy wise.

Staff: For our grant, we only fund activities that fall within the grant period. So in you need to look at the timeline in terms of how the grant is allocated.

May-July is where it corresponds, so if it is only for 3 months, then the \$3500 artist fee seems more reasonable, otherwise it is crazy low.

He has an established fan base. He is hiring a publicist, which is interesting. He is really thinking about his reach and using the public workshops as a way to deepen community engagement and investment in the project.

I agree with a lot of those comments. I think that the applicant's history and accomplishments are pretty solid, as you can see in his resume. He's shown works from 1986 to the present, with a lot of collaborations. A lot of background in works in San Francisco and larger. He has the experience to know.

In the budget there is projected income, which he knows from his past projects. He hasn't received any funding as yet, according to the budget notes. Admissions seem to be a big part of it.

In terms of the artistic quality his past projects are really quite satirical; parody mixed with the current state of affairs. It is a nice balance. Also, given the theme of surveillance, the humor opens you to appreciating the serious aspects, the politics.

I like the fact that there will be an expanse to both New York and San Francisco. This is a good way to connect the cities. In terms of his outreach, it is clear. I like how he's hiring a publicist within the budget.

He seems to be super experienced in the form. His letters of recommendation are wonderful. His work seems to be in that genre that has always lifted San Francisco, like the Cockettes. I like what he proposes a lot.

I also think it's an interesting project. Obviously, he has thought about this, and has all the bases covered. My only hesitation is that they've set a timeline that might be kind of unreasonable. They already have a premier in July.

I think the use of the technology they're trying to pull off is somewhat sophisticated and they've got to get it done in a hurry. I wonder if they're not trapping themselves in this weird timeline, where they haven't yet raised the money but are already committed to a very complex premier in July. Overall, a very interesting project.

I was also wondering why there wasn't more on the actual technical equipment in the budget notes. It seems separate from everything; not included.

I thought at some level this budget would talk about their about their equipment, but none of that stuff was included. More details would be good.

Staff: The ODC letter recognizes that they have a lot of the technological capacity to support this project but they don't clearly define that support.

I don't think of it as an oversight. Do you?

Well, they seem to think of it as this one "piece" instead of a breakdown of parts. Maybe that's just ODC working at their typical hysterical pace and assuming we have confidence that they're used to this work and will get it done.

I think there is potential for creative exploration and growth and to develop the art form. It has also thematically linked the need for mixed media/live performance. There's a lot of interest in putting technology and mixed in with theater and dance. This makes sense; you're seeing points of view that are mediated through the various media. It doesn't feel like the gratuitous hanging on the coat tails of trends or chasing technology.

The only thing, I wanted him to tell me what the story was. He generally tells us a bit, but I wanted more of the narrative.

Yes, all he says it's going to explore her desires and fears.

Well, its terminator meets working girl, it's Aesop's fables...

Yes, it's not her story; he's just alluding to other things.

## Summary Sheet

### 2013 IAC Media Arts Panel Recommendations



#### Wendy Farina

Group Size

#### Project description

Request:

\$10,000

The title of my project is "The True and Real History of San Francisco Ecological Anomalies." It's a fictional/factual blend about select natural/unnatural phenomena in San Francisco through time, as shown through short literary and video pieces. For this project, I will focus on overlooked subjects, both in nature and in an urban environment, while examining the ideas of growth and decay, blurring the lines between science and art, fact and fiction.

Recommended:

\$9,000

#### Notes on panel's commentary

Wendy is a multi-disciplinary artist. She's had a broad practice for the past 20 years. She holds a MA in music composition from Mills and a BA in creative writing. She has more of a background in composition than writing. She's working with a videographer for this. I found the project to be really unique and creative in terms of what she's exploring. She's looking at San Francisco through this strange perspective. The buzz-tone of a San Francisco bee. She has collaborators. The project is quite clear. The venues are micro-cinemas in San Francisco. So although audiences will be limited, it's the right crowd. It's the first step in the right direction.

I also find it a refreshing proposal because it has that basic originality. To me it falls into the category of Museum of Jurassic Technology or John Keats naturalist studies, which seem as if they could be fabricated or not. It takes serious stuff and allows one to be playful with it by undermining the authority of the information we're always forced fed. Often there's good work done about ecology and the environment. But it's often heavy-handed and serious. This blends the real and imaginary together so you don't know what you're watching. There are notions of an ecological disaster. The budget looks perfectly fine for a project like this.

I love the idea. It's really innovative and exciting. When I saw the clip, it engaged me somewhat, but not as much as I expected it would. It sounded so good on paper, and then the sample didn't quite deliver the same thing. That was my only reservation. How will the whole thing look if the sample is like this?

Yes. I actually was surprised at how much I didn't enjoy the clip. I love the idea, I love the way she talks about it: "The true and real history of SF." It's wonderful. What I find disturbing is that I didn't like the music, and she's mainly a musician. There wasn't enough irony in the singing, and I found something grating about it. The writing was more seductive than the audio-visual experience. I felt mad at the sample when I could not find more pleasure in the absurdity. Instead, it was whiney. This was my biggest problem. But I love the idea, and I'm tickled by it. One other thing, I didn't appreciate that she wasn't going to pay her primary filmmaker. Isn't there a compilation that's going to come out of it?

Maybe she includes him under the rubric of "artistic expense?"

One more thing, in the language of target audience, she uses the word cliental. I don't know what that means, the politics of that statement. Maybe she sees things like the Elbow Room or ATA being threatened. So maybe she sees herself reinvigorating them. But why "cliental" and not community? Why would she say that? It's quirky, engaging.

The visuals that were shown might not keep the "cliental" in.

The image is from a book, the graphic, and illustration. I thought it worked perfectly.

Was there too much dissonance between the image and audio?

It didn't captivate me at all.

The visual blandness, I didn't mind. It seemed tongue in cheek. The camera movement was good. But, really, it was the music that turned me off.

Staff: You keep talking about the music in this sample. What I'm hearing is that what's missing is her description of the music she would use for this project? And that's why we keep going back to her old sample?

Yes, but for this proposal, it seems envisioned with a live music component.

I like it because it's so crazy. It's just really unhinged. That's the beauty of it.

Staff: She says she will produce an illustrated account of ten of these focuses, and out of those she'll choose four.

The presentation will consist of a reading, slide shows, literary books, etc. Going back to the work sample, there's a part where she explains why she chose this musical element, the role of the music, etc. And while we're not musicians, we can understand what her motives were.

Right.



## Summary Sheet

2013 IAC Media Arts

### Panel Recommendations



#### Madeleine Lim

#### Group Size

#### Project description

#### Request:

\$10,000

#### Recommended:

\$8,000

The Worlds of Bernice Bing is a 30-minute documentary that illuminates the life of this important Abstract Expressionist visual artist, arts administrator, Buddhist, Beat-era existentialist, community activist and Chinese American lesbian. It places Bing's art, activism and spirituality in the context of American history, from the Chinese Exclusion Act and Angel Island Immigration Station, the rise of Asian American consciousness and the lesbian and gay movement, to the contemporary intersections of queer API women's experiences.

#### Notes on panel's commentary

I found this proposal to be really well put together, wonderful. It explained everything I wanted to know about Bernice's. It also speaks to San Francisco and the era we were talking about with Yvonne and even earlier. The only thing I didn't get to see was Bernice's paintings. Her sample was really human, had a lot of heart. I believe she can pull it off, but I needed to see the artwork itself.

Staff: All her samples were from past projects? It sounds like this is still in progress. We don't always see the exact artwork from the proposed project.

I understand but it would have closed some links for me. It talks about this Chinese woman whose, basically, a beatnik. I love it and think we need to see this stuff more.

I concur; it is good to see this particular project and to learn more about the artist. I would have liked to see the artwork too. Some of the pieces that were late were a little dated, so it didn't sync up. I think it's great that she's already received money (15K) from the San Francisco Foundation, and funding from Cal Humanities. It looks like the project is moving along very quickly. I guess it's a project for TV more so due to the 30-minute nature of it.

I agree. I have a question about the timeline, in regards to the grant. So the world premier is set for June 2013, right? Post-production is January to June 2013. That's one month after the start of the grant period. That's the only thing that seemed odd.

The work samples, the content of them were both really interesting, but I really loved how she filmed the dream/dance scene. I found this to be so moving and it gave me a sense of what she's able to do, artistically.

I felt the same way that you did. The first two were almost like home movies; they have so much heart.

I think it's an interesting project. Going back to the samples, I think the dream piece was more important. It demonstrated the skill level in pulling that off. I think it's a very important topic.

In a certain way, I think of how she conceives of the audience is limiting (queer woman of color), I think this a work that the identified audience doesn't need, it's the straight audience and general audience that needs to see this. It's a bit too much preaching to the choir for my tastes. It's too important to bury in that way, and I'd like to see it bigger than that.

I appreciate how she has this kind of thematic structure about periods. It kind of teases out interesting ideas decade by decade.

## Summary Sheet

2013 IAC Media Arts  
Panel Recommendations



### Emmanuelle Antolin

Group Size

#### Project description

Request:

\$10,000

This proposal requests \$10,000 to complete "All the Right Reasons", a 90-minute documentary exploring the San Francisco lesbian community's response to the AIDS epidemic in the 1980s. "All the Right Reasons" will premiere at Frameline's San Francisco International LGBT Film Festival in June 2013, contextualized by a panel discussion. The film will then reach other LGBT and Bay Area film festivals, as well as national and international festivals and television audiences.

Recommended:

\$0

#### Notes on panel's commentary

She has a specific subject matter. Her focus is on how the lesbian community stepped in to take care of the dying men during the aids epidemic. She is trying to tell a story that has not been as visible. I think it's a great project. I wish she had alluded a lot more to the other documentaries that are/having been done that are similar. Her background/experience includes much shorter pieces, so this would be kind of a leap. At the same time, it looks like this has been happening over a period time; there was an earlier version she showed at the National Queer Arts Festival called "We Were There". It's interesting because a film that just came out was shown last week, called "We Were Here" by David Wiseman, so I'm thinking that's why she changed the name, because the titles were too similar.

I love that she has an advisory board. My worries are about the leap from short pieces to feature length, but it's mitigated by the fact that it's been a progression over time and she's gathered people and resources along the way to help her.

I wish that she had more information about the use of animation that explains how she sees her work in the avant garde tradition and gay/lesbian activism. She said she would use animation and stop motion in the film, which is not reflected at all in the sample. I was interested in finding out what this would look like. Perhaps it's just unfortunate timing that we don't have that as a sample.

She has a good plan for her audience; it is screening at the National Queer Arts Festival; she's partnering with Visual Aid; doing community screenings with feedback etc.

For me, this is kind of a project that although the proposal seems totally coherent, it sits inside a big history of other documentaries with similar a subject. My question is, what will distinguish this work from a huge body of work that preceded it? Looking at her samples, I don't really see how this particular work will excel and make a place for itself within this big history. If it's not a competent or superior work, it will get lost in the flood of other similar works, which would be a shame. There are concerns about stylistics departing from her earlier work, but because it's not illustrated in the sample it's hard to say if it is possible or not.

I've never seen a documentary about women's relationship to men with aids. Have you?

I believe so. Not her take--the sort of rising to an occasion to create a unity in the community. But I've certainly seen works about aids that aren't exclusive to men or women.

I remember those days very clearly. I remember the role of women. I saw it.

I'm not saying it's not an important subject.

I think it's an important subject to talk about in the gay community. It began with the compassion the women had for the men. Before there was animosity. In this respect, I find it a valuable film about a part of the history of San Francisco.

I believe the subject matter is something that's a little fresh, and it's important to look at the marginalized communities and how they work together in oppressive environments. I think it's an important topic, especially in the context of San Francisco.

Just recently I spoke to a friend of mine that has a friend who is a nun. This nun worked with men dying of aids and she remembers the women coming to help. I wanted to tell the filmmaker about this nun, who witnessed it all. This work is about compassion and community building.

I think it's good they already have two grants for a combined \$14K and perhaps more since this was written up. It's a good start for her first full-length documentary. There could be more clarity in the project budget breakdown in general, especially in terms of artist fees.

In terms of outreach strategy and community-benefit, she has the framework for success: festivals, partners, and community screenings. I think that this is the type of film that really does well and connects with community screenings. It is not just showing you a history, but cultivating a space for exchange around it.

It seems like this person is not afraid to ask for help. I think she has the drive and desire to finish it and do it. I commend her for that. If you look at key collaborators, she has many people on her team, advisors etc. I think it's important for this community to have this film.

## Summary Sheet

### 2013 IAC Media Arts Panel Recommendations



#### Hilary Goldberg

##### Project description

This proposal requests \$10,000 to support season 2 of The Deer Inbetween, a Claymation stop-motion animated web series that tells the magical realism story of two deer who weigh human hearts and determine their fates. The season will be 6 episodes, 4-6 minutes in length, available for free on the Internet. Awarded funds will support my artistic fees, collaborator fees, equipment acquisition, expansion of the cast and sets, and increased production value. A public screening will take place at YBCA in fall 2014.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

She is going to be working on a web series that is stop motion claymation. It is based on this kind of fable. I was very cynically about this when I began reading it, but when I saw the sample I was pleasantly surprised. There was real skill in the animation, and I thought she teased a lot of subtlety out of this fable. I thought it would be this silly thing, but there was a kind of depth and teasing out of ideas that may be sustainable through more installments. She uses this term "values programming" that I couldn't quite figure it out. I think this is a great sample and hugely important in backing up this proposal. It really made the proposal in this case.

Audience wise, she positions this program as being for adults, although I think teenagers could appreciate this visually, as well as, the allegorical story. This is the second season, so she has a history and hopefully it will build on her YouTube channel.

I can't say much about the budget because animation to me is incredibly labor intensive, so it's tough to say if you can do it within a certain amount of money, but she has been doing it.

I like that she's collaborating with other artists, including Michelle Tea.

I think the budget is appropriate given that she's already done some of the work and has a season under her belt. A clearer breakdown of the costs of season 1 might have helped with understanding the costs listed for season 2. I would have liked to see samples of work of her work in the past; perhaps something non-animation.

I thought her animation was well done and engaging. I like the artsy-craftsy feel to it. It was very charming. I had a hard time imagining this kind of animation with this kind of complex allegorical story. I don't think it is for kids. I couldn't reconcile the animation and complexity of the story; it was tough for me to see it together.

I thought the work sample was wonderful, but the dialogue was overly complicated and it didn't need to be. I wanted it to match the animation.

I get it. On the one hand, her audience is not children, but despite that, there is something about the aesthetics of the genre that alludes to kids. I had to back it up and listen to it again. There is this complexity that is jammed; that is hard to follow.

It's very much like a theater piece to me. It's not cinematic and becomes very text driven. It's really about dialogue, so it is a bit static, but I thought it was understandable.

I had a hard time with it.

I did too. It didn't engage me in that way; sound and picture.

I feel like it can work towards that. I think it's a great project; it's an issue of refining it. I think it needs to move towards a cleaner delivery.

It's an interesting collaborative process that brings in actors etc. There's something very fascinating about the tabletop world of filmmaking. In a certain way you're responsible for everything; it's your own constructed world. It is very impressive for her to have taught herself stop motion animation.

It is hard to comment on the artistic potential of the applicant because we only have one work sample. The CV includes a range of work we don't see and the letter of recommendation is strong.

## Summary Sheet

### 2013 IAC Media Arts Panel Recommendations



#### Brent Bishop

##### Project description

'River Without End' is a one-hour interview show, posted online for free to the public, that explores artists' experiences and relationships to creativity and inspiration. Hosted by artist/filmmaker Brent Bishop, the interview will be conversational rather than formal - a peer-to-peer discussion focused on the subjects' unique perspective. Each episode will conclude with a demonstration of the artists' creative process.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

This is an online series of one-hour shows. There will be interviews with local artists, talking about creativity and artistic process. He seems to have it figured out, at a technical level: the crew that he needs; the basic setups at each location; and doing it efficiently within a budget. That end of it seems fine for me.

My hesitation about this project is twofold. First, he writes about the project as if no one else has ever done this before, though there's actually been a plethora of programs doing the same thing; there is a huge history of documentaries and portraits of artists. It seems strangely naïve. Second, I was puzzled by his choice to highlight mainstream artists, like Chronos and Dave Eggers; individuals who have been all over the media. I don't understand why he wouldn't choose to highlight young articulate artists.

As a filmmaker, I felt that I've seen this many times and I would lose interest visually. If you're talking about creation you must engage in it with the artists.

I think it's important to have those interviews but I don't know that this is an artistic stretch for him. It's a nice idea, but all you need is an audiobook for podcasts, we don't have to look at the person. Looking at what he comes from I expected him to be much more daring.

Artistically, the lighting and shots were nice, but after a minute it gets old real quick. We live in a very visual world. To use an old example, there was a program done in the early 80's, where artists were interviewed about their peculiarities. They were asked to bring objects from their house to the studio and explain the world through these objects. An interesting moment was being generated. It would have been nice, even with the same people, but just something to get them off kilter. A Dave Eggers interview in a cab...who knows.

I feel similarly. I agree with most of the comments made. I like the range of the samples. I am always excited to see where a project might go. I was disappointed with the lack of engagement with the form. The general category of talking about creativity is interesting, but it will get old at some point and just feel repetitive. It feels like it's missing something grounding.

I thought the budget notes were very detailed.

He has a reasonable budget, but there is one thing that's really important that isn't here. He's going to do a screening at MAP and he wants to put it online, but to distinguish something online, you have to market it, you can't just put it up and hope people come to it. There's nothing in the budget about publicizing and marketing the work.

I agree with most of the comments. Brent's education and film background are so strong, but I think there are many more ways of dealing with this particular project. I'd like more diversity in the focus. Of the samples being shown, it was mostly white and male, though, from what we've seen, I'm assuming there will be a large variety. However it would have been better to communicate that in the proposal. Another thought is to perhaps, add in more on the politics of the art, in terms of what's happening with arts in San Francisco as a whole i.e. gentrification and things like that.

There seems to be this appeal to the universal from this very specific place. The proposal says "the target audience will be 18-45" and also says "universal subject matter", but I couldn't reconcile 18-45 with universal. There is a weird imbalance I think.

I think he just needs to work on this proposal more. The quality of the work sample indicates that this person has an imagination and the ability to do something wonderful.

The letter of recommendation was very strong and highlighted in detail his ability to create a visual language. There is a refinement and sensitivity in his work that did not come across in the proposal.

He does not talk about a plan for editing, really. The application feels rushed.

Staff: Circling back to the comment on marketing; he does make mention of a website, YouTube video channels, Facebook, and a coordinator. So, there is a plan but it is not in the budget. Is it feasible for his goal in terms of number of subscribers/viewers?

Thinking of the project itself again, I still think that there have been other projects like this. Though, I still think this is something compelling to work on. He says the first season is to focus on established artists, but maybe it's a step-by-step process to stay within budget. I think it's very feasible and compelling, but the proposal can be expanded upon.

I think the public benefit would be wonderful. It would be great for San Francisco to see the artists that live in their midst's. He just has to think more about what his creative idea is and develop it further.

## Summary Sheet

### 2013 IAC Media Arts Panel Recommendations



#### Becky White

##### Project description

I am requesting support for the video project Light Dark Light, a three part video series celebrating the unique local food and urban sustainability culture of San Francisco. A series of three short films entitled Grow, Eat, and Dream will document the journey of seeds to urban gardens and beyond, accompanied by an original score. The trilogy will be screened at the Women's Building and be part of a compilation DVD.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

I like this concept very much. I like it's homey and community based aspects. I felt that the concept she had and the sample she gave us did not quite make music together. I felt that she had a worthy concept but her sample did not demonstrate what she was going to do. I think this is very important for a panel such as this, to see what she intends to do. These days, it shouldn't be that difficult with digital cameras to give us an idea. I was wondering, how she's going to do this, I don't understand.

Staff: Would you have liked to see a better demonstration in the sample?

Yes, as a filmmaker, I want to see, what are you going to do with this concept.

I appreciate the community aspect of it. I did wish there was more engagement in the relationship between sound and image. The artist said she wanted to explore this but it's not happening yet. Timelapse photography can be very interesting, but I wish there was a more thoughtful process demonstrated in regards to what that means or how it is related to the project in general. I wanted to know how: she's thinking about this; what her approach is; what is her relationship to music, sound and image.

I wanted more detail on the budget notes: what is the breakdown of the artist fee and the work that's going into it.

For example, artistically, how much time shooting, what is the price of that, editing, researching, what is the value of the work. This would give value to the artistic work

Staff: On her second page of narrative, she does give a general sense of what she is going to do.

