

September 2002

Vol. 16, No. 8

# Art Calendar®

THE BUSINESS MAGAZINE FOR VISUAL ARTISTS

## Artists and City Renewal Incentives:

- *Tax Benefits;*
- *Low- or No-  
Interest Loans;  
and More.*

## Art & Artists One Year After 9/11

- *9/11 Artwork;*
- *Overcoming  
Adversity (incl.  
a Slow Market)*

## Listings!

*HUNDREDS of  
art opportunities*

\$5/U.S. \$8/Canada \$10/foreign



# GLOBAL ACCESS TO GALLERIES AND ARTISTS



## ARTISTS

You may have your own web site, but unless you expend significant resources, it is just one of millions of sites in the vast expanse of the World Wide Web. Sell Your Art.net is spending hundreds of thousands of dollars marketing our site, therefore, your artwork to galleries around the world.

- Place your portfolio on Sell Your Art.net and attract the galleries who will identify your talent.
- Your first three months are free, and you can link your existing site to ours for no additional cost.
- If you don't have a scanner, mail us pictures of your artwork and we will provide high quality scans free of charge.
- Sell Your Art.net will set aside 5% of our profits to help artists with financial hardships.



## GALLERIES

How do you find great artists from around the world without wasting your and your employees precious time sifting through mountains of correspondence and photographs? How do you avoid paying large mark-ups or fees to brokers?

- Join Sell Your Art.net and discover up and coming creative talent from a huge community of artists.
- Sell Your Art.net is always free to galleries.
- You deal directly with the artists you desire.
- Get additional exposure by linking your gallery's site to ours free of charge.



Artwork:  
Larry Fredericks

**www.SellYourArt.net**

is an art cataloging company for the trade only.  
For more information visit our site.

**www.SellYourArt.net** is the artists' and gallery's friend on the web.

**call for entries**

## Lightology

announces the opening of  
**LIGHT ART** exhibition space  
and calls for artwork submission  
for inaugural show:

**"Rays of Light"**

<http://www.lightology.com/events.htm>

For entries, please contact curators:  
Kasia Kay [kkay@lightology.com](mailto:kkay@lightology.com)  
773.883.6111 x264  
Louis M. Brill [Lmbrill@earthlink.net](mailto:Lmbrill@earthlink.net)  
415.664.0694

LIGHTOLOGY 215 W. Chicago Ave. Chicago, IL 60610

**www.lightology.com**

## Beautiful Historic Riverfront Town Seeks MORE Cultural Professionals!

Discover Why These Artists Now Call Rising Sun, Indiana Home!

Wm. Rees Instruments, Inc., "Harps on Main"  
"The Pendleton of Rising Sun," an expansion of  
The Pendleton Art Center of Cincinnati  
Vera Curnow, founder, Colored Pencil Society of America,  
"Curnow Gallery/Art Center"  
Rosemary Butterbaugh, watercolorist, "Solar Flair Co-Op Gallery"  
Herb Herrick • Angela Arndt

Located minutes from Cincinnati, OH, and less than two hours from Indianapolis, IN, and Louisville, KY, this quaint "Norman Rockwell-Style" Community is Home to the Hyatt's Grand Victoria Casino and Resort AND, **Riverboat Revenue Means Revitalization Dollars for Downtown** and VISITORS who have asked for more unique shops, galleries & entertainment.

We offer Cultural Entrepreneurs a variety of Incentives, including:  
**Low Interest Loans • Signage Reimbursement Program • Events • Joint Marketing Opportunities • Advertising Dollars • New Entertainment Pavilion • Historic Properties • Studio Apartments**



812.438.2750 or 812.438.3130 • e-mail: [downtown@seidata.com](mailto:downtown@seidata.com)  
103 S. Walnut St., Rising Sun, IN 47040  
[www.seidata.com/~downtown/downtown.htm](http://www.seidata.com/~downtown/downtown.htm)

THE ARTICLES		THE LISTINGS	
<b>Letter from the Publisher</b>	4	Apprenticeships	24
<b>Overcoming Adversity</b>	5	Art Consultant	25
Myth: "Catastrophic events cause us to fail."		Awards	25
by Jack White		Conferences and Trade Shows	25
<b>Report from New York</b>	8	Emergency Assistance Fund	25
Artists and 9/11: Tragedy As Subject Matter		Fairs and Festivals, Indoors	25
by Donna Marxer		Fairs and Festivals, Outdoors	26
<b>Art Law</b>	10	Film and Video Festivals	27
Trademark Basics		Galleries and Nonprofit Spaces Reviewing Portfolios	27
by Elizabeth Koepcke, Attorney At Law		Grants and Fellowships	28
<b>The Photo Guy</b>	12	Grants for Organizations	30
Backgrounds		Internet and Computer System Opportunities	30
by Steve Meltzer		Internships	30
<b>The Arts and Economic Incentives</b>	13	Juried Shows, Gallery Settings, No Fee\$	30
Municipal and State Programs that Support Artists		Juried Shows, Gallery Settings, Entry Fee\$ Charged	31
by Noelle Backer		Juried Shows, Touring Exhibitions	37
<b>The Psychology of Creativity</b>	15	Miscellaneous	38
Immersed in the Mystery of It All		Museums Reviewing Portfolios	38
by Eric Maisel, Ph.D.		Percent-for-Art and Public Art Competitions	39
<b>Artist-in-Residence Programs</b>	17	Positions Open	39
One of the Best: Weir Farm National Historic Site		Publishing Opportunities	40
by Gregory W. Frux		Residencies and Artist Colonies	40
		Studio Space Competition	41
		Wildlife Stamp Competitions	41
		<b>Display Ads, Classifieds</b>	2, 41-44
		<b>Order Form</b>	42



LEFT: *Fireman*, pen and ink, by Blake Ovard, Dallas, TX

**ABOUT THE COVER ARTIST:**

Camille Engel, based in Nashville, TN, has been an award-winning graphic designer for 25 years. She has designed CD packaging for Reba McEntire, Randy Travis and many other recording artists. In 1999 she began making the switch to fine art and some of her work is currently on view at Cheekwood Art Museum and Botanical Gardens in Nashville.

# LETTER FROM THE PUBLISHER

Hi, friends,

I hope you've had a wonderful summer. We've been busy making the transition to a color cover, working with the printer in switching to digital files rather than "boards," and making several other improvements.

We invite you to send in color images for consideration for cover art. **NO ENTRY FEES** (In fact, we pay *you* a \$150 honorarium if accepted). Send vertical images (very clear original slides, or 4"x5" transparencies) with supporting docs and SASE to me at *Art Calendar*, P.O. Box 2675, Salisbury, MD 21802.

We're still actively and strongly encouraging B/W (black-and-white) submissions, too. I've been having a ton of fun selecting B/W artwork to illustrate the articles; and I'm thrilled whenever we can offer our readers additional opportunities. Again, **NO FEES** — we pay you \$50 for each published artwork. Send B/W glossy photos (vertical or horizontal, minimum 4"x6") with caption info and SASE. All themes, styles, media. (And when you figure that we'll be printing eight or more B/W images per issue, with just one color image on the cover, the odds are better with the B/W submissions.)

If you've sent in B/W artwork already and we haven't returned it to you, that's because we like it and we're waiting for a chance to use it in the future. But if you would prefer that we send it back to you, just let us know.

Now it's time to say just a little bit about 9/11. At the time this is being written, we don't know what other publications will be doing. But it's safe to guess we'll see a lot of big stories and sensationalism about the one-year anniversary. I don't want to downplay 9/11, but I also hope never to stoop to selling magazines by piggybacking on tragedy. Our coverage this month is, we hope, tasteful and realistic about the aftermath. Our attitude of "rebirth" makes this month's cover art all the more appropriate.

Speaking of "rebirth," thanks to all of you who sent in Reader Surveys this summer. We really appreciate the input, and we're working on adding a whole new section for you, with an expanded page count. Stay tuned!

Warm regards,  
Carolyn

## *Art Calendar*<sup>®</sup> THE BUSINESS MAGAZINE FOR VISUAL ARTISTS

### **Publisher/Editor**

*Carolyn Blakeslee Proeber*

### **Director of Operations**

*David Proeber*

### **Contributing Editors & Writers**

*Daniel Botkin*

*Jane Ingram Allen*

*Lance J. Klass*

*Elizabeth Koepcke, Esq.*

*Eric Maisel, Ph.D.*

*Donna Marxer*

*Steve Meltzer*

*Len Pytlak, CPA*

*Jack White*

*Marques Vickers*

### **Contributing Artists/ Cartoonists**

*Daniel Botkin, Arthur Geisert*

### **Advertising Sales**

*Craig Luce, AdsCraig@ArtCalendar.com*

*Arlene Shaheen, AdsArlene@ArtCalendar.com*

**COPYRIGHT:** Copyright ©2002 Chesapeake Bay Realists, Ltd. Contents may not be reproduced in any form without the publisher's written permission. **NOTE:** Copyrights in cover art, cartoons, and articles are owned by each item's author/creator.

**INFO:** *Art Calendar* (ISSN 0893-3901) is published monthly except August (11 issues/year) by Chesapeake Bay Realists, Ltd., 1805 W. Clear Lake Dr., Salisbury, MD 21804, Fax 410-749-9626, www.ArtCalendar.com, info@ArtCalendar.com. Online Discussion Forum: www.ArtScuttlebutt.com. Periodicals postage paid at Salisbury, MD and additional offices of mailing.

**POSTMASTER:** Send address changes to *Art Calendar*, P.O. Box 2675, Salisbury, MD 21802.

**TO LIST YOUR OPPORTUNITY:** Selected listings are free of charge. Send or fax us your prospectus or complete information at least 60 days ahead of your application deadline. **DEADLINE:** A month before issue date. **NOTE:** For submission guidelines and a downloadable listings form, please go to www.ArtCalendar.com.

**MANUSCRIPTS:** Writers' Guidelines are available at our Web site, www.ArtCalendar.com.

**COVER ART:** Send one or more color 4"x5" transparencies or original slides with resume and SASE. Selected artists will receive \$150 upon publication. No entry fee.

**ART ILLUSTRATIONS:** Send B/W glossy prints, min. 4"x6", max. 8"x10", with resume and SASE. Selected artists will receive \$50 upon publication. No entry fee.

**SUBSCRIPTION RATES:** U.S.: \$33/one year, \$59/two years, \$47/First Class/one year. CANADA: U.S.\$55/one year. EVERYWHERE ELSE BY MAIL: U.S.\$75/one year. ANYWHERE BY E-MAIL: \$33/year. To subscribe using your credit card, call Toll-Free, 1-866-4ARTCAL, or order online at our Web site.

**NEWSSTAND/BOOKSTORE DISTRIBUTION:** Ingram Periodicals, 800-627-6247, x.33660, and DeBoer Inc., 973-667-9300.

**FINE PRINT:** We screen listings and advertisers, but *Art Calendar* cannot be responsible for products or opportunities offered by anyone other than us'ns.

# Overcoming Adversity

## Myth: "Catastrophic events cause us to fail."

by Jack White

Without any question the catastrophic events of September 11, 2001, now simply known as "9/11," made it the blackest day we can remember. Most of us are not old enough to recall Pearl Harbor. The marked difference between the two: Pearl Harbor was military, while the Twin Towers was civilian and on American soil. Hawaii wasn't yet a state December 7, 1941.

Since 9/11, the art market has dropped significantly.

We all have four basic emotions: sad, mad, glad, and scared. Mine ran the gamut that unforgettable day.

Redwing Gallery on Cape Cod e-mailed when the first plane hit; they told us to turn on the TV. (The owner knew we never watch TV.)

Thus, in real time we saw the second plane hit. It was surreal. We have all seen too many movies; the hits on the Towers looked staged.

Then the reality of it all started soaking in. My first reaction was overwhelming sadness for those involved.

By noon, I was angry. Our secure way of life had been altered for the rest of our lives. I was angry with the terrorists, who had such contempt for our graciousness when they were guests in our country.

By nightfall, I started feeling glad that the fourth plane was not successful in hitting the Capitol or the White House as purportedly

planned. I was glad the death count was not 40,000 as first feared. The miracle of miracles: if the impact been an hour later, at least 20,000 people would have been killed. I was glad none of those we know and love were part of the carnage.



*Obstacles, O/C, 42"x36"*  
by Lee Cohen, College Station, TX

The next morning I woke up scared. When and where would the terrorists strike next? I knew it was a well-organized plot and that there were more cells waiting to attack.

I also feared for our artist friends and galleries. Not once did I fear that Mikki and I would not succeed, as we had enough money stashed away to weather the storm. But most, we knew, did not.

I immediately went into action. We began to encourage our family members, gallery contacts, and fellow artists. I could feel the fear and sense the sadness coursing through our art community. I started to write letters, send e-mails, and have long telephone conversations with our contacts to assure them we would all survive. We refused to be ruled by fear.

Mikki and I were living a very comfortable life in Florida, on the small romantic island Longboat Key, when the horror happened. If you want to define tranquility, it's the miles of white powdery beaches on Longboat Key, where the crime *du jour* is jaywalking.

Suddenly our comforts were less important. We knew if we didn't act fast, some of our galleries might give up and close their doors. We never questioned whether we would have trouble making it; our thoughts were focused on helping others. In Texas, I had seen 30-40% unemployment when oil dropped from \$40 to \$5 a barrel overnight in the '80s. As a veteran of failed economies, I never doubted we would find a way.

Longboat Key is 2,400 miles from Santa Fe and 3,700 miles from Carmel and Napa Valley. It was impossible to help them when we were that far away. Mikki and I decided to leave our comfortable

nest. We rented a Ryder truck and made the long trek to Carefree, Arizona, where we purchased a home-studio. We believed that by purchasing, our galleries would see we were not ready to give up. In fact, just making the effort to come lend them support changed attitudes. We live in a free country where one can succeed no matter what tragic event comes our way.

As I write this, in July 2002, disturbing news is again drifting in, and the cycle of fear has started over with a rash of negative news. I am angry again. Not only are we being attacked from those who hate us outside our country, but also from greedy megacompanies with shady accounting procedures — Enron, AOL, WorldCom, and God forbid, Martha Stewart. Even the Catholic Church has been called to account for child molestation.

The bad news keeps pouring in, and once more our art community is under attack. Artists and galleries I've talked with are reporting as much as a 60% drop in sales. I hear almost daily of sales drop-offs at outdoor shows and festivals. Attendance is higher than ever, but the gross revenues are way off these past few months. Crowds walk through like zombies.

Many professional artists have given up working full-time and have sought out mundane day jobs to make ends meet. I am not degrading working to make ends meet; feeding one's family is honorable above all else. It just pains me to see some really good artists and galleries give up because of a temporary setback.

As horrible as 9/11 was, it was not the black curtain that the media would have you believe. The failure of some giant companies and red-hot dot-coms isn't the end of the world.

The stock market flirting with insolvency and lack of confidence in the marketplace is no excuse for us to

not push harder. Folks want to blame everyone and anything rather than take responsibility for what happens. Has this past year been trying? Of course it has. Did we feel the effect of the loss in buyer confidence? No doubt about it. Did it make us contemplate folding our tents and leaving our careers to seek employment in the traditional manner? *Not for one millisecond.*

Remember the story of the two boxers who decided to fight until one gave up? They boxed for 27 rounds when one finally whispered one word: "Sufficiency." The other boxer shouted, "Praise the Lord! I've been trying to think of that word for the last 15 rounds."

Well, let's not throw in the towel or cry sufficiency just yet. The sky is not falling. Trust me, there is a light at the end of the tunnel.

You cannot control people, places, or events that make life difficult, but you can control how you react. Here are some ideas for coping with hard times.

**1. Work one extra hour each day.** This is like having eight days in a week instead of seven. You won't miss that one hour at the end of the month. But you will be amazed at how much more you accomplish.

**2. Make a list each night before you retire of the 10 most important things you need to do the next day.** The next morning, work on Number One until you complete that task; then begin to do Number Two. Finish Number Two before you are tempted to jump to Number Three. This will help you accomplish more each day. You will be proud of how much you are getting done, and it will increase your confidence.

**3. Refuse to get caught up in the myth nothing is being sold.** Each time someone walks in your

booth or gallery doors, someone is going to be sold. Either you sell the customer, or they sell you. During these trying times, artists and art salespeople seem to be easier to sell than customers. Make up your mind: when someone is sold, it is not going to be you.

**4. Give yourself an attitude adjustment.** I'll be honest: after 9/11 we didn't sell any art until the first week in October. Things were very quiet around this White house.

I refused to believe we would be unable to attract buyers no matter how bleak the atmosphere was in the country. We came up with the idea for Mikki to make small paintings we called "embryos." We ordered five-inch gold-leaf plein-air frames and a stack of canvas panels from [www.RayMarArt.com](http://www.RayMarArt.com). We took 9"x12"s and 12"x16"s and taped about two inches around the outer edge, reducing the area to be painted on. In other words, a 9"x12" was masked down to 5"x7" image size, yet the outside dimension of the frame made it 19"x22". We sold the 9"x12"s for \$750, the 12"x16"s for slightly more. We wrote energized stories on each little painting, and we sold \$28,000 online the first two weeks in October. Go to Mikki's Web site, [www.senkarik.com](http://www.senkarik.com); click on 4Art2Buy. If you see any ideas you can use, please do. It worked for us; maybe it will work for you.

Even before we put the embryos on our online store, we started writing personal letters to our entire mailing list, driving collectors to our virtual store. We have a mailing list of 2,500 people. That's a lot of personal letters. (I know; I addressed the envelopes, getting up at 4:00 am to do the grunt work.) We pledged to donate 20% of all proceeds to the NYC firemen and police funds.

In the first two weeks, we sold out completely.

I have a picture of Mikki presenting a very handsome check to two policemen in charge of the fund. We didn't seek publicity for this; I only mention it to show you how we adjusted our attitude to fit the times. Our Team Senkarik galleries got onboard and started pushing our inventory; before October was over, they had emptied their walls, making it our biggest month ever.

**5. Do business on a more personal level.** We talked our galleries into doing home shows. They took the art to the collector's home or office and hung the piece for them to see how it fit. We suggested they take some extra pieces to show after the client decided to purchase, so they could try adding on one more piece.

If you are doing outdoor shows, deliver art to the collectors in the evening, after the show, or in the mornings before the doors are open at your show. It's always easier to close in the customer's home than in your booth. The customer feels safe.

9/11 has taught me some valuable things. Think of your friends and family: no matter how stormy the relationship, you'll miss them when they're gone. Making a "living" is not the same thing as making a "life." I've learned that life sometimes gives you a second chance, so make the most of it.

It is important not to go through life with a catcher's mitt on both hands: you need to be able to throw something back. If you pursue happiness, it will elude you. But, if you focus on your family, your friends, the needs of others, and doing the very best work you can, happiness will find you.

I've learned that whenever I decide something with an open heart, I usually make the right decision. And even when I have pains, I don't have to be one. No one wants to be around whiners.

Every day, reach out. Mikki and I hold hands a lot and share warm hugs or just a friendly pat on the back with others. I write e-mails to



*Side By Side, O/C, 48"x24"*  
by Lee Cohen, College Station, TX

strangers, sending encouragement. People just need a little something to make them smile. People will forget what you said, people will forget what you did, but people will never forget how you made them feel.

I've learned a lot. And I still have a lot to learn. Years ago, I did a formal portrait of Ray Kroc, the founder of McDonald's. When I was sketching him, Ray said something that has become my mantra: "Jack, when you are green you are growing; but when you get ripe, you start to rot." I'm still very green. The people I meet along the way teach me daily.

America is not out of the woods yet; we are facing trying times ahead. Our enemies, who hate our great country, are plotting even now. It's okay to be concerned. But don't give up and cry sufficiency.

Let's follow the example set by those brave firefighters carrying 80-pound packs on their backs and braving the blazes to rescue people trapped in the Twin Towers. Follow the courage of the airline people who fly every day knowing the possibility of sabotage.

Let's vow to put forth the biggest effort we have ever attempted in order to prevail. "United we stand and divided we fall" was never more true than it is now. Let's band together to show the world why we can say America is the Greatest Country on God's Green Earth.

Let's form a pack and refuse to allow the art industry to go into the tank because of the doom and gloom surrounding us. Find a way to make it — and share your ideas with others.

*Jack White is a full-time oil painter who has written two self-help books for artists, "The Mystery of Making It" and "The Magic of Selling Art." For more information, visit his Web site, [www.jackwhiteartist.com](http://www.jackwhiteartist.com). His mate Mikki Senkarik's Web site is [www.senkarik.com](http://www.senkarik.com).*

# Report from New York

## Artists and 9/11: Tragedy As Subject Matter

by Donna Marxer

When the planes hit the World Trade Center on September 11th last, I stood dumbfounded in front of our television set. I had been a little late getting ready to go downtown to my Soho studio, a mile and a half from the disaster.

Transportation had ground to a halt and I made the decision to stay put, riveted to the screen. Within the next two hours, after tears, embraces, and any calls that could get through, I was seated in front of the TV with a sketchbook, just jotting notes and ideas in a #2 pencil scrawl. My behavior was instinctive. I'm an artist, observer, a recorder of the environment. I'm one of many.

Days after the event, art from those many started to surface. The following only scratches the surface of how much of this art has been set before the public.

All over town, impromptu "street art" appeared. Computer posters with photographs of the missing were plastered on walls. The 26th Street Armory became the official "grief center" and its street walls, as well as walls on adjoining blocks, were festooned with portraits that formed huge modular murals. Union Square, once a hotbed of political unrest expressed on soapboxes, became the poignant focus of candlelight and flower works of art, aesthetically beautiful almost as afterthought.

The New York Historical Society is playing a big role in bringing this art to the surface, as is City Lore, an

organization dedicated to documenting and sustaining local folklore. To date, the Historical Society has produced no fewer than eight exhibitions, beginning with a dip into their own archives. Some of



*Still Standing in My Heart*  
photo by Catherine Steinmann, NYC

the staff of the museum immediately went out to the local firehouses, where there were vast donations of flowers, photos, drawings, toys. Curator Amy Weinstein said, "After a couple of visits, we found it almost too painful to continue." But they did, and are storing much of the art.

Their exhibition of children's drawings was perhaps the most poignant of their offerings. And the photography exhibitions, some of which are still running, have been extraordinary.

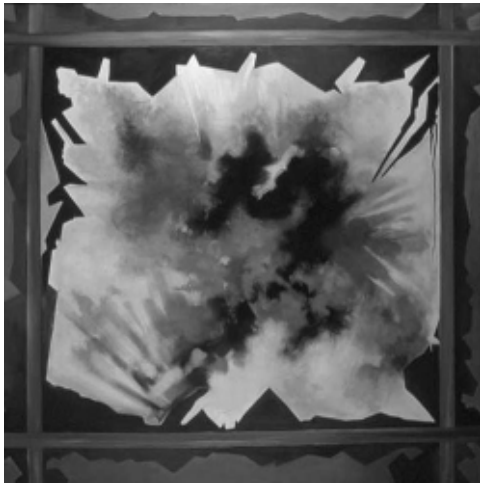
The Historical Society's effort has been herculean, especially as times are so tough for this museum (and others); and the cost of storing some of this material is staggering. Weinstein says, "Storing a painting is easy." Storing a teddy bear is hard.

Exit Art, an alternative space in downtown Manhattan, made a call to artists and writers to send in one 8.5"x11" sheet with any response on it for an exhibit called "Reaction." More than 2,500 artists and writers responded, a figure eerily close to that of the final count of the WTC dead. Each page was hung on clotheslines stretched across the gallery, or filed in books along the sides. After touring widely, the collection will reside in the archives of the Library of Congress.

Nilda Mesa, a downtown artist, began a project called "The Unity," to which artists donated 12-inch-square pieces of art that would be pieced together. More than 300 squares are now in the collection, which will be widely exhibited (next be on view in Williamsburg, Brooklyn), in "quilt" format this fall.

One of the best pieces of art is a neighborhood wall mural in the Bowery. It depicts a royal-blue sky, studded with white stars and lighted windows, and the Twin Towers as brightly-colored flowers. The whole is painted in naïve style, with great power.

This spring, the celebrated twin beams of light were sent high above



*Window on the World, O/C, 50"x50"*  
by Donna Marxer, NYC

the city for weeks as a ghostly reminder of the past.

The media, particularly *The New York Times* and *The New Yorker*, have given a lot of attention to 9/11 art. Countless artists have exhibited in their studios and in galleries large and small. Soho's panel-discussion series, Artists Talk On Art, produced two memorable evenings: the panel "Expressions of Loss," and a simple, moving slide and poetry night for anyone who wished to participate.

I believe that reducing art to therapy demeans its complexity; there are seasons when it is fashionable to relate art to mental illness, to depression, and to the cure of these blights. However, therapy is often a welcome component of art. In my own case, I benefited emotionally from making seven 9/11 paintings over several months.

I was no great fan of the Towers. But I loved the space between them, the sunset trapped in that magic setting, a tall ship framed there, or just the blue sky. I wrote a memorial haiku about them:

*Two dull blank cartons  
interrupted the sky.  
Gone, they were beautiful.*

So, let's remember the past and celebrate the future. I am hosting a 9/11 Open Studio to show my work and that of some friends in my loft.

As to the next step, New Yorkers are coming out in big numbers at civic meetings to try to decide what to do with the WTC site in terms of its commercial use and the need for a memorial. As usual, there is spirited discourse and a lot of dissension, the hallmark of our great city.

My view: we should take our time about designing a permanent memorial. Recent grief, and respect for the past by future generations, are different — and the necessary reflection afforded by time will change attitudes.

What is interesting is the extent to which artists and architects have suddenly become awakened, are vocal, and are being listened to. The July 15 issue of *The New Yorker* depicts several artists' visionary memorial plans. Among them, Jenny Holzer would use her signature word-projections on the remaining towers in vertical poetry. Children's book illustrator J. Otto Seibold's

fanciful idea is to recreate the Taliban-destroyed Buddhas in place of the towers, and to recreate the Towers in Afghanistan, where they would house refugees. The ever-witty conceptual artists Komar & Melamid want to put a milk farm on the site as an antidote to subway stench and crowding. Actually, I like this bucolic idea a lot. We could do worse than dedicating the area to life and growth.

There is an upside to all this darkness. The New York art scene has been justifiably criticized for being cold and commercial, and for shutting out a lot of good artists who aren't "now" enough. Not this time. The visual arts and architecture that have been moldering for years are back in action and packed with purpose.

Art is important again.

