

## **Art In The Pearl Fine Arts and Crafts Festival 2015 ARTIST APPLICATION & PROSPECTUS**

The 19th annual Art In The Pearl Fine Arts and Crafts Festival held Labor Day weekend in the beautiful and historic North Park Blocks of Portland, Oregon. Considered one of the nation's premier art festivals, Art In The Pearl features the artwork of 130 artists from across the USA and Canada. The Festival, developed and produced by a dedicated volunteer board, features many attractions: exceptional visual artists, artist demonstrations, an interactive art area for children of all ages, and a variety of unique food.

**Show Dates:** Saturday, Sunday and Monday, **September 5, 6 and 7, 2015**

**IMPORTANT DATES:** Application and Notification Deadlines

**February 15, 2015** Application Early Deadline \$35 Midnight Pacific Time

**February 28, 2015** Application Late Deadline \$45 Midnight Pacific Time

**April 15 2015** Notification by e-mail

**May 15, 2015** Deadline for accepted artists to commit to exhibit, remit booth fee.

Apply now at [www.Zapplication.org](http://www.Zapplication.org) to sell art at one of the top art shows in the country.

### **REQUIREMENTS**

**Images:** Four, images of work

**Application Fee:**

\$35 - Early Deadline: December 1, 2014 - February 15, 2015 Midnight PST

\$45 - Late Deadline: February 16, - February 28 Midnight PST

This nonrefundable jury fee (to cover jury expenses and administrative overhead) is required for each entry form in every category submitted.

**Multiple Applications:** NEW THIS YEAR!! Artists may apply multiple times in more than one medium category from the same profile. This eliminates the need for you to maintain separate profiles if you regularly submit applications in more than one medium category. To do this: log into your ZAPP account, apply, and check out as normal. Then, repeat for each additional application you wish to submit. Artists may apply up to twenty times per profile.

### **GENERAL INFORMATION**

**Projection Jury:** Images are viewed simultaneously projected 1-4 from left to right horizontally, artists viewed in order of the date their application is submitted.

**Jurors:** Five, Art Professionals including three working artists

**Jury Format:** Two rounds-first round scoring Yes, No, Maybe, second round 1-7 with the #4 missing

**Applications for Jury:** Sorted by the date the application is received

## **Artist Statement**

The application requires a description of materials, process, and technique. Please describe your work and process, not your philosophy or inspiration. This statement (to be posted in your booth) is part of our mission to educate the public.

## **Collaborating Artists**

Artists submitting an application as a collaborating artist or partnership must submit the names of both collaborators with the application. You may not add a partner after the jury.

## **Event Background**

Art In The Pearl is a nonprofit organization founded and produced by a dedicated volunteer board of local artists. Our focus is on promoting the arts, educating the public, and strengthening creative and educational bonds with the community.

## **Attendance**

Approximately 85,000 persons visit Art In The Pearl each year. Our extensive marketing program is directed towards a diverse audience of individuals likely to be interested in the visual arts. While the majority of the audience is from the Portland metro area, a significant and increasing number of art patrons from around the nation attend.

## **JURY SELECTION AND PROCESS**

A total of 130 artists will be chosen to exhibit through a highly competitive jury process. Artist applicants remain anonymous during the jury process. All of the jurors will view each artist's set of four images projected simultaneously in a horizontal grouping. The materials, dimensions for each image, and artist information statements will be made available to the jury. Artistic excellence is the sole criteria for selection of exhibitors. The five jurors will view all artist images at the same time and in the same room. Scoring is based on originality, design, technical proficiency, and craftsmanship. All scores are combined and averaged. Art in the Pearl establishes no quota or entitlement by media category. The top 130 receive invitations. Remaining applicants in the final round are placed on a waiting list of alternates. Decisions of the jury panel are final.

## **Jurors for the 2015 show**

### **Diane Culhane**

Diane is an educator with a BFA University of Utah & MIT Seattle University, painter, and ceramic artist. For the past 15 years Diane has traveled the nation showing her paintings in Fine Arts Craft Fairs and Galleries.