I would have liked more of a hard break down in the budget to help me understand how she values her own work and time, including a breakdown of how each project breaks down within the overall project, assigning time to each phase of her narrative.

I think the local food, sustainability, against GMO's is laudable and something we all support. But like the music video we got, I think she needs more layers and more approaches to getting more information. It's a stretch to see this moving from a music video to a more documentary style.

I see that tension in the description: the documentary element and celebratory element. With the farmer revolution music video, you certainly get the sense of the celebration, but with this project being more education, it would have to have a very different approach to how the information is provided.

What I would like to see happen is a strategy in which the work is more wed to the community that it is trying to report on. It says that it is targeting school kids, etc., but for some reason, it feels like this gets released and then it's gone. Perhaps it could be anchored as an installation first, so there's a kind of sustained presentation, then it can be spun off into DVDs for schools, etc. Instead, it just seems like it is floating out there in competition with every other media stimulant. It needs to be more rooted.

There is a presentation at the Women's Building, that is sort of grounded in local chefs coming in and sharing their food.

You're right, but work like this deserves to linger a lot longer. Something more concrete in which it is tied to a community and will be sustained for a longer time.

I think the budget is feasible if the artist robs him or herself of every cent they allocate for their artistic compensation. It is unrealistic for \$700 to be the only money allocated for production, but overall, I think they can make this for \$10K.

You could do it. It would be hard, because there's a lot of time involved. It's a lot of work.

Staff: Is part of that because we don't know the breakdown of how she's allocating her time.

Yes, that's why in a certain way the breakdown is necessary. These things shouldn't just be absorbed into an unspecified mass.

Staff: What do you think is the potential this grant will help to further the artist's exploration and growth?

This project poses great potential for the artist's growth. It is a challenging project. She's passionate about it and it's a great topic, exploring new terrain.

Yes, she should continue with it. Sustainability in film is a question that pops into my head all the time.

Since the project really starts with the beginning of the grant, I can see how this accounts for the lack of detail in the budget.

Staff: Planning is an important part of the application process.

## Summary Sheet

### 2013 IAC Media Arts Panel Recommendations



#### Daniel Auger

#### Project description

'The Bentern' is a film about the story of Mellisa, a theatre student who stumbles into the hectic underground world of performance art and fashion in a coming of age dramedy. Both roles will be played by Ben McCoy providing the audience with a look at two characters and the same individual, representative of the dichotomy of an inner struggle and the roller coaster of emotional power play within each of us.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$0

#### Notes on panel's commentary

Here's another proposal where I feel they're trying to tell a story but they don't tell me enough of the story. I want to know what the narrative is about.

His sample tape was really well done. I think he has talent and is a relatively young but promising artist. In terms of engaging with the audience and with the community, he has this social media component where he shows it on YouTube, maybe three times at most. I felt that it had more life than that. I loved his work; it was well done and provocative. It would have been much better if he developed the story for me so I could know exactly what he's doing.

Staff: You would have liked to have the idea more fleshed out.

Panel: Yes, he is pitching us an idea. He needs to sell it to us. A sentence long synopsis is not enough for me.

I like his artist statement regarding his position within an idea about gender and trying to push those things aside in a politically interesting way; but I don't see that expressed very well inside of the story itself. It suddenly becomes a bit more banal when you get to the synopsis.

He doesn't let us in on how he intends to have the principal characters played by the same person; this could be done successfully or could result in terrible, terrible results.

When you look at his work, he's only produced about 10 minutes of moving image in his lifetime. To go from short pieces to a complicated 45 minute narrative is a big jump. Maybe an interim piece is a good move.

Also I think the budget is kind of non-existent. Maybe it's laziness in regards to not wanting to break down the costs or the idea that creativity is within one oneself and that is enough in terms of documentation, but it is a collaborative project and he's not accounting for personal and technical costs and aspects.

Do you think that artists just take everything on? Is this what is happening everywhere?

Yes. It is the idea that "oh, I can do this myself, this myself, and this myself ...on the computer...it costs nothing..."

I think they need to break their budget down even if it is just for them.

It seems to be the younger artists who are doing this.

From my own experience, a 45-minute narrative is not a short, nor is it a feature. If you're completing as a short, 45 minutes does not get you into a lot of screenings.

Staff: He says the premier screening will take place at the Castro Theatre through a festival.

I felt again that he was talented, and could do something, but perhaps he just needs to prepare better and apply again. Currently, it's not convincing enough for me. "

I think there is also a symptom of coming to cinema as an artist, as opposed to coming from a production background. In art it is really about a singular vision where the artists take everything on themselves versus the UCLA production model, where there is a crew, and everyone on the team is accounted.

He mentioned that the script was slated to be done by February: pre- production in Feb.-May, and then casting in early summer.

Staff: Based on his CV, can you glean enough information regarding his track record of taking on these projects that might give you confidence in him doing a 45-minute narrative?

He's young, but obviously motivated and talented. I think the project needs to grow a little bit. This lack of development is reflected in the budget notes. What is the scope of this project?

He also lists in his timeline that he will have a Kickstarter campaign, but it is not reflected in the budget.

He didn't pay attention to the budget at all.

Staff: What I'm hearing is that you need more budget information to evaluate this proposal.

In regards to outreach and marketing, he proposed showing 3 times at Scary Cow and a YouTube component.

Well, the 45-minute length is difficult to fit within the festival format. When you're curating festivals, this length is hard to slot, program wise, thus it's harder to get into festivals.

Staff: In terms of the numbers he wants to reach, 3K followers, is this reasonable with the outreach strategy?

I don't know, to be honest; I think he has to rethink a lot of things.



## Summary Sheet

### 2013 IAC Media Arts Panel Recommendations



#### Amanda Vigil

Group Size

#### Project description

Request:

\$10,000

Standing Up To Teach is a culminating documentary project from 3 years of observation, classroom footage and teaching video art production. Taking the social justice teaching practices unique to June Jordan School for Equity one step further, this documentary is a response to the national conversation of “failing” public schools as it relates to our economically disenfranchised communities of color.

Recommended:

\$0

#### Notes on panel's commentary

Applicant has a BFA from CalArts in film and video. She also studied abroad at the University of the Arts in Berlin and exhibits locally and beyond.

The topic of her project is great in terms of how it handles with local issues dealing with schools. Given the national conversation on how public schools are failing, it's good to see a project on this particular issue.

This sample is very compelling.

I had some issues regarding the budget. It seems relatively small for the amount of work she's putting into this. The total project budget is 10K and she's asking for 10K.

The problem that I have with this proposal is that the media doesn't matter. There's a nice articulate discussion on the need for a piece about “new ways to inspire in school, etc...” but she doesn't talk about what she's going to do with the camera. She had a letter from a former instructor, a wonderful artist at CalArts, an artist who does essayist documentary works, who creates pictorial strategies for expressing ideas. She mentions it is a catalyst for the exchange of information, but leaves it at that. As if there's some kind of intuitive thing that happens, when it's really a complex process in assembling a story.

I think it's worthy project but the filmmaker needs more preparation. Her presentation is clear but what she demonstrates with her sample is not quite what I was expecting. I wanted something more defined that really speaks to what she was saying.

I find it very compelling in terms of what she's trying to do. Where she says, “create a essay film that utilizes the theories of revolutionary cinema...” I kept waiting to see what those examples were. What does that look like? I wanted more definition. I wished she had discussed it more or that it was represented in the sample.

Another layer I found compelling at the concept level was the idea of making it a collaborative process. She'd be working with the students and staff, etc. The intention is there but what it really looks like is not.

I do love that she has students on her advisory committee.

Staff: When you say “there”, do you mean in the proposal or the writing of the project?

Both, in the sample and the writing. She says it but it doesn't crystallize anywhere.

I agree with all those comments. It is a complex and layered topic, that is not dealt with in the same way. I do feel the project is worthwhile, in regards to what she's trying to do.

In terms of artistic excellence, all we had to look at was that sample. I didn't feel like there was a great effort to incorporate artistic aspects in to it. It was straightforward and quickly made. People need to put more effort into thinking about style and the look of their finished product if they want to get 10K grant.

She's also attempting something that's near impossible to me. How do you show a process? She's talking about observing a context in which people are transformed and I'm asking, how do you do that? It's easy to talk about it but how you embody a transformation that is the result you hope to see at the end.

It's a good idea. I think it's a doable idea. She just needs to go back to the drawing board.

In terms of public benefit, the project is very community based. She's making it for the students and her immediate community. This could be a platform to generate more conversation.

I don't think this is about an appreciation of the form. If it were a successful work, of course it would have great public benefit. The question is, can she pull it off.

I think it would be great to get something like this out there; the public benefit would be enormous, but we can't say for sure yet.

Staff: So what I'm hearing is that until she moves further along with her project, you're not quite at the point where you can fully assess.

Yes



## Summary Sheet

2013 IAC Media Arts  
Panel Recommendations



### Maria Picar

#### Project description

To create a dance-comedy feature film entitled "All The Wrong Moves" that highlights Bay Area Asian talent. This film will be shown in pre-test screenings as it will be a work in progress, at a local restaurant called "Caffe d' Melanio" for a small fee to help raise funds for other local festivals, promotions, and general critique.

#### Group Size

Request:

\$10,000

Recommended:

\$0

#### Notes on panel's commentary

This is a project that is hard to judge because it's such an abbreviated proposal. It doesn't actually clarify what at all would be funded. The filmmaker said she's interested in contests in 40-hour film festivals and this is a five-minute proposal. It describes that it will be a dance comedy feature film that highlights Bay Area Asian talent, and that's basically all you know. We don't know if there's a narrative, a story, is it an amateur hour, etc. I honestly don't know how to judge this work because we're not supplied with enough information to do so. In the work sample, there wasn't clarity in terms of where they actually sit. A lot of the work she lists is not as a creator but as a producer, so her role is unclear.

I concur actually. I found that the idea was interesting, but the plan is not thought through. Her background is largely not as a creator, so it's ambiguous as to what her role will be. I couldn't assess it either. If you're going for a feature, the budget is just tiny. It seems that it's really not thought through. There's strength in the idea itself, but that kernel has not been worked out yet.

I think she has to work on the whole proposal. She should really look at a good sample proposal to use as a guide. But this one is not appropriate or ready right now.

She says, "I will direct and produce. I wrote the script," etc. But she never describes the script, the story, the intention, etc. Showcasing Asian American talent is not a story unto itself.

Yes, it's very thin. And the work sample as well. The trailer is kind of interesting but it doesn't give you a sense of what it will be. She's clearly primarily a dancer, and she's been making shorts for about six years. Do we have a sense of how long the film is even?

She calls it a feature.

She's going from shorts to a feature, so that's a big jump. And it does feel thin.

The greatest insight you get is when she's talking about audience: The target audience is anyone who has ever danced for an audience, professionally or as an amateur. But this gives me the best idea of what the film will do, and even that's ambiguous.

In every category she needs more. She needs more in the work sample, story, budget notes, description, etc. It doesn't look thought through at all.

This proposal wasn't ready for the panel. It should probably have been weeded out in a way.

Staff: She is eligible to apply with a complete application to move forward. Whether or not it's competitive at this stage is up to the panel.

**Cultural Equity Grants  
FY2012-2013 Individual Artist Commissions – Visual Arts  
Panelists**

**Ramekon O’Arwisters**

**Curator of Exhibitions, SFO Museum, San Francisco International Airport**

Ramekon O’Arwisters is the former Gallery Director and Curator of the Richmond Art Center. He has served as Gallery Manager and artist-in-residence at the San Francisco African American Historical and Cultural Society at Fort Mason. In 2003, he attended the Djerassi Artist Residence Program in Woodside, CA. He has lectured at the California College of Arts in Oakland, California, Sonoma State University, Sacramento State University, The Harvey Milk Institute in San Francisco, Duke University, and the Vermont Studio Center in Johnson Vermont. O’Arwisters received grants from the San Francisco Foundation, Grants to Individual Artists, Artadia, New York, and the San Francisco Arts Commission Cultural Equity Program in support of his work in 2006. Presently, he is curator of exhibitions at the San Francisco Airport Museums at the San Francisco International Airport.

His prior grant application review experience includes serving as a panelist for the 2009 Visions from the New California, funded through The James Irvine Foundation and administered by the Alliance of Artists Communities, Providence, RI. In 2003 and 2004, he was a juror for the Murphy and Cadogan Fellowship Awards sponsored by the San Francisco Foundation. In 2000, he served as a juror for Revealing Influences: Conversations with Bay Area Artists with then-curator, Rachel Osajima, at the Museum of Craft and Folk Art Center in San Francisco. In 1994, O’Arwisters was the juror for Sonoma State University Student Show and for the Tenth Annual Juried National Exhibition, Part II at Berkeley Art Center, Berkeley, California.

**Ellen Oh**

**Program Administrator, Institute for Diversity in the Arts at Stanford University**

Ellen Oh is currently Program Administrator for the Institute for Diversity in the Arts at Stanford University. Previously, she served as Executive Director of Kearny Street Workshop (KSW), the nation’s oldest Asian American multidisciplinary arts organization. At KSW, Ellen was not only responsible for the program vision and development, but also the community-building, fundraising, marketing and financial management that supported it. Ellen has an M.A. in Arts Administration from Columbia University and has spent over ten years working nonprofit arts organizations both nationally and internationally. Her experience includes serving as Associate Director of Marketing for Sundance Institute, Marketing and Community Outreach Associate at the Asian Art Museum of San Francisco, Public Relations Coordinator for the Korean Pavilion at the 2001 Venice Biennale and Volunteer Program Manager for *America’s Smithsonian* traveling exhibition.

**Monica Ramirez-Montagut**

**Senior Curator, San Jose Museum of Art**

Monica Ramirez-Montagut is Senior Curator at the San Jose Museum of Art, a museum dedicated to modern and contemporary art in Silicon Valley, California. Other professional positions she has held include curator at The Aldrich Contemporary Art Museum, a museum dedicated to cutting edge contemporary art and young emerging artists in Ridgefield, CT; and assistant Curator of Architecture and Design at the Solomon R. Guggenheim Museum of Art. At the Guggenheim, she was responsible for exhibitions related to Frank Lloyd Wright, and the first United States retrospective of architect Zaha Hadid; and contributed to the exhibition and publication of renowned Chinese artist Cai Guo-Qiang (2008). Ramirez-Montagut has several publications including Erik Parker: Colorful Resistance (Rizzoli, 2012); KAWS (Rizzoli, 2010); Zaha Hadid (Guggenheim, 2006); and contributed to Prairie Skyscraper: Frank Lloyd Wright's Price Tower (Rizzoli, 2005). Ramirez-Montagut has a degree in architecture and received her Masters and Ph.D. degrees from the Universitat Politècnica de Catalunya in Barcelona, Spain.

**Victoria Scott**

**Visual Artist and Sculptor**

Victoria Scott is a visual artist and sculptor. Her recent projects include constructing material representations of conceptual objects that exist in simulated digital environments and in the space of imagination. Her process involves working between the mediums of 3D electronic media and 2D physical materials to create site-specific installations, sculptures and multiples. Scott has exhibited at galleries and museums throughout North America and Europe, including the Centro Nacional de las Artes (Mexico City), San Jose Museum of Art (California), the University of Toronto Art Centre (Canada), Kasia Kay Art Projects (Chicago), Galleri Enkehuset (Stockholm), and the 2010 O1SJ Biennial (San Jose). She has been awarded project commissions from the San Jose Museum of Art (2010), Zer01 Art and Technology Network (2010) and Turbulence.org (2007). She is the recipient of several grants from both the Canadian and Ontario Arts Councils.

Born and raised in Winnipeg, Manitoba, Victoria graduated from the New Media/Photo Electric Arts Dept., at The Ontario College of Art. She attended the School of the Art Institute of Chicago within the Art and Technology Department and completed her MFA in 2005. She lives and works in San Francisco.



## FY2012-2013 Individual Artist Commissions - Visual Arts Grant

### RANKING

Panel Rating	Applicant	Grant Request	Grant Amount
96.3	Rudy Lemcke	\$10,000	\$10,000
92.5	Christopher Sollars	\$10,000	\$10,000
90.3	Amy M. Ho	\$10,000	\$10,000
90.3	Sanaz Mazinani	\$10,000	\$10,000
88	Jenny Odell	\$10,000	\$9,000
88	Jeremiah Barber	\$10,000	\$9,000
87.3	Taraneh Hemami	\$10,000	\$9,000
85	Alison Pebworth	\$10,000	\$9,000
82.8	Sarah Christianson	\$10,000	\$9,000
82.5	Jerome Reyes	\$10,000	\$9,000
81.3	Allison Leigh Holt	\$10,000	\$9,000
80.5	Chelsea Rae Klein	\$10,000	\$9,000
77.5	Najib Joe Hakim	\$10,000	\$8,000
77.5	Nataly Gattegno	\$10,000	\$8,000
77.5	Paz de la Calzada	\$9,325	\$7,460
76	Eric William Carroll	\$10,000	\$0
76	Fiamma Montezemolo	\$10,000	\$0
74.5	Paul Lewin	\$10,000	\$0
73.8	Matt Borruso	\$10,000	\$0
73	Liz Hickok	\$10,000	\$0
72.8	Chris Treggiari	\$10,000	\$0
70.8	Tan Khanh Cao	\$10,000	\$0
68.5	Donna Anderson Kam	\$10,000	\$0
64	Cybele Lyle	\$10,000	\$0
61.8	Nathan Pundt	\$10,000	\$0
60.3	Robert Minervini	\$10,000	\$0
59.5	Vanesa Gingold	\$10,000	\$0
56.5	Ariel Dunitz-Johnson	\$10,000	\$0
52	Kim McCrea Weller	\$10,000	\$0
46.8	Reddy Lieb	\$10,000	\$0
43	Charles Gadeken	\$9,640	\$0
37	Ann Belden	\$10,000	\$0
<b>Total</b>		<b>\$318,965</b>	<b>\$135,460</b>

## Summary Sheet

2013 IAC Visual Arts  
Panel Recommendations



### Rudy Lemcke

Group Size

#### Project description

Request:

\$10,000

Orpheus in the Rhododendron Dell is a site-specific installation for Golden Gate Park consisting of a series of hybrid video animations viewable by park visitors on their smart or mobile devices. Using Augmented Reality technology, the piece merges live video of designated park sites with an added layer of animation and sound to create a hybrid experience of real and imaginary worlds. A gallery exhibition of drawings and guided tour will promote the project.

Recommended:

\$10,000

#### Notes on panel's commentary

I'm not familiar with his work so the work samples were new to me. He's had a long career. He's been working with ideas of technology and gender for a long time and pushing the form in different ways. He's really trying to transform his practice at this stage in career. This is the first proposal I've seen around augmented reality. Do folks have questions about the technology? I've worked with it in the past so I can answer technical questions.

I would like to hear more details.

[Panelist describes augmented reality technology]

He describes it well in the proposal, but it's still kind of an abstract concept. Basically the technology allows you to add a geolocation tag to a three-dimensional model. So say you have an image that is going to live at that this location on a map. On your viewing device—which needs a compass, WiFi or broadband, and a camera—we can see the object rendered at that location. It's an interesting evolving art form. There is a lot of interest in the field from the commercial sector and advertising. I predict that lots of people will have more experience with this soon. Right now, it's like the Internet was for artists in the 90's. It's not on a lot of radars, but it's going to blow up soon. There are opportunities for artists to work with it. You can do site specific work. You can use QR codes to help view the images and link it to other information. Right now you'd need to walk people through the process and disseminate the details somehow—like through a map or card. With someplace like the park, it's going to really hinge on how this is gets communicated to the public, whether this is through tours or public plaques and other ways of working with the park. It's something that is invisible until you know that there's an extra layer of reality available. The LGBT community has been using technology to tell stories and it's fascinating. That's what he's been doing. The sci-fi element is nice. The animation style is interesting—he's working in an anime style. I like the project. The plan seems solid. He has plans to show it at SOMArts and other venues. And once it's set up with the location in the park, its there forever as long as the technology exists. His past work is solid and interesting. I like the mock ups. The plan to reach new audiences is considered and good. I like the connection to the park and the bringing in of different arts communities, the LGBT community, and technological people.