*Donna Marxer is a painter and arts activist. Visit her Web site at [www.donnamarxer.com](http://www.donnamarxer.com) (e-mail address is [donna@rafferty.net](mailto:donna@rafferty.net)).*

*Donna's 9/11 Celebration will occur at her loft, 579 Broadway, #4A, New York, NY 10012, from 6 to 9 pm, September 11, 2002. All are welcome.*



*Memorial Wall*  
photo by Catherine Steinmann, NYC

# Art Law

## Trademark Basics

by Elizabeth R. Koepcke, Attorney At Law

Madison, Wisconsin's "Art Fair on the Square" is awesome. This year's show was held July 13-14, and we had perfect weather for the 500 exhibiting artists. Hundreds of thousands of people strolled about beneath brilliant blue skies listening to music, chatting with artists, noshing on bratwurst, and spending money.

Me? I looked for legal problems.

Booth #17. \* An artist identifies his business with two catchy slogans, both of which appear on his signs followed by the familiar <sup>TM</sup> symbol (thought by many to mean "trade-mark"). Of these two slogans and usages, one was correct and one was not. I mentioned this to the artist and he replied, "Well, they aren't real trademarks anyway." Very true. (So why did he even bother?)

A trademark identifies your product or service to the public. When José Consumer sees/hears/smells your trade-mark, your product comes to mind. José doesn't think about your competitor's product — he thinks about yours. Why? Because an effective trademark sets your product apart from the others. Consider the following exchange:

Waiter: "My name is Chris and I'll be your server. Can I get you something to drink?"

Me: "I'd like a Diet X, please."

Chris: "Is Diet Y OK?"

Me (silently, to myself): "No!"

Me (out loud, to Chris): "Yes."

I didn't ask for a cola. I asked for a particular cola: Diet X. And I know well enough that I'd rather have the

with which I'm familiar, the product I prefer.

Back to the artist in Booth 17. He was selling really cool mirrors shaped like footwear. His first sign, referring to the mirrors, said, "Sole Windows<sup>TM</sup>". \* That was OK. The second sign bore the artist's name and, referring to his artistry and business history, said, "Seeing Through To You, Since 1972<sup>TM</sup>". \* That was not correct.

Quick: Do you know why the first usage was appropriate and the second was not?

Go back to this article's fourth paragraph: *A trademark identifies your product or service to the public.* The United States Patent and Trademark Office (the "PTO") distinguishes between products and services; therefore, so must we. If your mark refers to a *product* such as mirrors, it is appropriate to use the <sup>TM</sup> symbol. If, however, your mark refers to a *service* — i.e., presenting plays, or creating art — then the mark is called a "servicemark" and the appropriate symbol is <sup>SM</sup> instead of <sup>TM</sup>. So the artist's second sign should have read, "Seeing Through To You, Since 1972<sup>SM</sup>."

In paragraph three, I said the <sup>TM</sup> symbol is "thought by many" to denote "trademark;" my implication being, it really doesn't. Yet I just affirmed that <sup>TM</sup> is OK, at least for products.

What gives?



*Heads or Tails #12, alternative color photography (cyanotype and gum bichromate), 22"x15"*  
by Siouxsan E. Miller, Ferndale, MI

Diet X than Diet Y. Trademarks build brand loyalty, and they serve as representations of quality assurance: if I order something called Diet X, I can be pretty sure I'll get the product

Well, having carefully explained the distinction between <sup>TM</sup> and <sup>SM</sup>, I'll now share another fact: neither symbol means anything.

Isn't law fun?

Earlier, I referred to the PTO. If you want to protect your mark under United States trademark law (whether the mark is a trademark or a servicemark), you must apply to the PTO for a Federal registration.

Unlike registering a copyright, which is inexpensive and fairly easy to do, applying for Federal trademark/servicemark registration is expensive and a whole lot more complicated. You must apply in one or more of the "classes" that best describe your product or service, *e.g.*, Class 28, Toys and sporting goods; Class 29, Meats and processed foods; Class 41, Education and entertainment; etc., etc. You pay a nonrefundable filing fee of \$325 for *each class* in which you apply.

And there are a *lot* of legal principles that determine whether your mark is or is not entitled to a Federal registration. If you go ahead and apply, and it turns out your mark is not eligible for registration, you lose your filing fees.

If, however, you do obtain a Federal registration, that entitles you to use the ® symbol after your mark. (No one may ever use the ® symbol unless the PTO has issued a registration for the mark.)

Now: the PTO makes a big deal during the application process about whether your mark is a trademark or a servicemark. Once you get your registration, though, you use the ® symbol either way. So ... go figure.

When people use <sup>TM</sup> or <sup>SM</sup> after a mark, they do so to tell the world, "I don't have a Federal registration for this mark, but it's still mine and I intend to protect it." Perhaps you are pursuing Federal registration but the process (which takes close to a year under the best of circumstances) is

not yet complete. Perhaps you know your mark is not eligible for Federal protection, but you intend to protect it locally under state trademark or business competition laws. Neither <sup>TM</sup> nor <sup>SM</sup> has any legal significance. Used appropriately, however, the symbols are useful tools for placing others on notice that you have "claimed" the mark.

The mirror guy might sneer at this and huff, "so if neither <sup>TM</sup> nor <sup>SM</sup> means anything, what's the big deal if I use the wrong one?" Point taken. It isn't that big of a deal, especially if you're not really serious about protecting the mark.

On the other hand, if you regard the mark as an important business asset and you are serious about protecting it, using the correct symbol conveys your seriousness and boosts your credibility. It tells the world you've done your homework and you know what you're talking about. That alone might cause a potential infringer to think twice before appropriating your mark.

A separate article will address what types of marks are entitled to Federal registration, and what types aren't.

We'll also look into "fair use" and when, as an artist, you may use someone else's trademark without being accused of infringement.

For now, however, it bears repeating: this is a complicated area and if you're thinking about applying for registration, you should first obtain competent legal advice. In fact, you should seek such advice before you even select your mark. It's a bummer to invest a lot of time, money, marketing, and goodwill in a trademark/servicemark, only to find out later (when you're already in too deep) that the mark will never be entitled to Federal protection.

And protection is a good thing. Remedies, and even damages, are available. Remedies for the more

common types of infringement are graduated, and range from injunctive relief (that is, ordering the infringer to stop using the mark), to forfeiture of the infringer's profits plus actual damages sustained by the plaintiff, plus the costs of the infringement action.

In certain more egregious cases (and provided the plaintiff has complied with notice and other statutory requirements), the plaintiff might also be entitled to recover statutory damages, the amount of which are decided by the court. In the supreme type of trademark infringement, the passing off of "counterfeit" marks, the infringer is exposed to penalties of up to "\$1,000,000 per counterfeit mark per type of goods or services sold, offered for sale, or distributed."

For general information about the PTO and United States trademark procedure, check out the PTO website at [www.uspto.gov/main/trademarks.htm](http://www.uspto.gov/main/trademarks.htm).

And drink Diet X!

## RESOURCES

■ [www.uspto.gov/main/trademarks.htm](http://www.uspto.gov/main/trademarks.htm).

■ [www.law.cornell.edu/topics/trademark.html](http://www.law.cornell.edu/topics/trademark.html). Includes recent court decisions in trademark cases.

■ [www.bitlaw.com/trademark](http://www.bitlaw.com/trademark). Useful, readable info and links.

*Copyright ©2002 Elizabeth R. Koepcke. Elizabeth Russell Koepcke maintains a private law practice serving artists, nonprofits and small businesses in Connecticut, New York and Wisconsin. A frequent lecturer, she spearheaded the effort to establish a Volunteer Lawyers for the Arts program in Wisconsin, and serves on its coordinating council. Visit [www.erklaw.com](http://www.erklaw.com).*

\* FOOTNOTE (ba-a-d): The names are fictional.

# The Photo Guy

## Backgrounds

by Steve Meltzer

**B**ackgrounds come to the fore whenever I see photographs of artwork. Although no one puts much artistic energy into backgrounds, these simple surfaces can make the difference between getting into important art shows or getting rejected from everything including the PTA bake sale. Let's go over the fundamentals of background use.

In the late 1970s, when I began to shoot artwork, lots of artists would do their own photography. It was the age of the *Whole Earth Catalog* and the do-it-yourself movement, and an awful lot of artists produced an awful lot of awful photos of their art.

Artwork would be shot propped up on a porch, framed by the family ferret, on an artistically draped old wrinkled sheet. Some images were bad, some were comical, but rarely were any very professional. But those were easier times, when city kids only aspired to live like plain old down-home folk artists.

A studio photographer, I often used paper backgrounds for shooting products; when friends asked me to shoot their work, I simply proceeded in standard photographic operating mode. I'd set the work on one of these simple plain backgrounds and shoot it. My artist friends were amazed, but I was surprised they thought it was anything special.

Today we are not as hippie-simple as we were in those days. We've gone from "back-to-the-earth" to "back-to-the-future," and most artists — but not all — realize that to get into shows they have to show

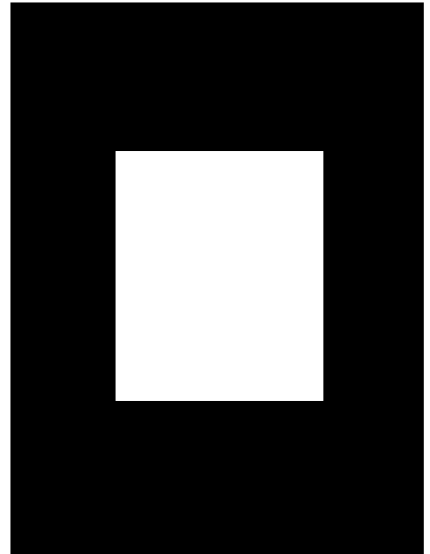
juries the best photographs they can afford. Whether photographed by a pro or by oneself, it is important to have a working knowledge of the effect a background has on your art.

For the photography of artwork for jury entries, backgrounds should be simple and not draw the viewer's attention from the work. Unlike a photograph for an ad that might seek to create a "mood," juries want to see your art, not the art of the photographer.

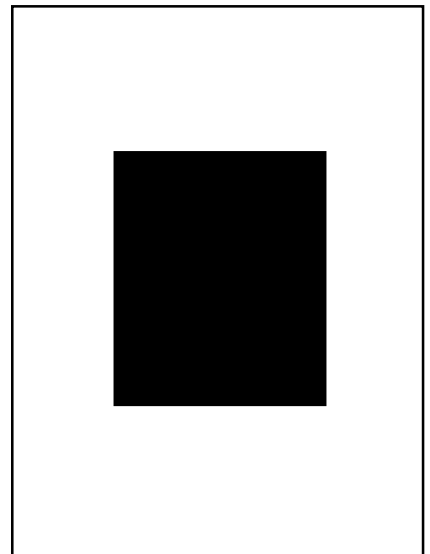
Seamless background paper is inexpensive and simple. It's the best way to go for the photography of most art. A four-foot wide, 12-yard long roll costs about \$25 while a 104-inch wide roll costs about \$50. These come in hundreds of colors. One of the major manufacturers is the Savage company. You can see their product lines and locate dealers online at [www.savagepaper.com](http://www.savagepaper.com).

But what background color is right for your work? Let's look at some factors that affect how your work is perceived on a background. By "perceived," I mean not just how the work is seen, but how the brain interprets visual information.

At the simplest level, the contrast between the work and the background can affect the way the work is "perceived." Look at Figures 1 and 2. In Figure 1, the white rectangle literally jumps out of the black background at the viewer, while the black rectangle in Figure 2 sinks into the white space. The white shape also appears larger on the black, than a same-sized black shape on a white surface.



**Figure 1.** A light subject pops out of a dark background and "jumps" toward the viewer.



**Figure 2.** A dark subject recedes into a white background and is consumed.

... Continued on Page 23

# The Arts and Economic Incentives

## Municipal and State Programs that Support Artists

by Noelle Backer

The phrase “starving artist” is not obsolete and it may never be. But many towns, cities and states across the country are recognizing the challenges artists face in making a living — and they’re doing their part to lend support. The efforts go far beyond the “Percent for Art” programs implemented by many cities and states in the ’70s and ’80s.

Don’t think for a minute, however, that this is a charitable movement. The movement is, instead, a part of these cities’ and states’ plans for economic development and growth. They are using the arts to revitalize declining areas, improve community culture, draw in more residents and businesses, and foster economic growth.

Artists are being lured by tax incentives and business support to move to certain towns and cities, and government funds are being allocated for redevelopment programs that involve the arts and create new opportunities for artists. The hope is that artists will make these towns and cities their new homes and, by doing so, will help improve the local environment.

Some programs started years ago, but many have emerged in the last year. It didn’t hurt that last summer, the National Governors Association (NGA) released an issue brief (“The Role of the Arts in Economic Development,” June 25,

2001; online at [www.nga.org](http://www.nga.org)) that said, “The non-profit arts industry, with \$36.8 billion in annual revenue, is a potent force in economic development nationwide.”



*Freda Fairchild Studio  
Paducah, KY*

Michigan Governor John Engler stated, “We have found that the arts are a concrete economic development asset ... enhancing states’ abilities to attract knowledge-workers, building livable communities and giving states a competitive edge in the new economy .... Our studies indicate that every dollar we invest in the

state’s Council for Arts and Cultural Affairs results in \$10 of in-state direct spending.”

With this kind of financial return, it’s no wonder many new programs have emerged, drawing on the arts to rebuild and strengthen communities.

### PADUCAH, KENTUCKY

One of the leaders of this movement is the city of Paducah, Kentucky. It has set up an Artist Relocation Program that offers an incentive package specifically for artists, to encourage them to move to Paducah’s Downtown and Lowertown areas.

The relocation program offers artists incentives including:

- low interest rates on real estate loans,
- discounts on closing costs,
- free lots for new construction,
- preservation tax incentives,
- Enterprise Zone incentives

(an example is that in these zones all materials artists buy are tax-free),

- free Web pages and other joint marketing programs,
- health insurance packages for individuals and businesses through the Kentucky Arts Council.

The unique aspect of Paducah’s program is that it involves essentially the entire city: the inspection department, the police department, the city council and even Paducah Bank. The bank recently bought empty lots and is building a

framework for storefront and living spaces for artists. "The bank is fronting all the money for that project," says Mark Barone, an artist and the inspiration for Paducah's Artist Relocation Program.

The city also has approximately 30 properties available for artists to purchase, including old Victorian homes, bungalows, historic office buildings, storefronts, and studio/gallery apartments. Barone says that not only do artists have a lot to offer Paducah, but that the city has a lot to offer artists as well. It is home to the National Quilt Museum and its annual show, which draws 30,000 visitors and has an annual statewide impact of nearly \$17.5 million. It is also home to the River Heritage Museum, Market House Theatre, Yeiser Art Center and the Four Rivers Performing Arts Center.

For more information, call 270-444-8690; [www.paducaharts.com](http://www.paducaharts.com).

## THE STATE OF MARYLAND

The state of Maryland works to attract artists by providing them with affordable housing and a nurturing environment for the arts. Maryland is the first state to implement "Arts and Entertainment District" legislation statewide. The legislation enables city and county governments — if they are located within an established "Smart Growth/Priority Funding" area — to apply for the Arts and Entertainment District designation. The designation offers area artists certain income tax breaks, and area developers can earn exemptions from certain property taxes if they create living and working space for artists. Designated

districts will also be exempt from admissions and amusement taxes.

"This landmark legislation will not only build upon our already strong arts community, it will help to provide jobs, attract and retain businesses and build the tax base," said Governor Parris N. Glendening. "These districts will also further the goals of Smart Growth by encouraging



*St. Luke's Press, Mark Barone's Live/Work/Retail Space Paducah, KY*

neighborhood revitalization and improving the attractiveness and safety of the areas."

In December 2001, the first four jurisdictions were designated: the Gateway Arts and Entertainment District in Prince George's County, the Hagerstown Arts and Entertainment District, the Silver Spring Arts and Entertainment District, and the Station North Arts and Entertainment District in Baltimore.

■ **The Gateway Arts District**, one of the most comprehensive arts-development plans, actually began several years ago. The Gateway Municipalities Community Development Corporation (CDC) began exploring ways to support artists in communities along the

Route 1/Rhode Island Avenue, the region's central commercial corridor, and to develop its communities through the arts.

The Gateway CDC entered into a development plan with Artspace Projects Inc., which creates and manages residential and commercial space for artists.

Three new buildings are now in development to provide residential and studio space for low-income artists. The first will consist of 44 residential and work units in an urban neighborhood, in conjunction with Mount Rainier Community Housing. 12,000 sq. ft. of commercial space will be available for lease by community-oriented artists, and the building will also include performance and event space, and a rooftop garden. This building will serve as the entrance to the Gateway Arts District.

Early this year, the Maryland Dept. of Housing and Community Development kicked in \$8,000,000 of federal tax credits to support the Artspace project in Mount Rainier. Construction is expected to begin this fall; the anticipated completion date for the project is fall 2003.

The Gateway Arts District's overall goal is to create communities of artists in three areas of Prince George's County: Mount Rainier, Brentwood, and Hyattsville.

The Arts District effort also includes plans for a community arts center, an African-American History Museum, a performing arts space, and an arts incubator for emerging arts organizations. The project has

... Continued on Page 19

# The Psychology of Creativity

## Immersed in the Mystery of It All

by Eric Maisel, Ph.D.

I've been thinking about a lot of things this month, even as our move and impending vacation have engrossed me. I've also been informed by my editor at Rodale that I ought to put my next book on hold until Rodale can gauge the response to *The Van Gogh Blues*, which appears in November and whose reception will not really be known for some months thereafter.

It is not in my nature to not write a book for that many months. Thus, what has happened is that a novel I have long thought about writing has resurfaced, and quite insistently. I'm just about certain I won't be able to sell it, but I believe I'll write it anyway, because it is a worthy project and because — who knows — I may get lucky and find a publisher for it in spite of my experiences with trying to market existential fiction. I'm looking forward to writing some of it while we're on vacation, on my little AlphaSmart 3000 (a great word processor for traveling).

Among the things I have been thinking about this month — in part because it is so much on the minds of the creativity coaches I train — is the relationship between creativity and what is commonly called “spirituality.” All of my coaches-in-training who have expressed any opinion on the matter consider themselves spiritual.

I, for my part, am a mystic atheist. I have the sense that “mystery” is a far superior word to “soul,” “spirit,” “god,” “oneness,” or similar words. It seems to me better

to use a word that asserts we can't know ultimate reality, than a word that makes untenable claims about ultimate reality.

“Mystery” is a beautiful word that reminds us we are in real relationship with an unknowable universe and our implausible, unfathomable existence. Words like “soul” or “spirit” make us think of things inhabiting us, things that might fly off at our death or travel the universe separate from us. But “mystery” makes us think of a single individual, truly alive, truly complete, truly unsure, lost or caught in some unfathomable place.

We are part of the great mystery. The great mystery resides within us. If the universe is meaningful, it is still a mystery why it looks so meaningless in most of its aspects. If the universe is meaningless, it is still a mystery why it looks so meaningful in so many of its aspects.

Meaningfulness is suspect and meaninglessness is suspect, too.

But mystery — that is our true human experience, the one thing we do know for sure. We may be a mindless whim of a pointlessly whirling cosmos, or important creatures sent about our earthly business for profound cosmic reasons. We may be something else. The only thing we know for sure is that mystery is the very ground of our being.

This ultimate mystery can't be solved. It can only be lived. The honorable path, it seems to me, is to participate in the mystery in a conscious, passionate way, focusing

on personal ethics and on old-fashioned ideas like “honor” and “principles.” Rather than seeking putative right answers in religions or ideologies, we simply experience this great mystery and try to live deeply. We make meaning according to our inner knowing, measuring all experience against our inner compass, the compass mysteriously built right into us.

In my way of thinking and speaking, creativity relates to this mystery, rather than to the thing called “spirituality.” When we create, we lose ourselves and more fully participate in the mystery, plumbing our own depths and the universe's expanses, discarding mere opinion and mere theory as we give ourselves permission to enter a mystical trance.

This trance has about it a feeling of ecstasy and also a feeling of pain, since we are experiencing everything.

This mystery, built right into us for mysterious reasons, is accessible, real, reliable, and infinitely valuable, since it is infinity itself.

But we can never pierce it or make it known to us. It remains mysterious, a darkness that we can inhabit, revel in, and return from enriched, but one that we can never shine a light on.

The following are several quotes from creators on these matters. These creators are not saying the same things, since some invoke gods and some deny gods. But they are surely recounting the same experiences.



When man creates a work of art, he has the feeling of acting like a god.  
— Le Corbusier

All important things in art have always originated from the deepest feeling about the mystery of Being.  
— Max Beckmann

It seems to me that there is something very deep about music. It's in the same category as falling in love or a religious experience.  
— Ellen Taaffe Zwilich

The life of the soul is expressed by man in his art.  
— Oskar Kokoschka

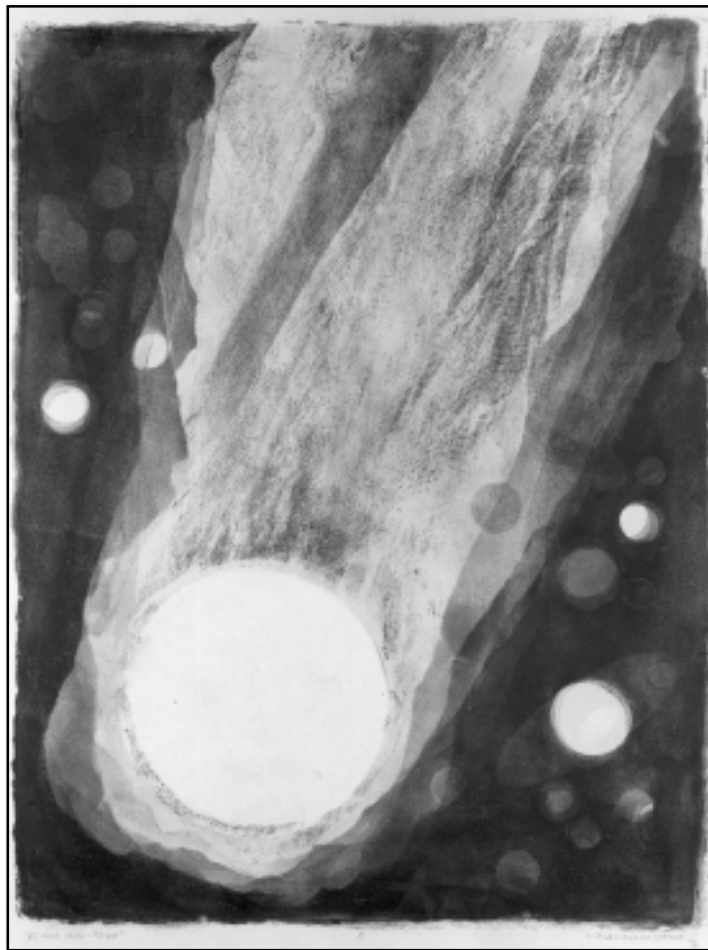
Music reproduces for us the tempo and energy of our spiritual being.  
— Roger Sessions

Serious craftspeople quest for a deeper feeling of presence.  
— Rose Slivka

Art resides in the soul and is a certain perfection of soul.  
— Jacques Maritain

Beauty is mysterious and terrible. God and the devil are fighting there and the battlefield is the heart of man.  
— Fyodor Dostoevski

In my opinion art lost its basic creative drive the moment it was separated from worship.  
— Ingmar Bergman



*All Hail, Hale-Bopp*  
Gelatin plate monotype, 21" x 15"  
by Nancy Marculewicz, Essex, MA

You ought to be able to say that a painting is as it is, with its capacity to move us, because it is as though it were touched by God. But people would think it a sham. And yet that is what's nearest the truth.  
— Pablo Picasso

Someone else's anchor could be going to church. The anchor for me is when I work on my own and get very close to something.  
— Lindsey Buckingham

My only objective is to paint a Christ so moving that those who see him will be converted.  
— Georges Roualt

Sometimes something pops out that I've never heard before, and that's probably the closest I come to having a mystical experience.  
— Robin Horn

I remember my first ecstatic experience, working all day on a sculpture.  
— Lenore Tawney

I see a swing back to spirituality in music because there's a great sadness and emptiness in people's lives today.  
— Bonnie Raitt

Everything is miraculous. It is a miracle that one doesn't melt in one's bath.  
— Pablo Picasso

The concentrated effort of writing poetry is a spiritual activity which makes one completely forget, for the time being, that one has a body.  
— Stephen Spender

The artist's quest is finding the form to communicate the 'God' concepts, to make sense of what cannot be said.  
— Andrea Vaucher

Art class was like a religious ceremony for me. I would wash my hands carefully before touching paper or pencils. The instruments of work were sacred objects to me.  
— Joan Miro

Art thaws even the frozen, darkened soul, opening it to lofty spiritual experience.  
— Alexander Solzhenitsyn

# Artist-in-Residence Programs

## One of the Best: Weir Farm National Historic Site

by Gregory W. Frux

A little-known corner of Connecticut contains a beautiful unit of the National Park system and, with it, a superb opportunity for artists. The Weir Farm Trust, private partner of the Weir Farm National Historic Site in Wilton, runs an Artist-in-Residence program which I discovered through the listings in this magazine. Weir Farm is Connecticut's only National Park and the only park in the country devoted exclusively to a painter.

Gifted American painter Julian Alden Weir (1852-1919) is best known for helping to introduce Impressionism to the United States. Weir was well on his way to success in 1882 when he acquired a 153-acre farm in Branchville as a summer house. During the next 37 years, Weir renovated the house, built a studio, bought adjoining parcels of land, created a pond, and lovingly landscaped the property. At the farm he hosted a number of notable American artists, including Childe Hassam, John Twachtman, Fredrick Remington, John Singer Sargent, and Albert Pinkham Ryder. Most importantly, Weir painted many of his best landscapes on the property, working there each summer for the rest of his life.

This well-cared-for property stayed in the hands of artists all through the twentieth century. But by the late 1970s, people in the region became concerned that this historic farm and its surrounding landscape would disappear through subdivision and development. A

coalition of neighbors, the Nature Conservancy, the Trust for Public Land, and state government worked together to protect Weir Farm by having it designated a National Historic Site.

The momentum that was created by the 27-year campaign to establish the Park continued after the 1990 success. The Weir Farm Trust has made a commitment to keep living artists working at the site. Executive Director Constance Evans says that equally important with preservation of the historic legacy is the continuation of the artist's spirit.

The Artist-in-Residence Program was launched in May 1998. It is currently sited in a rented facility about a mile from Weir Farm. Artists are hosted in a well-furnished two-story house on forested land. Attached to the house is a 25'x40' artist's studio. From this base, it is a 15-minute walk through a forest, or a five-minute drive, to Weir Farm.