Residencies of Study: Anderson Ranch- Ceramics & Vermont Studio Center- Painting  
Participation in Public Art Works that enliven spaces: Manor House Inn, Bellevue Downtown Library, Good Samaritan Birthing Center, Cancer Care Alliance , Group Health, Costco, Covington Oil Co, Red Rock Distributing Co., Tacoma General Hospital

Gratitude's Awards: Arts Excellence Award Salem OR, Sanders Grant Fellowship, "Top 10% "Bellevue Artsfair, Anderson Ranch Fellowship

Articles of Inquiry: Art Access, Seattle Times, Sky Magazine Delta

Additional Community Participation : Advisory Marketing Board Bellevue Arts Museum , Chicago Art Institute Internship, Kirkland Art Center Residency, Volunteer Work: Community Events City of Bellevue

Diane is dedicated to teaching children at Kelsey Creek Fine Art School in the summer. She also teaches online art classes, building relationships with students and collectors all over the world, and has taught at the Bellevue Arts Museum, Pratt, Kirkland Arts Center, and Seattle Pacific University.

Above all, it is all about the love of making and sharing its creative gifts.

### **Patrick Horsley**

I was born in Pasco, Washington, where I attended public school and later graduated from Columbia Basin College. After moving to Portland, Oregon in the 1970s, I graduated from Portland Art Museum School. From my childhood, I've always been an artist. I almost didn't get through the fourth grade because I wouldn't do anything but draw. When you're making pottery, it is for other people. Pottery is based on people and people using it. I make a lot of pots that aren't utilitarian. I make vases and platters where their function is more aesthetic, but you have to make the thing that is true to you. I have to make things that I want to make a number of. You really need to do what you want to do and what you think is the best. I never run out of ideas. I run out of time to do all the ideas, but I don't run out of ideas.

#### **Teaching**

Arts & Crafts Society Portland 1972-74

Marylhurst College Portland 1972-74

Portland Art Museum School Portland 1974-76

Northwest College of Art Portland 1983

Portland Community College Portland 1984

#### **Workshops**

Archie Bray Foundation Helena, MT 1983

Pottery Northwest Seattle, WA 1984

University of Alaska Anchorage, AK 1984

Elcamino College Los Angeles, CA 1985

Rancho Santiago College Santa Ana, CA 1987

Southwest Craft Center San Antonio, TX 1988

Columbus College of Art Columbus, OH 1988

Arrowmont School Gatlinburg, TN 1989-1992

University of California Fullerton, CA 1990

Mojave Community College Arizona 1992

Walnut Creek Art Center California 1992

Grossmont College California 1992

Fresno City College California 1992

Riverside Comm. College California 1992

Kansas State University Kansas 1992

Utah State University Utah 1993

Frazier Valley Potters Assoc. British Columbia 1995

Metchosin College British Columbia 1995

Phoenix College Phoenix, AZ 1995

Columbia Basin College Pasco, WA 1991/1998

Metchosin Int'l School of Art Victoria, B.C. 1998

## **Barbara Mason**

Barbara Mason is an artist/printmaker working in her own printmaking studio in Hillsboro, 17 miles west of Portland, Oregon. A lifelong artist, she began studying printmaking in the early 80's and was immediately enamored with the medium. Barbara has been making monotypes since the early 80's and starting about 1999 included block prints and solar plate intaglio prints in her portfolio.

Barbara is an arts advocate and active in the community. She has been a resource person for the Beaverton School District since 1976. Serving 8 years on the board of the Vivian and Gordon Gilkey Center for Graphic Arts at the Portland Art Museum, she was also a founding board member of Art in the Pearl. She has been on the board of Crow's Shadow Institute of Art on the Umatilla Indian Reservation, is past president Print Arts Northwest, the gallery and studio of the Northwest Print Council. Barbara is on the board of the Washington County Museum in Hillsboro, OR and serves as their Art Curator for exhibitions.

