

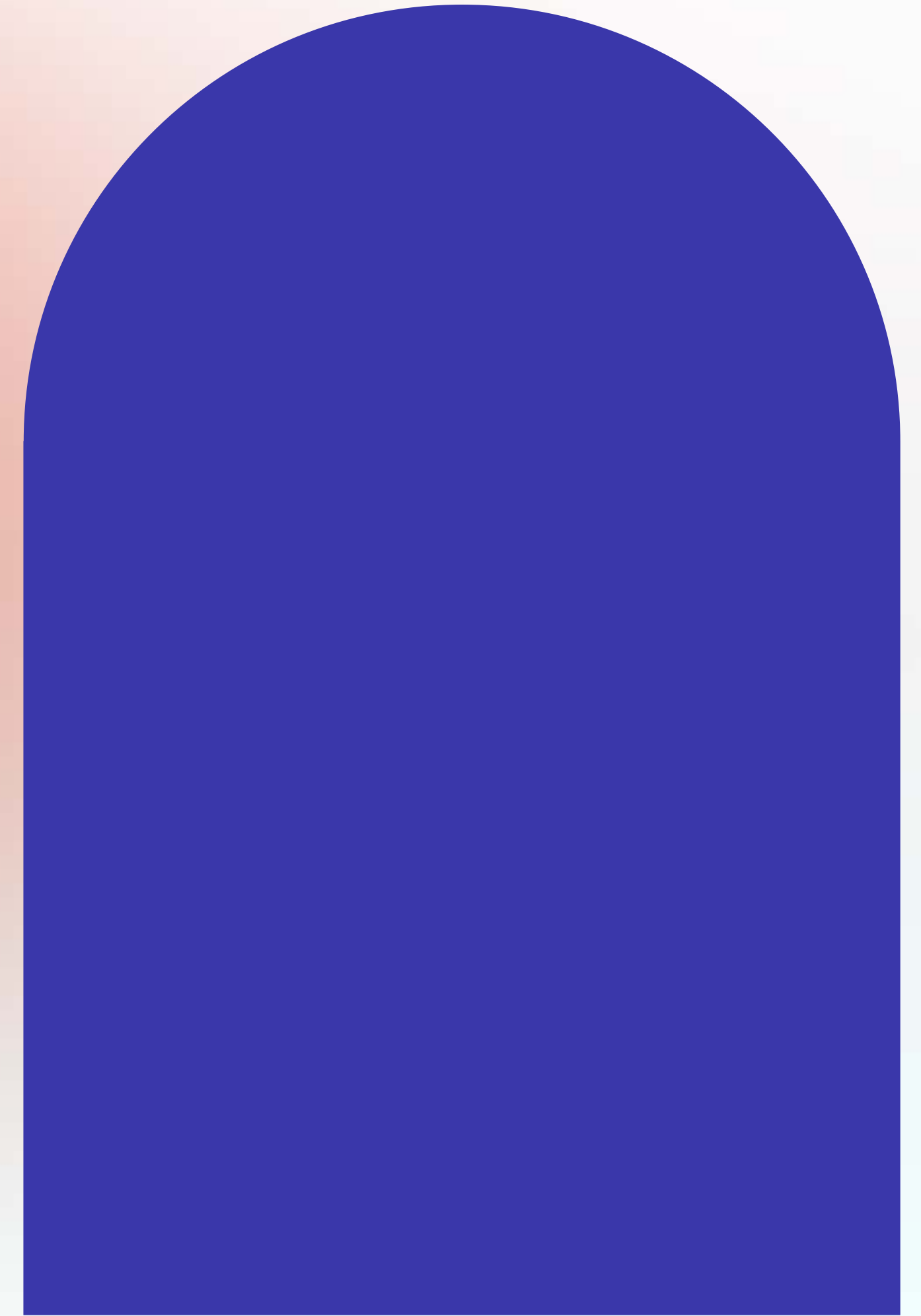
statements of all kinds—

SPRING 2022

As an artist, how many different statements do you have to write?