I am inspired by the perspective in the proposal. Using new technologies to explore gender and sexuality is a compelling approach. He's looking at the mythology of Orpheus in anime in a different context—there are layers there. You get the message. I don't play video games, but this reminds me of an on-site video game. You can interact with it. You can ask questions. There's a tutorial. The proposal is rigorous and written well. It took a while to read the description of the augmented reality technology. I'm impressed that he's gotten three of these Individual Artist Commissions in the past. He's really honed his thoughts and process to receive grants based on the critiques that we bring to the proposals. His resume and previous experience is very accomplished. He's worked in this arena previously. He's honed his thoughts and approach to the issues well. I just wonder what the queer utopian dimensions are that he's looking at. The work isn't completed, so I don't expect to see the answer, but it would be interesting to see more of a suggestion of the queer elements in Orpheus he's examining. It could change, but I would guess it would be similar to previous examinations of the theme. But the utopian visions could be pushing the envelope.

I can't wait to see this done. I'm very curious. I like that he's making the work in such a public space, pushing the technology, carving a space for queer discussions and making it accessible. This is going to

## Summary Sheet

### 2013 IAC Visual Arts Panel Recommendations



be interesting for many, not just for queer audiences. That's what we hoped for in other projects. It has high merit on many levels. It's great.

I read the narrative before looking at the images, so I was starting to grasp the concept, but didn't get it. Then I saw the work samples and it all made sense. I walk my dog in that garden area and seeing this would transform my experience. I would be thrilled to see the story and narrative there. It can appeal to audiences from young to old. But it's going to be a matter of conveying the information and explaining how to access it. That could be a challenge. Layering the technological element in a natural environment is a great juxtaposition. Sounds like there will be public tours with the gallery providing an iPad for those without a device. But I don't see anything in the budget for the purchase of additional devices to do tours. I think that's an important part of it. Also, the park doesn't have WiFi, so that could also be an issue even if you have a iPad since you'll need the 3G access.

While it would be nice to have iPads because it gives you a bigger viewing window, you can use your smartphone.

It would be nice to have the larger visual space.

It would be great to have a temporary public marker installed in the space to let people know that there's something there to engage with.

Well, there is a budget for postcards and posters, but nothing for signage in the park. And you can't just put posters up there. It would be nice to have something, but it would probably need special permissions. But there is the potential for a partnership with the park there.

This application doesn't have the same level of detail that seen in other applications for public work and what it entails in terms of insurance and other nuances. For instance, it doesn't indicate whether there will need to be permits or other costs.

But the great thing about this technology is that you can be a public artist without permission. It's virtual.

Can you look at the work if you're not on site? Does it just get documented online? I'm assuming that's what we would see in the gallery show—the documentation.

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## Summary Sheet

### 2013 IAC Visual Arts Panel Recommendations



#### Christopher Sollars

#### Group Size

#### Project description

#### Request:

\$10,000

Pacific Tackle is a multimedia installation, featuring a series of public performances integrating the land and water, timed to coincide with the 2013 America's Cup. A multichannel video documenting the public performance Center of the Mile, sculptures made from fishing equipment on deck of a fishing boat, and dinners would be presented as an installation aboard a floating barge docked in the bay for San Francisco viewers.

#### Recommended:

\$10,000

#### Notes on panel's commentary

This is a strong proposal. I saw the project in San Diego that was in his work samples. The quality of the artist is exemplary. The research, investigation and detail of the implementation plan is outstanding. He's done ambitious projects like this in the past. The work will help him in his career. It will push things in exploring the public space and performing. But it also creates new partnerships that he can grow in. And this allows the public a way to access his work in different ways. Southern Exposure is one venue, but there are also other public performances that are spontaneous. The other partners, like the restaurant, are also sound. His history is relevant. I've seen some of his work. There's no question this will happen. The audience is interesting because it will reach a different audience due to the America's Cup. Having performances out on the barge and piers is a way to reach people outside of the art venue. This allows people to learn about his project and ideas. The subject pertains to all of us. This also furthers the field. It's not just art. It is referential, has social impact, and has the potential to build community.

Definitely, this is a project he started researching and is incorporating it sculpturally in the barge. It's a very thorough investigation in different media. SoEx will do a good job promoting this. People will find it and participate.

I want to participate, sit on the barge, and eat the food. I've seen his work before, and always enjoy it. I like that he's working with fishermen and chefs. It's a very unique way to engage different people. The partners are dead on.

I have seen some of his previous work with the hair piece at Yerba Buena and in the work sample. This project pushes his other ideas further and brings it to a broader audience. The dinner and focus on the environment is all very timely. The project particularly brings in attention through the America's Cup and will impact the city. I'm very confident in the artist to do the work.

It's good that there are funds secured. This is always a good sign. It's a significant contribution. It makes the project more feasible. It's developed in detail with production costs.

Does it cost to secure a barge? How does that work? Is it factored in?

There is a line item in the budget to secure it.

Is there permitting needed? If you paid for the barge, is it just yours to just use?

What about docking fees?

Is there a code requirement to have it accessible? I don't know that part of it.

Program Director: In the timeline there is detail about securing a barge. There are also some notes on adjustments being made to the barge.

Those adjustments are budgeted.

He also notes filming permits.

It would have been good to have some additional details about the barge element and information from someone who can clarify insurance and other access issues.

I also wonder whether there are public health issues around food access and serving. But SoEx has had recent dinner projects so that counterbalances any concerns I have.

I think Chris actually did one of those dinner events at SoEx.

Program Director: Without those barge details, do you have confidence he can do this?

Yes, I have confidence he can do this based on his past history. Also he has a fisherman he's partnering with.



## Summary Sheet

### 2013 IAC Visual Arts Panel Recommendations



And he's not taking them out sailing. It'll be docked, and he's budgeted for the docking fees.

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#### Amy M. Ho

##### Project description

For the San Francisco Arts Commission Individual Artists Grant, I would like to apply for funding to complete a solo show to be presented at Kearny Street Workshop's Arc Studios and Gallery. The show, title Light/Dark, will include a large-scale video and light installation, a series of light boxes exploring the process of interpreting light, and a free public panel discussion on light and darkness.

##### Group Size

**Request:** \$10,000

**Recommended:** \$10,000

##### Notes on panel's commentary

The quality and creativity demonstrated in her previous work is very good. She's an emerging artist who has done interesting work in the past. She creates projections dealing with perception, environment, space and architecture. There's a natural progression in the work she's done. This is a key point for her to push her work given her age and time out of school. The soundness of her plan is strong but she leaves room for things to happen. She illustrates the way she came to this idea in terms of her experiences in the cottage in Maine. The potential to further her growth is high. This is pushing her work in an interesting direction. The potential to push the artform in terms of this kind of video projection in architecture is high. She's treading new territory. She's an emerging artist but her exhibition record to this point is strong—her potential is strong. The way she's laid out the proposal shows her capacity to do the project. The public benefit is really impressive. She dedicated a whole page to laying out that part of the project. She'll be working with Kearny Street Workshop to bring in panel discussions. She's taking on the planning of the talks—bringing in experts on light and dark, cave scientists, a survivor, etcetera. The dinner in the dark sounds fascinating. I'm impressed with that part of the project.

I agree. I like that she's looking at different sides of the concept. I like that this younger generation not beholden to identity being the only way of engaging the world. There's a courage to stepping out of the programming of only identity. This is a brave and interesting way to look at different concepts of light and dark. She's letting other artists know they can branch out and explore the world from a different point of view. I like her programming. The dinner in the dark is great. I like the scientific part of the program. She's doing research on how images are created in the mind. The way she's incorporating science is compelling. It's broad. It adds a great deal to the project.

This is laid out clearly. Her work has developed and is growing in good directions. She's on the brink of something big. She's been getting great opportunities lately and I'm interested in where she takes it. This is a great next step for her. Kearny Street knows her well and will do a good job in presenting the work. This is a good opportunity for her programming to bring in other audiences that are outside of Kearny Street's core. This is fun and unique.

I like that she's taking the challenge of making something visual and turning it dark. It's a good leap. She's moving from the visual to immersive. I've had a dinner and dark experience and it really challenges your sense of space. And it becomes about sound. So I'm curious to see what happens when it is implemented. I hope it changes perceptions.

I have a question about the budget. She seems to lowball the construction costs but has a high contingency budget. Specifically, this is a really low allocation for lightbox costs.

Program Director: There's no contingency. That's a subtotal.

Ok. But the cost for lightboxes is low. Having done a lot of installation, that is low on both materials and production costs. I'm not sure if she's constructing those herself or if she's having them fabricated. She's done hiring of contractors in the past, so maybe she's working with someone cheap.

Program Director: She has a budget line for a contractor to build out the installation space, though it doesn't say who will build the lightboxes.

## Summary Sheet

2013 IAC Visual Arts  
Panel Recommendations



### Sanaz Mazinani

#### Group Size

#### Project description

#### Request:

\$10,000

"Site, Sight, and Insight" is a multimedia installation of new works that will transform the Luggage Store Gallery into an immersive investigation of popular media's depictions of war and conflict. By exploring the act of seeing, the authenticity of photographs, and the context in which the image as document is consumed, the project will advance my research in digital culture, and reclaim casual encounters with mass media to empower us in our daily lives.

#### Recommended:

\$10,000

#### Notes on panel's commentary

I like this project. It has a nice breadth and depth. It's interesting to see someone born in Iran reviewing the way her culture has been depicted in mass media and constructed the identity for a group of people. I conceptually like the idea. It has materialized into beautiful works. They have a nice scale. They're well resolved and interesting as objects. I like that she's using photo manipulation to work with them at different scales and forms, with wall murals and patterns. It's an interesting strategy. The art results are good. The quality is there. The clarity of investigation is there. The octagonal sculpture with the interior is a new body of work for her, though the other pieces will look like what we've seen from her in the past. And that work is of quality. The project has been planned and tested. She knows what she's going to do. The architectural components will help further her body of work by making it more immersive. Her work furthers the field because of the different disciplines that are coming together in one piece. It's digital collage and sculpture. It's an intermediate position for furthering the field. She has a history of accomplishment. It's clear. I hope she'll reach out to the community she's trying to re-present

It doesn't look like she's done sculptural work much, so this builds out her practice. The work samples are great. I'm glad she provided close ups of the images. Having seen them in the past you have to look at them closely. There is lots of content to the work that is important.

I really do like this artist's work. I think she's an exciting new, young artist who is making a big impact. The themes are timely and she's sourcing images from the web. I would like to know more about the themes for each piece and how they're juxtaposed. With so many different outputs it would be interesting to know whether she's exploring specific images and themes for each or if they're just jumbled. It would be another layer to play out. I'm happy to see that she's pushing her work to grander scales and smaller scales. I've only seen the large print, mandala shaped pieces in person. Some are more successful than others. But it would be great to see some in different forms—as postcards, wall prints, installation, and video. The plan has potential and her work has potential. The artist has the skill and talent to manifest the exhibition. She's going to transform the Luggage Store's space as a way of looking at war and conflict. She wants to make art that challenges the privileged perspective in photo, multimedia and sculpture. How does that intention translate clearly for the viewer? I get the impression she's been able to collect the necessary images from her previous works. I'm interested in the way young artists are working provocatively. I have questions about how the images are selected, but I guess they will be about the themes of war and conflict. From a distance these are beautiful patterns, but close in they will be of war and conflict.

She has a lot of in-kind support for this project with her Kala Residency and Luggage Store providing the necessary projectors.

I like the workshops with Bayview youth.

I would have liked to see something built in about working with the Iranian community. There is a large community here, so it would have been interesting to see their reaction to her assessment of these representations.

## Summary Sheet

2013 IAC Visual Arts  
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### Jenny Odell

#### Project description

I propose the creation of seven large-scale pieces that expand upon my practice of composing collages from pieces cut out from Google Satellite View. These will be accompanied by a website of original essays and related material that will be added to and available throughout the grant period. The project will culminate in an artist talk and exhibition of the prints alongside a book version of the website.

#### Group Size

Request:

\$10,000

Recommended:

\$9,000

#### Notes on panel's commentary

I find this interesting in that she's using technology to access and present the kinds of images that are only available today. So it's very timely. The subject matter and her use of things like Google Earth images is interesting. She has a strong artistic history and potential. She can carry out this project. I think the project is clear. It's interesting she's proposing large scale landscapes that are more immersive than the photos. Her inspirations and the origin of the project is interesting. There are good outcomes. I like that she's expanding her practice. She's pushing the scale to make the works bigger. She's incorporating elements that are part of process, like essays of thoughts, research, histories, and fragments from the web. She's creating an open-ended narrative that is accessible. Her research will generate images, but hopefully also content. She's doing a lot of research that people don't always see. My only concern is that the target audience is reduced to the Dogpatch area and the venue there. It's a concern. She's using a non-traditional, public venue so that could be interesting, but I hope that because of the potential appeal it will get more attention.

I agree that the concept is strong. I had the good fortune of seeing her work when it was at Intersection for the Arts. Her ability to create interesting images from internet data is strong. I like the idea that she's creating work at a human scale from pictures taken by a machine of a human environment. The ideas are compelling. I don't doubt she can render and create the larger images for the show. Looking at her resume, she's had substantial exhibitions and awards. Her work places us back into our bodies. We're constantly using machines. So she uses images that make us aware of how we look at our surroundings through machines. The ideas are very current.

This is super strong. The website as part of the artwork is a large component of the project. Reinserting this back on the web is interesting, too. There have been many blogs about her work, so she's gotten a lot of attention outside of the gallery context. That part is strong. But I'm mystified about why she selected this venue as well. She can show elsewhere. It seems to be a "back to her roots" decision. As part of her outreach she wants to connect with Google engineers and other technology industry folks. She's very articulate about her process.

I like her work. It reaches out to the technology community and crosses borders even if she may not have articulated an extensive outreach plan. She's doing artist talks and promoting events, so that may draw in more people. She's changing the way we look at the world. The project adds interesting layers of perspective.

Program Director: Just want to note that she needs to reallocate the food costs in her budget elsewhere due to our funding restrictions.

Other than that, the budget looks good.

She's only making one book?

Blurb allows for print on demand. She doesn't map out sales in her budget, but there's the potential for those sales.

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### Jeremiah Barber

#### Project description

"Unchartered Visions" is a seven-day performance that seeks to spark a dialogue about embodiment and the magical in real spaces. Taking place in seven public locations throughout San Francisco, the piece will be seen by an intentional audience and an incidental one. Audience reactions, experiences, visions and ideas are captured in on-the-spot audio interviews, and become the soundtrack for a video documenting the project. The completed video will premiere at Highlight Gallery.

#### Group Size

**Request:** \$10,000

**Recommended:** \$9,000

#### Notes on panel's commentary

This project is really compelling. I'm really taken by some of the images in the work samples and the descriptions of his past work. It's haunting. The description of the work is also compelling. He's very clear in how he presents the work. I could picture the images that take you to another world. The work explores the afterlife, religion, and science. It could be interpreted in different ways and can touch other people and find commonalities. He's a young artist, but he's had significant shows and gotten support from galleries and foundations internationally. It speaks to his artistic merit. I also like that it's not just a performance. There will be collaborators speaking to viewers and that will be incorporated into the piece. The video and audio documentation will premiere in a new gallery. It's a little challenging that we don't know the audience for the space since it's new. But having seven days of performance in seven spaces is its own kind of word-of-mouth outreach. He's done similar performances in the past, but this is more extensive. So this will push his work and will hopefully reach new audiences by going into new areas of the city.

I find it very compelling for an artist to be creating work related to spirituality, levitation, and unanswerable questions. Religion and science are closely related, but in practice they don't always connect up. So his ability to navigate those two things is compelling. I was lucky to see one of his performances at Root Division. It included a viewing platform and flooding his space with water. It was completely mesmerizing. It was unbelievable. The merit of his work is quite sound and compelling. He can navigate the concepts in the proposal. I feel good about this.

At first I was hesitant seeing the themes around regeneration and Buddhism—people throw out those ideas a lot. But when I saw the work samples, I could really see it. It put the ideas into context for me. I do have some questions about outreach. I want to know when this takes place because I'd like to see the work when it happens. He's printing posters and trying to generate some press, but I wanted to see more.

He has the ability to deliver. I can see that not only because of the quality of the work samples, but the nuance of his budget. He's obviously done this before. He's taking care of all of the details. He has details like insurance budgeted. He has taken care to look at those small things. The production is very sound.

He's not using traditional metaphors and symbols for religious ideas. He's pushing the concept very creatively and unexpectedly. That approach, along with the visual results, is captivating. That's very original.

The video is what got me.

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## Summary Sheet

2013 IAC Visual Arts  
Panel Recommendations



**Taraneh Hemami**

### Project description

Project: Theory of Survival: Fabrications  
Fabrications is a pop up bazaar of ideas and ideologies that makes visible the otherwise absent histories of dissent in Iran through the production and dissemination of collected historical archives, in hand crafted and manufactured replications, as well as print and web publications that use the traditional bazaar architecture as its inspiration to create multidisciplinary installations that include retail-shops, a teahouse, a library and a story-booth.

**Group Size**

**Request:**

**\$10,000**

**Recommended:**

**\$9,000**

### Notes on panel's commentary

I've seen her work presented at the Creative Capital conference. She gathered materials from people who left Iran, including materials questioning the Iranian government. She's gathered those materials and created an archive. This is a great achievement. This next step is taking the images and remaking them as handcrafted replicas. It's relevant to add texture to these iconic, ideological images. The project is very solid. And the content is very interesting. The constant revisions to the project she's doing are very participatory and invite discussions that are not preachy or monolithic. She's proven that she's gathered the information. She shows how she's started to revise some of these. This project pushes the work further into installations like teahouses, a library, or listening posts—places where people have egalitarian kinds of exchanges as opposed to places where you go listen to someone lecture. She also says she's working toward other opportunities for publication and centralization of this info. There are lots of different outputs for the project. This seems very thought through. She's delivered portions of the project in the past, so I have no doubt she can deliver this stage of it. I don't know if the architectural component will be successful. She's creating a bazaar with elements that I'm not sure will be read as bazaar. I'm not sure it translates to that environment even if it's hinted at in abstract ways. I think there's shortcomings to creating these installations as art installations, but the content that creates the change is relevant. That's the only shortcoming I see.

I like the whole idea of the archived stories. I was particularly struck by the images of torture victims and having the beaded curtains. I like the creativity in the work. I like the idea of collecting and preserving stories, archiving stories, and making them available. That's great. Otherwise these stories, if not stored and shared, won't have a public audience. This is especially compelling in terms of the history of Iran and its relationship to the United States government. It's a kind of resistance to bring back the stories and the personal narratives of a culture that has been under siege. I find that compelling. I agree about the bazaar installation. I'm not sure how it ties in. The archive, collection of materials and handmade items seem strong, but I'm not sure if the bazaar is congruent with the rest of the proposal.

I'm in awe of the budget. It's planned out to the decimal point. It's impressive.

She mentions in the narrative that the show would be the premiere of her Creative Capital project. In the timeline, she's asking for funding for the pop-up bazaar. The other elements take place before that. The exhibition at Southern Exposure is in the Fall. This is like a large ball that rolls forward and collects other elements. This grant funds part of the larger whole. It's broken down in the budget as about a quarter of the budget. It's a solid project. Her previous work stands up. The presentation at Southern Exposure will be great. They give it their all.

Program Director: The exhibition timeline has changed slightly since this was drafted.

I'm excited to see her work being pushed in this way. I'm curious about the experience of the bazaar. She'll have her sensibility and SoEx will also bring their sensibility to it. Having only seen her more two-dimensional work, seeing this will be interesting. It will allow lots of entry points for engagement

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through the listening post, bazaar, and souvenir booths. I am curious about the fabrication and how people will witness that process. How can they be included?

Program Director: Are you referring to the actual fabrication of the pieces or the title of this section in the narrative?

Oh, that clarifies. Yes, I was looking at what this segment is called. The project allows her to engage lots of different audiences. It's already being supported by other sources as well. It speaks to the quality of the artist and project that she's already gained support. I do have to say that this is one of the most difficult resume to read I've ever seen. The format is weird.

It's an ambitious project to build these spaces, but the budget is there. If she's building pavilions, the budget is there. If she wants to create interactions by bringing in artists and leaders from the community, that is there as well. The funding is there to carry this out.

She didn't talk about outreach to the Iranian community. But it will definitely deepen the community's engagement with the work.

If she gathered these materials, she already has those community connections.

Program Director: Do the other artists and leaders involved in the project help to explain those connections?

Yes, definitely.

But I would have liked more specific examples of those people. Are the objects for sale?

That is a line item in the budget. That's impressive.

I also noticed a line for admissions? What does that mean?

Program Director: That line is described as being for workshops and performances.

That seems about right. But I'm curious about how she's getting that much in sales. That's impressive.