I was selected as Artist-in-Residence for the fall of 1999. Weir Farm impressed me immediately as an island of New England farmland surviving amid large suburban houses. The site is replete with massive aged oaks, stone walls, and fields. The land felt to me like it had been lived on and loved for generations. Since Weir Farm's designation as a National Park, the Park Service has been carefully working with historians and landscape architects to restore the land to its appearance when Weir was alive.

When I got to the farm, my first paintings were out in the fields, but over time I was drawn ever deeper into the forests. The days were short but sunny, and the foliage ever more glorious and fiery. Work has its rhythms. For me in that late September, it was only possible to paint outside from about 9:00 a.m. to 4:00 p.m. Even then, I usually needed an hour to warm up at midday.

Nights in the vast studio were another story. What an exhilarating experience to have a private, quiet work space larger than my Brooklyn apartment! Many paintings were completed in that studio during late nights at the Farm.

In my opinion, a good residency program is a total luxury for a committed artist. It is a place that allows you to work unencumbered by other concerns. Weir Farm is one of the best for many reasons:

■ Access to the landscapes is extremely easy, a drive or a walk to any portion of the site, even laden with art supplies, is a matter of minutes.

■ The facilities and area amenities are superb — a comfortable house and an excellent studio. One of the best supermarkets I have ever seen is five minutes by foot down the dirt road.

■ Support from the staff is at just the right level. Park Service personnel are available and helpful, but low-key. The organizers of the program, Executive Director Constance Evans, and Program Manager Meghan Scanlon are

sympathetic and supportive. The packet of materials they handed me covered nearly every question I could think of.

■ Another important consideration for some people is that this residency would work for a person who doesn't drive. The train station is nearby, and everything one needs is within walking distance.

■ An excellent feature of the program is that Weir Farm pays artists a \$500 monthly stipend (prorated for shorter stays). The payment, made in two parts, is intended to help defray the costs of food and materials while on-site. A stipend of this kind is exceptional for an Artist-in-Residence program and very welcome.

■ Of course, most important is the physical beauty on the site. The gentle strength of the landscape made me feel calm and joyous. And clearly, many other artists have found inspiration here.

My wife Janet Morgan was Artist-in-Residence in October 2001. She also responded to the land directly with swirling bent-horizon panoramas and oceans of orange and yellow paint.

Janet spoke passionately about the experience. "One of the wonderful things about the National Park residencies is when the park staff comes to see the artwork you have produced. The staff of our parks are amazing people who are married to the land; they live it and breathe it every day. When they look at your artwork and are excited and moved, you know you have done something right, that the land has spoken to you too. At Weir Farm I painted outside during the day — trees, water, meadows. At night, I worked on my dancer paintings and expanded on images painted of the land, taking them further into motion and color and wildness. After two weeks of painting at Weir Farm



*Weir Farm National Historic Site*

*Photo by Greg Frux*

during the fall, I was saturated with yellows and oranges and the blues of the sky. I felt like the colors entered straight into me as I gazed at the trees, and as the leaves came down it seemed a fitting time to end my blissful time there. I could not have asked for a better time of year, nor a more healing experience so soon after 9/11. It was wonderful."

The secret of Weir Farm is that to date the chances of being selected for this program are relatively good. While the program receives hundreds of inquires annually, it typically gets only 50-60 applicants. Of these, around 16 will be selected each year.

According to the Trust's literature, "Decisions [regarding selection] are based on quality of the work, record of artistic achievement, and recommendations reflecting high motivation and ability to function well in this kind of program."

I would add the usual advice, that artists submit excellent slides that display a consistent, cohesive vision. Director Evans adds that the program seeks to make the program available to diverse types of artists, from traditional to experimental, and to individuals from different economic backgrounds and geographic locations.

Great as the Weir Farm Artist-in-Residence program is today, it is slated to get better. The Trust plans to host artists on-site. Their goal is to provide on-site studios and housing for three artists at a time, serving at least 42 artist annually. Current plans call for artists to live in the Burlingham House (a historic farmhouse now serving as the Visitor's Center) and to work in the new studio building. The Trust hopes to open the building next fall.

Applications are accepted twice annually: in mid-January and mid-July. The artist must submit three copies of the application, current resume, two letters of recommendation, six slides, and a \$25 application fee.

Applications may be obtained from The Weir Farm Trust, Weir Farm National Historic Site, 735 Nod Hill Road, Wilton, CT 06897 or online at [www.nps.gov/wefa](http://www.nps.gov/wefa).

*Gregory Frux, who works as a curator of the art collection of New York City's public schools, paints urban scenes of Brooklyn and Manhattan. Visit [www.paintingsdirect.com](http://www.paintingsdirect.com) and [www.fruux.net](http://www.fruux.net). His Weir Farm page is [www.fruux.net/weirfarm.html](http://www.fruux.net/weirfarm.html), and Janet Morgan's work at Weir Farm can be seen at <http://imperial.palace.net/~morgan/weir.html>.*

already created and funded 14 artist residencies in five local schools, and it is administering funds for businesses incorporating art elements into facade improvement designs.

For more information on the Gateway Arts District and its artist housing projects, contact the Gateway CDC, 301-864-3860. More information about Artspace appears later in this article.

■ **Cumberland**, about 130 miles from Prince George's County, was most recently named an Arts and Entertainment District. The city plans to print brochures for their local arts venues, renovate downtown buildings for artists' housing, and continue an ad campaign to attract more artists to the area.

Cumberland provides financial assistance and tax credit programs for the purchase and renovation of commercial and residential structures. Information: 301-759-6434, [www.ci.cumberland.md.us](http://www.ci.cumberland.md.us).

For more information on Maryland's Arts and Entertainment Districts, visit [www.msac.org](http://www.msac.org).

## MISSOURI'S PROVENANCE PROJECT

Missouri has a thriving tourism business along the Mississippi River featuring bed-and-breakfasts, restaurants, antique shops, and scenic river bluffs. In 2000, more than 2,000,000 tourists visited Missouri's northeast region.

Piggybacking on the burgeoning tourism in the region, the Northeast Missouri Development Authority created the Provenance Project. Its mission: to use art and artists to spur economic activity along 50 miles of the Great River Road, now a Scenic Byway, from Hannibal to Clarksville.

The project uses existing buildings as studios, galleries, and

other retail establishments. It has been garnering strong support and recognition regionally and nationally. Last year, it received more than \$22,000 in grants from the Missouri Dept. of Economic Development, plus several grants from the Missouri Arts Council. It received a \$10,000 grant from the National Endowment for the Arts through the Northeast Missouri Development Authority, the first development authority in the country to receive NEA funding. The Project was awarded the 2001 Governor's Award for Community Development, and was a recipient of a 2001 Sustainability Community Award from the National Association of Counties (NACo) and the U.S. Conference of Mayors (USCM). This joint award, developed through the U.S. Dept. of Housing and Urban Development, recognized the Provenance Project as one of the seven most innovative sustainability programs in America.

The region boasts historic Victorian homes and commercial buildings, three active arts councils, and the Great River Road Guild of Professional Artisans. The guild sponsors studio tours twice a year and works with the Missouri Division of Tourism to market the arts corridor as a travel destination through maps distributed in local communities, in Chicago, Springfield, and Des Moines. Last summer, the Guild's studio tour included 24 galleries and artists' studios. It was awarded a Cooperative Marketing Grant of \$10,000 from the Missouri Division of Tourism to produce a four-color map of participating studios.

In order to entice artists to the region, the Provenance Project has set up several tax and loan benefits for art businesses. The Historic Tax Credits program offers 20% federal tax credits and 25% state tax credits

## THE "CREATIVE CLASS"

**W**e've always suspected it — the wealthiest, healthiest, most vibrant cities have high populations of artists, professors, inventors, and other creative people. Recent research backs up this theory.


Richard Florida, a researcher and the H. John Heinz III Professor of Economic Development at Carnegie Mellon University, has written a book called *The Rise of the Creative Class (and How It's Transforming Work, Leisure, and Everyday Community Life)*.

The book presents strong evidence that the "Creative Class" is the key predictor of healthy growth for cities. Its members, who make their living creating new things (or offering fresh answers to old problems), include engineers, musicians, scientists, actors, software developers, artists, and writers.

Mr. Florida ranks San Francisco, Austin, San Diego, Boston, and Seattle as the top five large Creative Class urban areas. Memphis and Las Vegas rank among the lowest.

Mr. Florida believes creativity is even more closely related to the prospering of urban areas than education is. He supports the idea that to keep their towns and cities growing and healthy, urban planners must work to attract creative people.

For more information, visit the Web site [www.creativeclass.org](http://www.creativeclass.org).

for rehabilitation of historic properties. As much as 40% of the entire cost of rehabilitation may qualify as tax credits, which can be applied retroactively three years or carried forward five years on both federal and state tax returns. 

The Provenance Rehabilitation Loan Program serves new and existing arts businesses, and is geared toward the development of an arts corridor in Missouri's Marion, Ralls and Pike counties. It provides loans for the rehabilitation of buildings for artists' living and working spaces.

Information: call 800-525-6632 or visit [www.provenanceproject.org](http://www.provenanceproject.org).

## RISING SUN, INDIANA

In the mid-'90s, the opening of a riverboat casino — the Hyatt Grand Victoria Casino and Resort — changed the economy of Rising Sun, Indiana (population: 2,470). This major boost to the local economy sent the town on a new path to development. The Historic Downtown Program Business Development Center was created to renovate blighted properties, bring new businesses to the community, and build on the growing tourism industry. The town's water, sewage system, electric, streets and sidewalks were updated, riverfront gazebos were constructed, and a new niche market was targeted to help build on the town's appeal: artists.

The town's approach to this new market, "Arts as Economics," offers incentives to artists to relocate to Rising Sun. A Revolving Loan Board was established to provide micro

loans (up to \$7,500 at 3.5% interest for three years) and larger revolving loans (up to \$120,000 at 3.5% interest for up to 20 years) to artists, who must file a business plan with the application. Business training is provided through the local Small Business Administration office, and the Historic Downtown's signage program reimburses business owners for 50% of the cost of storefront signage, up to \$1,000.

In 2001, 16 new businesses opened in Rising Sun; six of them were art-related. The Pendleton Art Center, a smaller, artist-housing offshoot of Cincinnati's Pendleton Art Center, opened its doors last year with the help of incentives from the Rising Sun Development Commission. The Center houses 25 artists in 17 working studios, and two live-in studio spaces. A Main Gallery features monthly exhibitions, and to encourage sales for the artists, a monthly open-studio event is held that draws in hundreds of visitors.

For more information, call the Rising Sun Historic Downtown Program at 812-438-2750 or visit the Web site at [www.seidata.com/~downtown/downtown.htm](http://www.seidata.com/~downtown/downtown.htm).

## NEW JERSEY AND THE ARTS

Despite the state's strong cultural and artistic nature, hearing

the name "New Jersey" doesn't usually conjure up thoughts of the arts. Government officials recognized this in 1995; that year, the New Jersey State Council on the Arts initiated ArtsPlan to foster and promote the arts in the state's communities.

A few years later, in 2000, the New Jersey Cultural Trust committed \$100,000,000 in state appropriations over the next 10 years to "establish a permanent, interest-generating trust for endowments, capacity building and capital projects for nonprofit arts, history and humanities organizations." Among ArtsPlan's ongoing goals are to increase support for New Jersey artists and to establish a New Jersey Cultural Districts Program.

■ **MILLVILLE: Glasstown Arts District.** The ArtsPlan program lends support to cities such as Millville, which has turned its economic development focus to the arts. Two years ago, Millville (population 26,000) created the Glasstown Arts District to revitalize its downtown area.

The Arts District, two blocks wide and six blocks long, is centered around the Riverfront Renaissance Center for the Arts, and runs from the commercial heart of the city to the area along the Maurice River.

### MORE GOOD NEWS ON ECONOMICS & THE ARTS

On June 10, 2002, Americans for the Arts released a report, *Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences*. It states the nation's nonprofit arts industry produces the following economic activity:

- 4.85 million full-time jobs;
- \$89.4 billion in household

income;

- \$10.5 billion in Federal tax revenues (plus \$7.3 billion in state taxes/\$6.6 billion in local taxes);

- \$80.8 billion in event-related spending by arts audiences (average \$22.87/person for hotels, restaurants, parking, souvenirs, refreshments, etc.); and

- \$53.2 billion in spending by arts organizations.

The report is available online at [www.artsusa.org](http://www.artsusa.org), or call 202-371-

2830 for more information.

The Web site offers the "Arts & Economic Prosperity Calculator" enabling the user to "estimate the economic impact of the nonprofit arts in your community."

The report does not even address the impact of for-profit arts enterprises. Our guess is that these businesses would generate similarly enormous economic benefits to the areas in which they are located.

Businesses are being encouraged to set up in a central area with pedestrian access. Improvements have already been made to the downtown area to foster foot traffic, including riverwalks, new street lights, brick sidewalks and parking areas.

So far, the city is home to four private galleries, with more reportedly in the works. One of the benefits offered to artists and arts entrepreneurs is a Facade Assistance Program (matching grants up to 50% for projects up to \$5,000, and up to 40% — plus a 40% zero-interest loan — for projects that cost between \$5,000 and \$12,500).

The City of Millville and the Millville Development Corporation are providing Arts District Pioneer Fund Working capital loans (up to \$5,000 for a limited time) to relocating “art pioneers.” Five-year loans with no interest are also being offered for relocation and initial operating costs. However, new employment must be created as a condition of receiving assistance.

Low-interest loans are available to small businesses for property or equipment acquisition, new development, or building renovations.

Millville will be promoting its Arts District through brochures distributed in highway rest stops, billboards, and radio and TV ads, and will be launching its own travelers’ information radio station.

For more information about the Glasstown Arts District, visit [www.glasstownartsdistrict.com](http://www.glasstownartsdistrict.com) or call 856-293-0556. For more information about New Jersey’s ArtsPlan, visit the New Jersey State Council on the Arts’ Web site at [www.njartscouncil.org](http://www.njartscouncil.org) or call 609-292-6130.

■ **JERSEY CITY: Warehouse Historic District (WALDO).** Jersey City has a prime location — across the Hudson River from New York

City — but for many years, it was deteriorating, rather than booming like other nearby areas such as Hoboken. Many buildings in Jersey City’s Warehouse Historic District (known as WALDO) had been left vacant in the late ’90s after three major railroads closed down along the waterfront. The old warehouses, now no longer accessible by rail, couldn’t compete with modern, single-story warehouses.

One of the buildings has since been taken over by artists — about 300 of them filled 200 studio spaces. Seven hundred more artists were reported to live within a half-mile of the district.

Recognizing the potential for creating an artists’ community to help revive the largely abandoned area, the Planning Board and City Council created a zoning plan in 1996 that allowed artists to live in the District “if they were engaged in the fine arts as a career and were certified as such by the Artist Certification Board.” Art-related retail stores and restaurants were to be permitted as well. The WALDO Zoning Ordinance has reserved 51% of the residential space for artists’ live/work spaces, and prohibits non-art offices from locating in the district to protect the district from commercial development.

The zoning ordinance is being challenged in court by several owners of buildings within the district. But Pro Arts, a nonprofit organization that helped develop the ordinance, is arguing that commercial development would leave the area vacant on nights and weekends, and would result in demolition of many of the district’s historic structures. The WALDO ordinance, the group believes, will foster a lively, pedestrian-friendly community that complements the historic nature of the district and would build its economy.

The Jersey City Economic Development Corporation is also pushing development in areas outside the Warehouse District and has been working on streetscape renovations, facade improvements, and a block-long mural project to be created by local artists through Pro Arts. Business owners looking to relocate in Jersey City are offered incentives such as facade improvement grants (75% of costs up to \$2,000), small business and micro loans at below-market rates, and small business assistance through the Business Information Center.

For more information, contact Pro Arts at 201-433-4194.

## PROVIDENCE, RI

Several years ago, the City of Providence passed legislation that provided tax benefits to artists living in the Arts and Entertainment District in the Downcity area, and tax incentives to property owners who converted industrial or commercial buildings into residential housing for artists.

Today, the city is home to more than 40 art galleries, and offers several housing opportunities for artists. The Providence Web site provides a list of some available living and working spaces, along with rent prices. Artists living in specially designated districts in Providence or Westerly may be exempt from state income tax on the sale of one-of-a-kind art.

For more information, visit [www.providenceri.com](http://www.providenceri.com), call 401-273-ARTS, or visit the Rhode Island Economic Development Corporation’s Web site at [www.riedc.com](http://www.riedc.com) (401-222-2601).

## ARTSPACE PROJECTS IN SEVERAL STATES

Founded in 1979, Artspace Projects Inc. is an advocate and developer for affordable artists’

housing and workspace. In the last few years, Artspace has expanded its mission to incorporate the planning and development of museums and arts centers, as well as arts districts.

Minneapolis-based, Artspace has undertaken nearly a dozen high-profile projects in Minneapolis/St. Paul. ArtSpace has also created artists' housing and work spaces in Duluth, Galveston, Reno, Pittsburgh, and Portland, Oregon.

In addition to its current work in Maryland's Gateway Arts District, ArtSpace is now starting on the following projects:

■ The Roentgen Building/Switching Station Artist Lofts, Chicago: expected to open in the spring of 2003; 24 live-work units.

■ The Hotel Kaddatz, Fergus Falls, Minn.: aiming for occupancy in the summer of 2003; 10 units of mixed-income housing; 4,200 sq. ft. of commercial space on the ground floor; 6,000 sq. ft. of community arts center space in the basement.

■ The Lucky Platt Building, Poughkeepsie, N.Y.: creating 42 low-

income housing and work spaces for artists, first-floor art galleries, and related commercial space;

■ Tashiro-Kaplan Buildings in Pioneer Square, Seattle: 50 units of low-income housing for artists and their families; commercial space for arts organizations and arts-related businesses; expected completion in early 2003.

■ Read's Department Store, Bridgeport, Conn.: creating affordable live/work space for artists, with gallery space and arts-related or compatible shops on the first floor.

There is a waiting list for most Artspace locations except Galveston. For more information, or to be put on the list for updates/announcements of future projects, call 612-333-9012 or visit Artspace Projects' Web site, [www.artspaceprojects.org](http://www.artspaceprojects.org).

*Noelle Backer is the former editor of The Crafts Report. She has interviewed hundreds of artists and written many articles on the business of being an artist. She has also worked as a public relations account executive.*



*Nathan and Nicole Brown's House and Studio  
Paducah, KY*

## KNOWING WHAT TO SEEK AND WHERE TO LOOK

Many other programs are out there; a few are tailored for artists, and many are offered to small businesses in general.

Whether you're seeking assistance in your current home or looking to relocate, do some research to find out what is available. Visit your city or county government's Web site. If you don't find information online, call the office and ask about small-business or arts assistance programs. If you're looking to move, contact the economic development office for the city or region where you are interested in buying a home or commercial property and review the city's relocation incentives.

You should also register with the local, regional or state arts council. Most of them share opportunities with registered artists, send them information about upcoming exhibition opportunities, host seminars or business workshops, and include them in marketing partnerships. To find a list (including contact information) of the arts councils nationwide, visit the National Association of State Arts Councils Web site at [www.nasaa-arts.org](http://www.nasaa-arts.org).

The National Trust for Historic Preservation's National Main Street Center focuses on "commercial district revitalization through historic preservation and economic development." That's a mouthful, but they offer training sessions for developers, city planners, and others interested in programs like the ones explored in this article.

Call 202-588-6219 or visit [www.mainst.org](http://www.mainst.org).

Beyond affecting the way the work is seen, the background color will also alter the apparent brightness of the work. Try an experiment. Take a piece of brightly colored paper; cut out two rectangles, and place one on top of the white rectangle on this page, and the second on the black one. The piece of colored paper on the white surface will appear darker than the piece on the black.

So, putting your artwork on a white background will cause it to appear darker than it is, and it will seem to recede from the viewer.

Thus, it isn't a good idea to shoot your work on even a well-ironed white sheet.

You can shoot certain things well on white: backlit translucent glass objects photograph well on white, as does any material — silk, for example — that is sheer and light. In this case, the lightness of the background will enhance the sense of

sheer or translucent things being light.

I am also not saying that you should run out and buy black poster boards, seamless paper, or black satin sheets for backgrounds. If your art is done in bright and/or lighter metallic colors like silver, black may work for you. But earth tones, darker colors, and de-saturated colors will simply appear flat and dull on black.

Well, if white isn't good and black isn't the answer, what is? It is not a gray background, either. I hate them; they always make colors appear weaker than they actually are.

Some solid colors can work if carefully chosen to fit your art. Color has meaning; when you choose a color, you are also choosing a meaning. For example, light blue is perceived as airy and bright (think blue skies) while dark blue is somber and formal (as in royal blue and Navy blue). Yellow is sunny; red is passionate.

But the real problem I run into with colored backgrounds is this: it is

hard to find a single color that works for all the pieces an artist wants photographed. I think submitting jury photos of art on different-colored backgrounds is like redecorating your cabin on the Titanic — it may be fun, but you are still going to sink.

Graduated, or gradient, backgrounds are often used in jury slides. I use them a lot and probably have to take some responsibility for their popularity for jury slides. These backgrounds are black at the top and progressively lighter, until they are white about a third of the way from the bottom.

Graduated backgrounds are hard to find; you'll have to do a Web search to find the few dealers anywhere that carry them. I guess dealers dislike them because there isn't a big market for them, they are expensive, and their surfaces are easily scratched. These background surfaces do not take kindly to materials like stone, metal and ceramic materials. So, if you work in these materials, you will probably destroy one every time you shoot.

But for many subjects — especially jewelry — these graduated backgrounds work very well.

In an odd way, the background is one of the most important parts of any photograph of art — yet they work best when you hardly notice them at all.

*Steve Meltzer has photographed art and craftwork for more than 25 years. He is the author of *Photographing Your Craftwork* and can be reached via e-mail at [stevefoto@compuserve.com](mailto:stevefoto@compuserve.com).*



*LEFT:*  
*Lars Meets God Face-to-Face*  
*Digital cartoon*  
*(with screen-optimized resolution)*  
*by David Richard Howell, Etna, CA*

# THE LISTINGS

Carefully compiled by your friendly Editor.

An asterisk (\*) means it's a new listing.

## How to Submit Listings to *Art Calendar*

**WHAT WE LIST FREE OF CHARGE:** Income, exhibition, and career-building opportunities for artists. Examples: grants, fellowships, Percent-for-Art and public art competitions, juried shows, residencies, fairs and festivals, conferences/trade shows, awards, art consultants, wildlife stamp competitions, publishing opportunities, positions open, internships, museums and gallery spaces reviewing exhibition proposals, scholarships, apprenticeships, etc.

**HOW LONG LISTINGS APPEAR:** Listings appear for up to 3 months through and including the application deadline. If you want additional coverage, you may purchase a Classified Ad to extend your time.

**WHAT WE WILL NOT LIST FREE:** Shows open to members only, fee-based shows (i.e. rental galleries), fee-based publications ("vanity" books or advertising space), shows with fees we consider to be excessive, or co-ops/organizations soliciting new members. (The latter may send us info for inclusion in the Annual issue.) The editors' decisions are final.

**WHAT INFO TO INCLUDE:** Please send us complete information; full prospectuses are best. If you have a website, please include it in your listings so artists can go directly to your site to check out your guidelines and/or the venue itself. If you need a Listings Form, you can download it at our website, [www.ArtCalendar.com](http://www.ArtCalendar.com).

**DEADLINE:** Magazines have a significant lead time to allow for printing and mailing. We close each issue one month before the month of issue, i.e. the deadline for the October issue is September 1. Send in your announcement at least 8 weeks before your application deadline.

**WHERE TO SEND:** Announcements are accepted via snail mail, e-mail, or fax. Send to *Art Calendar*, P.O. Box 2675, Salisbury, MD 21804, e-mail to [Carolyn@ArtCalendar.com](mailto:Carolyn@ArtCalendar.com), or fax to 410-749-9626.

**PLEASE DON'T MAKE EXTRA REQUESTS:** Please, do not call to ask whether we received your listing; if you want an acknowledgment, send an e-mail. Please don't ask for "special exceptions" to our editorial format; if you want special wording please purchase a Classified Ad. Thank you for being considerate of our time and resources so we can continue to publish listings free. If you haven't subscribed already, please support our work by subscribing TODAY!!

**OTHER FAQs:** Listings Guidelines, and the downloadable Listings Form, appear at our website, [www.ArtCalendar.com](http://www.ArtCalendar.com).

## Standards and Abbreviations:

- \* = new listing.
- \*\* = changed or corrected listing, or "here's more info than we had last month."
- 2-D = two-dimensional, i.e. drawings.
- 3-D = three-dimensional, i.e. sculpture.
- When size limitations are listed, dimensions are listed height first, width next, depth last.
- SASE = self-addressed, stamped #10 envelope.
- When "Insurance" is listed as provided by a show sponsor, this usually means "Insured on premises during the show."
- 1/6 rule = a standard in most "miniature" art shows. This means that representational subjects must be depicted 1/6 or less actual size, i.e. a human head (approx. 9" height) may not exceed 1.5"; a 3"-diameter flower may not be depicted larger than 1/2".

## Apprenticeships

**DEADLINE SEPTEMBER 9**  
\* ACTA APPRENTICESHIPS. Open to CA residents. Submissions must be made by a team (the master and the apprentice). Criteria: traditionality of the art form in California (Native American basketry is a good example); artistic quality of the Master Artist's work; shared membership of the Master Artist and Apprentice in a cultural community (family, ethnic,

occupational, tribal, religious, etc.); demonstrated commitment and skill of the apprentice; urgency (endangered art forms); feasibility of proposed project; timeline. Contemporary studio crafts, and reproductions, not funded. Awards of \$2,500. Funds allocated for the Master Artist's fees, supplies, and other expenses such as travel. A public presentation is required (exhibit, demonstration), where the results of the funded project can be shared with the public. Alliance for California Traditional Arts, 1245 Van Ness Ave., Fresno, CA 93721, 559-237-9813, [www.actaonline.org](http://www.actaonline.org).

**DEADLINE OCTOBER 1**  
\* MASSACHUSETTS TRADITIONAL ARTS APPRENTICESHIP PROGRAM. Up to \$6,000. All forms of traditional arts. Priority will be given to rare or endangered traditions. Massachusetts Cultural Council, 10 St. James Ave., 3rd Fl., Boston, MA 02116, 617-727-3668, [www.massculturalcouncil.org](http://www.massculturalcouncil.org).