Barbara's has shown her work nationally and internationally for the last 25 years, her works are in the collections of the Portland Art Museum, Intel Corporation, Crow's Shadow Art Institute, Pacific University, the Spencer Museum of Art in Lawrence, Kansas, the New York Public Library Collection, the National Museum of Kampala, Uganda, National Museum of Amman, Jordan and numerous private individuals and corporations.

### **Education:**

University of Washington  
Oregon College of Arts and Crafts  
Portland State University  
Pacific Northwest College of Art  
Marylhurst University

## **Arunas Oslapas**

Arunas has been a professor of industrial design at Western Washington University for the past 23 years torturing his students with solving the world's problems. In order to maintain his academic sanity he spends his summers weaving metal baskets and quilting metal. For color inspiration he raids his wife's fabric stash (she is a fabulous fabric quilter) and keeps her prized swatches hidden in his studio. When things get too cold and rainy they pack up the family and head south of the border to dry out.

### **Metal Baskets**

Metal baskets are fabricated from spring steel banding which is commonly used for strapping lumber and other palletized industrial materials. Each basket is hand woven from selected pieces of painted reclaimed banding guaranteeing that no two are exactly alike. The steel banding is wildly unmanageable and the challenge of taming this sharp spring-loaded material makes the creation of each receptacle a memorable event!

### **Metal Quilts**

Metal quilts portray stories through a colorful array of rusty steel and forgotten objects that balance technology and the primitive. The journey begins with leftover banding from the baskets and is contrasted with many other materials, which are either woven or riveted together. The compositions are rearranged many times before they are framed.

## Raw materials

Industrial 'raw' materials are discarded daily around us and often in large volumes. Finding a steady source of reusable waste and creatively incorporating it into my art brings me great satisfaction. My mind and hands are heavily exercised as I search for new materials to reclaim and experiment with new applications and methods of fabrication. Most of my work is done three dimensionally and is dictated by the limitations and nature of the material. Although the days of roaming the landfills and beach-combing the dumps are gone, the garbage continues to flow. Finding a way to intercept it, tame it, and give it new life is a constant challenge.

## **Caroline Vienne**

I have been working as an artist my whole life. For the past several years I have turned more towards nature, found objects and repurposed metals for inspiration. I incorporated stones, hard woods, bone, stone, fossils and sometimes other natural treasures I find.

I have co-founded and been a partner in a contemporary art jewelry gallery. We showed local as well as international jewelers.

I have developed, designed, manufactured, marketed and distributed several lines of jewelry nationwide to major retailers and galleries. These included Bloomingdales, Bendals NY, Nordstrom, Neiman Marcus and Gumps SF. I have additionally shown my work in many galleries throughout the United States in group and one woman shows.

I have designed on-of-a-kind jewelry for celebrities such as: Mrs. Frank Lloyd Wright, Mrs. Nat King Cole and Joanne and Paul Newman.

I hold a BA in Design from Kansas University and an MPA from the University of Missouri KC. I have participated in the jury process for other major art fairs and won many jewelry awards.

## **Wait List**

Art In The Pearl maintains a wait list from the jury process. This list is utilized to maintain a balanced show. Please do not call.

## **Awards**

A total of three Best of Show awards are given to Artists for outstanding work. Award winners are invited to return in their awarded category the following year. An image of that artist's work will be on promotional materials, on Art In The Pearl's website, social media, and in advertising and publicity campaigns.

## **MEDIA CATEGORIES**

Media categories are used by Art In The Pearl as a tool for organizing Artists' images into logical, related groups for the jury's review. The following are the media categories currently accepted for the jury's review:

**2-D Mixed Media:** includes any combination of a variety of materials used to create an original work of art that is by design to be displayed on walls with a one-sided orientation.