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### 2013 IAC Visual Arts Panel Recommendations



#### Alison Pebworth

##### Project description

In early 2013 I will be completing a three year tour with the Beautiful Possibility project, exhibiting and developing projects that explore lost American histories and culture in over twenty venues across the United States. Upon my return I will be ready to develop the data, historical references and cultural ephemera I have collected from these journeys into new work that will lay the foundation for a self-sustaining Cultural Apothecary for a San Francisco storefront.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$9,000

##### Notes on panel's commentary

What I really like about this concept is that it is very engaging. She's taking this "old world" point of view and using it as a different way to engage the public through history, using dialogue, and tying in discussions about the environment. That's very creative. In terms of project merit: she has a long history of work. She's had a 6 year roadside show and tell project. It shows the depth of her investigation. This is very strong. I like the idea of being able to carry the ideas on into other projects. Her background and skills are strong and her resume is very well done and very substantial. Southern Exposure is a great place to have this show take its final form.

I agree that this is multilayered. It has the potential to engage audiences in many ways. She's not only exploring this after taking a 3 year journey, but has added a layer with the calculation of statistics. But I wonder about the survey—I want to know what information is being gathered. I have lots of questions around that. What is she anticipating the statistics will show? But that also makes me very curious and makes me want to see the project even more in a way. I'm also curious about her elixirs. This will be an interesting and engaging show. My biggest question is that she says this is leading to a self-sustaining storefront. I don't know if the grant funds go toward that element, but what is that piece? What will she be selling? Is it possible? I don't know. That's my biggest question there.

Her previous work shows she can do a multi-year project with different community components. Her previous work is excellent. But I also have questions. I want to tease out things. She's wrapped up her Beautiful Possibilities tour, gathered statistics, and elixir materials. She's working with a human machine performance—presumably at SoEx—the human factory component. So there are maps, elixirs, and performances. There are allusions to apothecaries, mementos of the past and future, but this feels like an intermediary project. It's a fertile place between projects. That's fine and part of her process, but I have a lot of questions about that. She says she's consulting with people around storefront, but that process is not clear. I'm also not clear if grant funds are going toward that piece. Program Director: Does the letter from the San Francisco Arts Commission Gallery talking about their site clarify any questions?

Panel: That letter talks about the Grove Street site, but it doesn't clarify things. I still thought she was talking about an actual store. That gallery space is just a window site. And that's not sustainable in the way she describes. It's a great space but doesn't clarify.

It's just visible to the public.

So is she talking about something that looks like a storefront but doesn't function as such?

Did she arrange events other than the human factory performance?

Seems like she has other options for venues. Are they confirmed?

I have the same issues. Overall I think this is a strong proposal. I like the exploration of hidden histories and myths and mixed with current technology and handmade objects. I like the storefront idea. The project is sound. The project has multiple venues and it can grow into a storefront. I'm less concerned about those details than seeing this happen. The artist's history is there. The soundness of the project is there. The venues are there. I think this is a great project. Even if she's not specific about the content of the surveys, she's budgeted for a statistician. So we don't have the results, but the right components are all there. The costs are there. Everything is in place to implement. She knows what it takes to complete the work. Her samples give a sense of what this may look like. I have no doubt that this will be appealing to the community. The work samples show that this isn't overly ambitious, it fits



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within the scope of what she does.

I generally agree that this is an excellent project. The public component just has a few question marks. She has several possibilities for venues though.

I don't have questions about her ability to pull this off based on her work in the past. I love the work sample image of the cart.

But there are some questions in how this will be executed.

As fascinated as I am with the concept of the elixirs, I've seen the photos of them where they were shown and disseminated and I have questions about how that will be done in this project. Where? How? But it is also a great idea and shows how she will continue to explore. I like that she is using local glassblowers and communal vessels. But how does it take shape? At the same time, these are details that can be worked out. The overall proposal is sound.

Are applicants required to have a confirmed venue? It looks like the confirmed one is the SFAC Gallery Grove Street window. Southern Exposure is not the confirmed venue here.

Director: The requirement is having at least one confirmed venue—which she has in place. The other engagement components are what she brings to this. The base level is having the public venue.

So our question is how the interactive component happens.

She's budgeted for performances, correct? So is that an actual art performance? Or is that something else?

The performances could happen within the window. She's also done some public performances, she could also just do it out on the street in front of the window.

Program Director: Based on her past history does she have the ability to evolve her projects?

Panel: Yes.

And she has the connections to do that.

In terms of her ability to evolve the art form, it's hard to really evaluate social practice pieces. But based on her previous work, she's at the top of that kind of social practice.

I like the range in the project—like the statistics component. She has a social practice that is broad. It's able to incorporate a large body of people in the process. It's multifaceted in that way.

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## Summary Sheet

2013 IAC Visual Arts  
Panel Recommendations



### Sarah Christianson

#### Project description

“When the Landscape is Quiet Again: the Boom in the Basin,” will document the oil boom occurring in western North Dakota. My large-format color photographs will examine the scars from prior oil extraction and what new wounds are being inflicted there because of fracking. Oil is an issue that touches everyone, and by exhibiting the work in San Francisco the project will advocate for regulation and stewardship to an audience already primed for environmental activism.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$9,000

#### Notes on panel's commentary

She's proposing a project documenting all the new oil production taking place in Fargo. She has a history of documenting the oil production taking place on her family's land. She comes from a farm family who has leased land to these industries. She wants to go back and look at what's happening with fracking while examining her personal narratives and history on the land. It's a really timely look at an environmental issue that needs to be discussed. It needs to be looked at. Fracking is unregulated and exempt from drinking water restrictions. Experts anticipate there being decades of work, but not what the land will look like in the aftermath—hence the title of the project. She's working with large format photos looking at the scars from past oil extraction and how people are reacting to the process. She has good partnerships—she has a family friend who works for oil companies, aerial photo resources and a cousin who built well sites. She has lots of first hand knowledge available to her. It's very sound and rigorous. It shows she can do this. Her past work is very interesting. This furthers her work. She'll be changing the output.

Program Director: She was working in black and white and now will be going into color.

It's an interesting change in her work. The subject is not really linked to the Bay Area—though there is the long history of environmental activism here. So I guess I don't have questions about relevance to the audience. But the whole project seems to be based elsewhere and with no Bay Area component. Is that an issue with the grant parameters? I presume it's fine, otherwise the project wouldn't be here. I like the idea of being introspective, looking at family, and that experience as a springboard for expression from someone that grew up on the land. The situation is such that farmers need to sell land for oil production despite the hazards that brings. The land is an extension of our bodies, so the proposal, by looking at photography and exposing what is happening to the land where she grew up is very compelling. The images I saw are sharp. They look great. I'm very comforted knowing she'll show at Camerawork and seeing her recommendation from Rayko. I also like that there will be aerial photographs. It reminds me of another photographer who takes aerial photos of environmental impact—they're extremely beautiful abstracted images but you realize they're of pulp refineries. It's Burtansky's work.

That aerial view gives a perspective on things that most people are usually not privy to. I think it's a strong proposal worth supporting.

I agree. It's a very nicely written proposal that's timely. Just this morning National Public Radio had a piece about nighttime satellite images of the United States that showed this region to be as bright as major cities like New York because of the fracking and industrial activity. I grew up nearby in Canada, so this subject is very close to me. There is a power and subtlety captured in the photos. They're good photos. I also share the question about the Bay Area ties. Maybe that's the outreach plan. Does the programming through Camerawork and workshops build the connection? What's the Rural West Initiative?

I'm not sure. But if, as it seems, they do studies of the West, that could be an interesting resource. This can be a powerful project that has an impact. It could activate people on the issue. It's all in the outreach and how key that component is in the project. I'm also glad that she's doing aerial work. I also think this is powerful. I didn't question the Bay Area connection because I know people are interested in these issues. It's an important educational issue. I'm also from a “flyover state” and people on the coasts don't understand that part of the country. She outlines some great ways to

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engage the public through her marketing, email list, and outreach to schools, educational groups, and environmental organizations. Hope it can be meaningful in a deep way. But it requires framing this with the proper background information.

Program Director: She meets the basic eligibility requirements. Beyond that, if you look at the timeline, she talks about returning the research site to photograph for about 3 months before she will return to the Bay Area to process her film, edit and sequence the photos, make prints, mat and frame, etcetera. So these can tie to the artist's embeddedness with their potential audience. And this relates to the potential of the project to make a significant shift in her work.

It is a personal project. There are other artists doing personal work who need to draw on various resources and ask people to connect to those ideas. I have no concerns. This is content we should be interested in.

Yes. I don't get the sense she's going to move back to North Dakota because of this.

The Bay is very interested in looking at environmental issues not just locally, but all over the world. There are very conscious people interested in this. Since she lives here, it's congruent in many ways. And there are oil refineries all over the area.

Program Director: Her resume reflects an exhibition history here in the city. In her statement she talks about wanting to share the issues with a local audience because of the history of environmentalism.

She has a very thorough budget.

The production costs are pretty realistic.

It's detailed.

In terms of pushing the art form, it's in the tradition. There are photographers dealing with environmental issues like Burtansky or Ansel Adams. With the latter, it's something that has been used to make the case for preservation. This follows in a tradition and brings awareness to issues in the environment.

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#### Jerome Reyes

#### Group Size

#### Project description

#### Request:

\$10,000

Zero Period is a public, time-limit enforced, curricula-tank to design as many prototype classes as possible for San Francisco in 30 days. Named after the technical term and duration before class starts, I'll build a laboratory to co-author several "dream classes." Planned in the former Chronicle Building/ Intersection for the Arts (the "hinge" bordering districts on 5th & Mission), this results in a free publication that considers the city's storied urban past and complicated future.

#### Recommended:

\$9,000

#### Notes on panel's commentary

What the artist is doing is complex and layered. There's a lot involved in the plan. The idea is to create a time sensitive, multiplatform curriculum think tank. He'll be having different teams working in different areas: architecture, immigration, public health, and curatorial practice, etcetera. There will be experts in the field and other advisors. The evaluation and how he'll develop things within this platform is very compelling. It speaks to the quality of his work and imagination. He says this is the first time that this kind of project is being developed. He did a project around the I-Hotel. His organization of that project makes me confident that he can navigate the different platforms for this project as well. His reputation and his teaching and professional experience are quite sound. His public benefit focuses on the Bay Area and Intersection/5M's community. It ties back to the concepts behind the curriculum. I feel good about it.

I had problems understanding the application. It's a very erudite proposal, but it's not really clear to me. There are so many things going on with so many possible outcomes and partners. I would have appreciated more clarity. I read it several times, but I'm still not clear. It's ambitious, which is good. I know the I-Hotel project and it was good. So the quality of the artist is there. I don't think the think tank idea is actually all that original. I also question whether an institution would actually want to use a curriculum developed in just two hours. That doesn't do anything to actually insure the quality of the curricula. The actual outcomes are unclear—it seems to be many things at the same time. There isn't a clear strategy for managing all these people and their contributions to the field. The ambition is too big. It would have benefitted from being broken into stages. Even if we were to just look at the urban design component: there are no priorities mapped out. What's his particular interest? It's too much. His history is excellent, but he's managing a lot of people and activities. I don't think it's feasible. It's not impossible, but it is very difficult. Having outreach to new audiences is good, but what is the engagement with those people? They'll talk about things, but what? What are the outcomes? What's the resolution? What's the artistic resolution? Is the art the discussion? I'm confused.

I was caught up in the ambition of it. I can understand where he's coming from in using the think tank/hack-a-thon kind of model. He's building a hothouse and adding smart people, but that doesn't necessarily mean anything viable comes out. There are often small bits that might be fruitful later, but it's not clear a viable curriculum will be generated. Guiding the group properly is key so that focused discussions can take place. I kind of like the craziness and ambition. He is organized and has a history of pulling together impressive people. Overall it seems like the kind of thing I'd like to invest in or be a part of. The question of how you parse the results and put it online is also interesting. How you capture the discussion? That's actually a big part of those think tank businesses: the notetaker and facilitator. I think that's critical.

He does mention that there are some project goals and benchmarks. He'll be focusing on selected themes and locales. But they haven't been selected yet.

Yes, I saw that. But to me that's the issue: it hasn't been articulated. This is a think tank. Maybe the goals won't be achieved. As it is described here, I doubt that the outcome will be achieved. It's a bit much to expect that other groups would use the curriculum in their own programming.

It's a little utopian.

It's too ambitious to expect that other organizations are going to end up with material to help them in grant writing. The outcome is the discussions and potential to explore cross-disciplinary programs. But

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kicking that out further to imagining that other programs would use what's generated? Maybe. But not likely.

There have been other think tanks in the past.

There are other components like a sculpture, etcetera. The partners are sound and something will come out from the project. He's capable. But I have problems with the lack of priorities.

I was captivated by the risk taking. I don't know what the results will be, but to take the risk to come up with all of these ideas and designs. We don't know what comes out of this and it might be hyperbole, but the risk is compelling.

He has \$6000 budgeted from his original Mitchell grant that he's applying here. That is great. The budget looks good.

Like that he has contingency planned.

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### Allison Leigh Holt

#### Project description

The Beginning Was The End consists of diagrams, videosculptures, and a sound installation. Emerging from independent Fulbright research in Indonesia, it explores traditional Javanese concepts of time multidimensional reality, and cultural tools that navigate both. Through direct experience, I modeled the interwoven relationships between man, nature, and the supernatural at the heart of Javanese thinking. T.B.W.T.E. reveals extraordinary frameworks within this dying knowledge and the ways it reflects and refines my own ideas about reality.

#### Group Size

**Request:** \$10,000

**Recommended:** \$9,000

#### Notes on panel's commentary

In terms of creativity and originality, she's contemplating multiple elements like design and the metaphysical. She's juggling that with her core ideas. In terms of project merit, she has a lot of research behind this. She's articulated outputs that are relevant. I think this will further the artist's growth. It will tie together a lot of past career paths. This has the potential to present the content to emerging fields. This is relevant and will push the field. The artist has a good track record. She has the potential to carry out the project given her past work. Similar projects have been done and this is doable. In terms of public benefit, this will stimulate appreciation of multimedia work. This taps into abstract notions about metaphysical concepts that are not easy to address, so it is a good challenge. I recommend this for funding.

I also agree that the quality of the research and depth of the investigation into materials is there. She's working with a Japanese master artist. The metaphysical content is beautiful to see in the way it has been manifested in objects. But I have a question: in the narrative she says that she'll be redesigning past works. They were created but damaged. So the request is for the repair of past works in the series. How much of this request is new work and how much is repairing or documenting older work? This is part of a series. She's been making this work for several years and may continue.

The project will be part of a prestigious magazine. There is a video-mapping component. The sculptures are quite compelling—those would be well implemented.

What are the stipulations about putting money toward a book?

Program Director: It is fine if it's part of the project, but the bulk of IAC funds should go toward the creation of new work, not documentation or archiving.

Panel: This is going toward the technical and production fees for recasting sculptures, creating a field guide and installation of the work. The funds would not be going toward artist fees according to this budget. It also looks like she's going over budget by over \$6000.

Program Director: If it's going toward a publication, the question is if it would be outreach materials or part of the creative project itself. I also noted the budget discrepancy.

Panel: Is there any commitment of funding from Southern Exposure?

Program Director: We don't have verification on the status of that funding. [Post panel note: that funding was not received by the applicant.]

Panel: The concept of the work is very unique and the culmination of research she's done over the past few years.

What I find compelling is that she's turning around how we look at ancient ideas. She's putting it into the public sphere. She's resurrecting these shamanistic ideas that are not usually given value in a technological time. Through this we're seeing how our usual approach is a little backwards. We're even more connected to the shamans in our current scientific studies. This is a way to connect to a younger audience. I like that broad idea. It's an opportunity to broaden the audience. Who is the audience? The venue is Intersection for the Arts. There are ways this can connect to the Muslim community. My suggestion would be to reach out to that community. I wouldn't want to miss that opportunity given the collaborations she's set up.

Program Director: Does she define the audience?

Panel: That is one of my questions. Who is the audience?

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Didn't see that either. I just saw a reference to the show being at Intersection for the Arts. I also agree that there is a Venn diagram of communities that could be tapped for this project.

She mentions indigenous communities, international communities—these allusions to different communities she could tap into but I don't see outreach plans. But Intersection is really strong in that area. But like you said, it's not specific.

It is not specific, but that doesn't take away from the concept. But it would have heightened the impact if that part were fleshed out.

Program Director: So I'm hearing you say that she's relying on the venue and its ability to reach audiences. We're starting to insert potential components into her narrative.

Panel: That seems ok. If a venue has a good outreach, that's one less thing for the artist to worry about. The project seems to be a perfect opportunity for the venue to do that outreach.

Program Director: It's just not made clear in the materials I'm seeing. Do we still have that lingering budget issue? It looks like there's a calculation error along with the Alternative Exposure funding question.

Panel: It looks like the facility expenses are in-kind.

Program Director: We ask only for cash expenses in the budget. The in-kind support should be in the budget notes. There is also a contingency built in.

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### Chelsea Rae Klein

#### Project description

This proposal requests \$10,000 to support the production and exhibiton of Among Dreams: Uncrytallized portraits of gay, lesbian, bisexual and transgendered veterans, to premier at The SF LGBTQ Center on the anniversary of the repeal of Don't Ask, Don't Tell. Utilizing the waking life narrative and dream intellect as a framework, Among Dreams combines text, moving montages, stills and video to deconstruct and re-layer veteran's individual and gradated experiences to reveal new possibilities for understanding queer identity.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$9,000

#### Notes on panel's commentary

The proposal is very timely and compelling. I think there are interesting narratives she can dive into. I like that she's already identified individuals and that the research is really built into the process. I like the layered narratives and weaving together of dreams and historical content. There are a lot of components that will make it really beautiful to the viewer. The display and format will reflect all of the different layers and multi-dimensional individuals. In terms of outreach to a new audience, the venue is great. A little more work could be done to reach more than just the LGBTQ community since the Center can do some basic outreach into that core community. I hope that the panel reaches a broader audience. I think there is the possibility to deepen the understanding of the issue for the public's benefit. While Chelsea is quite young and her exhibition history is not incredibly extensive, the work I've seen was very well done and engaging. The quality is there. She has a lot of promise—especially in terms of building on her photojournalism background. The project is solid and the work is very good.

I agree. Think it's an interesting and well thought out project. It's not entirely clearly laid out—there's a lot of information in here. She has an ambitious plan. Based on her previous projects working with inmates, I think she's capable of reaching the audience and doing the interviews. I like the cross-disciplinary dimension to the work—her art and humanities background, journalistic and political background. There's a clear plan but it's a little crazy, too. There are a lot of layers to it. She's doing in-depth interviews, making the work, and an online component. I like the online component. She's not a web artist, but she taps into things. It fits with her concepts of the unconscious and dreams—things that seep in culturally. She's putting that energy equally into the public and web components. It's the perfect venue for it. This is very timely. I'm intrigued by the target audience strategy. She name drops a little in the partner strategies, but I like the scope and ambition of reaching that larger audience. Her exhibition history is brief but powerful.

I agree. It is well written and compelling in many ways. What is most compelling is her work in prisons. Now she is doing portraits dealing with LGBT communities. These two groups are considered "other"—don't ask, don't tell is an "other-ing" process. So it is a trajectory that is conceptually tied together in the way she wants to present it. At first glance, it does not seem connected, but it is very connected. The incongruence makes sense. It will not make sense if you do not see that thread. She has the projections, the portraits on steel, and deals with the unconscious and dreamlike world. It is very compelling. In particular, the trans-veteran's story is not a story that has been told at all.

Is line item 18 for the artistic expense just a lump sum of \$10,000? I usually see it broken down more in the budget. I am used to seeing things plotted out more.

Program Director: Line item 18 is broken down by her hourly costs and time.

It looks like there is other income pending. And since it still is not confirmed, I would suggest reallocating artist expenses to cover the costs that will come up. That way, it is clearer that this can still happen even if some funds are not secured. But it is possible that other funds are being sought out.

Her work is interdisciplinary and adds a humanities component. So it has the potential to push the art form. It's a neat project in the social practice dimension, dealing with the reality, harshness of war and trauma on the psyche. But it also deals with the softer dimensions. It gives multiple entry points. This is not just a project for veterans.

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What will the actual presentation at the LGBT Center entail? Multimedia collage works? Animations?  
It's not clear.

Online works.

But what's the work at the Center itself?

She describes her intentions for the physical exhibition and says it will be documented for blog.

She talks about the exhibition and the panel.