**DEADLINE NOT STATED**  
\* TIMELESS SCULPTURES. Part- and full-time apprenticeships open to amateur and professional artists with long-term career goals in wood sculpture. Areas of training incl. outdoor wooden statuary, totem poles, casting and mold making, sculpted furniture and architectural features, business of art. Studio time offered, artist housing available. Timeless Sculptures, 5100 S. Carson St., Carson, NV 89701, 775-841-8775, [www.timeless-sculptures.com](http://www.timeless-sculptures.com).

## Art Consultant

**DEADLINE NOT STATED**  
\* ART FOR AFTER HOURS.  
Seeking artists for representation to clients in the corporate, hospitality, health-care industries. Send slides, resume, supporting documentation, SASE to Anthony Cappelto, Art for After Hours, 30-95 29th St., #1B, Astoria, NY 11102, 718-777-5850, [www.artforafterhours.com](http://www.artforafterhours.com).

## Awards

Also see "Graphic Artists' Competitions."

**DEADLINE SEPTEMBER 2**  
**INTERNAT'L BAUHAUS AWARD.** Subject: Changes of urban space and public spheres through information and communication technology. Categories: Architecture and urban design; Art and design; Scientific and theoretical work. Open to designers and scholars born after 9/1/62. Bauhaus Dessau Foundation, International Bauhaus Award, Gropiusallee 38, D-06846 Dessau, [www.bauhaus-dessau.de](http://www.bauhaus-dessau.de).

**DEADLINE SEPTEMBER 27**  
\* 2003 MISSOURI ARTS AWARDS. Candidates may be nominated in 5 categories: individual artist, arts education, philanthropy, arts organization, leadership in the arts. Missouri Arts Council, 111 7th St., #105, St. Louis, MO 63101, 314-340-6845, [www.missouriartscouncil.org](http://www.missouriartscouncil.org).

## Conferences, Trade Shows

**SEPTEMBER 4-7**  
**INTERNATIONAL MARBLERS' GATHERING,** "Images, Surfaces, Devices," Arrowmont School of Arts and Crafts, 556 Parkway, Gatlinburg, TN 37738, 865-436-5860, [www.arrowmont.org](http://www.arrowmont.org).

**SEPTEMBER 14-17**  
\* 32nd ANNUAL UCDA CONFERENCE, Wyndham Chicago Hotel. Theme: "Utopia." University & College Designers Association, 153 Front St., Smyrna, TN 37167, 615-459-4559, Fax -5229, [www.ucda.com](http://www.ucda.com).

**SEPTEMBER 19-21**  
\* MIDWEST ARTS CONFERENCE, Arts Midwest and Mid-America Arts Alliance, Columbus, OH. Arts Midwest, 612-341-0755, [www.artsmidwest.org](http://www.artsmidwest.org).

**SEPTEMBER 19-22**  
\* WOOD TURNING SYMPOSIUM, Yale University Art Gallery, New Haven, CT. Nancy Yates, Wood Turning Center/Yale University Art Gallery, P.O. Box 208271, New Haven, CT 06520, 203-432-0615, [www.yale.edu](http://www.yale.edu).

**OCTOBER 2-5**  
\* NATIONAL ALLIANCE FOR MEDIA ARTS AND CULTURE ANNUAL CONFERENCE, Seattle, WA. National Alliance for Media Arts and Culture, 346 9th St., San Francisco, CA 94103, 415-431-1391, [www.namac.org](http://www.namac.org).

**OCTOBER 3-6**  
\* 15th ANNUAL FOLK ART CONFERENCE, Hilton Savannah DeSoto, Savannah, GA. Folk Art Society of America, P.O. Box 17041, Richmond, VA 23226, 800-527-FOLK, [www.folkart.org](http://www.folkart.org).

**OCTOBER 11-13**  
\* 7th ANNUAL ART METHODS & MATERIALS SHOW, Pasadena, CA. Exhibits by art materials manufacturers, demonstrations, workshops. Art Methods & Materials Show, P.O. Box 1569, Keller, TX 76244, 501-421-5859, [www.artmethods.com](http://www.artmethods.com).

**OCTOBER 11-13**  
\* CROSSING THE LINE: JOINT SCULPTURE CONFERENCE, Moore College of Art and Design, and University of the Arts, Philadel-

phia. Joint conference of the Philadelphia Sculptors, Tri State Sculptors Educational Association, Inc., and co-sponsored by International Sculpture Center. Philadelphia Sculptors, 215-413-9126, Tri State Sculptors, 336-278-5634, [www.philasculptors.org](http://www.philasculptors.org), [www.tristatesculptors.org](http://www.tristatesculptors.org).

**OCTOBER 16-20**  
\* AMERICAN FOLKLORE SOCIETY Annual Meeting, Rochester, NY. New York Folklore Society, P.O. Box 764, Schenectady, NY 12301, 518-346-7008, Fax -6617, [www.nyfolklore.org](http://www.nyfolklore.org).

**OCTOBER 17-20**  
\* NATIONAL ASSEMBLY OF STATE ARTS AGENCIES ANNUAL CONFERENCE, Detroit, MI. National Assembly of State Arts Agencies, 1029 Vermont Avenue, N.W., 2nd Fl., Washington, DC 20005, 202-347-6352, [www.nasaa-arts.org](http://www.nasaa-arts.org).

**NOVEMBER 1-4**  
\* 2002 APPRAISERS ASSOCIATION OF AMERICA NATIONAL CONFERENCE, Marriott Marquis, NYC. Theme: "Appraisal Challenges: A Practical Guide for the Practicing Appraiser." Appraisers Association of America, 386 Park Ave. South, #2000, New York, NY 10016, 212-889-5404, [www.appraisersassoc.org](http://www.appraisersassoc.org).

**NOVEMBER 6-10**  
\* 47th ANNUAL INTERNATIONAL FESTIVALS & EVENTS ASSOCIATION ANNUAL CONFERENCE, The Galt House, Louisville, KY. Trade show expo, lectures, seminars. International Festivals and Events Association, 2601 Eastover Terrace, Boise, ID 83706, 208-433-0950, [www.ifea.com](http://www.ifea.com).

**NOVEMBER 13-17**  
\* 65th ANNUAL NGCS CONFERENCE, Atlanta, GA. Theme: Building Artistic Communities. National Guild of Community Schools of the Arts, P.O. Box 8018, Englewood, NJ

07631, 201-871-3337, Fax -7639, [www.nationalguild.org](http://www.nationalguild.org).

**NOVEMBER 14-16**  
\* NATIONAL COUNCIL OF ART ADMINISTRATORS ANNUAL CONFERENCE, Univ. of Arizona School of Art, Tucson. Theme: "Bucks: Economy in Motion, Arts in Crisis." National Council of Art Administrators, Robert Shay, Dean, College of Fine Arts, University of Kentucky, Lexington, Kentucky 40506, Fax: 859-323-1050, [www.arts.arizona.edu/ncaa](http://www.arts.arizona.edu/ncaa).

## Emergency Assistance Fund

**NO DEADLINE**  
\* THE ARTISTS' FELLOWSHIP is a private, charitable foundation that assists professional fine artists (painters, graphic artists, sculptors) and their families in times of emergency, disability, or bereavement. Assistance is given without expectation of repayment. Last year, approx. \$200,000 was granted. Artists' Fellowship, Inc., 47 Fifth Avenue, New York, N.Y. 10003, 646-230-9833, [www.artistsfellowship.com](http://www.artistsfellowship.com).

## Fairs and Festivals/Indoor

**DEADLINE SEPTEMBER 1**  
\* PA. BUYERS MARKET OF AMERICAN CRAFT, Feb. 14-17 (Jewelry and art-to-wear preview Feb. 13), and July 11-13, Philadelphia Convention Center. \$1,500+/space, \$1,000/space if you participate in both shows. Wholesale show for fine artists and craft artists. Buyers Market of American Craft, 3000 Chestnut Ave., #300, Baltimore, MD 21211, 410-889-2933, [www.americancraft.com](http://www.americancraft.com).

**DEADLINE SEPTEMBER 5**  
\* AMERICAN CRAFT

COUNCIL SHOWS. Retail shows in 2003: Baltimore, Feb. 21-23 and July 11-12; Atlanta, March 16-17; St. Paul, April 12-14; Chicago, April 27-28; San Francisco, Aug. 8-10; Sarasota, Dec. 6-8; Charlotte, Dec. 13-15. Wholesale shows: Baltimore, Feb. 18-20 and July 9-10; San Francisco, Aug. 6-7; American Craft Council, 21 S. Eltings Corner Rd., Highland, NY 12528, 800-836-3470, Fax 845-883-6130, www.craftcouncil.org. NOTE: Late filing okay until September 19.

**DEADLINE SEPTEMBER 15**  
\* AR. FALL FINE ARTS SHOW, Oct. 4-6, Comfort Inn Convention Center. \$50/space, no sales commission. (NOTE: Also a juried show component, \$15/3 hand-delivered 2-D entries.) Harrison Art League, P.O. Box 831, Harrison, AR 72602, 870-427-3346.

**DEADLINE SEPTEMBER 21**  
DC. SMITHSONIAN CRAFT SHOW, Apr. 24-27, National Building Museum. Fine craft including decorative fiber, paper. Smithsonian Craft Show, Smithsonian Inst., 1000 Jefferson Dr., S.W., 4th Fl., Washington, DC 20560, 202-357-4000, 888-832-9554, www.smithsoniancraftshow.org.

**DEADLINE OCTOBER 1**  
\* VA. 27th CHRISTMAS COLLECTION, Dec. 5-8, Richmond Raceway Complex, Richmond. \$500/space. 475 artists, 25,000 expected. The Bizarre Bazaar, P.O. Box 8330, Richmond, VA 23226, 804-673-7015, www.thebizarrebazaar.com.

**DEADLINE NOVEMBER 1**  
\* SC. PICCOLO SPOLETO 2003. Some parts of this huge multi-arts festival are indoors, some outdoors. Piccolo Spoleto 2003, Office of Cultural Affairs, 133 Church St., Charleston, SC 29401, 843-724-7305, Fax 720-3967, www.ci.charleston.sc.us.

**DEADLINE NOVEMBER 1**  
\* WA. 33rd ANNUAL SPOKANE WESTERN ART

SHOW, Feb. 21-23, WestCoast Ridpath Hotel in the city center. \$500/space. 110 artists, 25,000 expected. Don Walsdorf, Art Shows, P.O. Box 245, Spokane, WA 99210, 509-922-4545, www.artshows.net.

**DEADLINE NOVEMBER 22**  
\* 25th ARTEXPO NEW YORK, Feb. 27-Mar. 3, Javits Convention Center, NYC. International Artexpo, P.O. Box 6296, Duluth, MN 55806, 800-827-7170, www.artexpos.com.

**DEADLINE NOT STATED**  
\* DE. ARTISANS' CRAFT FAIR, Nov. 9-10. Center for the Creative Arts, P.O. Box 146, Yorklyn, DE 19736, 302-239-2434, www.ccarts.org.

## Fairs and Festivals/Outdoor

*NOTE TO ARTISTS: These shows are outdoor booth-style fairs unless otherwise noted.*

**DEADLINE SEPTEMBER 1**  
IL. OKTOBERFEST, Oct. 4-5, Chicago's "Gold Coast" on Walton between State and Dearborn. 5,000 expected. Chicagoland Best Fest Series, 1960 N. Clybourn, Rear Bldg., Chicago, IL 60614. Fax 773-868-0425.

**DEADLINE SEPTEMBER 6**  
\* OK. 14th ANNUAL FESTIVAL IN THE PARK, Oct. 12, Cushing Memorial Park. \$900 cash awards. Fine art media only. \$50/space. Rob Smith, Lachenmeyer Arts Center, P.O. Box 586, Cushing, OK 74023, 918-225-7525.

**DEADLINE SEPTEMBER 13**  
\* FL. 51st ANNUAL FESTIVAL OF ART, Jan. 18-19, grounds of Lowe Art Museum of the University of Miami, Coral Gables. \$20,000 cash awards. Fine art and craft media. \$25/jury, \$200/space. 250 artists, 150,000 expected. Beaux Arts Festival of Art, P.O. Box

431216, South Miami, FL 33143, www.pinecrest.com/beaux-arts.

**DEADLINE SEPTEMBER 15**  
\* FL. 40th ANNUAL COCONUT GROVE ARTS FESTIVAL, Feb. 15-17. 350 artists; 750,000 expected. \$20,000+ cash awards. Fine art and craft media. \$35/jury, \$500/space. Washington Mutual Coconut Grove Arts Festival, P.O. Box 330757, Coconut Grove, FL 33233, 305-447-0401, www.coconutgroveartsfest.com. Last year, approx. 1,200 artists applied for 300 available spaces.

**DEADLINE SEPTEMBER 15**  
\* GA. ART ON THE TRIANGLE, Oct. 12-13. \$110/space. Historic Roswell Merchants Association, 149 Chickasaw Run, Woodstock, GA 30188, 678-445-9805, www.cmooreart.com.

**DEADLINE SEPTEMBER 24**  
\* MA, PA. PARADISE CITY FINE CRAFT AND ART FESTIVALS. Mar. 14-16, Royal Plaza Trade Center, Marlborough, MA; Apr. 4-6, Valley Forge Convention Center, King of Prussia, PA; May 30-June 1, Three-County Fairgrounds, Northampton, MA. Paradise City, Inc., 66 Northampton St., Easthampton, MA 01027, 800-511-9725, Fax 413-527-8903, www.paradisecityarts.com.

**DEADLINE SEPTEMBER 27**  
AZ. 10th Annual Carefree Fine Art and Wine Festival, Jan. 17-19; AND Village at Hayden Fine Art Walks, Feb. 1-2. \$15/jury, \$350/210 booth space respectively. Thunderbird Artists, Inc., 15648 N. Eagles Nest, Fountain Hills, AZ 85268, 480-837-5637, Fax -4371, www.thunderbirdartists.com.

**DEADLINE SEPTEMBER 30**  
\* FL. 17th ANNUAL OUTDOOR JURIED ART FESTIVAL, Feb. 9-10, Mizner Park. \$15,000 cash awards. Fine art, also crafts. \$25/jury, \$300/space. 70,000 expected. Boca Raton Museum of Art, 501 Plaza

Real, Boca Raton, FL 33432, 561-392-2500, Fax 391-6410, www.BocaMuseum.org.

**DEADLINE SEPTEMBER 30**  
\* FL. 30th ANNUAL GASPARILLA FESTIVAL OF THE ARTS, Mar. 1-2, on the banks of the Hillsborough River, Tampa. 300 artists, 300,000 expected. \$50,000+ awards. \$25/jury, \$225/space. Gasparilla Festival of the Arts, P.O. Box 10591, Tampa, FL 33679, 813-876-1747, www.gasparilla-arts.com.

**DEADLINE OCTOBER 1**  
\* AL. MAGIC CITY ART CONNECTION, Apr. 25-27, Linn Park. 200 exhibitors, 30,000 expected. \$20/jury, \$185/space (or \$100/space + 10% sales commission). Operation New Birmingham, 1128 Glen View Rd., Birmingham, AL 35222, 205-595-5556, www.magiccityart.com.

**DEADLINE OCTOBER 1**  
\* FL. 29th ANNUAL MIAMI BEACH FESTIVAL OF THE ARTS, Feb. 8-9, Ocean Terrace at Collins Ave. and 73rd Street. 150 artists, 30,000 expected. Cash awards. \$15/jury, \$213/space. Fine art and craft media (plus new category: Folk Art of the Americas). North Beach Development Corporation, 555 71st St., Miami Beach, FL 33141, 305-865-4147, www.ci-miami-beach.fl.us.

**DEADLINE OCTOBER 7**  
FL. SARASOTA FINE ARTS FESTIVAL, Jan. 25-26, Phillippi Creek Estate. \$15/jury, \$150/space. Art Center, Sarasota, 707 N. Tamiami Tr., Sarasota, FL 34236, 941-365-2032, Fax 366-0585, www.artsarasota.org.

**DEADLINE OCTOBER 15**  
\* FL. 44th WINTER PARK SIDEWALK ART FESTIVAL, Mar. 21-23. Winter Park Festival, P.O. Box 597, Winter Park, FL 32790, 407-672-6390, www.wpsaf.org.

**DEADLINE OCTOBER 31**  
\* NM. 14th ANNUAL RIO

GRANDE ARTS & CRAFTS FESTIVAL, Mar. 7-9, New Mexico State Fair Grounds. \$325/space. 200 artists, 25,000 expected. Rio Grande Arts & Crafts Festival, 3709 Westfield, N.E., #A, Albuquerque, NM 87111, 505-292-7457, www.riograndefestivals.com.

**DEADLINE NOVEMBER 1**  
\* FL. 15th CAPE CORAL FESTIVAL OF THE ARTS, Jan. 11-12, Cape Coral Parkway. 200 artists, 85,000 expected. \$15/jury, \$223.50/space. \$7,000 awards. Cape Coral Festival of the Arts (formerly Riverview Art Festival), P.O. Box 101346, Cape Coral, FL 33910, 239-945-1988, www.capecoralfestival.com.

**DEADLINE NOVEMBER 1**  
\* TX. 30th FIESTA ARTS FAIR, Apr. 19-20, Southwest School of Art & Craft overlooking the River Walk. 10,000 expected. 125 artists. \$20/jury, \$250/space. Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 75205, 210-224-1848, www.swschool.org.

**DEADLINE NOVEMBER 1**  
\* VA. 12th ANNUAL NORTHERN VIRGINIA FINE ARTS FESTIVAL, May 17-18. \$30/jury, \$300/space. SASE to Greater Reston Arts Center (GRACE), 11911 Freedom Dr., #110, Reston, VA 20190, 703-471-9242, www.restonarts.org.

## Film and Video Festivals

**DEADLINE SEPTEMBER 1**  
\* 2nd Annual Scottsdale International Film Festival, Oct. 25-31, Harkins Camelview Luxury Five Cinemas. 35mm feature-length. Vision Events, Inc., 619 E. Vista Ave., Phoenix, AZ 85020, 602-410-1074, www.scottsdalefilmfestival.com.

**DEADLINE SEPTEMBER 1**  
\* DETROIT DOC: Documentaries to Change the World, Or

At Least Make Us Laugh, Nov. 15-17. Detroit Docs, P.O. Box 1235, Royal Oak, MI 48068, www.detroitdocs.org.

**DEADLINE SEPTEMBER 1**  
\* FESTIVAL OF FESTIVALS, Nov. 1-17. feature length and short films. Animation, documentary, live action. 16mm, 35mm or digital. Awards: Best Overall, Audience Favorite, The Jewish Collection, The Latino Group, The Underground, Native American Collection, Digital Group, Best Female Director, Children's Discovery Award. Ariane Cameron, Festival of Festivals, 100 S. Sunrise Way, #434, Palm Springs, CA 92262, 760-327-2432, www.festivaloffestivals.com.

**DEADLINE SEPTEMBER 3**  
\* CMJ FILMFEST, Oct. 30-Nov. 2, NYC. Part of the CMJ Music Marathon, CMJ FilmFest explores the current relationship between film and music with a slate of distinctive independent features, shorts and documentaries as well as major studio releases. Independent features, shorts and documentaries that exhibit a creative and effective use of music in film. CMJ FilmFest, 151 W. 25th St., New York, NY 10001, www.cmj.com.

**DEADLINE SEPTEMBER 15**  
\* A KID'S ODYSSEY: Burbank International Children's Film Festival, Oct. 18-26. Open to independent filmmakers (including kids! — special under-18 categories). Hands-on kids' workshops, screenings, film market, seminars. 818-841-3901, BICFF, 201 E. Magnolia Blvd., #325, Burbank, CA 91501, 818-841-3901, www.burbankfilm.org.

**DEADLINE SEPTEMBER 30**  
\* CINESURVIVOR CONTEST, Nov. 3, Parkway Theater, Oakland. Open to film/video makers with medium- and feature-length action, animation, documentary, or narrative projects. KEA Productions, Inc. P.O. Box 7492 Berkeley, CA 94707, www.nureel.com.

**DEADLINE SEPTEMBER 30**  
\* SOMETIME IN OCTOBER FILM FESTIVAL and Screenplay Competition, Oct. 17-19. Independent films. Cape Fear Independent Film Network, P.O. Box 81, Wilmington, NC 28402, www.cfifn.org.

## Galleries and Nonprofit Spaces Reviewing Portfolios

*NOTE TO ARTISTS: This section lists galleries reviewing portfolios and proposals for solo shows, curated shows, and other special exhibitions.*

**DEADLINE SEPTEMBER 1**  
JOAN DERRYBERRY ART GALLERY. Reviewing slides for 3- to 4-week solo shows for 2003-04 and 2004-05 exhibition calendars. 131' running wall space, 10' ceilings, carpeted floor (35'x30' space). All media. Send 20 slides, descriptions, resume, statement, SASE to Dr. Carol Ventura, Dept. of Music and Art, Box 5045, Tennessee Technological University, Cookeville, TN 38505, 931-372-3161, Fax -6279.

**DEADLINE SEPTEMBER 3**  
DAYTON VISUAL ARTS CENTER. Reviewing portfolios for exhibitions in 2005. Open to artists living within 300 miles of Dayton. 1,800 sq. ft., 155 running ft. exhibition space. All media. \$30 entry fee. 25% commission. Insurance. Dayton Visual Arts Center, 40 W. Fourth St., Dayton, OH 45402, 937-224-3822, www.sinclair.edu/community/dvac.

**DEADLINE SEPTEMBER 14**  
\* KANSAS CITY ARTISTS COALITION's galleries: Mallin Gallery, and Jacqueline B. Charno Gallery, accepting proposals for 2003-04 exhibition

season. Open to all; work from the last 2 years. Midwest artists, also women artists and artists of color, especially encouraged. 7-8 shows/year in ea. gallery. Mallin: loft-type gallery, hardwood floors, track lighting, storefront windows with blinds, 2,590 sq. ft., 12' ceilings, 197 linear feet. Charno: same floors/lighting/height, 690 sq. ft., 88 linear ft. Insurance. 30% commission. The exhibition committee reserves the right to place the exhibits in the gallery deemed most appropriate, and into solo, two-person or group exhibits. Send visual documentation (20 slides), slide list (medium, size, completion date, price), statement, resume, support materials, SASE to Mallin/Charno Proposals, Kansas City Artists Coalition, 201 Wyandotta, Kansas City, MO 64105, www.kansascityartistscoalition.org.

**DEADLINE SEPTEMBER 15**  
URBAN INSTITUTE FOR CONTEMPORARY ARTS. Reviewing proposals for solo, group, and curated visual arts exhibition for 2003-04 season in its Race Street and In Space galleries. Seeking innovative work in all media, incl. installation, that deals with contemporary issues and concerns. Encouraged are proposals for shows that may not fall within the conventional bounds of the visual arts, incl. non-traditional creative practices or work involving the active participation of community members. The Race St Gallery is an irregularly shaped (25'x27'x30'x37') space with natural north light from two skylights supplemented by track lighting. Wall heights vary from 12-18'. The In Space, designed originally for installations, is 14'x8'. The ceiling height slopes from 12'10" to 12'3", and the entrance is 4'x6'7.5". A grid system supports track lighting at 12'9". \$15 application fee. SASE to Prospectus, Urban Inst. for Contemporary Art, 41 Sheldon S.E., Grand Rapids, MI 49503, 616-454-7000, www.uica.org. Notifications sent January 15.

**DEADLINE OCTOBER 1**  
\* MONTEREY PENINSULA COLLEGE. Reviewing submissions for the 2003/04 school year. All media. Gallery's mission statement: to educate and inspire students in the methods, materials and issues of contemporary art. No fees; send cover letter (state the exhibition proposal), resume (max. 3 pages), up to 3 published reviews or articles, labeled slides of work to be included in the show, annotated slide sheet (title, medium, materials used, date completed, collaborators if any, location of piece, description of work incl. size), SASE to Monterey Peninsula College Art Gallery, 980 Fremont St., Monterey, CA 93940, 831-646-3060, www.mpc.edu.

**DEADLINE OCTOBER 1**  
\* SANTA FE COMMUNITY COLLEGE VISUAL ARTS GALLERY. Reviewing proposals for exhibitions during 2003-04. Open to all. 15% commission. Insurance. Mission: to provide a dynamic and accessible venue that supports the educational, cultural and artistic experiences of students, faculty and the community. The gallery will promote diverse cultural and personal perspectives in both innovative and traditional art exhibitions linking our community with the global art world. The SFCC Visual Arts Gallery accepts applications for individual or group shows and special events including concerts, lectures and performances. Send VHS video for installation/performance proposals or slides for all other (10 slides per artist for solo or 2-person shows, 5 slides/artist for group shows, label slides with name, title, medium, size, completion date, top); slide list; statement(s); resume(s); exhibition statement; SASE to Gallery Director, Visual Arts Dept., Santa Fe Community College, 6401 Richards Ave., Santa Fe, NM 87505, www.santa-fe.cc.nm.us/vagallery.html.

**DEADLINE OCTOBER 15**  
\* CECELIA COKER BELL GALLERY. Reviewing slides for solo shows in 2003-04 season. Gallery has an educational mission to the college and the community; innovative work sought and public participation is encouraged. Slides will be returned in early December. Gallery provides B/W poster, reception, and limited reimbursement of shipping expenses. No sales commission (but sales not common). Send 10 slides, resume, SASE to Larry Merriman, Coker College Art Dept., 300 E. College Ave., Hartsville, SC 29550, www.coker.edu/art/gallery.html.

**DEADLINE OCTOBER 15**  
\* LIPSCOMB GALLERY at South Carolina Governor's School for the Arts and Humanities. Reviewing proposals for solo and group exhibitions, 2002-04 seasons. Open to all artists 18+. All media. No fees. No sales commission. Insurance provided. Send max. 20 slides (size, title, medium, artist's name), brief exhibition description, resume, related materials, SASE to Gallery Director, Visual Arts Dept., SCGSAH, 15 University St., Greenville, SC 29601, www.scgsah.state.sc.us.

**DEADLINE NOVEMBER 4**  
\* SECOND STREET GALLERY. Reviewing proposals for the 2003-04 exhibition season. Send 10 slides, slide list, resume, statement, \$5 fee, SASE to Exhibitions, Second Street Gallery, 201 Second St. N.W., Charlottesville, VA 22902, 434-977-1284, Fax 979-9793, www.avenue.org/ssg.