**3-D Mixed Media:** incorporates more than one type of physical material to form an original work of art visible from 360 degrees.

**Ceramics:** all original clay work other than jewelry is accepted in this category. If multiple pieces of the same design are displayed each piece must be signed. RAM pressed work or work produced from commercial molds is not acceptable. No more than 15% of display may consist of slip cast work which has been designed by the Artist.

**Digital Art:** includes any original work created solely by the artist utilizing computer technology to craft visual images. Work must be properly signed and numbered as a limited edition, not exceeding 250 per image, using only archival quality paper. Traditional photographs taken through a digital media should apply in the Photography category. No work printed on canvas will be accepted for display at the Festival.

**Drawing:** compositions that are created by the artist's hand using chalk, charcoal, pastels, pencil, crayon, or ink.

**Fiber:** all work crafted from fibers including basketry, embroidery, weaving, tapestry, leather work, and papermaking. No machine tooling, machine-screened patterns or other forms of mass production are permitted. All pre-manufactured wearable items are prohibited, regardless of additional modification or enhancement by the artist. The Fiber Wearable category includes all items that are worn or used for adornment.

**Glass:** No forms of mass production are permitted. All pre-manufactured items are prohibited, regardless of additional modification or enhancement by the artist.

**Jewelry:** all jewelry whether the work is produced from metal, glass, clay, fiber, paper, plastic or other materials must be entered in this category. Work must be designed, created and executed by the artist. All work displayed must be similar in style, quality and method to the work presented in the artist's images. No more than 15% of a piece may consist of commercial findings, and no commercial casts, molds or production studio work is allowed. Commercially purchased components (beads, glass, gem, pearls, metal, other not made by the artist) that are strung or assembled and/or twisted on wire are prohibited.

**Metalwork:** original work created through the forging, twisting and fabricating of various metals. No production studio work is allowed.

**Painting:** original compositions created by the artist's hand in oils, acrylics, watercolor etc. are in this category.

**Photography:** Photographers are encouraged to do their own printing. Only the artist's original source material is acceptable. Their creative printing process must be disclosed. Artist must be present and on location during the printing of their images. All work must be signed, numbered, and dated in limited editions of no more than 250 per image. No photographic images printed on canvas are allowed. The photography category includes hand colored, Polaroid transfers, emulsion transfers, etc. Please do not enter such work in the Mixed Media category. Signage of an overtly commercial nature listing the availability of numerous sizes, print surfaces and/or framing options is prohibited.

**Printmaking:** defined as multiple originals where the artist's hand has manipulated the plates, stones, blocks, composite reliefs, or screens. Prints must be properly signed and numbered in limited editions not to exceed 250. Printmakers are required to disclose both their creative and printmaking processes.

**Sculpture:** three-dimensional original work incorporating any materials that are designed and executed by the artist. Any work that is reproduced must be signed and numbered. No production studio work is permitted.

**Wood:** original works in wood that are hand-tooled, machine-worked, turned or carved.

### **THE REGIONAL EMERGING ARTIST PROGRAM**

The Emerging Artist Program is designed to assist regional (Oregon and Washington based) artists who have minimal to no experience exhibiting and selling their artwork. Artists who are in the early stage of their art career, have made a recent career change to art, and/or recently decided to prioritize art above all else are encouraged to apply. Emerging artists may not have previously participated in more than four juried art shows.

Upon acceptance, Emerging Artists will pay a fee of \$270 and will exhibit in a 10x15 booth space that will be shared with one other Emerging Artist. Art In The Pearl will provide the booth space, canopy and electricity. Emerging Artists will be responsible for their own display materials. Art In The Pearl will provide a mentor to help guide the Emerging Artist participant through the details of festival preparation, display, and sales.

Artists may apply to either the Emerging Artist Program or for the general show, but they may not apply to both. Art In The Pearl reserves the right to prescreen and research any emerging artist applicant to make sure they conform with the requirements for this category and have the level of experience represented in the application.