But she doesn't outline the specifics.

Her budget includes printing and mounting. So, there are some digital prints. We need more details about the equipment.

Here's a quote about animated projections on printed images.

There's a lot of elements to it.

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### Najib Joe Hakim

Group Size

#### Project description

Request:

\$10,000

Through photography and interviews, I will explore the question "What does it mean to be Palestinian in America?" The basic idea is poetically present Palestinians maintaining their ties to Palestine while grappling with life in a country whose political culture is profoundly hostile to their core aspirations and identity. I will begin in the Bay Area - home to the second largest Palestinian community in the U.S., most of whom arrived during the last 35 years.

Recommended:

\$8,000

#### Notes on panel's commentary

In terms of artistic excellence, the work samples and the interviews in the proposal are beautiful and well done. The applicant is addressing the question of what it means to be Palestinian in America. It's a good issue. It bridges local ties with the homeland. "Home Away from Home" is tied to his last show which was on display at the San Francisco Library and included family photos and memorabilia. I think he's prepared to navigate the complexity of the potential issues in the subject and that's compelling. The concept for the exhibition is sound and I think he'd be able to navigate the project to find what is interesting. He should be able to develop the concept given how he handles the interviews. The focus is mostly on Palestinian immigrants, but how will he make connections with those families? What does he anticipate will come out of the interviews? I also find it interesting he's tying in past concepts from the "Born Among Mirrors" exhibition by incorporating other objects with the photos. He's building on the previous concepts but I'm not sure how he wants to push things further. He wants to expand on those techniques and materials by incorporating them in photos, taped interviews, and recorded voice. This is his first attempt in incorporating audio with the photos. It will be available on web, but I think it would be compelling as part of the exhibition as well. He will embark on the project through researching and developing goals and strategies. But what are the goals? They don't have to be completely fleshed out at this point, but it would be helpful to have a sense of that component. He has a short list and agenda, but wants instinct to guide things. That's a bit of a contradiction. He wants strategy but also instinct and luck—which seems a little incongruent. A successful plan might give a sense of how to convey the emotional impact of what it means to be Palestinian. Translating those ideas in photography is going to be complex, but if it's done well the work could be quite compelling. The public benefit is very clear. Because of the show at the library, he's already in touch with community members. The project is connecting with other communities. It's quite great. He's partnering with the Arab Cultural & Community Center—the outreach is fantastic. The contacts from the previous show will make it easier to do the work for this show. Rayko is a great venue. It's established and a great place for it to be held. The overall view of the project is strong—this idea of what it means to be an immigrant and how to decipher that experience. It is a compelling concept. The work is really powerful. Adding narrative and sound as another layer will strengthen the images even more. I hope the artist can handle the sound element well. He says it's the first time he's worked in that medium and there's nothing in the budget around support with editing. So I hope that goes well and is feasible. I have a question about his use of the multimedia elements. I have some sense of what it'd look like online, but I'd like more details there. The outreach plan is great and he has great connections to the community. He has some connections to magazines and publication options that he's identified. This will stretch the artist in new ways.

I like the expansion of his practice through the web and audio components. This is strengthening ties he's built in his past exhibitions. It is possible to execute the plan. Everyone has their own process for approaching subjects, so I'll let any ambiguities around that process slide—whether he's using luck or strategy. Either approach can produce a good series of work.

I agree. I like the interviews. I think it can be just as powerful. I can see the work being expanded in that way.

This pushes the body of work of the artist. His resume doesn't reflect a traditional artistic practice, but if this falls within his background of working in commercial photography. I think that's great. He has

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the potential to bring in other artistic practices to the dialogue.  
His artistic history may be in a different format, but it's good to bring photojournalism to an art space  
and bring in other views.

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#### Nataly Gattegno

##### Project description

The Cloud Theater is a public site-specific media installation. It will be an immersive, visceral and meditative space located in the heart of the bustling Hayes Valley neighborhood. The theater will function as a social media stage that will harvest data that is normally nested and hidden in smart phones, and will amplify and project this discourse into the public realm by making it visual, experiential and spatial.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$8,000

##### Notes on panel's commentary

This is a project that embodies some of the ideas about what's happening in Silicon Valley and San Francisco. It's an interesting project. I saw their work in the Zero1 pavilion. This project seems to address some of the concerns I had with the Zero1 project and multimedia projects general: often they involve the processing and presentation of data, but doesn't transform that information into a new experience. This project actually transforms the data that's being harvested by creating different intensities of light. It's what you'll see in the physical environment. I like the shift towards using data as something other than just something to gather. Her career history is very strong. She's one of the approximately 10 people out there doing these projects successfully. The project in San Jose was very beautiful and impressive. I know this can be carried out. I like that it can push the field of art by challenging the digital world to be a source for furthering the art world. This is accessible to the public, which is a great achievement. It's a sound proposal. The quality of the artist is there. She has a proven ability to carry out the project. It furthers the field by transforming the data to something else. I do have a budget concern. It looks like a small mistake—it looks like a repeated number, but other than that it's a sound project.

Program Director: It looks like she may have added in-kind to her income under the business line.

The expense total of \$16,000 is just repeated.

Program Director: So line 30 should be 26? She lists \$12,000 of in-kind space. And there is also \$12,000 of in-kind services listed.

The in-kind shows up in businesses and venue.

Program Director: It should just be \$10,000, but on the expense side...

The grant would pay for production and artist fees. Everything else is in-kind. So it's fine. It balances. I saw her previous project at Zero1. This applicant is a really strong creator of responsive architecture. Not many people do architectural projects that have data and light elements that are response to the public. It's not really a sculptural work. I'm trying to understand how this works in relation to what she says about site specificity. It's an interesting public project that will have a big impact. It will attract people there. It could be a very striking structure. They are capable of executing the project. The studio has carried out a lot in the past years. It actually reminds me a little too much of Ben Rubin and Mark Hansen's Listening Post project from 2003 that's in the San Jose Museum's collection. That project harvests keywords from online chatrooms. So it looks at trending words and then displays them as different patterns in real time. There's a sound component to that project with the words being read in a computer voice. It made a big impact in the media art world. So this feels a bit derivative of that kind of installation. This piece is beautiful and interesting to interact with, but I don't see a lot of depth to it. So I have an issue there. But the plan is well described and the budget looks good. And this would be interesting to have in San Francisco. Only other negative I see is the curation of the theater itself. They mention holding a number of events. It is interesting to create a potential space, but the structure itself is sort of a chill out spot—a pretty structure rather than something with impact.

I think this is slightly different than that previous project. Even in the room we're in now, there is invisible data from our technology all around us. So this project will access that information and turn that invisible data into the work. The piece you're describing harvests from internet and visible forums. Yes, that piece is drawing from conversations in chat rooms. And even that piece has lost relevance at

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this point. We've seen that those chat rooms are basically just sex talk now because they've fallen out of popular use. So this is relevant because of the new format to our technology. But this can also become dated soon. However, this is tapping what is happening in the neighborhood at this moment. It's drawing on what's in the air. Back then it was only through wires.

People didn't have devices in their pockets at that point. But in a way, we're still talking about scanning data. This is pulling things from the airwaves versus the internet because of the ubiquity of wireless technology.

It's not just picking up people in the physical space itself. It's pulling social media keywords locally, regionally, and nationally. So my question is: will people posting within the space see a reaction to what they're posting in the installation? Probably not. It would be interesting for people to see their direct impact, otherwise the impact becomes diluted.

There are other, similar projects in San Jose where people can interact with installations by texting a phone number, which changes the images. So there are questions about how you get the number, etcetera. But my problem is that it's like Facebook—it's just data. It becomes a mirroring game. But that said, those are the current issues with multimedia projects. It's at the stage where we're enamored with technique and the technology, but we're not at the point where we're dealing with the human condition at the core of the work. If we look at Facebook posts, it's largely superficial, but I know that going in. I have problems with that in creative work. Even with other pieces at Zero1, I remember seeing a beautiful piece that processed a live feed. But the only thing there was a couple making banal arrangements for a date. And there was another project that created a similar environment that fed off of the data from people in the space. It's an emerging field. Artists will figure out how to best use the technology. They need to do this kind of work first so they can figure out the nuances and push it to the next level.

I'm really intrigued to get into this space, not having seen those other projects. I want to see how it works. But I do think it would be interesting and be taken to a deeper level if some of the public events were more thoughtfully planned. This could be an interesting space to create programs like gathering to talk about digital media instead of hosting parties or those kinds of events. But I think the work sample gave a good sense of the work and looks beautiful.

I wouldn't paint all media artists as making frivolous work. But I agree, artists have been working with data streams for years. There've been books written about it. It started way back when they were using the feed of stock market data. But you know you can't get away with something like that anymore. There does need to be a more complex intention. And if you can do it with Post-It notes and a pen, why do it with this technology?

Tracking trends is not going to tell me more about myself or help me to feel a sense of community. But I do want to note that Zero1 had strong content as well—it's not something that's across the field. I think the work furthers the field in that she's trying to transform data into something else. She's making a visceral environment. The intention is here to do something else and make a contribution. But on the other hand it's something very similar to past work. She's proven that she can do something of this size. And on the other hand she's done something like this before. At Zero1 it was a sculptural piece you couldn't enter into—it was not an immersive environment. So this project will push her and help her to find new elements.

I appreciate the degree of experimentation as an architectural work. But I do see it as derivative in the context of media work.

The artist has a strong career. With her production abilities and background in architecture, I really believe this exploration of social media has the potential to be quite compelling. She's using technology to do something meditative and thought provoking. Creating something meditative through technology is not usual. I think this has the potential to be consoling. I agree with the other concerns as well. It's a complicated field to work within.

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#### Paz de la Calzada

##### Project description

The Carpet Project is an interactive installation project. It will be a large scale labyrinth-like sculpture of precisely cut carpet. This will serve as a walkable path and urban meditation in many public spaces. The Carpet Project will be presented as an installation in fine art, public, and community spaces. Community members will be invited to observe, walk or meditate in the labyrinth and experience art as a surprising and transformative tool.

##### Group Size

**Request:** \$9,325

**Recommended:** \$7,460

##### Notes on panel's commentary

I have seen Paz's large drawing installations. I'm excited to see her moving in a new direction and taking on a new challenge. The participatory, spiritual and ritualistic aspects being brought in are really interesting. The scale of the work and the idea of bringing it to such a public, non-traditional art setting is great in encouraging the public to interact with the pieces. I like the description of the playful dialogue within urban space. I like that she's putting the work in both a religious and urban setting which will allow her to see the differing reactions. I don't know if documentation is part of the project, but it would be great to see those reactions. I would have liked to see more information about the meanings behind the labyrinths. Where does it take people? What is the story she's telling? I know she has a contact working with her at the Grace Cathedral site, but for the one in the street where is she going? It also seems like the Cathedral site is pending. It sounds like at the cathedral she's talking about working in that courtyard where there is an existing labyrinth—so I'm not sure how it works in that space. I hope that both sites happen because having the two makes it a stronger project. I like the new direction for the work. The last work sample shows a preliminary carpet piece, but it's not that strong. So I do have some questions about what we'll see in the final piece and the quality there. Program Director: The timeline does describe plans for documentation.

It is also outlined in the budget notes.

I think the artistic quality is there. Her work is great. There are lots of layers to this engagement with labyrinths. There's the potential to be original and creative. The plan is sound. She's partnering with the right people. She's talking with the venue. The project will further the potential of the artist. This is a new body of work—that's great. Will it further the art form? I'm not sure. But it will be great. It's not terribly intrusive, so I have questions about whether people will engage with the installations. Just because the street installation will be in a transportation hub, I'm not sure if it guarantees that people will engage with it. Probably. Her history is strong. Her potential is also very strong. In terms of capacity, she's worked with large scale interventions in the past, so that's also sound. In terms of her intentions to reach new audiences, I have some concerns. Public art is not just putting it out there. Having it in the public doesn't mean people will interact with it. It's not a 1-to-1 equation. There's the potential for it to stimulate a new understanding. I'm a little concerned that the drawing work samples seem more engaging than the carpet. It's just a preliminary sketch, but it isn't engaging even with that in mind. But I feel confident she'll work it out because she has a proven sensibility.

I have no doubts about her ability to execute the work. I like her past work. Right now I don't have sense of the size and scale of the final work. How big a space does she plan to work within? On the first page she talks about the rugs being transportable.

There was an image of the patio of the church where she plans to overlay her labyrinth. It's a small court sized space.

I wanted more detail there. In terms of transport, it can always be a modular design. Having interacted with public art in the past, I think the question is always: how do you draw people in to interact with the work? It's at a street level but not painted on the surface. It's slightly raised, so I'm not sure if people will automatically step on it. I want to see a plan for facilitation with passersby. There's that staffing with the piece at the Cathedral, but even then, how do you bring people in to the space. I would like to see a plan for that outreach. She needs to have a tour. She's talking about guided meditation with it. There is some outreach to yoga centers, but that was the only detail I saw there.



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But otherwise it's well planned. It will take a lot of trial and error working with the water jet cutting. It'll be interesting to see. I think there could be people just standing around looking at it instead of interacting with it.

Program Director: There is a note about public presentations. Though it doesn't flesh out the level of detail you're looking for. If you take a look at the work sample notes it the sketch is 30 x 30.

But I'm assuming that is a smaller scale model.

It says it is 30 inches square—that's too small to walk on.

The artist's works are compelling. The project is sound and the quality is good. I like that she wants to expand her artistic trajectory with the project. She's incorporating spiritual dimensions in her exploration. The public intervention is great. My questions center around the concept of carpets and rugs. Why carpet? She talks about carpets and rugs as familiar, flexible and durable, but what about carpet makes the leap to what she wants to achieve? She's also talking about concepts of whimsy and the spiritual. That connects to the labyrinth shape, but I wanted it explained a little further. Everything else is good. Her timeline is clear. Her exhibition history is quite accomplished. She knows how to interact with her target audience and community. She's in contact with Summer of Art. They'll work with her on the permitting needs as part of their programming. But I'm curious about the material choices.

For instance, why not vinyl?

On the first page she talks about rugs as having community and familial associations. With vinyl, like what you might see installed with commercial ads in a BART station, you have other issues. You have to clean the surface first and then you can't reuse the piece.

I agree. But in the past she's dealt with hair, trees, leaves, now carpet? It's a leap.

These things have to do with daily life. That was in her past work. It's home-y and comfortable. So there's a tie in there.

She says she's using the best quality carpet. It's not AstroTurf or a more industrial office carpet.

Her current projects deal with cloth patterns. She could use patterns that build on those ideas.

So it would be a stronger proposal to have that information detailed so we don't have to project onto the proposal and guess.

Program Director: In the other materials you have a letter from the Palo Alto Art Center that talks about her involvement in community workshops. So that may help you get a sense of how she can develop that facet of the project.

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## Summary Sheet

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### Eric William Carroll

#### Project description

I am proposing to create a book of photographs titled "Photographic Interpretations of the Trees of Golden Gate Park". This project is envisioned as an unauthorized visual compliment to the published book, "The Trees of Golden Gate Park and San Francisco" by Elizabeth McClintock, which is completely devoid of photography. I believe that by supplementing this important, albeit text-heavy publication, I can renew appreciation and understanding of our nation's most beautiful urban park.

#### Group Size

Request:

\$10,000

Recommended:

\$0

#### Notes on panel's commentary

The quality of the work sample is interesting. He works with photograms and makes silhouettes of the selected images. It's interesting. The work has a quietness and stillness—there's a quiet wit to it.

There's something interesting about the pictures with the projected scenes in Golden Gate Park. The proposed project seems prosaic but interesting in that it is proposed as a collaboration across generations. This is a collaboration with a writer whose work doesn't have a visual component. That combination will be interesting. The soundness of the plan is thin. Her book is the guide for creating his imagery. He's a capable photographer who has created artist books in the past, so he can create something like this. There's something there that has the potential to push photo as a medium. I like the work with the book format. He's an emerging artist still but he's building up a local exhibition history. I like his plan to put the work in the public domain in the end. But he didn't expand on the details there. He's going to make it into a PDF and donating it to branches of the public library. This is the first time I've seen a project going back into the public realm like that. I also like that echoing of branches of the library and branches of the trees.

He's working with large format photos. They're a range of straightforward photos to non-camera prints like the photograms. He'll select the method of capturing the images based on how he's struck by the tree. He'll produce varying types of images. The creativity comes from how he depicts these different species of trees. It's not as straightforward as just a book. But the project didn't "wow" me. However, at the same time it warmed my heart. I like the fact that he's basing the project on this preexisting book—I like the cross-generational part of that. I would have liked to see more explaining how the final presentation will make the collaboration clear. Will they be showing the text and images in a particular way? When releasing it as a PDF is her text included? I also wanted to know more about how he plans to do his outreach and let people know its available. And wanted to know how he communicates the information about McClintock and her work. The plan is very feasible though. I've been working as a photo curator for a number of years and I'm interested in the idea of taking contemporary photography—the large photographs and camera-less photographs, two different techniques—and pairing it with a book written years ago that lacks visuals outside of simple line drawings. The project is also very local with its connection to Golden Gate Park. There's an environmental connection, too. From the photography perspective it's interesting. I'm excited that he mentions the Security Administration and that historical point of view. I have no questions about his skills as a photographer. I like the "then and now" response to something he saw necessary in her original work. He's adding that element by taking the time to research and photograph the 170 trees. But think it's challenging that he'll only print 100 copies. There's a reference to her work there as well. But my point is that this city is a birthplace for photography degree programs. So this project may have a wider audience than we think if we can think about how it relates to the area and the history of photography.

In terms of the 100 copies, we're also looking at some projects with only a handful of paintings. So 100 is actually a lot. I like the shadow of the tree acting as the unmediated image in some of the camera-less photos. I think that makes it more interesting. There's something poetic about it.

Photograms are the original print; there are no negatives. It's not documentation. It's a trace.

The 100 copies are being created for the Camerawork show. But in terms of the digital copy, if it's

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formatted for something like my iPad, then it creates a field guide that's very accessible and portable as people walk around the park itself. Something like that's very easy. He's relying on Kickstarter fundraising, which is a little difficult. I've done it and it's hard. You end up losing about 20% of your total. It's a common tactic, but you end up paying Kickstarter and Amazon fees and spending on the prizes for your donors, so it can add up to quite a bit. He budgets \$1000 for gifts, but says he's raising \$2000, so it doesn't quite line up.

Program Director: It seems like he's trying to sell the books at cost.

If there are photograms and it's an artist book, the cost is quite a bit.

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## Summary Sheet

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### Fiamma Montezemolo

#### Project description

The project that I am proposing would focus on what I call a “reverse logic.” We are used to thinking about ethnicity in terms of otherness, meaning “Latinos,” “Asians,” “Native Americans,” etc. but we still under-problematize who historically has been defining that otherness: the “white person.” I would like to work on the issue of whiteness as an assumed “non-ethnic” category and show its complexity through an installation/performance and a video.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$0

#### Notes on panel's commentary

The work samples included still images and video. I wish I could see more of the video because it is a longer piece. These are excellent images. She has interesting ways of interacting with the public. I only got a small sense of the video that's really tied to this project. The proposal is well written—it's well contextualized and laid out. But in terms of the soundness of the plan, I have some problems. Her project thesis is fantastic. She's making interesting comparisons between constructivist work and the white cube of the gallery. I like the performance element and the live actors representing differing degrees of whiteness in relation to the gallery. I don't have a good sense of how she works with the actors and breaks down the preparation. I know that she'll be using a mix of performance and video, but I didn't get a big sense of the project plan. It wasn't very detailed. But the project does have the potential to further her growth. And I do think it can push the performance and video fields. Her background is mostly in academics as an anthropologist. She has a relatively short, but interesting background as an artist. She has high potential. I'm not as sure about her artistic capacity, but she has achieved a lot as an academic. There doesn't seem to be a plan to reach attendees outside of the usual gallery folks. The project has a huge potential to create dialogue, but didn't feel like that facet was really thought through in the proposal. I like the proposal a lot, but have concerns about how she'll pull it off. The budget is also confusing. In line 22, she has \$500 budgeted for performers. I'm not sure if that's just for one day and suggests that she'll video document and just project the performance in the space or if there will be ongoing performances.

She says that amount is for an hour performance a day.

But in the budget she only indicates one day and five performers at \$100 a day. She also doesn't expand on the travel line item. This is a worthy idea, but not all the details are worked out.