**DEADLINE NOVEMBER 15**  
\* 2003 OPEN EXHIBITION OPPORTUNITY. Open to U.S. and Canada artists. All media max. 8' and 150 lbs. Proposals accepted from individuals and groups. \$35/30 slides. 40% commission. Target Gallery, 105 N. Union St., Alexandria, VA 22314, 703-838-4565, x.4, www.torpedofactory.org.

**DEADLINE NOVEMBER 15**  
\* WEITMAN GALLERY reviewing photographic portfolios for the 2003 exhibit season. Send 20 slides, resume statement, SASE to Richard Krueger, Washington University, School of Art, Campus Box 1031, One Brookings Dr., St. Louis, MO 63130, www.artsci.wustl.edu/~photo/weitmangallery.html.

**DEADLINE NOVEMBER 30**  
\* NEW ARTS PROGRAM'S Solo Exhibition and Consultation Residency program. Open to all. Selected artist will receive a 2-day Consultation Residency, a 6- to 8-week exhibit, TV discussion (live cable program) plus \$100 honorarium, \$750 NAP honorarium, lodging, insurance, documentation. \$30 jurying fee; send with one-page typed cover letter/exhibit proposal, one-page typed statement, 10 laser/inkjet copies or 3"x5"+ photos of work (labeled on back with name, title, arrow indicating top, #), slide list (typed, numbered 1-10, with title, size, medium, date), SASE to Solo Exhibition and Consultation Residency, New Arts Program, P.O. Box 82, Kutztown, PA 19530, 610-883-6440.

**DEADLINE NOT STATED**  
BAS BLEU THEATRE & GALLERY currently reviewing proposals for 2003. Open to artists 18+ who can hand-deliver work. 2-D only. Juror: Barbara Nesin. Two-month exhibits include two Friday night gallery walks with receptions. 25% commission. Insurance. Send 10 slides, SASE to Bas Bleu Theatre & Gallery, 216 Pine St., Ft. Collins, CO 80524, 970-498-8949.

**DEADLINE NOT STATED**  
\* CANNONBALL FINE ART. This is a gallery, artist agency, publisher and distributor. Seeking emerging and established artists working in collage/mixed media, digital/new media, painting, and sculpture. All styles and genres; local, regional,

national, and international submissions encouraged. Digital submissions preferred, but "standard" submissions okay; all must include: 10-20 slides/images of current work, 5-10 slides/images of past work (label all slides/images with title, size, date, artist's name, "top"), price list, details of artwork in the slides/images, exhibition list, bio, statement, resume, SASE to "Submissions," Cannonball Fine Art, Inc., 20 Greenfield Ave., San Anselmo, CA 94960, submit@cannonballfineart.com.

## Grants and Fellowships

*NOTE: Be sure to check the "Residencies" category too.*

**DEADLINE SEPTEMBER 1**  
\* NATIONAL ENDOWMENT FOR THE HUMANITIES GRANTS:  
1. Scholarly Editions Grants program. For the support of authoritative and annotated texts and documents of value to humanities scholars and general readers. Projects generally involve the editing of significant literary, philosophical, and historical materials, but other types of work, i.e. editing of musical notation, are also eligible. Open to U.S. citizens, nonprofits, state and local governmental agencies. \$50,000-100,000 per year, 1-3 years.  
2. Collaborative Research Program grants ranging from \$10,000 to \$200,000. Open to U.S. citizens, nonprofits, state and local governmental agencies. Original research undertaken by a team of two or more scholars, or research coordinated by an individual scholar that because of its scope or complexity requires additional staff or resources beyond the individual's salary. Eligible projects include research that significantly adds to knowledge and understanding in the humanities; archaeology projects that interpret and communicate the results of

archaeological fieldwork; translations into English of works that provide insight into the history, literature, philosophy, and artistic achievements of other cultures; research that uses the knowledge, methods, and perspectives of the humanities to enhance understanding of science, technology, and medicine; and conferences on a topic of major importance in the humanities that will benefit ongoing research. These grants support full-time or part-time activities for periods of one to three years. Support is available for various combinations of scholars, consultants, and research assistants; project-related travel; field work; applications of information technology; and technical support and services. All grantees are expected to communicate the results of their work to the appropriate scholarly and public audiences.

**3. Fellowship Programs at Independent Research Institutions.** Fellowships range from \$20,000 to \$40,000. Grants in support of fellowship programs for post-doctorates and independent scholars administered by one of two groups: independent centers for advanced study, libraries, and museums in the United States, or American overseas research centers and other organizations that have expertise in promoting research on foreign cultures. Division of Research Programs, National Endowment for the Humanities, 1100 Pennsylvania Ave., N.W., Washington, DC 20506, 202-606-8200, [www.neh.gov](http://www.neh.gov).

**DEADLINE SEPTEMBER 12**  
**ARIZONA COMMISSION ON THE ARTS.** Grants to AZ artists working in Visual Arts/3-D, Media/Installation (also creative writing, poetry, performing arts, choreography). Arizona Commission on the Arts, 417 W. Roosevelt, Phoenix, AZ 85003, 602-255-5882, Fax 256-0282, [www.arizonaarts.org](http://www.arizonaarts.org).

**DEADLINE SEPTEMBER 15**  
**\* NEW YORK FOLKLIKE SOCIETY.** Mentoring and Professional Development Program for Folklife and Traditional Arts. Open to individuals and organizations engaged in, or planning, folklife and traditional arts programs in NY state. Program provides the opportunity to work with a consultant who offers expertise in a particular area such as marketing and publicity, graphic design, exhibition design, documentation, etc. Priority to consultancies benefiting folk artists, or community-based organizations in ethnic/rural/underserved communities of the state. New York Folklore Society, P.O. Box 764, Schenectady, NY 12301, 518-346-7008, Fax -6617, [www.nyfolklore.org](http://www.nyfolklore.org).

**DEADLINE SEPTEMBER 16**  
**\* 2002 PHOTOGRAPHERS' FELLOWSHIP FUND.** Two \$1,000 fellowships. Open to photographers in the region (certain counties in NY state). Juror: Charles Stainback, Dayton Director/Frances Young Tang Teaching Museum and Art Gallery, Skidmore College. Center for Photography at Woodstock, 59 Tinker St., Woodstock, NY 12498, 845-679-9957, [www.cpw.org](http://www.cpw.org).

**DEADLINE SEPTEMBER 21**  
**NATIONAL GALLERY OF ART FELLOWSHIPS:**  
1. Visiting Senior Fellowship Program. Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships for full-time research. scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the Center. Lectures, colloquia, and informal discussions complement the fellowship program. Study and access to NGA resources. Applications will be considered for study in the history, theory, and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial

design, and other arts) of any geographical area and of any period. Applications are also solicited from scholars in other disciplines whose work examines artifacts or has implications for the analysis and criticism of physical form. \$2,500-7,000 stipend to cover travel, research, and housing expenses.

2. Starr Foundation Visiting Senior Research Fellowships for Scholars from East and South Asia. Two months at the Center for research in Washington libraries and collections, followed by an additional two months of travel to visit collections, libraries, and other institutions in the U.S. Open to scholars from East and South Asia who hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. Applications will be considered for study in the history, archaeology, theory, and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, graphics, film, photography, decorative arts, industrial design, and other arts) of any geographical area and of any period. Applications are solicited from art historians, archaeologists, curators, and scholars in other disciplines who study artifacts and cultures. Stipend to cover travel, research, and housing expenses. The Fellows are provided with a study and other privileges while in residence. Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565, 202-842-6482, fax -6733, [advstudy@nga.gov](mailto:advstudy@nga.gov).

**DEADLINE OCTOBER 1**  
**\* RADCLIFFE INSTITUTE FELLOWSHIPS.** The Fellowship Program is a scholarly community where individuals pursue advanced work across a wide range of academic disciplines, professions, or creative arts. Radcliffe Institute fellowships are designed to support scholars, scientists,

artists, and writers of exceptional promise and demonstrated accomplishment, who wish to pursue work in academic and professional fields and in the creative arts. In recognition of Radcliffe's historic contributions to the education of women and to the study of issues related to women, the Radcliffe Institute sustains a continuing commitment to the study of women, gender, and society. Women and men from across the U.S. and throughout the world are encouraged to apply. Stipends up to \$50,000 for one year with additional funds for project expenses. Some support for relocation expenses is provided where relevant. If so directed, Radcliffe will pay the stipend to the fellow's home institution. Fellows receive office or studio space and access to libraries and other resources of Harvard University. Residence in the Boston area and participation in the Institute community are required during the fellowship year (Sept. 8, 2003-June 14, 2004). Fellows are expected to present their work-in-progress and to attend other fellows' events. To be considered for a fellowship in the visual arts, applicants must show strong evidence of achievement, with a record of at least 5 years of work as a professional artist, including participation in several curated group shows and at least one professional solo exhibition. Reviewers take into account originality, consistency, and ability to transcend the artistic medium. (Applicants in the areas of film/video must have a body of independent work that represents significant achievement in contemporary cinema, television, and/or exhibition contexts. Such work will typically have been shown in film or video festivals, aired on cable or public television, or presented within gallery or museum exhibition programs. Reviewers focus on formal innovation, personal vision, and the impact that the work has had within its field.) Radcliffe Institute Fellowships Office, 34

Concord Ave., Cambridge, MA, 02138, 617-496-1324, [www.radcliffe.edu](http://www.radcliffe.edu).

**DEADLINE OCTOBER 1**  
\* RICHARD FLORSHEIM ART FUND. Open to artists 60+ with established reputations. To support/assist museum acquisitions, exhibits, catalogs. Grants range from \$1K-20K. A. Freundlich, President, Richard Florsheim Art Fund, 4202 E. Fowler Ave., Tampa, FL 33620.

**DEADLINE OCTOBER 5**  
\* AMERICAN ANTIQUARIAN SOCIETY's Fellowships for Creative and Performing Artists and Writers. The American Antiquarian Society (AAS), a national research library and learned society of American history and culture, is calling for applications for visiting fellowships for historical research by creative and performing artists, writers, film makers, journalists, and other persons whose goals are to produce imaginative, non-formulaic works dealing with pre-twentieth-century American history. Successful applicants are those whose work is for the general public rather than for academic or educational audiences. The Society's goal in sponsoring this program is to multiply and improve the ways in which an understanding of history is communicated to the American people. Projects may include (but are not limited to) historical novels, documentary films, costume/set designs, book designs, illustrations and/or other graphic arts, paintings, sculpture, other works of fine and applied art, nonfiction works of history designed for general audiences of adults or children. At least three fellowships will be awarded for residence of four weeks at the Society at any time during the period January 1 through December 31, 2002. The stipend will be \$1,200, plus an allowance for travel expenses. Applicants are encouraged to rent a room and prepare their meals in the Society's Goddard-Daniels

House, an attractive and spacious historic mansion across the street from the AAS library. Artists and Writers Fellowships, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609, 508-363-1131, [www.AmericanAntiquarian.org](http://www.AmericanAntiquarian.org). NOTE: Other research and post-dissertation fellowships are available; write the AAS or visit the Web site.

**DEADLINE OCTOBER 15**  
\* ALBRIGHT FELLOWSHIPS. Numerous prestigious fellowships, professorships, and other residential and research awards. (National Endowment for the Humanities Fellowship; Samuel H. Kress Fellowship; many others.) Disciplines run the gamut: art history, architecture, archaeology, Bible studies, many more. Dr. John R. Spencer, W. F. Albright Institute of Archaeological Research, Dept. of Religious Studies, 20700 North Park Blvd., University Heights, OH 44118, [www.aiar.org](http://www.aiar.org).

## Grants for Organizations

**DEADLINE SEPTEMBER 15**  
\* ANDY WARHOL FOUNDATION. Grants are made on a project basis to curatorial programs at museums, artists' organizations and their cultural institutions to originate innovative and scholarly presentations of contemporary visual arts. Projects may include exhibitions, catalogues and other organizational activities directly related to these areas. The program also supports the creation of new work through regranting initiatives and artist-in-residence programs. The work of choreographers and performing artists occasionally is funded when the visual arts are an inherent element of a production. Andy Warhol Foundation for the Visual Arts, 65 Bleecker St., 7th Fl., New York, NY 10012, 212-387-7555, [www.warholfoundation.org](http://www.warholfoundation.org).

**DEADLINE OCTOBER 1**  
\* SAM AND ADELE GOLDEN FOUNDATION FOR THE ARTS. Grants to nonprofits that directly support professional artists working in paint. Sam and Adele Golden Foundation for the Arts, Inc., 188 Bell Road, New Berlin, NY 13411, 607-847-8158, [www.goldenfoundation.org](http://www.goldenfoundation.org).

## Internet and Computer System Opportunities

**DEADLINE SEPTEMBER 21**  
\* FINE CRAFT EXHIBITION. Award: free exhibition in online gallery. Open to artists 18+. Craft media. \$10/6 images. "Show" Nov. 15-Dec. 30. 20% commission. Imagestation, P.O. Box 20326, Lehigh Valley, PA 18002, 610-570-2662, [www.imagestation.net](http://www.imagestation.net).

**DEADLINE NOT STATED**  
\* CENTRE FOR CONTEMPORARY PHOTOGRAPHY's e-Media Gallery calling for digital, CD-ROM, DVD, and Internet art. Preference may be given to works engaging with the idea and practice of "photomedia." The e-Media Gallery consists of a Macintosh G4 and 17" monitor, with soundsticks and bass subwoofer, as well as DSL Internet connection. The computer can also run DVDs. The small Gallery, which features a wooden façade with a cut-out for the mouse and the monitor screen, acts as a "digital portal" at CCP and is visited by hundreds of visitors each week. \$100 honorarium. Daniel Palmer, Centre for Contemporary Photography, 205 Johnston Street Fitzroy VIC 3065 Australia, +613 9417 1549, [www.ccp.org.au](http://www.ccp.org.au).

## Internships

**DEADLINE OCTOBER 15**  
\* WOMEN'S STUDIO WORKSHOP. Session I (January-June). Interns work full time, and are encouraged to use the studios after work hours. Interns may seek advice and/or instruction from the staff concerning their own work. Housing, \$100/month stipend, access to studios. Women's Studio Workshop, P.O. Box 489, Rosendale, NY 12472, 845-658-9133, [www.wsworkshop.org](http://www.wsworkshop.org).

**DEADLINE NOT STATED**  
\* CRAIG SREBNIK FINE ART. Successful national artist with studio/gallery offers internships with training in art and/or art marketing, public relations, building and managing art careers, art-related computer skills, studio skills, framing and prints. Internships tailored to your schedule and goals. Open to Boston area artists. Craig Srebnik Fine Art, 14 Greenville St., Somerville, MA 02143, 617-666-2460, <http://members.aol.com/craigartga/home.htm>

## Juried Shows, Gallery Settings, ♥♥♥No Fee\$♥♥♥

*NOTE: This is a relatively new category we have established in order to reward organizations who sponsor art shows without charging the artist entry or handling fees. We hope that calling special attention to these folks will encourage the proliferation of the no-fees practice.*

**DEADLINE SEPTEMBER 14**  
\* SHEHEREZADE: RISKING THE PASSAGE: Contemporary Art by Muslim Women. Open to U.S. women artists born and/or raised in Muslim communities. All media. NO FEES. Show Feb. 12-Mar. 15, El Colegio Gallery, Minneapolis. Hend Al-Mansour, Project Director,

Women's Art Registry of  
Minnesota, 1743 Lafond Ave.,  
St. Paul, MN 55104, 651-645-  
1165.

**DEADLINE SEPTEMBER 15**  
\* NY ARTS MAGAZINE Open  
Call. Publication and touring  
show. See "Publication Opportu-  
nities."

**DEADLINE SEPTEMBER 20**  
\* RAYS OF LIGHT. Lightology,  
featuring a 15,000 sq. ft.  
showroom of "European  
designer lighting for Americans,"  
announces the opening of the  
Light Art exhibition space and  
invites submissions of light-  
based artwork for their inaugural  
show, "Rays of Light." NO  
FEES. Curators: Louis Brill,  
Kasia Kay. Show Nov. 15-end of  
December. Kasia Kay, Curator,  
Light Art, Lightology, 215 W.  
Chicago Ave., Chicago, IL  
60610, 773-883-6111, x.264,  
www.lightology.com/events.htm.

**DEADLINE SEPTEMBER 30**  
\* SHOES: THE SOLE OF  
HUMANITY. Open to U.S.  
artists. 2-D or 3-D, must have  
one or more real shoes or boots  
or a component(s) of real shoe(s)  
in it. "It may end up continuing  
to be a functional shoe/pair of  
shoes but substantially altered  
from its original form. Your  
shoe(s) may also masquerade as  
some other functional object  
such as an exotic hat or vase, or  
even a quilt of shoe tongues. Or  
it may be a nonfunctional work  
of art." Max. 16". NO ENTRY  
FEES. Show Oct. 27-Jan. 12.  
No insurance. 25% commission.  
John Michael Kohler Arts  
Center, P.O. Box 489,  
Sheboygan, WI 53082, 920-  
458-6144, www.jmkac.org.

**DEADLINE OCTOBER 1**  
\* 12th ANNUAL HOLIDAY  
SHOW. Open to WA artists. 3-  
D work incl. sculpture, pottery,  
ornaments. Show Nov. 15-Dec.  
31. 30% commission. NO  
FEES. Send 3-5 photos/slides  
(or e-mailed images), brief  
descriptions of the work incl.  
price, SASE to "Holiday Show,"  
Moses Lake Museum and Art

Center, 228 W. Third Ave.,  
Moses Lake, WA 98837, 509-  
766-9395.

**DEADLINE OCTOBER 1**  
\* (RE)READINGS: Artists'  
Books Now. Open to all. Artists'  
books made betw. 2000-2002.  
The exhibition's focus will be on  
fresh approaches to content,  
coupled with a firm conceptual  
base in books adhering to the  
codex form. (Codex = a  
manuscript volume, especially of  
a classic work or of the Scrip-  
tures.) Books may be designated  
"do not handle" or "okay to read  
and handle." NO FEES. Show  
in December. SASE to  
(Re)Readings, Gallery Lux, 521  
Seventh St., San Francisco, CA  
94103.

**DEADLINE OCTOBER 1**  
\* ORNAMENT EXTRA-  
GANZA. Unique, one-of-a-  
kind, and limited edition  
contemporary glass ornaments.  
NO FEES. Show Nov. 23-Dec.  
31. Insurance. Send photos/  
slides, descriptions, prices, SASE  
to Kittrell/Riffkind Art Glass,  
5100 Beltline Rd., #820, Dallas,  
TX 75254, 888-865-2228.

**DEADLINE NOVEMBER 30**  
\* INSTITUTIONAL INFLU-  
ENCES. Open to grad. students  
not in their final year. 2-D and  
3-D, 2-D max. 36"x28",  
"flexible" for 3-D. Jurors: Kate  
Bingaman, Kyle Olson. NO  
FEES, no prospectus. No sales  
commission. 5-7 artists will be  
selected, and a traveling show is  
being planned. Send 6-12  
images (slides, digital, media-  
specific documentation) of  
previous undergrad. work and  
current grad. work, resume, brief  
artist statement, SASE to Kyle  
Olson, University of Nebraska,  
120 Richards Hall, Lincoln, NE  
68588.

**DEADLINES VARY**  
ARTLINK, INC. Reviewing  
slides for future exhibitions in  
the areas of small sculpture (less  
than 30 lbs.), glass (work must  
be hand-delivered), handmade  
paper (all forms). No entry fee.  
No prospectus. Send up to 10

slides, SASE to Artlink, Inc., 437  
E. Berry St., Fort Wayne, IN  
46802, 260-424-7195,  
www.artlinkfw.com.

## Juried Shows, Gallery Settings, Fees Charged

### Alaska

**DEADLINE OCTOBER 15**  
\* EXLIBRIS. Up to 75 artists  
will be invited to submit  
ExLibris prints — each artist will  
submit an edition of 16 prints.  
Show in January, Campus  
Gallery; the participants will  
then receive a collection of 15  
randomly selected prints. Prints  
will be submitted on 3"x5"  
paper, in editions of 16, with  
\$10 fee to cover mailing of the  
collection of prints. UAA Print  
Club, University of Alaska, Art  
Building Room 313, 3211  
Providence Dr., Anchorage, AK  
99508. NOTE: This deadline  
applies to the receipt of an e-  
mailed letter of intent to  
rbrud@gci.net. Prints should be  
mailed by December 15.

### Arizona

**DEADLINE SEPTEMBER 2**  
TUMBLEWEED CONVEN-  
TION. "No cowboy art." \$25/3  
slides. Show Sept. 21-Oct. 26.  
SASE to 11 East Ashland  
Gallery, 11 E. Ashland, Phoenix,  
AZ 85004, 602-257-8543.

**DEADLINE SEPTEMBER 3**  
\* NEW WORKS IN PAINT,  
2002. \$2,000 awards. Open to  
U.S. artists. Paintings completed  
in the last 5 years; must fit  
through a standard door. \$25/up  
to 4 slides. Juror: John A. Reyes,  
Director, Marshall Arts Gallery,  
Scottsdale. Show Dec. 10-Jan.  
11. 25% commission. Insurance.  
Mesa Contemporary Arts  
Center, P.O. Box 1466, Mesa,  
AZ 85211, 480-644-2056, Fax  
-2901, www.mesaarts.com.

**DEADLINE SEPTEMBER 7**  
\* 6th ANNUAL JURIED  
EXHIBITION. Cash awards.  
Open to AZ artists. 2-D and 3-  
D media completed since 1/1/  
02, max. 80"x60"x20" and 150  
lbs. \$35/3 slides. Jurors: Terry  
Goddard, former mayor of  
Phoenix; Pat Haberman,  
Director, Mesa Arts Center;  
Rudy Turk, Director Emeritus,  
ASU Art Museum. Show Oct.  
28-Nov. 9, Phoenix City Hall  
Atrium. Work must be for sale;  
20% commission. No insurance.  
Artlink, Inc., P.O. Box 3426,  
Phoenix, AZ 85030, 602-256-  
7539, www.artlinkphoenix.com.

**DEADLINE SEPTEMBER 7**  
\* THE GALLERY WITHIN.  
Several opportunities: (1) 2nd  
Annual Carnival of Caring  
Judged Show Saluting  
Alzheimer's Association. Show  
Sept. 14-Oct. 26. (2) "Artist's  
Choice Show and Sell Opportu-  
nity in Large Metaphysical  
Environment." (3) Home for the  
Holidays. Work emphasizing  
Christian and Jewish holiday  
celebrations. Show Oct. 26-Dec.  
1. (4) Someday, Your Prints Will  
Come. Printmaking, 2-D  
computer work, giclees, digital  
prints. For all shows: Location  
fee \$10 (\$15/work larger than  
40"), \$4/I.D. tag, min. 16"x20"  
and max. 6' total (max. 4 per  
artist), no sales commissions;  
shows at The Gallery Within at  
Scottsdale Village Square.  
Patricia Small, The Gallery  
Within, 3309 N. 70th St., #104,  
Scottsdale, AZ 85251, 480-941-  
2681, Fax 946-5598.

**DEADLINE OCTOBER 22**  
\* 25th ANNUAL CONTEM-  
PORARY CRAFTS. \$2,000  
awards. Open to U.S. artists.  
Craft media, completed within  
the last 5 years, must fit through  
a standard door. \$25/up to 4  
slides. Juror: Harold Nelson,  
Director, Long Beach Museum,  
CA. Show Jan. 21-Mar. 8. 25%  
commission. Insurance. Mesa  
Contemporary Arts Center, P.O.  
Box 1466, Mesa, AZ 85211,  
480-644-2056, Fax -2901,  
www.mesaarts.com.

**DEADLINE NOVEMBER 1**  
\* ARIZONA AQUEOUS XVIII National Juried Watermedia Exhibit. Awards. Open to U.S. artists 18+. Works on paper, primarily waterbased pigments, executed within the last 12 months — 2-D or 3-D. 2-D framed/ready to hang (plexi only). \$15/slide, up to 4. Juror: Ernest Velardi. Show Feb. 15-Mar. 23. 40% commission. Insurance. SASE to AZAQ, Tubac Center of the Arts, P.O. Box 1911, Tubac, AZ 85646, 520-398-2371, Fax -9511.

## Arkansas

**DEADLINE SEPTEMBER 6**  
8th ANNUAL FALL REGIONAL EXHIBITION. \$3,000+ cash awards. Open to artists 17+ in AR, IL, KS, KY, LA, MO, MS, OK, TN, TX. 2-D and 3-D media; 2-D framed, max. 72" length+width; 3-D max. 100 lbs. \$15/1 entry, \$25/2, juried from slides or actual work. Juror: George Dombeck, painter. Show Nov. 11-Jan. 2, Arts Center of the Ozarks, Springdale. 30% commission. No insurance. SASE to Artists of Northwest Arkansas, W.C. 19-11896 Little Elm Rd., Farmington, AR 72730, 479-442-4493, www.artistsnarkansas.com.

**DEADLINE SEPTEMBER 15**  
\* FALL FINE ARTS SHOW. See "Fairs and Festivals, Indoor."

## California

**DEADLINE SEPTEMBER 3**  
BRAND 32: Works on Paper. Cash and purchase awards. Open to U.S. artists. Works on paper, incl. artists' books; 2-D framed (neutral mats, plexi only). \$10/slide, up to 3. Juror: Nancy Moure, freelance curator/author. Show Dec. 14-Jan. 11. Insurance. 25% commission. Catalog. SASE to "Brand 32," Associates of Brand Library, 1601 W. Mountain, Glendale, CA 91201, 818-548-2051, www.glendalepubliclibrary.org.

**DEADLINE SEPTEMBER 12**  
\* 2nd ANNUAL WOMEN'S WORK. Best of show award: Solo show. Open to all artists 18+. Paintings, collage, assemblage, photo, sculpture, video, installations "about the multi-dimensional lives women lead," max. 7'; accepted sculpture must have pedestal supplied, ditto for video/equipment. \$8/1 slide, \$16/2, \$20/3. Show Oct. 2-31, Gallery Ophelia and the Eagle Rock Community Cultural Center. 35% commission; work must be for sale. Insurance. SASE to Women in Design, 2114 Colorado Blvd., Los Angeles, CA 9041, 323-982-9945, www.galleryophelia.com.

**DEADLINE SEPTEMBER 13**  
GLOBALIZATION. Eligibility not stated. Wall-hung work (except ceramics and jewelry), max. 36" and 50 lbs. Work exploring topics incl. energy, the environment, labor, health, wealth, etc. — issues at the heart of today's news. Jurors: Ursula Kammer-Fox, artist; Paul Von Blum, author, art history prof., UCLA; Carol Wells, Exec. Director, Center for the Study of Political Graphics. Show Nov. 12-Jan. 3. 35% commission. No insurance. SASE to A Shenere Velt Gallery, 1525 S. Robertson Blvd., Los Angeles, CA 90035, 310-552-2007.

**DEADLINE SEPTEMBER 13**  
SHIKISHI: Gifts of Art for the New Year. Open to all artists. Shikishi is an ancient Japanese tradition of images and/or words on traditional paper-laminated boards, as gifts to mark special occasions (such as the New Year) for honored friends. Work to mark the year that has passed since 9/11 and also to mark the beginning of the New Year 2003. NOTE: This deadline applies to the request for a shikishi board and \$25 fee (which includes the exhibition entry fee); the board is gold-trimmed, heavy-weight index board, 10.8"x9.5" laminated with white paper. Jurors: Catharine Clark, Catharine

Clark Gallery, San Francisco; Stephan Jost, Director, Mills College Art Museum, Oakland. Show Nov. 17-Jan. 12. Insurance. 40% commission. "Shikishi," Bedford Gallery, Dean Leshner Regional Center for the Arts, 1601 Civic Dr., Walnut Creek, CA 94596.

**DEADLINE SEPTEMBER 14**  
17th BIENNIAL NATIONAL EXHIBITION. \$3,000 awards. Open to U.S. and Canada artists. Original prints (except traditional photo). \$25/3 slides, \$30/5. Juror: Kevin Salatino, Curator/Prints and Drawings, Los Angeles County Museum of Art. Show Apr. 5-June 8, 2003. SASE to Los Angeles Printmaking Society, c/o G. Jacobs, 719 Gretta Ave., West Covina, CA 91790, 626-929-4919.

**DEADLINE SEPTEMBER 14**  
\* JURIED FINE ART EXHIBITION. Open to Bay Area artists 18+. 2-D and 3-D work. Juror: Sabina Hart Turner. SASE to Fremont Fine Arts, 37659 Niles Blvd., Fremont, CA 94539, 510-538-7562.

**DEADLINE SEPTEMBER 16**  
\* 12th ANNUAL CENTER AWARDS. Top award: \$10,000 Betty & Jim Kasson Award. Open to all. Non-thematic show. Open to all photo media incl. digital and mixed; ready for display (mounted, matted or framed, max. 30"x40", completed within the last 3 years). \$40/up to 15/slides. Juror: Weston Naef, Curator of Photographs, J. Paul Getty Museum, Los Angeles. Show in October. Center for Photographic Art, Sunset Cultural Center, P.O. Box 1100, Carmel, CA 93921, 831-625-5181, www.photography.org.

**DEADLINE SEPTEMBER 23**  
DPI 2002: DIGITALLY PROPELLED WORKS. \$1,500 purchase awards. Open to North American artists actively involved in using computer technology to create works in any medium and aesthetic discipline incl. fine art, graphic

design, illustration, photography and video. Entries must be created on a computer (whether from inception or from scanned images that have been combined and/or manipulated). Work must be output to medium that can be wall-hung; digital video OK in VHS format. \$10/1 entry, \$5/each additional. Juror: Jack Duganne, owner/master printer Duganne Ateliers, digital printmaking studio. Show Nov. 4-Dec. 6. SASE to Patrick Merrill, Director, W. Keith and Janet Kellogg University Art Gallery, 3801 W. Temptl, Cal. State Polytechnic Univ., Pomona, CA 91768, 909-869-4301, www.csupomona.edu/~kellogg\_gallery/.

**REGISTER BY OCT. 1**  
\* ART METHODS & MATERIALS SHOW Juried Exhibition. Show Oct. 11-13 in conjunction with the art materials trade show in Pasadena, CA. Art Methods & Materials Show, P.O. Box 1569, Keller, TX 76244, 501-421-5859, www.artmethods.com.

**DEADLINE OCTOBER 1**  
\* (RE)READINGS: Artists' Books Now. See "Juried Shows, No Fees."

**DEADLINE OCTOBER 4**  
\* ASHES TO ART: Second International Juried Exhibition of Fine Art and Fine Craft Urns, Vessels and Reliquaries for Funerary Ashes. Awards. Open to all. 3-D media that ultimately functions as a container for keeping, transporting, or scattering ashen remains; instructions for sealing must accompany accepted work. \$25/1-3 slides, \$5/each additional. Jurors: Nicholas Kripal, Chair/Craft Dept., Tyler School of Art, Temple University; Gino de Valerio, artist. Show Jan. 30-Feb. 2, Fort Mason Center Conference Center, San Francisco. Sales encouraged; 40% commission. Insurance. Funeria, P.O. Box 221, Graton, CA 95444, 707-829-1966, www.funeria.com.

**DEADLINE OCTOBER 28**  
\* INK AND CLAY 29. \$8,000+ awards. Open to artists in AK, HI, and the Western states. Ink: printmaking and drawing, traditional or experimental. Clay: ceramicware or clay sculpture. \$20/3 slides. Juror: Toby Kamp, Head Curator, Museum of Contemporary Art, CA. Show Jan. 6-Feb. 14. Insurance. SASE to Ink and Clay 29, Patrick Merrill, Director, W. Keith and Janet Kellogg University Art Gallery, Calif. State Polytechnic Univ., 3801 W. Temple, Pomona, CA 91768, 909-869-4301, [www.csupomona.edu/~kellogg\\_gallery](http://www.csupomona.edu/~kellogg_gallery).

**DEADLINE OCTOBER 31**  
\* YOSEMITE RENAISSANCE XVIII. See "Museums."

**DEADLINE NOVEMBER 2**  
\* BON APPETIT. Awards. Open to all. All media except film/video. \$20/3 hand-delivered entries. Jurors: Alexandra Cefalo, curator; Carol Durham, artist; Heather King, artist. 50% commission. No insurance. SASE to Artisans, 78 E. Blithedale, Mill Valley, CA 94901, 415-388-2044, Fax - 4593, [www.artisans-marin.org](http://www.artisans-marin.org).

**DEADLINE NOVEMBER 5**  
\* 34th CALIFORNIA WATER-COLOR SOCIETY NATIONAL. Approx. \$10,000 awards. Open to U.S. and Canada artists 18+. Watermedia on paper; min 18" framed, max. 44" framed (min. image size 12"). \$25/1 slide, \$30/2. Juror: Arne Westerman, artist. Show Mar. 4-28. 25% commission. No insurance. Catalog. California Watercolor Association, P.O. Box 4631, Walnut Creek, CA 94596, <http://californiawatercolor.org>.

## Colorado

**DEADLINE NOVEMBER 15**  
\* ENGLEWOOD ARTS NATIONAL JURIED SHOW. Awards. Open to U.S. artists. Works on paper (except photo),

max. 44" incl. frame. \$25/1-3 slides. Jurors: Quang Ho, artist; Cynthia Madden Lertner, Founder, Museum of Outdoor Arts. Show Feb. 15-Mar. 31. 30% commission. Insurance. SASE to Englewood Cultural Arts Center, 1000 Englewood Pkwy., #2-230, Englewood, CO 80110, Fax 303-761-5522, [www.engageart.org](http://www.engageart.org) or [www.moaonline.org](http://www.moaonline.org).

## Connecticut

**ENTRIES REC'D OCT. 5-6**  
\* 35th ANNUAL OPEN SHOW. Cash awards. Open to artists who can hand-deliver and pick up entries. 2-D and 3-D work ready to display (frames and pedestals), must fit through a standard door. \$15/1 entry, \$10/each additional. Juror: Power Boothe, artist/educator/author. Show Oct. 16-Nov 16. Work must be for sale; 40% commission. No insurance. Canton Artists' Guild, Gallery on the Green, P.O. Box 281, Canton, CT 06019, 860-693-4102.

## Delaware

**ENTRIES REC'D SEPT. 14, 17, 18**  
\* REGIONAL EXHIBIT. Cash awards. Open to artists 18+ in DE, MD, NJ, PA. 2-D and sculpture. \$15/1-3 entries, juried from actual work. Juror: Martha Carothers, book artist, Prof./Art, University of Delaware. Show Oct. 4-25. Insurance. Center for the Creative Arts, P.O. Box 146, Yorklyn, DE 19736, 302-239-2434, [www.ccarts.org](http://www.ccarts.org).

## District of Columbia

**DEADLINE NOVEMBER 6**  
\* 5th ANNUAL ALL MEDIA EXHIBITION. \$1,000 awards. Open to U.S. artists 18+. 2-D and 3-D media completed in the last 3 years, max. 60" and 60 lbs. \$30/3 slides. Juror: Elizabeth

Schwartz, Director, Deitch Products, NYC. Show Jan. 8-Feb. 9. 40% commission; work must be for sale. No insurance. SASE to Touchstone Gallery, 406 7th St., N.W., Washington, DC 20004, 202-347-2787.

## Florida

**DEADLINE SEPTEMBER 1**  
28th INTERNATIONAL MINIATURE ART SHOW. See "Museums."

**DEADLINE SEPTEMBER 20**  
9th ANNUAL INTERNATIONAL PHOTOGRAPHY COMPETITION. Open to all. \$1,900+ cash awards. Photography (incl. digital), featuring an architectural theme or containing some element of the built environment; location of image(s) unrestricted. Mounted prints (on 11"x14" presentation quality white mat boards), sealed envelope on back of each mounted print (envelope to contain photographer's name, address, phone #; print title; location of image and other descriptive info; camera type used). \$25/5 entries, juried from actual work. Show in Coral Gables during Architecture Week 2002. Mail entries (with \$25 and SASE) to 2002 International Photography Competition, Miami AIA Component, 3399 Ponce de Leon Blvd., #104, Coral Gables, FL 33134, 305-448-7488, [www.aiamiami.com](http://www.aiamiami.com).

**DEADLINE SEPTEMBER 30**  
\* PAPER TO GOLD: A 50-Year Anniversary Exhibition. Open to FL artists. Craft media, max. 60"; artist's interpretation of anniversary symbols, traditional or modern. \$10/3-5 slides. Juror: Karen Valdes, Director/ Curator, OWCC Arts Center Galleries. Show in January (possibility of traveling show too). 45% commission. Insurance. SASE to Florida Craftsmen, Inc., 501 Central Ave., St. Petersburg, FL 33701,

727-821-7391, [www.floridacraftsmen.net](http://www.floridacraftsmen.net).

**DEADLINE OCTOBER 1**  
\* EXPLORE THIS II Juried Experimental Exhibition. \$1,000 cash award. Open to artists 18+. 2-D and 3-D with 75%+ colored-pencil surface coverage. Juror: Ruth Grim, Curator, Bass Museum, Miami Beach. Show Feb. 1-Mar. 15. Court House Gallery, Stuart, FL. SASE to "Explore This II," Colored Pencil Society of America, 605 Polo Run Cove, Collierville, TN 38017, [www.cpsa.org](http://www.cpsa.org).

**DEADLINE OCTOBER 18**  
\* 28th ANNUAL INTERNATIONAL MINIATURE ART SHOW. See "Museums."

## Georgia

**DEADLINE SEPTEMBER 10**  
SOUTHERN STYLE NATIONAL. Cash awards. Open to U.S. artists 18+. 2-D media, max. 48" incl. frame; work relating to the South incl. geography, climate, landscape, and/or people; all styles. \$25/3 slides. Juror: Dr. Ronald Zaccari, Artist/President, Valdosta State Univ. Show Oct. 21-Nov. 30. 30% commission. Insurance. SASE to Southern Artists League, P.O. Box 2562, Valdosta, GA 31604, 229-293-6239, [www.valdosta.edu](http://www.valdosta.edu).

## Hawaii

**DEADLINE IN SEPTEMBER**  
\* SCHAEFER PORTRAIT CHALLENGE. \$20,000 awards. Open to HI artists. Paintings and sculpture created during the last year; must be portraits of real people living in HI who are distinguished in their professional or vocational community; self-portraits OK. \$25/entry, up to 2, juried from actual work; jurying locations will be available for each of the four islands of Hawaii, Kauai,

Maui and Oahu. Exhibit for up to 2 months. 30% commission. No insurance. Maui Arts and Cultural Center, One Cameron Way, Kahului, HI 96732, [www.mauiararts.org](http://www.mauiararts.org).

## Illinois

**DEADLINE SEPTEMBER 13**  
I SEE LONDON, I SEE FRANCE. 2-D and 3-D artwork pertaining to underwear, lingerie, undergarments. \$25/3 slides, \$5/each additional. \$10 handling fee on accepted shipped work. Juror: Gregory Knight, Curator of the Chicago Cultural Center. Show Dec. 4-28. No insurance. No commission. ARC Gallery, 734 N. Milwaukee Ave., Chicago, IL 60622, 312-733-2787, [www.arcgallery.org](http://www.arcgallery.org).

**DEADLINE SEPTEMBER 20**  
\* RAYS OF LIGHT. See "Juried Shows, No Fees."

**DEADLINE OCTOBER 1**  
\* DAY OF THE DEAD (honoring family ancestors and life). See "Museums."

**DEADLINE OCTOBER 15**  
\* CONTEMPORARY ART INFLUENCED BY AFRICAN CULTURE. \$1,000 awards. Open to U.S. artists. \$25/1-3 slides. Show Feb. 4-28. SASE to Chuck Gniech, Gallery Curator, The Illinois Inst. of Art, 350 N. Orleans St., Chicago, IL 60654, [www.ilic.artinstitutes.edu](http://www.ilic.artinstitutes.edu).

**DEADLINE OCTOBER 24**  
\* 29th BRADLEY NATIONAL PRINT AND DRAWING EXHIBITION. \$10,000 awards. Open to all artists 18+. Original drawings and prints (except photo, computer generated, offset, laser, photocopy), although "artists are encouraged to submit work incorporating experimental techniques." Work completed during 2000-02; size limit = UPS shipping guidelines. \$25/3 slides. Juror: Karen Kunc, Professor of Art, Lincoln University, NE. Show Feb. 28-

Apr. 19. 30% commission. Insurance. Catalog; work to be featured on the university Web site. Bradley University, The Slane College of Communications and Fine Arts, Heuser Art Center, 1400 Bradley Ave., Peoria, IL 61625, 309-677-2989, [www.bradley.edu](http://www.bradley.edu).

## Indiana

**DEADLINE SEPTEMBER 6**  
THE ARTIST'S VOICE: Echoing Spirit. Open to artists 18+. All media considered; work breaking the silence about spirituality and/or addressing the integration of spirituality and humanity. \$15/1-3 slides. Show Nov. 1-Dec. 24 in conjunction with the Indianapolis Spirit and Place Festival: Breaking Silence. 30% commission. SASE to Domont Studio Gallery, 545 S. East St., Indianapolis, IN 46225, 317-685-9634, Fax -9977, [www.domontgallery.com](http://www.domontgallery.com).

**DEADLINE SEPTEMBER 6**  
THE FIGURE 2002. Awards. Open to artists in IL, IN, KY, MI, OH. Paintings completed in the last 2 years, max. 72", framed/ready to hang (plexi only). \$20/2 slides. Jurors: Art Dept. faculty. No sales, no commissions; interested buyers will contact the artist. Insurance. University of Indianapolis, Dept. of Art, 1400 E. Hanna Ave., Indianapolis, IN 46227, 317-788-3253.

**DEADLINES VARY**  
ARTLINK CONTEMPORARY ARTSPACE. See "Juried Shows, Gallery Settings, No Fees."

## Kentucky

**DEADLINE OCTOBER 1**  
\* 17th NUDE 2003. \$1,750+ awards. Open to artists worldwide 18+. 2-D (max. 48" incl. frame) and 3-D (max. 100 lbs.). \$25/1-3 slides, \$35/4-6. Juror: Gary Chapman, painter and Assoc. Prof., Univ. of Alabama. Show Jan. 10-Mar. 2.

30% commission. Insurance. SASE to Lexington Art League, 325 W. Main St., #300, Lexington, KY 40507, 859-254-7024, Fax -7214, [www.lexingtonartleague.org](http://www.lexingtonartleague.org). Sponsor's comments: "This is the 17th year for this exhibit; well-established venue for figurative work, sales potential."

## Maine

**DEADLINE NOVEMBER 1**  
\* SMALL WORKS LANDSCAPE COMPETITION. Awards. Paintings, max. 16"x20", landscapes. \$30/3 slides. Juror: Carl Little, art critic, *Art in America*. SASE to House Gallery, 128 Hammond St., Bangor, ME 04401, 207-942-9162, [www.clarkhousegallery.com](http://www.clarkhousegallery.com).

## Maryland

**DEADLINE SEPTEMBER 7**  
\* BALTIC MIST. Open to artists living within 75 miles of Baltimore. Installation drawings/proposals to be exhibited in conjunction with Baltimore's "Vivat! St. Petersburg Festival" Feb. 1-Mar. 7. The installation proposals will then be transported to Russia, where they will be carried out and installed by Russian artists and art students, and exhibited May 15-July 15. Curator: Anna Frants, Director, St. Petersburg Art Project, NY. School 33 Art Center, 1427 Light St., Baltimore, MD 21230, 410-396-4641, [www.school33.org](http://www.school33.org).

**DEADLINE SEPTEMBER 9**  
69th ANNUAL INTERNATIONAL EXHIBITION OF FINE ART MINIATURES. Cash awards. Open to all artists 18+. 2-D (except photo), sculpture (incl. ivory/ivory); 2-D image max. 25 sq. in., frame (no sectional metal frames) max. 56 sq. in.; 3-D max. 8". \$30/up to 3 works, juried from actual work. Judge: Frank Wright, artist, DC. Show Nov. 17-Dec.

31, Strathmore Hall Arts Center. 35% commission (work must be priced minimum \$75). Catalog. SASE to Margaret K. Wisdom, Miniature Painters, Sculptors and Gravers Society of Washington, DC, 5812 Massachusetts Ave., Bethesda, MD 20816, Fax 301-229-1791.

**ENTRIES REC'D SEPT. 23-24**  
\* AN EYE FOR DETAIL: Still Life Exhibition. \$225 awards. Open to U.S. and Canada artists 18+. 2-D and 3-D work completed in the last 3 years, 2-D max. 100 lbs. and 4' (ready to hang), 3-D max. 5'x30"x30". \$20/1 entry, \$28/2. Juror: James Plumb, Prof./Art, Chesapeake College. Show Sept. 27-Nov. 8. 30% commission. No insurance. Art Institute & Gallery, 212 W. Main St., Salisbury, MD 21801, 410-546-4748, Fax -1491, [www.artinstitute-and-gallery.org](http://www.artinstitute-and-gallery.org).

**DEADLINE OCTOBER 1**  
\* MID-ATLANTIC WATER-COLOR SHOW. Open to artists in DC, DE, MD, PA, VA, WV. Watercolors, ready to hang (glass or plexi). \$15/6 slides. Juror: Ross Merrill, artist/Chief of Conservation, National Gallery of Art. Show Nov. 7-Dec. 12. Insurance. No sales commission. SASE to Chris Mona, Cade Fine Arts Center Gallery, Anne Arundel Community College, 101 College Pkwy., Arnold, MD 21012, 410-777-7028, [www.aacc.edu](http://www.aacc.edu).

## Massachusetts

**DEADLINE OCTOBER 16**  
\* WHITE, BLACK AND SHADES OF GRAY. \$1,200 cash awards. Open to U.S. artists. \$25/3 slides. Juror: Diana Gaston. Show Nov. 15-Dec. 31. SASE to "White, Black and Shades of Gray," South Shore Art Center, 119 Ripley Rd., Cohasset, MA 02025, 781-383-2787, [www.ssac.org](http://www.ssac.org).

## Minnesota

**DEADLINE SEPTEMBER 14**  
\* SHEHEREZADE: RISKING THE PASSAGE: Contemporary Art by Muslim Women. See "Juried Shows, NO FEES."

## Missouri

**DEADLINE SEPTEMBER 6**  
GRAND NUDE SHOW 2002. Awards. Open to artists 18+ who can hand-deliver accepted work. 2-D (except photo and computer-generated) and 3-D. \$25/5 entries. Jurors: Kelly and David Kuhn, Rebecca Wilkinson. Show Oct. 11-19, Hobbs Building. SASE to "Grand Nude Show," Rebecca Wilkinson Studio, The Hobbs Building, 1427 W. Ninth St., #402, Kansas City, MO 64101, [www.rebeccawilkinsonstudio.com](http://www.rebeccawilkinsonstudio.com).

**DEADLINE OCTOBER 15**  
\* 18th ANNUAL GREATER MIDWEST INTERNATIONAL. \$1,600 cash awards. Open to all artists 21+. 2-D and 3-D work completed within the last 3 years, max. 10' high. \$25/1-3 slides. Juror: Leesa Fanning, Asst. Curator/Modern and Contemporary Art, Nelson-Atkins Museum of Art, MO. Show Jan. 27-Feb. 28. Insurance. No sales commission; buyers referred to artists. Catalog. SASE to Greater Midwest International, Art Center Gallery, Central Missouri State Univ., Warrensburg, MO 64093.

**DEADLINE NOVEMBER 19**  
\* FACE IT: PORTRAITS. Prizes. Open to U.S. artists 18+. All media exploring portraiture. \$25/3 entries. Juror: Paul Leveille. Show Jan. 19-Mar. 8. SASE to "Face It," St. Louis Artists Guild, Two Oak Knoll Park, St. Louis, MO 63105, 314-727-6266, Fax -9190.

## Nebraska

**DEADLINE NOVEMBER 30**  
\* INSTITUTIONAL INFLUENCES. See "Juried Shows, NO FEES."

## New Hampshire

**ENTRIES REC'D SEPT. 24-28**  
\* LAC JURIED REGIONAL EXHIBITION. Open to regional artists. Show Oct. 4-Nov. 9. SASE to Library Arts Center Gallery & Studio, Doris Nelson, Director, 58 N. Main St., Newport, NH 03773, 603-863-3040, [www.libraryartscenter.org](http://www.libraryartscenter.org).

## New Jersey

**ENTRIES REC'D OCT. 2-3**  
\* 10th ANNUAL JURIED OPEN SHOW. Open to artists 18+ who can hand-deliver entries. 2-D (max. 48", framed/ready to hang), 3-D (max. 50 lbs.). \$15/entry, \$25/2, juried from actual work. Judge: Ferdinand Petrie, AWS. Show Oct. 5-29. 1/3 commission. Guild of Creative Art, 620 Broad St., Rt. 35, Shrewsbury, NJ 07702, 732-741-1441.

**DEADLINE OCTOBER 15**  
\* 2nd WOMEN'S CONFERENCE EXHIBITION. Open to all artists 18+. All media, work done in the last 3 years; with social, political, historical, personal themes having to do with women past/present/future. \$20/3 slides. Juror: Jane Hammond. Show Jan. 20-Mar. 28 to coincide with Women's History Month. Insurance. 25% commission. SASE to JoAnn Cotz, Gallery Director, Walsh Library Gallery, Seton Hall Univ., 400 S. Orange Ave., South Orange, NJ 07079, 973-275-2033, Fax 761-9550, <http://library.shu.edu/gallery>.

## New York

**DEADLINE SEPTEMBER 6**  
\* 18th ANNUAL NEW DIRECTIONS '02. Cash and exhibition awards. Open to U.S. artists. Paintings, drawings, sculpture, photo, mixed. Juror: Joan Young, Curator, Guggenheim Museum, NYC. Show Oct. 26-Nov. 23. SASE to The Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12603, 845-471-2550, Fax -2678.

**DEADLINE SEPTEMBER 10**  
PEN & BRUSH ANNUAL NON-MEMBERS EXHIBITION. Open to women artists in CT, NJ, NY. Wall-hung work (except photo), max. 32". Show Nov. 1-19. SASE to Pen & Brush, Inc., 16 E. 10th St., New York, NY 10003, 212-475-3669.

**DEADLINE SEPTEMBER 13**  
27th ANNUAL JURIED FINE ARTS EXHIBITION. \$45/3 slides. Juror: Susan Cross, Asst. Curator, Guggenheim Museum. Show Oct. 19-Nov. 24. SASE to STAC, Mills Pond House, 660 Rt. 25A, St. James, NY 11780, 631-862-6575.

**DEADLINE SEPTEMBER 16**  
\* CATSKILL REGION ARCHITECTURE. Show Oct. 12-Nov. 23. Greene County Council on the Arts, P.O. Box 463, Catskill, NY 12414, 518-943-3400. No further information was provided.

**DEADLINE SEPTEMBER 25**  
15th CONTEMPORARY AMERICAN DOG ART COMPETITION. Jurors: Ramona Hillier-Ohara, fine arts appraiser, Wilmerding & Hiller Assoc., NJ, and Antiques Road Show; Dr. Anne Imelda Radice, former chairman, National Endowment for the Arts; Dr. Robert Simon, appraiser/private dealer. Show Nov. 13, Sardi's Restaurant, NYC. The Dog Fanciers Club, c/o Mrs. Billie McFadden, 20 Dogwood Dr.,

Flemington, NJ 08822, 908-782-0298.

**DEADLINE OCTOBER 2**  
\* 3rd ANNUAL JURIED PHOTOGRAPHY EXHIBITION. \$600 cash awards. Open to U.S. artists 18+. Photography and photo-based work, max. 24" framed. \$25/3 slides, \$5/each additional. Juror: Keith Carter, photographer. Show Nov. 30-Dec. 22. 30% commission. Insurance. SASE to Stepping Stone, 356 New York Ave., Huntington, NY 11743, 631-547-0423, [www.steppingstonegallery.com](http://www.steppingstonegallery.com).

**DEADLINE OCTOBER 24**  
\* MANIFESTATIONS II: FORM AND FUNCTION International Juried Exhibition. A call for mature, dynamic artists/craftspeople who create functional and wearable art including but not limited to furniture, clothing, jewelry, vessels, etc. 2-D max. 96", 3-D max. 120" high. \$25/1-3 entries, \$5/each additional. Show Dec. 12-Feb. 1. 50% commission. No insurance. "Manifestations II," Denise Bibro Fine Art, 529 W. 20th St., 4th Fl., New York, NY 10011, 212-647-7030, Fax -7031, [www.artnet.com/denisebibrofineart.html](http://www.artnet.com/denisebibrofineart.html).

**DEADLINE OCTOBER 30**  
\* EMERGING ARTISTS 2003. Awards. Open to all. All media. Fees. Show in Feb. SASE to SlowArtProductions, 870 Ave. of the Americas, New York, NY 10001, [www.slowart.com](http://www.slowart.com).