I think the proposal is timely. In the country we're starting to see the decrease of the white community's political power and there's been a lot of discussion around that. So this is a provocative to look at whiteness that is timely. This needs to be examined. With her background in anthropology I think she can pull off the nuances of this. She has the tools to make a scholarly contribution, too. I've seen some of her videos. They are really excellent. There's a lot of nuance to the discourse in the video. The performances are based on 1800's entertainment in terms of tableaux and the reenactment of scenes. Putting whiteness on display on that kind of stage is provocative. It's uncomfortable, but that's the point. I think the ability to solve polemic issues is there. The budget is a little strange. She doesn't really justify and explain why she's making this trip to Italy. I guess there's a historical connection, but it's not really fleshed out.

I agree that it's compelling to see her work with the concept of whiteness in a broader context. The artist is very capable with her having a scholarly background. Pushing this concept is very courageous. Bringing it to a public venue is interesting. But I'm unclear on the performances. Why 5 people? Maybe that's based on the structure of the traditional tableau? I don't know and it's not explained. I'm not quite sure what we'll see in the space. What is the visual—what is the exhibition itself?

It'll include experimental video, but that's all it says.

Program Director: It also says it will include documentation of her biography and history as a white person.

Maybe that's why she wants to go to Italy. She does mention that on page 3 where she talks about the European connection and the Italian in particular.

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That component is about her autobiographical history and family. She takes it to another level. The project is very heady, but people can understand it. These are complicated issues, but she makes them accessible because of the process she's using. Given what I've seen in her other work she can definitely handle the nuance.

The concept is great. It's really interesting coming from her background in anthropology. Having worked myself in ethnically specific organizations, I like the reversal here. It's an interesting perspective to come from. Given the changes to demographics in the United States I wonder how that is going to be lined up against someplace like Italy. I'm interested in the biographical component, but it's hard to say how that manifests in the exhibition. It was hard to read through the proposal narrative—it's very academic. There is the potential to reach out to ethnic studies programs and similar groups in the area, but that part is not articulated in any way.

Program Director: It looks like there's a slight typo and discrepancy in the dates for the exhibition. I'm not clear on the duration and how that lines up with what's budgeted for performers.

Program Director: The budget notes and budget don't give more detail that would help clarify the narrative.

The letter of support also doesn't note who wrote it—there's just a signature.

Program Director: If you compare it to the venue letter, it looks like the same signature and format. So it's probably also written by Julio.

This is a phenomenal concept. This could really build connections to other venues in the city. With so many culturally specific organizations it could be compelling to have parts of it in other locations.

Often people in communities don't realize that people of color are the vast majority in the world. So it could be interesting to expand that dialogue in venues that speak to communities of color.

Or at least having this also show in a venue in Italy. That could be interesting.

Program Director: Given her resume, it's not inconceivable she could make those connections.

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## Summary Sheet

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**Paul Lewin**

### Project description

This proposal requests \$10,000 to support the creation and exhibiting of Roots of the Cotton Tree, a series of 25 acrylic paintings exploring Afro-Caribbean folklore. Awarded IAC funds will serve as artist fees. Roots of the Cotton Tree will result in a solo show exhibited at Luggage Store Annex in November 2014 that feature the body of new works, Afro-Caribbean food, and music by local members of the Nyabinghi drumming collective.

**Group Size**

**Request:**

**\$10,000**

**Recommended:**

**\$0**

### Notes on panel's commentary

This is a very straightforward project. It's exactly what it says—a request to produce a new series of paintings. The quality of the artist is there. The originality of ideas is very clear. I like is that it's furthering his body of work. He'll be examining the cultural folk histories in his immigrant background. He'll be going to experts like his cousin who authors books on Jamaican folk songs. This deals with African American and Caribbean folklore. The venue is the renowned Luggage Store. The content is a new exploration. He's continuing a strong style and adding sci-fi and alien content to the work; which is interesting. It's a strong proposal. The project is sound and will further his career. I don't know that it pushes painting as a field. But this is a particular vocabulary that has its place in that genre. The artist is self-taught. He's had several group shows. It's not a traditional resume, but his history is not irrelevant. It's good to have self-taught artists in the field because it pushes the field. He can carry out the project. I like that he's targeting an audience that he can reach through this. I think it will further appreciation of painting—it's accessible to everyone, but will bring out the nuances for a specific community.

I too support the concept. I like the idea of an artist being introspective and exploring the roots of colonialism in Caribbean folklore while looking at sci-fi, aliens, and religion. He's pushing the ideas in different ways. He's looking at paintings about the diaspora in non-traditional ways. It is not a familiar style. He's shown at galleries like White Walls and Juxtapoz magazine. Those are pretty cutting edge forums that welcome experimentation while inviting lowbrow, graffiti, and pop art aesthetics. The work can be executed beautifully. I'm encouraged by the fact that he has already contacted and gotten a letter from the Luggage Store. They're a well-respected venue. The project is a way to engage the African American community as well as any diasporic community. It's just focused on Caribbean culture and diaspora. He's talking to the elders in the community and incorporating that knowledge. He's searching for roots—with living relatives, that's a source not to be ignored. He knows that you fly home first and branch out from there. It could be an interesting show.

I'm intrigued. I like the contextualization his history. It's a very compelling narrative. It works with the art. It's in the AfroFuturist realm—which is very fascinating. He started in outer space and wants to go home. That's a very interesting trajectory. Usually the narrative goes the other way—from home to space. So it is an interesting journey. The work is in the San Francisco street art style. It's not usually my thing, but I can appreciate the technical depth and detail in his work samples.

I was drawn in by the story of where he's taking this and his cultural past. The Luggage Store will do a great job with the exhibition. I like the story more than the images he submitted. It's not my style, but it's technically sound. His exhibition history is a little thin. But it also speaks to him pushing himself in new directions. The work is not necessarily pushing the art form, but it would be a good exhibition for the community. He has a good plan for outreach. It's solid.

Had one question with his budget. If the Center for Cultural Innovation grant doesn't come through—I'm sure adjustments will be made. But right now this grant would go solely to the artist, without any distribution to other costs. Just wanted to note that. Right now he's counting on CCI to pay for everything else. But I'm confident that adjustments can be made and he can still carry out the project.

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**Matt Borruso**

### Project description

I propose creating a self-produced book called House of Wax. Drawing upon science fiction narratives, depictions of prehistoric humans, and minimalist design strategies, this book will focus on the relationship between images and objects, sculpture and photography, and the construction of simulated realities in an increasingly digital world. House of Wax will be a physical document of my ongoing studio work and research into these multiple themes of representation and visual perception.

**Group Size**

**Request:**

**\$10,000**

**Recommended:**

**\$0**

### Notes on panel's commentary

The applicant's work sample is visually and conceptually unique and strong. He's working in a mixture of photos, prints, book works, and multimedia. They deal with things as broad as sci-fi, horror, etcetera. He has a good range of works. The proposal is for a Steven Wolf Gallery show next year—he'll be documenting work in the show and previous work—though I'm not sure how far back—and making a book that will be on display and for sale. This is a proposal for a book. He frames it conceptually as examining the complications of taking 3-dimensional work, photographing it, and reproducing it to create an art book for exhibition. It's the collapsing of geometry through 3-dimensions represented in 2-dimensional prints. The challenge was in parsing out the line between documentation for catalogue versus an art book. But the work itself is excellent. The plan is clear except how this is a unique art object. I looked to the budget to get more clarity—he's budgeted \$1000 to work with a designer on the layout of the book. That hints at this being a catalogue instead of an art book work. In the past, he's worked extensively with books that he put together by hand. So I'm trying to tease out this question of art object versus documentation. I'm not getting a clear sense of that. He has a clear history and potential. He's very capable of executing the project. In terms of the public benefit, books are a good accompaniment for a show since they can extend the life of the work past the show itself. Book projects are a great thing not being explored in mainstream culture, it's something that has been left for artists to work with. And it's a good tool for disseminating work. I'm just not sure whether fits with the parameters of this grant. But this is otherwise a strong artist and project.

I have the same questions. He's proven himself as an artist. He has a strong exhibition history and his work is very unique. He's working with a wide range of material. To make the argument about this being a unique book work, I would have liked more information discussing the concepts—perception, the shift from 3-dimensions to 2-dimensions—the description of this was very brief. I also wanted more about how this is going to be done. Without the details it feels more like documentation. I realize that this proposal doesn't cover the exhibition portion, but I wanted more information about the solo show; especially since this is being created in conjunction with the show. I want to know how it relates to the book. I like the public benefit of printing 500 copies. He's shown that he has a wide audience—he sold out of his last project at the P.S.1 book fair. It shows he has an audience outside of San Francisco. I'm not sure he's reaching a new audience. Is this just the same as in the past? So I have a question there as well.

Program Director: I just want to clarify that they can reach a broad audience or deepen their relationship to their existing audience.

I agree with everyone else. The background and history of the artist is strong. The images are interesting and compelling. I wasn't sure if the documentation includes past work or if it's just the new body of work. I understood this as saying that he's incorporating past concepts, not necessarily past works. The House of Wax concept is excellent given his interest in fiction and the range of media. But I wanted to know a bit more about—not just the history—how he envisions these images. I know they'll deal with 3-dimensional technology and our fragile relationship to visual culture, but I wanted more of a specific sense of the direction for the work. But he's quite capable of executing this. And it's wonderful idea to have the House of Wax.



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This is a great idea. The premise is strong. I like the House of Wax concept and the back and forth between 3-dimensions and 2-dimensions. It's a good premise and problem to address: if you're doing a retrospective on a body of work that it is sculptural, how do you represent it? How do you best translate the form? So I appreciate the experimental nature of the project. Whether or not this is documentation, the problematizing of those questions is interesting. Books are very important for an artist's career and there's usually no funding for a project like this. So the request is a fair one. The quality of the artist is exemplary. And the budget looks fine. Everything has been considered and the numbers look sound. A book about sculpture that says up front that there's a problem with representing 3-dimensions with 2-dimensions and is inspired by the House of Wax film—that's new and pushes his body of work. He's solving this issue and producing work. He's doing something there. He's not just documenting the sculpture, he's documenting all the mediums he's working within. That creates new questions. He's worked with books in the past, so the form may not be new, but it's his concept

Ultimately there's a difference between an artist's book and a publisher's book. Those are different approaches. We don't know what's going to come out of this, but it's different from what a publisher's monograph would be.

Program Director: So do we need more information than what we were provided?

The confusion for me also comes from the fact that both the show and book are called "House of Wax." So it blurs the line and I love show catalogues. It would have been helpful to see a mock up of some of the pages so that we could see how he'd deal with the ideas in the book. I like the idea of collapsing geometry, but I wanted to see how those images would collide on the page and be juxtaposed against each other. I do think that the graphic designer throws things off because it makes it seem like the design is out of his hands. In the past he's produced hand made books, but it's not clear if that's the case here. One of the project goals is to deal with books as something other than a means to present information. But he also wants to give a sense of his past body of work.

This is a very accomplished artist. His resume is very strong and reflects important national venues on both the East and West coasts. He's a very important artist.

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## Summary Sheet

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**Liz Hickok**

**Group Size**

**Project description**

**Request:**

**\$10,000**

My proposal entails two related projects: the first is to research, create, and exhibit 2 video pieces as a site-specific projection installation for the “The Sewer Show”. The second project is to make 3 videos to project onto the windows of the Luggage Store Gallery. Both projects involve constructing small scale-models based on the exhibition sites, making time-lapse videos of the rooms as they undergo phenomenological changes, and then projecting them back at life size.

**Recommended:**

**\$0**

**Notes on panel's commentary**

The creativity of the artist is sound. I like that she creates these landscapes out of Jell-O and shakes them. I like the material and project. I like that she’s furthering her practice. I like that she’s going to be creating replicas of spaces and then projecting them back into those spaces. It can have the effect of being in the middle of the fictional and real place, creating an interesting disorientation. I think the achievement of the proposal is that it’s pushing her practice. The projections are bigger, the scale is different. She’s creating an immersive environment. It looks like one of the venues is not secured, but that’s my only concern. The Luggage Store is a well-known gallery. It’s one of the places people go to for art—the audience is there. It’s a sound application.

I agree. I’ve seen her videos as well. I like the idea of this geology based concept and seeing it in the Luggage Store windows with all the passing traffic. People will be able to be outside but see the mockup of the space in the windows. It’s quite compelling and eerie. It’s quite visually compelling. Given her resume and exhibition history, I feel quite confident in what she’ll be able to accomplish. I love the mention of “the room behind the windows filling with colorful fluid, like the artwork is seeping into the room from above.” It’s compelling to have this magical and bizzare interruption. Jell-O as a material is also compelling. I have no questions about her budget. I think it’s quite doable. She’s fleshed out a lot of the expenses. The ideas reflect on the fragility of the physical world. It makes us very aware of the world we live in. It makes that conceptual idea concrete.

Program Director: I don’t think she’s using Jell-O for this work.

Yes, but she’s used it well in the past work.

I like the public aspect of the video in the window along Market Street. But I don’t have a super clear idea of what the videos will be. I know that there will be scale models of the space. But I’m having trouble visualizing it. The Luggage Store exhibition sounds more compelling than the Sewer Show, but I’m sure she can find more shows to get the work out there—she has an exhibition history. The Jell-O series is fun. She did a lot of it when she was at Kala. It’s kind of pop-y—it doesn’t have a lot of depth to me. It’s fun but doesn’t have a lot of conceptual depth. But this is an interesting idea and approach to altering reality. It’s easier to do in video than sculpture. I don’t really see it pushing and doing something interesting in the field. I’m not sure what she does with it, but I’m sure she’ll do something. I’m having some trouble picturing the work as well. But the basic idea of layering the sculpture, images, and projections is interesting. It pushes her work in a new direction. Her past work has been strong. I like the idea of tying it back to the site where it’s being shown. Logistically it seems like it would optimally be viewed at night since it’s a projection on the windows, but how many people will see it at night given that area of Market? Actually, it looks like from the letter that it could be at the Market street or annex space? I’m not sure what that decision depends on.

Program Director: They’ve had projections at the Market street venue in the past.

I like that she plans to have community engagement through the documenting of reactions from people out on the street. She’ll be talking to people as they view the piece.

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### Chris Treggiari

#### Project description

The Mobile Print Cart is a pop-up silk-screening/story collecting cart inspired by the design of a classic teardrop trailer and towed behind a vintage Vespa Scooter. The goal of the interactive cart is activating underutilized urban spaces and engaging residents by asking them to become active art makers/story tellers in their unique communities. The project will be deployed into five distinct neighborhoods in San Francisco concluding with a sixth event at YBCA.

#### Group Size

Request:

\$10,000

Recommended:

\$0

#### Notes on panel's commentary

The project is collaborative but Chris is the lead. The quality of the work samples is very high. He's done this over many years and in many street and food festivals. From what I can see it's a vintage cart that has already been built and created, and he's been taking it around. He's also worked with other partners in the community. The work is in the social sculpture genre. The proposal is to work on six different prints in different areas of San Francisco with artists from those regions. I question whether they've done this in other very similar ways given the documentation here. There is that cart in the samples. It's excellent, but I wonder then if the funding is just to manage the ongoing project using the existing cart and to commission other artists. It doesn't feel like new work unless he's saying that the cart and Vespa is the gallery and the work is that he's curating other artists. I'm not sure where the new project comes in. Otherwise it's a well-described proposal. It feels like a community project within the confines of the curated cart as a production space. His previous exhibition history is fairly strong. It's mainly been through the cart and in collaboration with Peter Foucault and Justin Hoover. I don't see a lot of other exhibition work. He has the capacity to do this. This is an excellent way to move the work into different neighborhoods. The public benefit is strong. In the past his projects have been well attended and have acted as a vehicle to bring work to other spaces. He mentions a book publication in the proposal and budget. But, he notes that other funding will be sought out for that. The publication will be used to disseminate the work to a broader audience. I appreciate he's working with other artists within his project. It's tough. I like it a lot, but I'm not sure it fits this grant.

I agree. I like how he strives to penetrate into the public and connect through shared histories. I have no doubt in his ability to organize and bring the concept to fruition. I like that he's building temporary microcosms for creating work. I think it's timely, especially since technology has led us to sometimes be less willing to connect to the public. He's done that in other ways. What's really interesting is that he's activating unutilized spaces. Residents might not have engaged with contemporary work. He lists the areas: Bayview/Hunter's Point, the Tenderloin, Richmond, SOMA and Mission. I think that's important. It's good he's prepared to bring art techniques to areas that might not otherwise engage with this kind of work. But, if he's bringing that into the communities, what research has been done into their experiences with art? What's the community's story? What do they have on their walls? He should have people in the neighborhoods tell their stories.

As part of this, there's the interview booth. He's going to try to get narratives of the community telling stories. Perhaps the print coming out of this might spark some of the stories. I see this. I'm thinking about it. It sounds like the artists commissioned to create the screen may or may not be there. He's the artist facilitating the project/happening. The artist is not the performer. He's the performer. He's also the producer. This fits the social practice sense of the project. I like that he's involving other artists, but the end result is the engagement with the people and the connections to people in the city. The end result will be shown at YBCA.

Program Director: Given the existence of the cart in the past, does the project have the potential to further the artist's growth?

In the documentation, it seems like he's done this and he should keep doing it. It's worthy. But is it creating new creative work?

Program Director: Are there new aspects?

He's the artistic creator with Foucault. Is he creating new work? He's sponsoring these other artists

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through the vehicle. It feels like curation. It doesn't feel like he's creating new work.

We do want to support it if it is branching out into new neighborhoods. I think that's important. He may have done other parts of San Francisco, but this seems pretty focused—where he wants to have this. I think it would be good to support it in different communities, especially ones that have been neglected when it comes to this kind of project.

The value of the project is not in question. But I still wonder if it fits with the grant terms.

In the past he's done it in San Jose, Potrero Hill, Japantown, SOMA, the Mission, Bernal Heights, and Oakland.

Program Director: Another way of looking at this might be within his practice: he talks about this as part of his ongoing artistic practice.

Each time he does it there will be new dimensions. Maybe it doesn't push the work enough, and we want to see it go further. But I think there are new elements with each new space.

He talks about wanting to work with new local leaders and partners.

I'm curious how he does outreach to the neighborhood to let them know he's coming.

Program Director: He says he's creating promotional materials and using social media. He mentions partnering with organizations but doesn't go into detail.

He talks about using a website. Is that a second layer of engagement?

Program Director: He mentions spending time in neighborhoods and building relationships.

I'm slightly confused by the budget. It seems the project net could potentially be negative \$8000.

But that's for the book publication that isn't necessarily part of this grant.

Program Director: It balances in the other project expenses.

I think he's keeping the book outside of the part of the project that is being supported by the grant.

It's great that YBCA will host an event for the cart. I have an issue with going into a community to gather things, but not having events in those communities. If the YBCA event is one night, it can also be an event in other neighborhoods as well. That way, you are not just going into the community and then going back to your home community to have an event. I could be wrong, but it could happen in other venues.

From the timeline, it looks like there is a launch event in each area. But it would be good advice to see partnering organizations in those areas host those events.

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Panel Recommendations



### Tan Khanh Cao

#### Project description

“WHAT KIND OF MAN WOULD I BE?” is a web-based project that will reach completion as a gallery exhibition consisting of photographs of the artist as her possible male selves, and commentary about these from the public. The project seeks to confront assumptions and transcend the artificial and ubiquitous veils of ethnicity, age, and gender. It also explores the freedom and discomfort that may result from doing so.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$0

#### Notes on panel's commentary

I thought this was an interesting project, though the overall concept wasn't necessarily new or exciting. This seems to be along the lines of Cindy Sherman and other artists doing this kind of performative, self-portrait work. But it's also a concept that is easily approachable and understandable. She's trying to create a dialogue around the expectations of gender. She's trying to get at deeper issues around how we see things. She's already embarked on this project and proved that there is an audience. She needs to have this next phase to expand the work through a more user friendly website and more promotion. She's also hoping to create a structured and clear process of taking photos every day and posting a number every month. I would have liked to see more in the plan around engaging a broad audience. She has a diverse audience, but to encourage an interesting dialogue I would have liked to see more outreach to expand that audience base. Especially since that's one of her goals. I'm not sure it's pushing the genre, but it is directly engaging the audience to push the artist's work in a new way. The work was solid from the work samples. I would have liked to see more information about the process of doing the portraits. It would be great to see the physical prints in the end in addition to the web piece.