**DEADLINE OCTOBER 31**  
\* 5th BIENNIAL EXHIBITION. Awards: One 2-year fellowship. Open to all women artists. Wall-mounted work. \$15/3 slides, \$5/each additional. Juror: Shamim Momin, Director/Curator, The Whitney at Phillip Morris. Show Feb. 25-Mar. 22. 30% commission. No insurance. SASE to A.I.R. Gallery, 511 W. 25th St., 3rd Fl., New York, NY 10001, 212-255-6651, [www.airnyc.org](http://www.airnyc.org).

**DEADLINE NOVEMBER 5**  
\* 2002 NATIONAL SMALL WORKS PAINTING SHOW. Awards. Open to U.S. artists. \$20/4 slides. Juror: Andrea Inselmann, Curator/Modern and Contemporary Art, Herbert F. Johnson Museum of Art, Cornell University. Show Nov. 23-Jan. 1. Insurance. SASE to Avenue Art Gallery, P.O. Box 8781, Endwell, NY 13762, 607-785-7396, [www.nyartguide.net/avenueartgallery/exhibition.html](http://www.nyartguide.net/avenueartgallery/exhibition.html).

## North Carolina

**DEADLINE SEPTEMBER 3**  
17th ANNUAL INDOOR/OUTDOOR SCULPTURE CELEBRATION. \$12,750 cash and purchase awards. Eligibility not stated. Sculpture. \$35. Show Sept. 6-7, J. E. Broyhill Park. No commission. NOTE: The Hickory Museum of Art will exhibit some work on the grounds of the museum for 6 weeks following the Celebration. Caldwell Arts Council, P.O. Box 1613, Lenoir, NC 28645.

**DEADLINE OCTOBER 22**  
\* FUNCTIONAL FINE ART & CRAFT. Open to U.S. artists. Contemporary decorate arts and design. \$25/2 entries. Juror: Melissa Post, Curator, Mint Museum of Craft and Design. Show Nov. 23-Jan. 11. Artspace, 201 E. Davie St., Raleigh, NC 27601, 919-821-2787, [www.artspacenc.org](http://www.artspacenc.org).

## North Dakota

**DEADLINE NOVEMBER 1**  
\* AMERICAS 2000: PAPER WORKS COMPETITION. Cash, purchase, and solo show awards. Open to all artists 18+. Works on or of paper, max. 60", completed in the last 2 years. \$15/2 slides, \$5/each additional, max. 5 slides. Juror: Bunny Conlon, artist/gallery owner. Show Jan. 15-Feb. 25. 30% commission. Insurance. SASE to Northwest Art Center, Minot State Univ., 500 University Ave.

W., Minot, ND 58707, 701-858-3264, Fax -3894, [www.minotstateu.edu](http://www.minotstateu.edu).

## Ohio

**DEADLINE SEPTEMBER 4**  
\$10,000 ANNUAL YOUNG PAINTERS COMPETITION. \$10,000 Best of Show William and Dorothy Yeck Purchase Award; additional \$2,500 cash awards. Open to U.S. painters age 25-35 as of 9/02. Paintings created within the past 3 years; the competition alternates betw. representational and non-representational work each year. 2002 is non-representational. \$25/up to 5 slides. Juror: Barry Blinderman, director, University Galleries. 10 finalists (2 paintings each) will be chosen to exhibit. Insurance. Young Painters 2002, School of Fine Arts, Miami University, Oxford, OH 45056, 513-529-1883, [www.fna.muohio.edu/paintcomp](http://www.fna.muohio.edu/paintcomp).

**DEADLINE SEPTEMBER 6**  
13th NATIONAL QUILT NATIONAL '03. See "Juried Shows, Touring Exhibitions."

**DEADLINE OCTOBER 30**  
\* 18th BIENNIAL CONTEMPORARY WORKS OF FAITH '03. \$3,000 awards. Open to all artists 18+. All media except video and performance art; max. 100 lbs. and 6'x4'x3'. Work with religious and/or spiritual concepts. \$30/3 slides. Jurors: Nannette Maciejunes, Director/Collections and Exhibitions, Columbus Museum of Art; Hal Stevens, arts administrator. Show Mar. 4-Apr. 4, Schumacher Gallery, Capital University, Columbus. 30% commission. Insurance. SASE to Liturgical Art Guild, 8514 Nimitz Dr., Powell, OH 43065, 614-235-9652.

## Oklahoma

**DEADLINE SEPTEMBER 7**  
OKLAHOMA CENTER-

FOLD. \$5,000 cash awards. The theme refers to the geographical fact of Oklahoma's location in the middle of the U.S. Open to U.S. artists. 2-D and 3-D media. max. 8'. \$20/1 entry, \$25/2, \$30/3. Juror: John Hitchcock, Prof./Art, Univ. of Wisconsin Madison. Show Nov. 9-Dec. 12, Leslie Powell Gallery; then Jan. 12-Feb. 14, Univ. of Science and Arts Gallery, Chikasha. No commission. Insurance. Catalog. SASE to Leslie Powell Gallery, 620 D Ave., Lawton, OK 73501, 580-357-9526, Fax -3250, [www.lpgallery.org](http://www.lpgallery.org).

## Oregon

**DEADLINE OCTOBER 1**  
\* MOVING THROUGH LIGHT. Open to U.S. artists. All craft media: dynamic handcrafted objects with references to light (imposed, inferred or actual). \$15/3 slides. Juror: James White, Senior Prof./Sculpture, Arizona State University (also the founder of the ASU Neon Workshop). Show Nov. 16-Jan. 12. Insurance. SASE to Contemporary Crafts Gallery, 3934 S.W. Corbett Ave., Portland, OR 97239, 503-223-2654, [www.contemporarycrafts.org](http://www.contemporarycrafts.org).

**DEADLINE OCTOBER 11**  
LA PETITE X. \$2,200 awards. Open to North America artists. 2-D and 3-D, max. 10", plexi only on glazed work, completed in the last 3 years. \$10/1 slide, \$20/2, \$25/3. Jurors: Dana Brown, curator; Kathy James Lamontagne, A.S.I.D. interior designer; Kate Wagle, head, Dept. of Art, Univ. of Oregon. Show Nov. 19-Jan. 25. 40% commission. SASE to Alder Gallery, P.O. Box 8517, Coburg, OR 97408, 541-342-6411, [www.alderart.com](http://www.alderart.com).

## Pennsylvania

**DEADLINE SEPTEMBER 16**  
ANNUAL CRAFT FORMS 2002. \$3,000+ Awards. Open to

all. Craft media completed in the last 2 years. \$25/2 slides. Juror: Lloyd Herman, founder, National Craft Museum. (Juror of awards: Gail Brown, independent curator.) Show Dec. 6-Jan. 27. 30% commission. Insurance. Catalog. Wayne Art Center, 413 Maplewood Ave., Wayne, PA 19087, 610-688-3553, Fax 995-0478, [www.wayneart.org](http://www.wayneart.org).

**DEADLINE SEPTEMBER 27**  
18th ANNUAL MINIATURE ART 2002. \$600 cash awards. Open to U.S. artists. All fine-art 2-D and 3-D completed in the last 2 years; 2-D image size max. 4"x6", max. total size/framed 48 sq. in.; sculpture max. 5". \$20/1-4 entries, juried from actual work, PLUS \$8 handling fee for shipped (vs. hand delivered) entries. Juror: Anne Bradshaw, Maryland Federation of Art. Show Nov. 7-Dec. 27. 25% commission. No insurance. SASE to Chambersburg Area Council for the Arts, 75 S. Main St., Chambersburg, PA 17201, 717-264-6883, [www.innernet.net/caca](http://www.innernet.net/caca).

**ENTRIES REC'D SEPT. 26-29**  
\* 32nd OPEN JURIED EXHIBITION. \$3,500+ awards. Open to artists 18+ who can hand-deliver entries. 2-D and sculpture, max. 50" incl. frame, executed within the last 2 years. \$15/entry, up to 3. Show Oct. 6-26. 33% commission. SASE to York Art Assn., 220 S. Marshall St., York, PA 17402, 717-755-0028.

## Tennessee

**DEADLINE NOVEMBER 1**  
\* POSITIVE/NEGATIVE 18. \$2,000 awards. Open to U.S. artists. 2-D and sculpture. Juror: Linda Johnson Dougherty, independent curator/critic, NC. Show in Feb. SASE to "Positive/Negative 18," Slocumb Galleries, East Tennessee Univ., Box 70708, Johnson City, TN 37614, 423-439-5315.

## Texas

**DEADLINE SEPTEMBER 3**  
\* 8th ANNUAL NATIONAL JURIED PHOTO COMPETITION. See "Museums."

**DEADLINE SEPTEMBER 15**  
\* ROCKWALL ARTISTS LEAGUE National Juried Exhibition. Cash awards. Work completed within the last 2 years. \$15/entry, up to 3. Juror: Charles Wylie, Lupe Murchison Curator/Contemporary Art, Dallas Museum of Art. Show Nov. 1-15, Community Center. SASE to Rockwall Artists League, P.O. Box 1255, Rockwall, TX 75087.

**DEADLINE SEPTEMBER 19**  
\* INTERNATIONAL JURIED PRINT SHOW AND EXHIBITION. \$3,000 awards. Open to all. Original prints. \$30/3 slides, \$35/4, \$40/5. Juror: Leonard Lehrer, artist. Show Nov. 2-Dec. 21 in conjunction with an exhibition of works by Picasso, Rauschenburg, etc. SASE to 416 West Gallery, 416 W. Main, Denison, TX 75020.

**DEADLINE OCTOBER 1**  
\* ORNAMENT EXTRAVAGANZA. See "Juried Exhibitions, NO FEES."

**DEADLINE OCTOBER 31**  
\* DISHMAN COMPETITION. \$1,450 cash awards. Open to all. All media completed in the last 2 years, max. 84" and 60 lbs. (3-D can be up to 80 lbs.; must be with movable base.) \$20/3 slides, \$5/each additional; return shipping of accepted art must be prepaid or airbill included. Juror: Jackson Rushing, art historian and dept. chair, Univ. of Houston. Show Jan. 20-Mar. 7. One-third commission. SASE to Dishman Art Gallery, Lamar Univ., P.O. Box 10027, Beaumont, TX 77710, 409-880-1799.

## Vermont

**DEADLINE SEPTEMBER 28**  
\* CLEAN YOUR PLATE. Open to all. 2-D and 3-D media; work to be about food and the implements we use to enjoy it. \$10/3-5 slides. Juror: Therese Taylor, Exec. Director, SPA. Show Nov. 7-Dec. 7. 35% commission. Insurance. SASE to Studio Place Arts (A Community Center for the Visual Arts), 201 N. Main St., Barret, VT 05641, 802-479-7069, www.studioplacarts.com.

## Virginia

**DEADLINE SEPTEMBER 6**  
\* OPEN EXHIBITION 2002. \$2,000 awards. Open to DC, MD, VA artists. 2-D and 3-D work. \$30/2 slides. Juror: Stacey Schmidt, Asst. Curator of Contemporary Art, Corcoran Gallery of Art. Show opens in mid-October, Neiman Marcus in Tysons Corner, and Verizon Gallery, Northern VA Community College in Annandale. 25% commission. Insurance @75% of retail with \$500 deductible. Arts Council of Fairfax County, 4022 Hummer Rd., Annandale, VA 22003, 703-642-0862, www.artsfairfax.org.

**DEADLINE SEPTEMBER 17**  
\* EYE OF THE BEHOLDER. Awards. Artworks evoking "multiple responses through layered meaning or multivalent viewpoints." \$25/1 slides, \$5/each additional. Show Oct. 29-Dec. 30. No further info given. SASE to "Eye of the Beholder," Fredericksburg Center for the Creative Arts, 813 Sophia St., Fredericksburg, VA 22401.

**DEADLINE OCTOBER 4**  
\* JAZZ: VISUAL IMPROVISATIONS. Open to all. Work related to, or inspired by, jazz music or its improvisational characteristics; max. 8' and 150 lbs. \$25/3 slides. Juror: Sam Gilliam, painter. Show Jan. 17-Feb. 23. 40% commission; work

must be for sale. SASE to Target Gallery, 105 N. Union St., Alexandria, VA 22314, 703-838-4565, x.4, www.torpedo factory.org.

**DEADLINE OCTOBER 31**  
\* 2003 ANNUAL JURIED FINE ART EXHIBITION. \$600 cash awards. Open to DC, MD, VA artists. 2-D and 3-D media completed within the last 2 years. \$15/up to 3 slides. Juror: Ruth Robertson. Show Jan. 9-Feb. 1. SASE to Greater Reston Arts Center, 11911 Freedom Dr., #110, Reston, VA 20190, www.restonarts.org.

## Washington

**DEADLINE OCTOBER 1**  
\* 12th ANNUAL HOLIDAY SHOW. See "Museums" and "Juried Shows, NO FEES."

## Wisconsin

**DEADLINE SEPTEMBER 1**  
2nd JURIED EXHIBITION: Unconventional Wisconsin. \$2,000 Dan Favor Memorial Prize. Open to WI artists and former WI residents. Artwork made within the last 3 years; ready to install. \$25/1-3 slides. Juror: Nick Cave, Chicago. Show Nov. 2-27. Carlsten Gallery, Fine Arts Center, Univ. of Wisconsin, Stevens Point, WI 54481, 715-346-4797, www.uwsp.edu.

**DEADLINE SEPTEMBER 30**  
\* SHOES: THE SOLE OF HUMANITY. See "Juried Shows, Gallery Settings, No Fees."

**DEADLINE NOVEMBER 8**  
\* 16th PARKSIDE NATIONAL "SMALL PRINT" EXHIBITION. All original print media incl. monoprints, max. 18". Juror: Wayne Kimball. Show Jan. 19-Feb. 20. SASE to Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin,

Kenosha, WI 53144, 262-595-2581, www.uwp.edu.

## Juried Shows, Touring Exhibitions

**DEADLINE SEPTEMBER 6**  
13th NATIONAL QUILT NATIONAL '03. \$4,000 awards. Open to U.S. artists. Innovative quilts completed after Sept. 2000, max. 108". Jurors: Lix Axford, quiltmaker, TX; Wendy Huhn, quiltmaker, OR; Robert Show, author/curator, VT. Show May 24-Sept. 1, 2003 at the Dairy Barn Arts Center, then will tour the U.S. through 2005 AND will be published in a full-color catalog produced by Lark Books. SASE to Dairy Barn Southeastern Ohio Cultural Arts Center, P.O. Box 747, Athens, OH 45701, 740-592-4981, Fax -5090, www.dairybarn.org.

**DEADLINE SEPTEMBER 15**  
\* NY ARTS MAGAZINE Open Call. Publication and touring exhibition. See "Publication Opportunities."

**DEADLINE OCTOBER 12**  
\* BREAD UPON THE WATERS: Pursuing the Art of Generosity: Juried Print and Drawing Exhibition. Open to artists 1+. Drawings and prints (no photos, offsets, digital), max. 26"x34" incl. frame. \$35/3 slides. Jurors: Katherine Brimberry, co-founder, Flatbed Press and Gallery, TX; Tim High, initiator of the serigraphy printmaking program at the Univ. of Texas at Austin. Insurance up to \$2,000. 20% commission. This exhibition will tour to qualified venues; schedule not determined yet. "Bread Upon the Waters," Christians in the Visual Arts, 30 Attucks Tr., Chatham, MA 02633, 512-477-9328, www.civa.org.

## Miscellaneous

**DEADLINE SEPTEMBER 1**  
**CREATIVE ARTISTS**  
**NETWORK.** Open to artists (with no gallery affiliation) living within 100 miles of Philadelphia. A mentoring professional development program including exhibitions. Creative Artists Network, 237 S. 18th S., #3A, Philadelphia, PA 19103, 215-546-7775, Fax -7802, www.creativeartistsnetwork.org.

**DEADLINE SEPTEMBER 1**  
**(postmark)**  
**2002 STRATHMORE ART**  
**CONTEST.** \$10,000 awards. Open to artists 18+. Original artwork created (or output) on Strathmore paper (work must have not won a previous major art award). Digital work OK as long as it was created using the computer as the medium. No entry fees. Strathmore Artist Papers, 800-353-0375, www.strathmoreartist.com. **NOTE:** Slides won't be returned, and Strathmore reserves the right to use the image(s) in promotions (full credit will be given to artist).

**DEADLINE SEPTEMBER 12**  
**\* SEE AMERICA'S BYWAYS**  
**Photo Project.** Open to U.S. photographers. A new marketing campaign called "See America's Byways" has been launched in a partnership of the Travel Industry Association of America, and the Federal Highway Administration's National Scenic Byways Program. The goal is "to reconnect Americans will millions of miles of unforgettable landscape, and establish a national license-free photo library that will serve as an invaluable resource for local communities and tourism organizations." Film or digital, color, high quality, and "further information about logistics and coordination will be handled by each participating state byway." Participating photographers "will gain visibility on the www.seeamerica.org and

www.byways.org Web sites" and each scenic byway will work with the photographer to provide additional support for the artist in terms of subject, locations, housing, meals and transportation. Travel Industry Association of America, 1100 New York Ave., N.W., #450, Washington, DC 20005, www.tia.org. **NOTE:** Photographers must agree to waive all rights to the submitted photos; no compensation; but both agencies promise to credit the photographer each time an image is used, and to arrange publicity opportunities.

**DEADLINE SEPTEMBER 15**  
**\* DINOMITE DAYS.** The tradition of the "Cows" continues. Artists are invited to apply to paint, sculpt, alter, collage, etc., dinosaur templates (Torosaurus, 10' long by 4'7" high by 28" wide; Stegosaurus, 9'5"x5'7"x28"; Tyrannosaurus Rex, 10'x7'x28") that weigh less than 250 lbs. and will be secured to a 300 lb. concrete base. The surface will be primed and ready to paint. The CMNH and the Pittsburgh Art Commission will select public sites across metropolitan Pittsburgh; the dinosaurs will be in fully accessible, unmonitored public sites. Each selected artist will receive a \$2,500 honorarium. A city warehouse workspace will be made available. Carnegie Museum of Natural History, DinoMite Days, 4400 Forbes Ave., Pittsburgh, PA 15213, www.dinomitedays.org. **NOTE:** The copyright to the finished piece will be relinquished to the CMNH.

**OCTOBER**  
**\* 10th NATIONAL ARTS**  
**AND HUMANITIES**  
**MONTH.** Contact your state arts council or National Endowment for the Arts [Humanities], 1100 Pennsylvania Ave., N.W., Washington, DC 20506, www.neh.gov [www.nea.gov].

## Museums Reviewing Portfolios

**DEADLINE SEPTEMBER 1**  
**28th INTERNATIONAL**  
**MINIATURE ART SHOW.** \$23,000 awards. Open to all artists 18+. 2-D (except photo) and 3-D (except crafts). 1/6 rule for representational work; image size max. 25 sq. in.; framed size max. 64 sq. in.; sculpture max. 8" incl. base. \$40/up to 5 entries, juried from actual work. Jurors not stated. Show Jan. 19-Feb. 2, Gulf Coast Museum of Art, Largo. 30% commission; works must be priced minimum \$100 (\$75 OK for hand-pulled prints). No insurance. SASE to Miniature Art Society of Florida, Prospectus, P.O. Box 867, Dunedin, FL 34697, 727-796-3240, www.miniature-art.com. **STATISTICS:** Last year, 40% of the 900 artworks on display were purchased; 350 artists submitted 1,400 works for jurying.

**DEADLINE SEPTEMBER 3**  
**\* 8th ANNUAL NATIONAL**  
**JURIED PHOTO COMPETI-**  
**TION.** Open to U.S. artists 18+. B/W or color photos. Show Nov. 1-27. SASE to Texas Artists Museum, 3501 Cultural Center Dr., Port Arthur, TX 77642, www.portarthur.com/tam.

**DEADLINE OCTOBER 1**  
**\* 12th ANNUAL HOLIDAY**  
**SHOW.** See "Juried Shows, NO FEES."

**DEADLINE OCTOBER 1**  
**\* DAY OF THE DEAD**  
(honoring family ancestors and life). Open to artists 18+. Work ready to hang (plexi only on glazed work). \$25/up to 3 slides. Jurors: Karrie Porter Brace, Burpee Museum's exhibits manager; Adriana Villa Gomez, art teacher; Renee Jensen, Burpee Museum's director of development. Show Nov. 1-30. 10% commission. Insurance. SASE to Burpee Museum of

Natural History, 737 N. Main St., Rockford, IL 61103, 815-965-3433, Fax 489-7970, www.burpee.org.

**DEADLINE OCTOBER 18**  
**\* 28th ANNUAL INTERNA-**  
**TIONAL MINIATURE ART**  
**SHOW.** Approx. \$23,000 awards. Open to all 2-D and 3-D (except crafts, functional work, jewelry, photo, computer); 2-D image size max. 25 sq. in., max. 64 sq. in. framed. Sculpture max. 8" incl. base. Miniature rules (i.e. 1/6 rule) apply. Work ought to be for sale (1 NFS per every 3+ entries); priced min. \$100 in \$5 increments. Show Jan. 19-Feb. 2, Gulf Coast Museum of Art, Largo. No insurance. SASE to Miniature Art Society of Florida, 503 Chestnut St., Oldsmar, FL 34677, www.miniature-art.com. Last year 350 artists submitted 1,300 entries. 877 artworks were selected; 40% of them were sold.

**DEADLINE OCTOBER 31**  
**\* YOSEMITE RENAISSANCE**  
**XVIII.** \$3,000 awards. Open to all artists. 2-D and sculpture, max. 100 lbs. and subject to UPS shipping size limits. Plexi only on shipped glazed work. Subject matter must be landscape, environment, wildlife, people of Yosemite, or environment of the Sierra. \$15/1 slide, \$10/each additional. Show Feb. 24-May 1, Yosemite Museum Gallery. Traveling exhibition until March 2004. No insurance. 25% commission. Yose-mite Renaissance, Inc., P.O. Box 100, Yosemite National Park, CA 95389, www.yosemiteart.org.

**DEADLINE NOT STATED**  
**GRANTS PASS MUSEUM OF**  
**ART** reviewing work for monthly exhibits 3/1-10/30/03. Open to U.S. artists. Paintings, photos, graphics, mixed, sculpture, ceramics. \$35 fee. 35% commission. SASE to Grants Pass Museum of Art, P.O. Box 229, Grants Pass, OR 97428, 541-479-3290, Fax 472-0508, www.gpmuseum.org.

# Percent-for-Art and Public Art Competitions

## DEADLINE SEPTEMBER 2 (postmark)

CEDAR FALLS, IA. \$62,000 for the commissioning of an artwork for the Maucker Union/Center for Multicultural Education Project. Work to be a frieze, 4'x120' along an exterior colonnade. Any permanent, outdoor medium. Art and Architecture Committee, Dept. of Art, 104 KAB, Univ. of Northern Iowa, Cedar Falls, IA 50614, 319-273-2077, www.uni.edu/artarch.

## DEADLINE SEPTEMBER 5 KING COUNTY, WA.

International Airport Portable Works program. \$34,000 to purchase existing artwork. Open to WA artists. 2-D max. 48" tall and 3-D must fit on a 30" sculpture. Work can address the following themes in a specific, literal, general, or abstract way: Aviation and its history; people traveling, goods being transported; regional history and commerce; movement, flight, uplift; late 1920s, 1930s design. Diane Testa, King County Public Art Program, Smith Tower #200, 506 Second Ave., Seattle, WA 98104, 206-296-8676, Fax -8629, www.metrokc.gov/exec/culture/publicart.

DEADLINE SEPTEMBER 13 \* SARASOTA, FL. Up to \$74,000 for the purchase or commission of artwork(s) for the Judicial Complex. Three finalists will be selected to prepare site-specific proposals (\$1,500 honorarium plus up to \$1,000 reimbursement for travel to project meeting and other expenses related to developing the proposal). Location of artwork on a 100 sq. ft. space within a 50'x50' grassy courtyard in front of the building. Sarasota County Arts in Public Places, Public Works Executive Director's Office, 1001 Sarasota

Center Blvd., Sarasota, FL 34240, Fax 941-861-0992, www.co.sarasota.fl.us/public\_works.

DEADLINE SEPTEMBER 15 \* DINOMITE DAYS. See "Miscellaneous."

## DEADLINE SEPTEMBER 16 \* SAN FRANCISCO, CA.

\$10,000/design fee and \$5,000/construction consulting fee for Pool Tile Design. Open to U.S. artists. The aquatherapy center, housed within the Link Bldg., will include two pools. The plans call for two large wall tiles, one 16'x40' and the other 14'x40'. Scope of project: to develop a tile design that can be executed in commercial 4" tile and installed by the General Contractor within the existing construction budget. Send 10 slides (numbered, labeled w/ name and title), slide list (#, title, size, materials, completion year, value of work, name of commissioning agency and amount of commission, brief description of the work), and 7 one-sided/stapled sets of statement (1 page), resume (4 pages max.), reviews etc. (3 pages max.), and SASE to Laguna Honda Hospital Project, San Francisco Arts Commission, 25 Van Ness, #240, San Francisco, CA 94102, 415-252-2590, Fax -2595, http://sfac.sfsu.edu.

## DEADLINE SEPTEMBER 20

\* MADISON, WI. Bus Shelter Design Competition. Passenger shelters are to be installed along State Street in 2003. State Street, the heart of downtown Madison, will be redesigned to serve as a gateway corridor, connecting the University of Wisconsin-Madison to the Capitol. These new shelters will serve bus riders and will be the single most important infrastructure element along the street, drawing attention to public transportation and the artistic potential of our built environment. Open to U.S. artists, designers, architects, and students. \$2,500 will be awarded to five design finalists

for the preparation of site-specific design ideas, including submission of color renderings, models and other representations of the design. \$25 entry fee. Madison CitiARTS, Rebecca Kasemeyer, Arts Administrator, Madison Municipal Bldg., #200, Madison, WI 53701, 608-261-9134, www.ci.madison.wi.us/stairstreet.

## DEADLINE SEPTEMBER 20

TALLAHASSEE, FL. \$31,000 for School of Architecture, Florida A&M University. Probably seeking suspended sculptural work for the 36'-high (x40'x120') atrium; commission or purchase of existing artwork. Artwork must be of durable materials and of a design that will reconcile the opacity of the new extension and ceiling plane, delicate trusswork on north wall, transparency of the west wall, and presence of large air-supply duct penetrating the space below the 2 skylights. BR-308, Lee Modica, Administrator, Art in State Buildings Program, Div. of Cultural Affairs, 1001 DeSoto Park Dr., Tallahassee, FL 32301, 850-487-2980, x.116, Fax 922-5259, www.dos.state.fl.us/dca.