I like the work samples of the work she's already posted online. It's an intriguing look at identity. Identity is not a new dialogue and taking staged photos to address that idea is not new. But posting images to gather feedback is interesting. And she's getting constructive comments, too. That's rare for the web. The commenters must have been a well curated group. It was an intriguing and brave way to open up like that. Talking about identity on the web can be a hostile place. With other projects we've talked about creating LGBT spaces through digital spaces and the web has been one of those sites. It's not a mistake since you can be more fluid in digital media to create your own identity. So the content and medium can shake hands like that. But I'm unclear how this project progresses. I couldn't find the sentence explaining what happens next. There's a phase two around taking photos and making the website more solid and accessible. The exhibition is great. But I don't get a clear sense of how the work is expanded. It's great that she has the Luggage Store lined up. It's a great space. Her exhibition history is a little thin, but there's a lot of commitment there with the project itself. I would like to see more of a plan in place. What's the next step in her investigation?

I'm encouraged by the proposal. She's putting the images online, being vulnerable, making people aware of how they perceive others through an unconscious construct and how that impacts how we treat them. She asks, "Who is this man?" And replies are based on the construct. Then you have to ask where you learned that. It helps people be conscious of the constructions of gender and race and how we are socialized to respond. We're unconscious of it. On the web, people can be anonymous, so you also have to step outside of your own notions to be honest about responses. I like that there are some strong venues for the work. That's also strong and courageous. Why photograph the artist in front of the same door at night? That puts a lot of constraints on the artist. The artist is prepared to navigate the complexities of sexual and gender identity. The narrower the constraints, the more you have to challenge yourself to look at different ways to approach your theme. I'm not sure what's next, but I feel like it will develop within this narrative and morph ideas around these concepts. It's a very powerful way to look at these issues through different media.

You asked why the same door? My take is that she's neutralizing the context that could add signifiers. If you take out the context clues, you focus more on the person. With Sherman's work, there is always

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context that adds to what is being portrayed. I think the project is sound and interesting. She's pushing the work to be more participatory and more of a back-and-forth with audiences. So far it has been people in her social sphere giving feedback, so that's probably why she's had such benign audiences. Moving out of that safe space will be a challenge.

What is the outreach outside of the website itself? Besides the exhibition promotions, there doesn't seem to be other outreach. Is that enough? I don't know if it expands her audience. There's a hope for that there. She has a diverse range of people responding to the work—age, sexual identity, etcetera—which leads her to hope a wider public will engage. But how will people be led to the website?

Program Director: She could be relying on the venue.

She talks about a performance at the opening reception. The exhibition is a good opportunity for an artist talk and direct dialogue with a community instead of having it mediated through the web. But that might create a different kind of project.

Program Director: She has specific notes about encouraging attendees to give feedback at the shows using comment boxes. So that gives an idea of how she wants to engage her audience. Does the letter from Walter Kitundu give more of a sense of how she will expand the audience to fulfill her goals?

The gallery is one way. They definitely have a broad audience. She wants to redo the website because it's currently not set up for easy commenting. It's a primary place for that input.

It's a definite step for her to have a clear process laid out. The web is one way to do stay focused if you know there is an audience that expects regular posts.

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### Donna Anderson Kam

#### Project description

For the Individual Artist Commission period 2013-14, I propose a series of large scale narrative drawings focused on the social consequences of contemporary media. Based entirely on news events and stories of San Francisco residents, actors will be cast and directed in the retelling of selected stories. Traditional news services will be sourced as will social networks relevant to contemporary information media. Drawings will be created from images captured during these staged events.

#### Group Size

Request:

\$10,000

Recommended:

\$0

#### Notes on panel's commentary

In terms of artistic excellence, I find the previous work to be very imaginative, engaging, and compelling. I don't see any issues with her skill level given the previous pastel on paper works. In terms of the originality and clarity, I think it's interesting to take social media and news information and photograph and restage scenes with actors. It's innovative to take things out of a context and put them in another. And she's working with materials that are not traditionally high art in the pastels. I like that she's putting these elements in a different context. The proposal is sound given her past work with these concepts, use of actors, work with large pieces, and her interactions with people when she did a residency at Recology. I have no doubt that she can do the artwork. The timeline is not a problem. There doesn't seem to be a problem with finding actors, retelling stories, and rendering the work for the show. Her pieces are pertinent considering the idea of our social media experience and how much we are engaged with it. This can reach a broad audience. But I want to know how she picks news stories. I'm not sure how she chooses, and I didn't really see how that would happen. It's a mystery associated with the construction of the final images: What/Where are the sources? It's not clear. That adds another element. But I still want to know how that's selected and how the audience knows, unconsciously or otherwise, what's going on. It's good in terms of public benefit. It's good for the community to be aware of how much of our lives are part of social media. Her proposal makes that clear. Intersection for the Arts is the venue. Intersection is in the midst of engaging with new technologies. They're a hub for that.

The proposal is sound. The craftsmanship and technique is exemplary. The work has personality. I wonder if the artist is becoming formulaic. The work is starting to look the same in that she's repeating the same kind of style and feeling. Even if we change a little of the context, it has the same feeling. Her strategy of distancing involves taking media, reenacting it, and photographing it. Is this distancing through layers? I don't know if the result comes through. In making it open-ended and mysterious, I see a lot of distance between the ideas and the final result. I don't know if it serves its purpose. And that's based on the work samples. Kevin Chen from Intersection describes the work well and matches what I'm seeing in the images. But I don't know if the reenacting, photographing, re-drawing, etcetera does what she wants. The project will move forward. The artwork is visually compelling. The history is relevant. She can carry it out. It's all sound. There's public activity. But I'm concerned about the concept.

It's interesting you read it that way. I see that, but I also think that depending on who you are, it can be read in different ways. Depending on how she casts the actors, people may be able to relate more. People could find the news made more personalized and understand their connections to it, because they can relate to the actor. In that way, the project is interesting. But she's also done this in the past, so I don't know if she's pushing herself.

I found it a little thin. It has an interesting premise. This is important. I understand what she's done. I've seen it previously. But I don't get a sense of the process and passion in this. How is she working with the actors? What are the news stories? I'm intrigued that she's working with the public. She has the outreach set up. But it's not clear. The web aspect seems tacked on. She's hiring a web administrator. There's not enough time budgeted to make an interesting project outside of some basic



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pictures. What is the strategy? It seems that because of the comment on technology, it should fit into an interesting web project. But I don't see that integrated in a complementary way.

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### Cybele Lyle

#### Project description

I am proposing an exhibition of 4 40" x 60" prints and a projection-based installation with sound that transforms the interior architectural space of Queen's Nails Projects in the Mission.

#### Group Size

Request:

\$10,000

Recommended:

\$0

#### Notes on panel's commentary

I like the concept of transforming architectural space through projection. I think it can be very interesting. However, I have no picture of what this is going to be. There's not enough specifics about what it will look like or how it transforms the space. The past work samples were small and unclear to me. I don't have enough information to know whether it will be good or bad. She's made some references to activating queer space in a unique way, but I don't know what that means. I don't know what the sound element will be. Is she going to be recording voices in a studio? How does sound reorient the sense of time and space? These are big concepts, but I'm not grasping how that translates to the installation. I think Queen's Nails is a good venue for this kind of work. I have no questions about the budget. I believe the artist can pull this off. But it's hard to get a sense of her past work. The first piece looks interesting. But it's hard to get a sense of the details because she's combined images into each slide.

Some of the projections are collages.

There's no description of how she will outreach to the community. She talks about three communities:

1) the Mission artist community, 2) the queer community, and 3) the sound community. But it's ambiguous. I'm not sure how the outreach will happen. I don't know how Queen's Nails does their outreach. They're undergoing some leadership transition right now.

She mentions email, Facebook, and other outreach.

She doesn't provide enough information for me to really get a sense of the details.

I'm glad you pointed out those questions. I like the work samples, so I constructed things in my head given the work sample descriptions. She has two-dimensional collages that she put together to suggest how she plans to deal with the space. She's capturing the integration of natural and built space. But you're right, it's not there in detail.

Program Director: These have been actualized at venues. It's in the work sample description. But as you said, it may be hard to get a sense of the space because of the multiple angles included in each slide.

It's hard to document this kind of spatial work.

She's describing projections in the space. I think they look interesting. And they are interesting to navigate. The description is not all there. But the past work looks interesting enough for me to fill it in, and I think that this will be interesting.

I find the concepts she's working with interesting—like the sound and large prints. But what do they communicate? How do they bring together the interior and exterior? And how do they challenge the public and private? I'm not sure if I see that in the images, but the idea is compelling. She talks about engaging with a queer community in the Mission around constructed spaces of permission and the work being activated by the bodies of the audience. I'm interested, but I'm not sure how that manifests and ties to other parts of the project. She's researching sound art, collecting sound, and working with a sound expert to create a piece that will be outputted into the gallery. That's fine, but what is the process for manifesting that? This raises questions in my mind. It's powerful, but not clear on how it manifests.

I wanted to know how she develops the sound component. But it's intriguing because it's experimental. The projections into the architectural space and the randomness of the project make it feel experimental. It feels like it's the process. She experiments. She's not able to articulate it because she's not sure at this point. But that's the next step, to explore it.

Having the queer community in an abstract space of the architecture is very interesting. Instead of

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using the body, she is using an abstract language. I appreciate that approach a lot. She's balancing that with the constructed space. Identity is questionable, it's projected, and the space is dynamic and skewed. It's not a set aesthetic space. To build your own space that doesn't have an identity and carve out a space that hasn't yet been defined is interesting. That's the bridge, and I find that interesting. I think this furthers her growth. She's done the projections and collages. But this is in one space, so it allows her to explore that further. She excels at both so it is about bringing that together.

Plus the sound component will push her work. It's not just the video.

She may not articulate it exactly, but I think she knows the sound is where she'll grow.

I like the idea. She's entertaining new areas and is willing to explore with other people, especially with the sound. This pushes her in new directions. Even if she's not clear what direction that is, it's not hindering her in her exploration. It's the idea of identity in relation to another construct.

It's hard to depict an experiential environment in documentation, so I wanted more in the narrative itself to really give a sense of those details.

The budget looks really good and doable.

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**Nathan Pundt**

**Group Size**

**Project description**

**Request:**

**\$10,000**

Through my project, “City Seed Bank,” I seek to celebrate the potential diversity of urban seeds. I will design and construct artistic, functional vessels for distributing seeds at three branches of the San Francisco Public Library, reflective of the context of the neighborhood and library in which they are sited. These site-based installations will be accompanied by an iterative series of creative maps of San Francisco microclimates and community gardens, printed and online.

**Recommended:**

**\$0**

### Notes on panel's commentary

I thought this was a crossover project moving from architecture into fine arts. I didn't know the City gave away free seeds. The project is a good way to draw attention to this program. The ideas are well thought out, interesting and localized. I like that he is going to engage with people who use the site—librarians and volunteers—in the process. He's researching local microclimates as part of the design. It will be interesting to see. He's using locally sourced wood to carve and create textures. I hope there is an explanation of this to the library users as well. I like that each piece will have a public opening to call attention to the seed program and discuss what the piece. There are lots of people visiting these libraries across the three sites. All of that is very strong. Then there is another layer to this project in creating the maps. I was not clear about that component. What the maps and what are they going to convey? Are they just on the blog? How do they engage with the sites? It's an interesting layer that gives a new dimension to the project. He notes that they will be both online and printed and that they will deal with the hidden social and ecological networks in the city. I'm not sure what that means. But this pushes his art and architectural practice in new directions. This is a strong proposal.

The concept of designing and building functional vessels for distributing seeds is a compelling idea. I like that it will engage different communities. The idea is that there are seed banks where you can borrow and trade seeds. This helps build the idea of the farm as a local thing in communities. The project makes that real. It's already happening at the library. They have a seed bank. So the idea is to be a package designer in a way. It brings that design conversation into the fine art world. But I would have liked to see some package design images in his portfolio.

The work sample images we got were pretty disparate. He has some that are wood sculptures. But the aesthetic sense is very split. It's hard to get a sense of the artist's approach.

That's why I wanted to see some plan for package design. I wanted to get a better sense of what this might look like. The public benefit is clear. It's looking at how to stop the loss of seed diversity and working with gardeners and harvesters in the city. It would have been interesting to have tours built into the plan so that there are ways to teach the process of grow to growing the plants. It would be great to teach people to have a visceral idea of how food is produced. Given the large number of visitors to the library, the artist will have an audience. But I also have a question about the maps. I'm not sure how they tie into the project. I see these as a kind of package. He notes that the sculptures will be cabinet sized. Maybe the packages for the seeds have maps printed on them that show where it's best to plant the seeds in the City.

Or instructions on how to care for them. I don't know, but it seems like it would be best to have the information on the package instead of asking people to look that up on the web. It would make it accessible in the space. That adds a component that makes the project more viable. But overall it's strong, interesting and compelling.

Program Director: On page 1, he talks about mapping microclimates and community gardens. I'm going to be a little more harsh in my assessment. There are people already doing seed exchanges. There are local and international projects doing that kind of work. I'm currently curating an exhibition where there are similar ideas being explored—seed exchanges and people leaving and picking up seeds. The format is low budget but there are also integrated applications for smartphones. All of the

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ideas being explored in those existing works are not reflected in this project. And there are artists out there tying together those elements. The maps and outreach process are not reflected in the budget, so that makes me concerned about the depth to which those pieces are incorporated in the plan. There is nothing there that tells me that he has planned through the necessary outreach, development of the maps, or meetings with community leaders. It seems like we're bringing more to the project in our discussion than what is here on the page. He's designing vessels for seeds but the engagement and participatory components are not reflected in the budget. And the work sample images we got are split between architecture and woodcraft. They're very different from one another. So they don't give a good sense of what these pieces will look like. So this asks us to provide money for vessels without demonstrating a sense of how this engages people. It's not really delving in. If this project did explore that, there would be partners already engaging with the project.

This makes me think of Future Farmers work. Which is not to say that this isn't also a great grassroots project that people should be doing at every level. The intentions are worthy and sincere. But I have questions about how this differs from someone going into the library and building bookshelves for the books there or refining some other existing element. There are so many components that could be here but are missing. He could easily use QRC codes to make the map downloadable. I do like that he's trying to find ways to work with what's there and bring it into the public consciousness. But we don't have enough to give us a sense of what the sculptural work will look like. The work samples of the wooden sculptures don't give enough information. So I don't know how to assess these as successful sculptures. But as an overall project it could be interesting.

I like the applicant's history. He doesn't have a traditional artist's trajectory. He has a range of experience that could be pulled into this project. He has a background in Sanskrit language studies. There are a lot of different things going on in the resume.

He also has an environmental studies degree. He has architectural experience and some visual arts history, though it has been limited. But he's moving in that direction. I think we're confusing the existing seed program and his proposal. The seed program is not part of his proposal. That's not his idea. He's designing a container for the seeds. But the way he researches and talks to people is part of the artistic process. But like others have said, I don't know what the work will look like because of the unclear work sample selection.

He wants to explore, do research and talk to designers. That's a whole new direction for his work. He's looking at how to navigate successfully in all of these disciplines. There's a lot going on.

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### Robert Minervini

#### Project description

My project is a group of new paintings for a solo exhibition for Spring 2013 at Electric Works Gallery in San Francisco. The artwork will further explore the motif of abstracted utopic / dystopic cityscape and floral still-life paintings. In these paintings, I will be depicting specific Bay Area flora and fauna as well as site-specific local landscapes to create a parallel to the traditional Vanitas painting motif and contemporary ecological politics.

#### Notes on panel's commentary

I have seen a lot of Robert's work. It's really beautiful and technically impressive. I like the concept around natural and urban spaces. His mural with the storefront project was nice and involved site research. This project is problematic because he will have done the creative work before the grant period. Overall this is also a continuation of his past work. In this case he'll switch out his usual flora and fauna for more local plants. His approach is not typical for landscape painting. But that change is not much of a stretch or push for his work. And it's not really pushing the genre in any way. His work is stunning, but this is nothing new. There is good public programming with talks, a panel, and workshop. The new thing is that he's inviting participants to collaborate in creating sculpted items that will be included in part of the exhibition. But there seems to be a disconnect between that part of the project and his paintings. I'm not sure if that enhances his paintings in any way. It feels like a tack on. It's interesting for the public, but as far as advancing the form, I don't see a lot of value. I know he has a solid audience and the plan sounds fine outside of the timeline/grant window issue. The budget looks solid. Electric Works is a good venue. I would like to see him pushing his work further.

I'm new to his work. I was thrilled to see it. It's interesting. I love his depictions of space and form in the context of two-dimensional work. His subjects are intriguing, slightly futuristic spaces. The work samples are great. I have no doubt that Electric Work will do good outreach. The workshops do feel like a tack on element. But I know the gallery does good outreach. My problem with this proposal, along with the timing of the grant, is the appropriateness of the catalogue request as a major piece of the budget. There's money budgeted for the essay, photo documentation and printing. The amount seems kind of low for 500 copies. Is this an eligible expense? I know Electric Works will do a good job with the printing. Is this a creative piece or is it just a catalogue? It feels like a straight up request for documentation.

Program Director: Grantees are required to do a public presentation of the work, so there are materials and documentation that need to be generated to do that work.

There is no question that this is a catalogue. We've seen some other proposals that discuss artist books as creative projects, but this is not in that category.

Program Director: It is an eligible expense. The question is more about how much of the grant is going toward the core work he's creating. This is a particular concern because of the timing of his workplan in relation to the grant window. Unfortunately he doesn't detail out the artistic expenses he lists in the budget.

He says he'll sell books and bring in \$1000 that way.

I agree that replacing symbolic flowers with local flowers isn't sufficient enough to push the artist or the genre. That caught my eye. It's great if he wants to do that research, but we're not seeing the level of detail fleshed out that we need. He mentions looking at despair against a beautiful background but I'm not sure if that's enough. But, the context he gives about classical painting and history he gives is quite compelling.

Program Director: How does the catalogue serve him as an artist?

It helps disseminate his work. The impact also depends on the quality of the text accompaniment and how widely it's distributed.

Program Director: How does that work within his trajectory and growth?

He's definitely been exhibiting primarily on the West Coast—the Bay Area and Los Angeles. So this is

Group Size

Request:

\$10,000

Recommended:

\$0

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one way to potentially get his work out further.

Program Director: Does the proposed work substantiate that kind of step in his career?

I don't know if this is going to be compelling to potential audiences like the horticulturists. Will it be compelling to see plants in the depicted local environments?

Just to give some context, when I've been to previous exhibitions at Electric Works they've done extensive programming with experts and panels of folks that bring in the audiences tied to the subject.

So I do believe they can bring in that audience to engage with this show.

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### Vanesa Gingold

#### Project description

The gap between real life and virtual experiences is the inspiration for the IRL Center, an art project under the guise of a community center. At the IRL (in real life) Center, I plan to playfully explore our relationship to technology, death, and mixed feelings through creating spaces, sculptures, and images that challenge us to confront the joy and terror of real life.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$0

#### Notes on panel's commentary

The IRL Center is a social practice installation. The gallery space will be taken over to make this storefront center. I was impressed by the previous work she's done. She's an emerging artist. Her past work has been done in temporary materials like paper to create cavelike structures with brightly colored patterns and artist made shapes. They've been interactive in that you could inhabit the spaces. It's extremely ambitious work. They've had hand cut paper flowers suspended from the ceiling. I love the energy behind a self-created vision of a world that's been made immersive. The audience can stumble into it and fall asleep. I like the scale of ambition. There's a "whatever materials I have" philosophy to it. And it has that feel good installation sense. Conceptually—aside from the play structure—the work didn't feel deeper than that for me. But I'm impressed by it. This proposal is a new step for her. This brings more content into the creation of the installations. It's a good direction. It's an interesting focus for the artist in this part in her career. Some of it is a little glib—particularly the signs and embroidery. I like the variety of projects that can inhabit the space. She's started experimenting with knot making. She's combining the store and community center. I like the knot as a symbol for problems—it's a witty piece in that environment. I like the timeout room. I like that she's staffing the space as a way to interact with the public. She'll have a desk. It's a good project for pushing her forward. It's not really pushing the form forward much—there's a lot of social practice, pop up stores that are near real life but with an added twist. I wonder about the gallery space and how accessible it is. Is this a good venue for her in creating this piece? Will it give exposure for her work? The experience for the viewer will be rich, but it's not as public a thoroughfare as she had with the Market Street project. I'm hoping that there is a plan to bring people in. She mentions making cryptic flyers and putting those around in public to draw attention to the show. Her public plan needs a little work. Extending the gallery tours beyond the weekend would be good. I have a feeling the artist will, but it's not clear in proposal. Based on her work samples this would be an interesting study in materializing interactions that are usually just online.

I had a lot of the same reactions. The environment would be fun and interesting to explore. I love the reference she makes to anarchist bookstores or a radical grandmother's room. I don't know that people will just stumble into the store, but I'd love it if I did. I'm not clear how long the show will be up. There's an opportunity here—there could be ways to get people there given the name—but where you post that?

Seems like it's about letting people stumble into it.

The space is intriguing, but she puts a lot on the audience in expecting them to ruminate on these big issues. I'm not sure the slogans will inspire that line of thought. It was a leap for me.

Program Director: It looks like the show is up for a month.

I can see how this is a great next step for the artist. I'm not sure it's pushing the field, but could be an interesting project.

My concern is that in her previous work, she's looked at memory loss, empathy, and talks about technology and social media as a way to cope with complex ideas. For instance, she says there is "no death online"—and that gap between real life and online existence is the inspiration for the installation. Reading that concept and then seeing her other concepts around the feel of an anarchist bookstore, etcetera—there's a disconnect there. That's more about comfort and empathy. Death can be a comfort, but that's not the focus. It's a bit heavy on the playfulness and slogans, but not really addressing the nature of what she's saying about death and connections not fading. She's using technology to talk about mixed feelings and the terror of life. And then she talks about faux modern

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sculpture displayed in space and made out of ephemeral materials. How does that deal with the issues she's discussing? There needs to be more of a parallel looking at the joy and terror of real life and creating situations that evoke those things so that viewers understand the context she's exploring. I have no problem with the sensibility of the radical grandmother's living room. But I really want to see more delving into the artist's concepts of life and death. Given her work samples she's quite competent in creating incredible work, but I want to know how she does that work with an uncomfortable topic.

There's a big leap between those ideas of technology and death, but she's not helping us through that thought process. Is she talking about cyborgs? Drones? She talks about mixed feelings—that's a middle ground—the optimism of technology and cynicism about something else. But maybe the mixed feelings are not as grandiose and in the middle of the two extremes. That resonates more with the work samples she's showing. So then you can relate that to the grandmother's living room. So it feels like she's using a framing example that got distracting. But if it's like what we saw in the samples, it's the more subdued mixed feelings and I think she can deliver that kind of whimsical and mysterious feel. But I hear you, it's daunting to hear grand descriptions and then see a stretch to make it connect with the work. Budget wise, if she's going to have a community center activated, it's not reflected in the budget. Most of the funds are going into an artistic fee that isn't broken out. The rest is going to materials and flyers. These participatory spaces need a budget that helps in that activation.

Program Director: She mentions connections to Creativity Explored and bringing a tour group into the space.

I've worked with artists on created social spaces. They want interaction, but that doesn't just happen. I've seen this. You need to put in money to activate it. Just because it is there, doesn't mean it will happen.

I'm glad you teased out the descriptive keywords. Because as much as I like her previous work, I was concerned about this. I'd just caution her that we don't want a 1970's pre-digital romanticism. The grandmother's room hearkens to something before the digital era. There's already so many stores along Valencia Street that have that kind of radical grandmother, back-to-the-land, retro aesthetic. I'm tired of that. I hope this aims higher. I'm glad you brought out the mixed feelings piece because that part is interesting—not pre- or post-digital but something that deals with the mixed feelings. I hope that this can address that.

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### Ariel Dunitz-Johnson

#### Project description

*SWAY: Contemporary Queer Portraiture*, Phase One used a photorealistic rendering style of pen & ink portraiture to tell a compelling story of contemporary queer life in San Francisco. My intention for Phase Two of *SWAY* is to evolve the content, sophistication and technique of my illustrations, and to carry forth and expand the dialogue with this community.

#### Notes on panel's commentary

The applicant's previous work samples are interesting. She's taking portraits of her community. The portraits are very unique—she takes photos and draws from them. The rendering is painstaking. I don't really get a sense of size, but the expressions and cross section of her community is interesting. The project is a continuation of that past project. It's a little thin in execution and how this will expand that work. It's been interesting and compelling in the past. But I'm not sure how this elevates the project to a new place. The project merit is a little thin. I would have liked to see what this means to her. If the drawing process is the same, what is the interview process? How is she developing that component? The kinds of people she's working with are interesting; her relationships to them seem to be key, but want to see those connections explained. The potential for growth is there, but not laid out for me in the narrative. The potential to further the art form is average. It's a good drawing project, but don't think it's pushing drawing per se. Her history of accomplishment is average. She's had a limited exhibition history, but went to Rhode Island School of Design and Parsons. But she hasn't been consistent in her exhibitions. Her potential is above average, given her past work. Her ability execute the project is high. There's a commitment letter from her venue—her previous work was shown there in 2011. The plan seems to be to show the work and have postcards made. I think it has average potential to stimulate understanding of the art form in the audience. I don't see an audience outreach plan. I wanted to see more there to bring in a new audience.

Program Director: The dimensions of the work are on the work sample sheet if that helps clarify.

Panel: I think the drawings should be in that venue. But it would be great to have another venue included. It's clear that the artist is a talented draftsman. But she should push the format. She wants to push the work, but I would have liked to hear how that happens. Would she work smaller? Larger? Abstract? How will it be pushed? Not that it's wrong now, but she's mastered that approach, so what is the next step? How does she grow?

The work is beautiful and compelling. She's talented. But she's not really pushing the limits of her work or the field. I don't know how the Lexington is set up, so I have questions about how this is installed: is it prominent in the space? In the background? How do people engage with it? And how does she want them to interact with it? This is geared toward the Lexington's audience, but it could be broader. I agree that the work is strong and her ability is not questionable. I wonder how you portray the queer community in portraiture. It's an interesting concept. What aspect of queer culture do you focus on? Who is and who isn't in that group? She's asking a very complicated idea within portraiture. Who are we defining and how do we represent that? And to push it, you have to push the concept of drawing. For me that's the biggest question. So even if she had a talk or dialogue about who is queer culture and who defines it, that would be a great program. And then she could move from there to create artwork based on that conversation. It seems limited to talk about contemporary queer culture in portraiture and not be able to see how that is a complicated thing to do—who defines and how it gets defined.

How do you push the project? I have no problem with the drawings. A lot of the answers to your questions are already there in them. But there are also no definitive answers to that question generally. So how do you push the work? It's not necessarily technique—she's already giving details and leaving some areas open. So maybe you push it in terms of volume. Maybe she just documents as many people as possible so that you start to see the nuances. So maybe it's 100 portraits instead of 10. That volume would give you more of a sense of the community. So you don't necessarily have to go

Group Size

Request:

\$10,000

Recommended:

\$0

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more in depth in that conversation. Maybe we want to see many more in a different venue. Or maybe it happens in a newspaper and you just publish one portrait every week. There are other ways to expand the project, not technique but that conceptual level.

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**Kim McCrea Weller**

### Project description

For iWitch Cove, I will create a series of six sculptures to be placed along Pier 52 near the Bay View Boat Club. The project will touch upon the history and popular cultural references of witches, and will explore issues of identity and femininity. I'll present the work in collaboration with the Madrina Group over two weekend in September 2013.

**Group Size**

**Request:**

**\$10,000**

**Recommended:**

**\$0**

### Notes on panel's commentary

The applicant's previous work is material based. She's created large-scale, pop culture referencing sculpture and installation. It's not extremely rigorous work, but it's fun to look at. I can visualize what the proposed work will look like. That's clear. She writes about the folkloric background of the project and how that ties to her own background and the location along the waterfront during the America's Cup. The witches will have different locations. The plan is well thought out and feasible. I'm not sure what happens to the work after the event since they're so large. It will be good for the artist to create this new body of work. In terms of the potential to push the sculpture field, the work is accessible, but doesn't push it to a new place. But it is fun. She hasn't had as active an exhibition history recently, but she has had a residency at Recology. It's interesting to see people working with large scale sculpture. It's ambitious. Based on her previous work, she has the capability to do large scale projects. The pieces will be installed outdoor for a limited amount of time during the day. When the work is not on view, it will be locked in the yacht club, so presumably they're built to be mobile. She plans to have a free map for the public, sort of like Skulptur Projekte Münster. But other than that component, I don't see any sort of tour or public plans for publicizing the work. It's an interesting project that's very populist and I can see her doing it. The budget and timeline is realistic. I don't see major problems with it.

I had a lot of the same reactions. This is a well laid out proposal. It will push this artist's work to an even bigger scale. But I was not especially excited by the final project. I don't find it that challenging. The artist's past work has been fun and would probably engage a wide audience. But is it transforming them in any way? Maybe. Maybe not. Depending on how far it spans the waterfront it may be prominent enough to not need a map. She's laid out the concept for each sculpture, but as it stands it feels a little surface level. The support letter from her colleague from the Madrina group says she'll help navigate permitting, but I think there could still be issues because there are so many factors to that process. I have some concerns there. So in essence, the venue is not secured.

For instance, are there going to be additional issues securing space in that area during the Cup? I would think so. But if it's movable and not secured to the ground, there could be other issues. She built in \$100 to cover insurance in the budget.

Program Director: She notes that the sponsoring organization will provide coverage and any added charges to their policy are covered by that line.

Those kinds of things are assessed based on the specific work.

I have no questions about the artist's ability to create the work for the proposal. My concern is how the Scottish heritage relates to the ships or actual history of the mastheads, not sure if there are direct ties or if that is the artist's interpretation. If the stereotypes and negativity surrounding witches are part of the work, it would be interesting to see that turned around. Instead of kind of perpetuating it, there needs to be a place where they can be explored in a different way. I don't know how Scottish heritage in particular ties to the figurehead carvings.

The Scottish part is possibly just a component of the project. She's talking about women, a mystical power and the tie to boats with sirens, etcetera.

She does mention mystical animals and sea creatures that could protect or inspire fear. I would have liked to see those unpacked in some way to take them out of that negative construct.

I don't think people will get that larger context for these ideas when they just walk by on the street.

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Yes, because those ideas are not even fleshed out here in the proposal. You can plop sculpture in a public space, but how do you link it to the site? That could develop the narrative around witches, femininity, and marine culture. But I don't see that reflected here. There has to be something that facilitates that for people passing by. How do you contribute to that discourse? It should be at the forefront of the project. What does the work contribute to the passersby? I also wonder about the timing. Maybe this would have more resonance during the harvest season? Why these pieces? Why then and there? It's not clear. It could be that it's not linked to the site, it could be that they're feminine sculptures that have their own thing. But it's not clear.

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## Summary Sheet

### 2013 IAC Visual Arts Panel Recommendations



#### Reddy Lieb

##### Project description

To help bring Americas Cup into the greater San Francisco Community, Reddy Lieb and Jennifer Ewing will create an installation and teach workshops around the theme "The Bottle and The Boat". In the spirit of keeping this a "green" event, and following our protocol in the use of recycled materials, we will transform plastic bottles into intentional expressions of our collective hopes and fears.

##### Group Size

##### Request:

\$10,000

##### Recommended:

\$0

##### Notes on panel's commentary

The applicant shows a very strong and accomplished background in mixed media and art glass for over 30 years. She's also had a residency at Recology where she's used broken glass to create a new piece. She's created glass houses and other installations with glass, wood and other materials. The artist wants to change our community's relationship to the environment and using the springboard of the America's Cup to bring attention to the issues. Her collaborator has a strong background in public art commissions. They've worked together extensively on projects. The project itself is centered on using plastic as a stand in for the usual glass bottles. There is a reference to messages in a bottle. The applicant's resume shows a strong exhibition history. She's worked with glass at prestigious places like Pilchuck. Her collaborator has a history of doing work around the concept of inner journeys. That ties back into the proposal's references to spirituality and recycling. I feel very strong about the backgrounds of the applicants. I find the choice of materials interesting. Why a plastic bottle? They talk about the plastic bottle as a vehicle for holding hopes and fears, but the whole idea of plastic runs counter to the green ideas they're exploring. And plastic bottles will not be allowed at the event. I have some concerns about how you move from such a strong background in glass to plastic. I would think that glass would be the vehicle for this project as well. So why choose this petroleum based material to teach workshops around the bottle and the boat.

They talk about the environmental considerations.

It seems like a disconnect with the material choice.

I agree. The artists have a great track record working as sculptors dealing with recycled materials. I have no doubts about their ability put together the project. I like the outreach plan with the workshop embedded at the start of the timeline that allows the project to be built around their teaching goals. It's not something that's just tacked on—it's very integrated. My problem is that I'm not seeing a description of what will be produced. They have a lots of good intentions around research. It's not particularly rigorous, but the intention is there and I respect that. It's not very focused on the final piece. Based off of past work it will probably be large and installation-based. But I don't have a picture of what that will be otherwise. There's a bit of a disconnect between plastic bottles as a material and the fact that America's Cup has disallowed plastic in the area. Does that mean that they won't work with plastic themselves in the America's Cup area or does that reinforce the conceptual goals? We need good work being created around recycling. If they can tie into the event that's great, but I'm not sure what they're creating. In the budget, the administrative line has a lot allocated for bookkeeping. Their breadth of experience is great. Their previous work is good. The plan feels a little thin.

I agree. There's a disconnect here. It seems like the America's Cup has caused a lot of artists to assume that just because it's happening they'll be getting new audiences. But that doesn't just happen by default. Just because it'll be a festive environment with a lot of people there, it doesn't mean it'll come together. It seems loose to make those linkages. Are they working with recycled plastic bottles or not? Glass bottles or not? The idea that the bottle is the receptor of hopes feels like a one-dimensional metaphor. It could be more complex. If they're dealing with recycling, glass/plastic, people's hopes, and the environment, I wanted to see more about those relationships. I don't see those details being materialized in the particular bottle workshop. With the three workshops, it seems like there's fees for artists but nothing for material or production costs. Maybe they're just using recycled bottles so there will be no costs? It seems a lot for the artists, administration and facilitation, but I don't see anything going toward actual production and materials.



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Program Director: It says they're collecting recycled materials for the workshops. It's not broken out in detail, but it's there.

The whole recycling and repurposed approach is not tapping into the fundamental issues. But that's more of a general concern about not addressing the source of the problem. This is working at the level of awareness and discussion, which has value as well.

My biggest questions are around what this looks like. I had to project a lot to fill in details. This is a kind of response to recycling and leaping from glass to plastic. But imagining what this is going to look like is really difficult. There is a mention of a spirit boat installation, but I don't get a sense of what that means. The letter of support is from SF Environment to do the presentation in their new space. But I'm not sure where their new space is and how that connects to the America's Cup. How do they get people to the space and articulate the connection to the event? Outreach and engagement is a big question for me. But I also know they both have such extensive backgrounds in museum education that I think they'll figure out that component. But I also wish it was explained further.

Program Director: The letterhead from SF Environment lists a space on Grove Street.

Their office was on Grove Street but they're moving.

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### Charles Gadeken

#### Project description

This is a proposed project to modify working public meters into functional works of public art by inserting a cast metal knot into the pole of the meter. Simple, yet effective, this work points to one of those universal aspects of living in a city with good natured humor that instills a sense of shared experience and community: we are all in this together.

#### Group Size

#### Request:

\$9,640

#### Recommended:

\$0

#### Notes on panel's commentary

It's clear that Charles has the skills and background to make these objects. He's created work for Burning Man and other events. I like that he's already contacted the transit agency and that they'll work with him on this. I like his use of humor. Parking in the city can be a contentious and angry situation so I'm encouraged that he's finding a way to transform that. The whole idea of incorporating a sense of play and magical sense to the work is interesting. The merit of the project and soundness of his plan is fine. He can definitely make these objects. In terms of the potential for furthering art form—I am taking that to be sculpture—I'm not as sure about that. I think the work is very creative and beautiful, but I don't see them pushing the concept of contemporary sculpture. They do improve the environment, add humor, and humanize the streets. In terms of potential, I see how the artwork might lead to other concepts in his practice. My biggest concern is that other than being creative and humorous, I don't see the work as being as compelling. For instance, I don't see how you would organize activities or events around them.

I agree. The concept is somewhat surface. It's humorous. You see it and laugh, but it wouldn't take you anywhere else. The artist is capable and the plan is clear and straightforward. He can carry it out. The results reach a lot of people, but I don't see the impact beyond the initial laugh.

The artist is capable. He has the ability to do bigger projects. This is much more simple. It's a kind of street intervention, which makes me think about an artist like Banksy. The social commentary is lacking though. But there is potential for that in the form. It's humorous, but there could be another opportunity to do something there. He's augmenting street fixtures, which is a chance to comment on public space. There's a missed opportunity when you tie a knot and leave it at that. I would have liked to see a public engagement plan in terms of a tour or map. Some kind of programming to help further engage the public.

When you do an intervention like this, you bring attention to parking issues. But then give an alternative. It's one thing to just bring awareness, but how do you address those issues? Contribute to the discourse. Don't just state the issue. To give some context for this kind of work with street fixtures, I have seen a couple of similar proposals in New York. One was a bike rack. The shape was simple but reflected the history of the particular neighborhood where it was installed. So tourists could understand and engage with that information. It was a way to ground it in the history of the city.

Another proposal I've seen was for seats on scaffolding. There are ways to not just comment on an issue, but create other content for furthering sculpture, urban design, and public furniture. This is working within a broader sculpture field and urban design. It's lacking in that context.

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### Ann Belden

#### Project description

MONARCH: an environment/installation consisting of large oil paintings defining a space within which thousands of white chrysanthemums will be laid out in a pattern resembling a butterfly. The paintings, the chrysanthemums, and the butterfly will represent death, its attendant grief, and subsequent regeneration, and will reflect one another before viewers walking through the installation.

#### Group Size

#### Request:

\$10,000

#### Recommended:

\$0

#### Notes on panel's commentary

The concept of the project is interesting. The artist has done similar installation work in the past. She's moving the work in a new direction by the addition of an installation of paintings and flowers, which will decompose over time. I like her audience engagement plan. The experience could be beautiful. The connection to community and the Mission Cultural Center is a strength. There is a Day of the Dead connection. I didn't really see samples of the paintings she's done in the past. There was just one. That makes it hard to assess. There's also the fact that the exhibition of the work is only a few days long. The opportunity to connect with audiences is limited. But the Day of the Dead connection brings in people. I don't know if Dogpatch Studios as the venue is reserved or confirmed. She's renting that space.

Who are they? I'm not familiar with the venue.

It's an event space. In her budget she has a line for renting the space for 5 days.

Program Director: There's no venue letter from them. She refers to it, but I don't see one. But she does budget for it.

I have concerns about the creativity of the project. The metaphors are simple and not deep enough; not complicated enough. She's talking about transformation, life and death and butterflies. The content is simple and not original. I'm sorry to say. The project is also lacking in research in concepts of transformation. She says she's inspired by the multicultural population of San Francisco, but it feels a little derivative and simplistic. If it's an installation, I'm not sure it's furthering the field or pushing installation or painting practice. In terms of the history of the artist, she has potential, but has to further develop the complexity of her research. I'm concerned that she's hiring a theatrical lighting person. I'm not clear that it is going to solve the installation questions. In terms of public benefit, there's a small possibility to gain an audience, but the venue is not well known and it's only up for a short time. It's also an expensive rental.

The idea to enlarge paintings to deal with death and surrender are important ideas. She's dealing with symbols and metaphors. She's speaking to traditions here. But it's not that they're pushed further or new metaphors are created. That would have strengthened the proposal. Instead of using chrysanthemums—she could push further to see how the core ideas could be broadened. There are ways of taking the traditional ideas within the Day of the Dead and making them more provocative. She's definitely aware of the traditional icons and metaphors, but I don't see that she is comfortable enough to broaden that exploration or to see them outside of their historical context. But I can also see that some artists may not want to do that because it can have cultural ramifications within the community. There are other venues in the city that might have a lower fee or be easier to work with—especially given the Day of the Dead connections.

This is a big project. I'm interested in her past installation work that uses other materials like the plastic fencing. She's done interesting outdoor work. Seeing those work samples made me wonder what this would look like as a mobile, public project instead of a gallery project. The themes haven't been developed enough. Working with organic matter is intriguing. I see two things going on here. Right now the flowers and the paintings seem at odds with each other.

The concept doesn't seem specific to the Day of the Dead. The premise could be read as an abstract Day of the Dead altar— if she said she was working within that traditional framework then the flowers and other elements make sense. And I would understand that. But I didn't read it as being connected to the Day of the Dead.

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I agree, I just think there are those elements in the installation.  
The rental of the space is problematic. I think there are other ways to approach that. She needs to explore that more. There are other ways to present the work.  
And I wonder if the Dogpatch the right neighborhood for the project?

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