## DEADLINE SEPTEMBER 28

\* CHANDLER, AZ. Art to be sited in a covered Breezeway Walk to connect a parking facility and a downtown square. Concrete wall approx. 80' long and 16' high. Open to any media from artists or artist teams. \$38,000, possibly more, PLUS up to \$15,000 for each of up to three additional projects. Send project concept, resume detailing previous public art jobs, max. 5 slides/artist, SASE to Chandler Arts Commission, 80 S. San Marcos Pl., Chandler, AZ 85225, 480-917-6859, www.ci.chandler.az.us.

## DEADLINE SEPTEMBER 30 \* WASHINGTON, DC.

Washington Convention Center Public Art Program. Open to regional, national and international artists (target of 50% local artists). More than 80 locations for artwork have been identified

in entrance areas, corridors, and central axis points. Many of these areas will have more than one work of art. Work will range from paintings, graphics, sculpture, photographs, mixed; to monumental, site-specific work. The monumental scale of the new convention center suggests that artwork be approximately 3'x4' or larger. The considerable volume of pedestrian flow restricts the number of free-standing sculptures. Suspended or wall-hung sculpture submissions encouraged. D.C. Commission on the Arts and Humanities New Convention Center Project, 410 8th St., N.W., 5th Fl., Washington, DC 20004, 202-724-5613, Fax 727-4135, www.dconvention.com.

## DEADLINE OCTOBER 31

\* GUNK FOUNDATION GRANTS FOR PUBLIC ART. The Gunk Foundation is interested in supporting projects that make it out of the museum, gallery, and alternative spaces and into the spaces of daily life. For example, work that is shown in the spaces of public transportation, city streets, or work places and is seen by people outside of the art and academic worlds. Grants generally \$1,000-\$5,000. 914-255-8252, Nadine Lemmon, The Gunk Foundation, P.O. Box 333, Gardiner, NY 12525, www.gunk.org.

# Positions Open

## DEADLINE OCTOBER 15

\* GOLDEN ARTIST COLLEGE'S Working Artist Program. Seeking artists in Boston, Dallas, Los Angeles, Orlando, and Washington, DC. For lectures at universities, and teaching workshops on acrylic. Artists must be self-motivated, articulate, confident lecturing, a practicing acrylic painter, BFA+ or equivalent, and have a flexible schedule. Part-time (15 lectures and 15 workshops per year). Training: Dec. 3-8. Send letter of interest, 10 labeled slides,

work and show resume, SASE to Patti Brady, Director, Working Artist Program, Golden Artist Colors, 334 W. Stone Ave., Greenville, SC 29617, 864-467-1985, www.goldenpaints.com. NOTE: Okay to e-mail URL and digital images to consultesa@aol.com.

**DEADLINE NOT STATED**  
\* **EAGLE ROCK COMMUNITY CULTURAL CENTER** seeks Instructors to add to the curriculum. Dance, music, theatre, visual arts, computer arts — “anything interesting and creative that you would enjoy sharing with others — please contact us with a proposal.” \$20/hr., 6-9 hours/week. Gallery assistants, classroom assistants, graphic designers sought. Eagle Rock Community Cultural Center, 2225 Colorado Blvd., Eagle Rock, CA 90041, 323-226-1617, Fax -0949, www.erccc.org.

**DEADLINE NOT STATED**  
\* **GREENSBORO ARTISTS LEAGUE** seeks Exec. Director (salaried position). Send cover letter and resume to Exec. Director Search, Greensboro Artists League, 200 N. Davie St., Greensboro, NC 27401.

## Publishing Opportunities

**DEADLINE SEPTEMBER 6**  
13th NATIONAL QUILT NATIONAL '03. Full-color catalog to be produced by Lark Books. See “Juried Shows, Touring Exhibitions.”

**DEADLINE SEPTEMBER 16**  
\* **PHOTOGRAPHY QUARTERLY MAGAZINE**. Accepted work will be published in *Photography Quarterly* and one artist will be chosen for the front cover. Photography, all processes and approaches, traditional or experimental, mixed OK, no size restrictions. \$45/6 slides. Juror: Kathy Ryan, photo editor, *New York Times Magazine*. Center for Photography at Woodstock, 59

Tinker St., Woodstock, NY 12498, 845-679-9957, www.cpw.org.

**DEADLINE OCTOBER 15**  
\* **NEW GLASS REVIEW 24**. Open to glassmakers, artists, designers, companies. Glass works designed and made 10/1/01-10/1/02. \$15/up to 3 slides. *New Glass Review 24* will be published in the spring. *New Glass Review*, The Corning Museum of Glass, One Museum Way, Corning, NY 14830, 607-974-6821, Fax -7365, www.cmog.org. NOTE: All slides “become the property of The Corning Museum of Glass and will be added to its collection.”

**DEADLINE OCTOBER 18**  
\* **TULANE REVIEW**. Open to all. \$100 prize. \$15/4 slides, \$2/each additional. All media. *Tulane Review*, Dept. of Art, Tulane University, New Orleans, LA 70118, www.tulane.edu/~litsoc.

**DEADLINE NOVEMBER 1**  
\* **CLAY TIMES 2002 Student Ceramics Competition**. Open to all students, K through grad. school. Prizes include publication in the Jan./Feb. 2003 issue. *Clay Times*, P.O. Box 365, Waterford, VA 20197, 540-882-3576, Fax -4196, www.claytimes.com.

**DEADLINE NOT STATED**  
\* **GALLERY SIX**. Seeking art, photos, and poetry. www.angelfire.com/zine2/gallerysix.

**DEADLINE NOT STATED**  
\* **MAGAZiNO**. Seeking art and poetry for upcoming issues. Pay not stated. *MAGAZiNO*, P.O. Box 19127, Pittsburgh, PA 15221, 412-414-6697, www.iammagazino.com.

## Residencies and Artist Colonies

**DEADLINE SEPTEMBER 1**  
**JENTEL ARTIST RESI-**

**DENCY PROGRAM**. One-month residencies, rural ranch setting. Includes accommodations, work space (large well-lit studios with running water), \$400 stipend. Open to artists and writers. Printmaking studio equipped with Takach Garfield press with 32"x48" bed. \$30 application fee. SASE (2 stamps) to Admissions, Jentel Artist Residency Program, 11 Lower Piney Creek Rd., Banner, WY 82832, 307-737-2305, Fax -2311, www.jentelarts.org.

**DEADLINE SEPTEMBER 1**  
\* **MILLAY COLONY FOR THE ARTS**. One-month residencies, Apr.-Nov. 2003. Living space, 14'x20' studio, meals. No fees. Send 6-10 slides, resume, professional letter of reference, SASE to The Millay Colony for the Arts, P.O. Box 3, Austerlitz, NY 12017, 518-392-3103, www.millaycolony.org.

**DEADLINE SEPTEMBER 1**  
**PILCHUK GLASS SCHOOL**. Two programs: The Professional Artist-in-Residence program, and the John H. Hauberg Fellowship. The first is designed to enable one or two experienced, mature professional artists to engage in creative projects using glass, at their own expense and with their own expertise, March 1-31. Hauberg Fellowship is for outstanding artists working in any medium who seek collaboration with other artists in support of new research; artists should propose a group idea or theme making creative, innovative use of Pilchuck's resources and environment. One group, up to 6 artists; room, board, studio space, limited supplies; no instruction or hot shop access; spring. Pilchuck Glass School, 430 Yale Ave. North, Seattle, WA 98109, 206-621-8422, Fax -0713, www.pilchuck.com.

**DEADLINE SEPTEMBER 3**  
\* **VIRGINIA ARTISTS-IN-EDUCATION ROSTER**. Open to professional practicing artists in the fields of crafts and the visual arts, as well as architecture,

film/video, fiction/poetry, dance, folk arts, music, theatre. For residencies in VA schools, 2003-04. Virginia Commission for the Arts, 223 Governor St., Richmond, VA 23219, 804-225-3132, www.arts.state.va.us.

**DEADLINE SEPTEMBER 6**  
\* **CREATIVE GLASS CENTER OF AMERICA**. 12 fellowships in 2002 for artists working in glass. 6-week and 3-month fellowships. Rent-free housing, monthly stipend, 24-hour access to the facilities. In return, Fellows are asked to donate one piece, created during their residency, for inclusion in the permanent collection of the Museum of American Glass. Fellows are also required to work in view of museum visitors for 12 hours/week. Creative Glass Center of America, 1501 Glasstown Rd., Millville, NJ 08332, 856-825-6800, www.creativeglasscenter.com.

**DEADLINE SEPTEMBER 15**  
\* **YOSEMITE ARTISTS-IN-RESIDENCE PROGRAM**. Open to established artists. 2-6 artists will be selected for residencies up to 1 month. Housing and studio space, exhibition at end of year. Artist must participate in a community program and donate one artwork. Send 10-40 slides, resume, supporting materials, SASE to “Artists-in-Residence Program,” Yosemite Renaissance, Inc., P.O. Box 1430, Mariposa, CA 95389, www.yosemiteart.org.

**DEADLINE OCTOBER 1**  
\* **ARTSPACE**. Open to NC artists. Regional Emerging Artist Residency. Two 6-month residencies: 24-access studio, exhibition. Artspace, 201 E. Davie St., Raleigh, NC 27601, 919-821-2787, www.artspace.citysearch.com/3.2.html.

**DEADLINE OCTOBER 1**  
\* **VERMONT STUDIO CENTER** partially funded and fully funded residencies. Eligibility varies: “SAIC Alumni in the Chicago area; Artists/spiritual practitioners; IN, MA,

NH, and WA artists; NJ artists/writers; West Coast oil painters; international sculptors; artists living in Latin America; Madison, WI artists/writers." Vermont Studio Center, P.O. Box 613, Johnson, VT 05656, 802-635-2727, Fax -2730, www.vermontstudiocenter.org.

**DEADLINE OCTOBER 1**  
\* WOOD TURNING CENTER'S International Turning Exchange. 8-week residency program for 4 lathe artists, one scholar, one furniture maker/educator, and one photojournalist. \$350/week, round-trip transportation, housing. \$15 application fee. Wood Turning Center, 501 Vine St., Philadelphia, PA 19106, 215-923-8000, www.woodturningcenter.org.

**DEADLINE OCTOBER 31**  
\* THE STUDIO/CORNING MUSEUM OF GLASS. Month-long residencies with transportation, room and board, basic supplies. Send slides, 2 letters of recommendation, written proposal (incl. detailed info on what you want to do during your residency, necessary supplies, best months for you to participate, resume), SASE to Residency Programs, The Studio of the Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, Fax -6370, www.cmog.org.

## Studio Space Competition

**DEADLINE SEPTEMBER 15**  
\* LOWER EAST SIDE PRINTSHOP. The Resident Keyholder Program offers 24-hour access to professional printmaking facilities for emerging artists. \$70/month or \$100/month charge, minimum 6 months. Full Scholarship Residencies are available: maximum 3 months, non-renewable, must be for a specific project which must be concluded

during the residency. To apply for the scholarship residency, send portfolio of 5-10 actual prints (slides are not accepted), resume, one-page project proposal, two letters of recommendation (personal and professional), SASE to Keyholder Program, Lower East Side Printshop, 59-61 E. 4th St., 6th Fl., New York, NY 10003, 212-673-5390, www.printshop.org. To apply for the paid Keyholder Program (which still represents a significant subsidy), send 10-20 slides and the other materials.

## Wildlife Stamp Competitions

**ENTRIES REC'D THRU SEPT. 13**  
\* NEVADA TROUT STAMP ART CONTEST 2003. Open to all. Full-color 2-D media (except photo). One design per contestant; image size 6.5"x9"; matted (single white mat) to max. 9"x12". Subject: Lahontan Cutthroat Trout. Send to Maureen Angel, Nevada Div. of Wildlife, 1100 Valley Rd., Reno, NV 89512.

**ENTRIES REC'D OCT. 16-31**  
\* 23rd SOUTH CAROLINA DUCK STAMP COMPETITION. Open to U.S. artists. \$25 entry fee; one entry. Full-color (except photo), image 13"x18", single white mat to 19"x24". Subject: Green-Winged Teal. The winning entry will become the property of the SC DNR, and the winning artist will receive \$8/print sold, plus 35 artist proofs. The SC DNR has contracted with Arcadia Publications to produce and market 4,000+ prints. South Carolina Dept. of Natural Resources, Rembert C. Dennis Building, #142, 1000 Assembly St., Columbia, SC 29201, 803-734-3843.



**PADUCAH**  
ARTIST RELOCATION PROGRAM

# OPPORTUNITIES FOR ARTISTS & BUSINESSES!

**PADUCAH'S ARTIST RELOCATION PROGRAM INCLUDES:**  
Low Interest Loans • Free Web Sites  
Health Care thru the Ky Art Council  
Free Lots for New Construction  
Facade Program

**CULTURAL ATTRACTIONS:**  
Yeiser Art Center • Market House Theatre  
• PAPA Organization and Gallery • Flood Wall Murals • Four Rivers Performing Arts Center • Maiden Alley Cinema Arts in Action Festival • River boat Landings that net 11,000 visitors a year • National Quilt Museum and Annual Show which draws 75,000 visitors a year!



**Mark Barone - City of Paducah, Kentucky**  
300 S. 5th Street - Paducah, KY 42002-2267  
mbarone@ci.paducah.ky.us  
270-444-8690 - www.paducaharts.com

# ORDER FORM

DESCRIPTION	Ea.	Amt.
One-Year Subscription to <i>Art Calendar</i> * via standard magazine class mail	\$33.00	_____
One-Year Subscription, First Class mail	\$47.00	_____
One-Year Subscription, e-mail .PDF	\$33.00	_____
CONVERT from standard to e-mail	FREE	_____
CONVERT to First Class **, \$1.30/issue	x _____	_____
<i>Getting the Word Out: The Artist's Guide to Self Promotion</i>	\$17.95	_____
<i>Getting Exposure: The Artist's Guide to Exhibiting the Work</i>	\$17.95	_____
<i>Making a Living As an Artist</i>	\$17.95	_____
<i>Hot Buttons: Jurors on Jurying Monograph</i>	\$9.95	_____
<i>Sleep Thinking: Solve Problems and Increase Creativity While Your Sleep</i>	\$10.95	_____
Shipping/handling (\$4/first book, \$2/each additional)		
Total		

\* Price includes shipping. Prices are for orders delivered within the U.S. (For foreign rates, please consult the masthead on Page 3.)

\*\* How to determine how many issues are left on your subscription: The top line of your mailing label indicates what issue your subscription ends with. The magazine is published 11 times a year; the July/August issue is the one combined issue during the year. Simply count how many issues remain in your subscription.

## SEND TO:

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone #: \_\_\_\_\_

E-mail address: \_\_\_\_\_

Payment enclosed  Visa  MasterCard

Name on card \_\_\_\_\_

Card # \_\_\_\_\_

Exp. date \_\_\_\_\_ Signature \_\_\_\_\_

Please fill in this form, and send it to us at  
*Art Calendar*  
 P.O. Box 2675  
 Salisbury, MD 21802,  
 or fax it to us at 410-749-9626.

**THANK YOU!!!!**

# Classified Ads

## Art Consultants

ART CONSULTANCY/sales business seeking artists for representation to our clients in the corporate, hospitality and healthcare industries. Send with SASE; resume, slides and information to 30-95 29th St., #1B, Astoria, NY 11102, 718-777-5850.

Nov. 23-Jan. 1, 2003. Awards. Open to U.S. artists. Insurance. \$20/four slides. JUROR: Andrea Inselmann, CURATOR OF MODERN AND CONTEMPORARY ART, Herbert F. Johnson Museum of Art, Cornell University. SASE to Avenue Art Gallery, P.O. Box 8781, Endwell, NY 13762-8781, 607-785-7396, [www.nyartguide.net/avenueartgallery/exhibition.html](http://www.nyartguide.net/avenueartgallery/exhibition.html).

## Business Opportunity

"GALLERY WITHIN" Reps Wanted. Arizona business owner expanding nationally. \$10,000 investment earns double first year. Scottsdale, 480-941-2681.

AWARDS: \$3000 for monthly international juried all media exhibitions. SASE: Period Gallery, 5174 Leavenworth, Omaha, NE 68106; 402-556-3218, [shows@periodgallery.com](mailto:shows@periodgallery.com) (include postal address); [www.periodgallery.com/exhibitions](http://www.periodgallery.com/exhibitions).

## Co-op Gallery

WASHINGTON PRINTMAKERS GALLERY. Reviewing portfolios monthly. Beautiful sunlit space in DC's Dupont Circle Gallery area. Solo show opportunities; monthly members' shows. Bins and flat files showcase 30 prints for each member at all times. Paid gallery director, 35% commission. Monthly fee: \$85. Phone 202-332-7757, e-mail [wpg@visi.net](mailto:wpg@visi.net), [www.washingtonprintmakers.com](http://www.washingtonprintmakers.com).

## Frames

CLASSIC CONTEMPORARY MUSEUM QUALITY. Custom made exhibition frames at wholesale prices. Available in Maple, Cherry, Ash. Unfinished or 16 custom finishes. Floater frames for canvases on stretcher bars in standard and non-standard depths. Complete custom packages available including: custom cut mats, plexi, backing boards. Free color catalog. Metropolitan Picture Framing, 1-800-626-3139, <http://www.metroframe.com>.

## Current Shows

CATHARINE LORILLARD WOLFE ART CLUB, 106th Annual Exhibition, October 3-25. Preview Reception: Friday, October 4th, 5:30-8:00 p.m., Benefit, Metropolitan Museum of Art. Donation: \$20. National Arts Club, 15 Gramercy Park South, New York, NY. Call National Arts Club at 212-475-3424 for viewing times.

## Internet and Website

DO YOU WANT A WEBSITE? Do you want an easy way to make your artwork viewable on the Internet? Go to: [www.artistportfolios.net](http://www.artistportfolios.net) or call 212-780-0031 for information.

Please check out my art. [www.pushbuttonpanic.com/roysart.html](http://www.pushbuttonpanic.com/roysart.html).

## Exhibitions

2002 NATIONAL SMALL WORKS PAINTING SHOW. Deadline November 5. Show

WEB SITES FOR CREATIVE PEOPLE. Sites for artists,

craftspeople, illustrators, photographers. New sites; redesign; site maintenance. Visit [www.webkazoo.com](http://www.webkazoo.com) or call 860-664-9593.

## Licensing and Publishing

Enter the world of art publishing with an internationally known fine art publisher. Submit now to the Bentley Publishing Group, P.O. Box 5551, Walnut Creek, CA 94596. Please send slides, photos or promotional material. No originals or transparencies. Must include SASE for the return of materials. Or submit jpegs by e-mail to [jan@BentleyPublishingGroup.com](mailto:jan@BentleyPublishingGroup.com). Browse our Web site at [www.bentleypublishinggroup.com](http://www.bentleypublishinggroup.com).

**WANT TO LICENSE YOUR ART?** Porterfield's is seeking artists and illustrators who specialize in folk art, Americana, decorative, representational and/or design-oriented art for licensing to its clients in home decor and accessories, prints and wall decor, giftware, stationary, collectibles. Please send photos, slides or low-res digital tiff or jpeg files on CD to Lance J. Klass, President, Porterfield's Art Licensing, 5 Mountain Road, Concord NH 03301. SASE required. Questions? E-mail [porterfields@mediaone.net](mailto:porterfields@mediaone.net).

## Positions Open

**ARTISTS NEEDED** in Boston, Dallas, Orlando, Los Angeles, and Washington, DC. For lectures at Universities, and teaching workshops on acrylic. Artists must be: self-motivated, articulate, confident lecturing, a practicing acrylic painter, have MFA/BFA or equivalent, and have a flexible schedule. Part-time, compensated as independent contractor (15 lectures and 15 workshops per year). Send 10 slides, labeled; Work and Show Resume; Letter of Interest; Self Addressed Stamped Envelope (E-mail submissions, website and

digital images are acceptable) to Patti Brady, Director, Working Artist Program, Golden Artist Colors, 334 W. Stone Ave., Greenville, SC 29617. Deadline for submissions is Oct. 15, 2002. Training December 3-8, 2002. Details: [www.goldenpaints.com](http://www.goldenpaints.com) or [consultesa@aol.com](mailto:consultesa@aol.com).

## Publications

**ART LICENSING 101**, 224 pages of vital information, 200 contact names. ArtNetwork, [info@artmarketing.com](mailto:info@artmarketing.com), [www.artmarketing.com/licensingart101](http://www.artmarketing.com/licensingart101), 800-383-0677.

**FREE POTTERY MAGAZINE.** Request a risk-free trial subscription to **CLAY TIMES**, Journal of Trends and Techniques. Call 800-356-2529 or visit [www.claytimes.com](http://www.claytimes.com). Mention this ad and receive a free studio poster!

## Services

**ART SLAVE.** A one-stop service for artists' promotional materials, with brochures starting at \$100/100 copies, catalogs \$400/100 copies. Call for samples: 304-947-7242.

**COACHING FOR ARTISTS.** Arts marketing and business skills. Get objective feedback, guidance, set concrete goals, and address specific areas of concern such as marketing, licensing, portfolio development, as well as Internet and digital solutions. Chryssa Saj, 973-964-5310, [www.artonline.net/coaching](http://www.artonline.net/coaching), [chryssa@artonline.net](mailto:chryssa@artonline.net).

**SERVICES FOR ARTISTS.** Advising and coaching artists in their careers. Online classes. Free newsletter. [www.ArtBizCoach.com](http://www.ArtBizCoach.com).



# RDI

Rosen-Ducat Imaging  
Museum Quality Giclee  
Drum Scans  
[www.rosen-ducat.com](http://www.rosen-ducat.com)  
[info@rosen-ducat.com](mailto:info@rosen-ducat.com)  
207-647-4419

*Rosen-Ducat Imaging, "artists working with artists creating art". The finest papers and inks, excellence and professionalism. A service for artists looking for a trusted partner in creation of Limited Edition Giclee.*

## Slides, Photos, Digital Services

**FREE SLIDE DUPLICATION! FREE DIGITAL IMAGING!** Send us **FIVE SLIDES** or **DIGITAL CAMERA FILES** and we'll duplicate them **FREE**. Visual Horizons, 180 Metro Park, Rochester, NY 14623, 800-424-1011, [www.visualhorizons.com](http://www.visualhorizons.com).

**SLIDE LABELS,** Unique, Archival Paper, All-Temperature Adhesive, Clear Text, ©, Arrows, Samples: 206-202-1119; [inksparrow@usa.net](mailto:inksparrow@usa.net).

## Software

**eArtist** — easy and intuitive software for the busy artist. Manage your artwork, constituents, exhibitions, invoices, and more. Order online at <http://www.artscope.net/earartist> or e-mail [earartist@artscope.net](mailto:earartist@artscope.net).

## Workshop

**PAINT IN SOUTHERN FRANCE** this fall. Lodging in 19th century chateau near the Mediterranean, 30 minutes west of Montpellier. Professional instruction. \$1,200. Oct. 5-12, 2002. For details, see [www.jonneuse.com](http://www.jonneuse.com) or call Ellen Thomson at 651-227-5923.

**FNO** **ULTIMATE source for festival information!**  
Festival Network Online

**Nationwide Thousands of Shows**  
**Go To: Festivalnet.com**  
**Online Access!**

\$39.00 - \$59.00 per yr. - online access  
Check, MC, Visa, Discov., AMX  
[info@festivalnet.com](mailto:info@festivalnet.com)  
**(800) 200-3737**

**HOW TO PLACE AN AD.** \$2.00 per word per insertion, 15-word min. 2-3 insertions, 10% discount; 4-6 insertions, 15% discount; 7+ insertions, 20% discount. Deadline: one month before the month of issue (i.e. deadline Jan. 1 for February issue). Ads must be prepaid. Display ad rates available upon request. Send ad with payment to *Art Calendar*, P.O. Box 2675, Salisbury, MD 21802, or fax ads with credit card info to 410-749-9626. Arlene Shaheen, [ads@ArtCalendar.com](mailto:ads@ArtCalendar.com) or Craig Luce, [ads2@ArtCalendar.com](mailto:ads2@ArtCalendar.com).

# Color Postcards

folding cards and business cards  
reproduced from your slides,  
transparencies or photographic color prints.

## Friendly Service

from people who care about quality,  
deadlines, and special needs.

## Great Prices

for quality conscious artists on a budget.

Quantity	4"x6" Postcard	5"x8" Postcard	10"x7" Folding	Business Cards
500	\$95	\$175	\$200	\$85
1,000	\$145	\$255	\$325	\$150

## Quick Turnaround

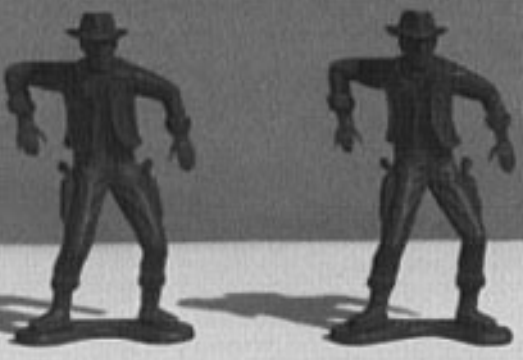
on jobs — as fast as 5 working days.

# POST SCRIPT PRESS

800-511-2009 • 2861 MANDELA PARKWAY • OAKLAND, CA 94608

WEB SITE: WWW.PSPRINT.COM • E-MAIL: ORDERS@PSPRINT.COM

**CALL FOR ARTISTS**



*New American Paintings*

Exhibitions-in-Print

**The Open Studios Competitions, since 1993**

Deadlines by Region:

South	12/31/02	Pacific Coast	06/30/02
Midwest	02/28/02	Northeast	08/31/02
West (incl. KS, TX)	04/30/02	Mid-Atlantic	10/31/02

**Juried by curators from distinguished museums**

Each competition's 40 winners appear, free of charge, in an edition of *New American Paintings* devoted exclusively to that region.

Mail four 35mm slides of current work, résumé, SASE and \$20 entry fee to:  
The Open Studios Press, 450 Harrison Ave #304, Boston, MA 02118  
Questions? (617) 778-5265 or [www.newamericanpaintings.com](http://www.newamericanpaintings.com)

# Art Calendar®

THE BUSINESS MAGAZINE FOR VISUAL ARTISTS  
P.O. Box 2675  
SALISBURY, MD 21802

### Are you moving?

Please correct your label and send this half-page  
to us AT LEAST a month BEFORE you move.

Effective Date: \_\_\_\_\_

PERIODICALS