notes on writing as an artist

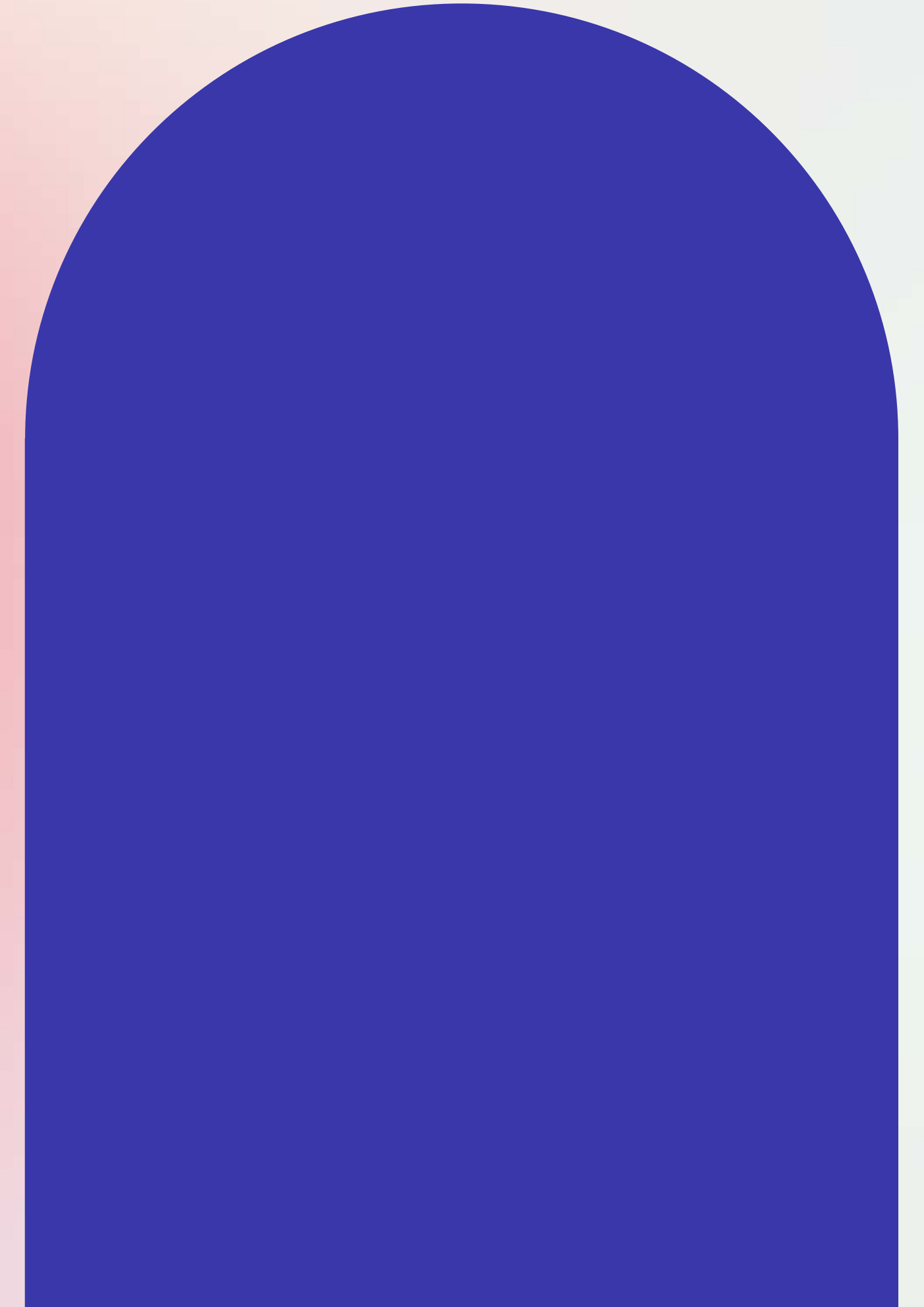
Let's look at the different ways into your work through writing...

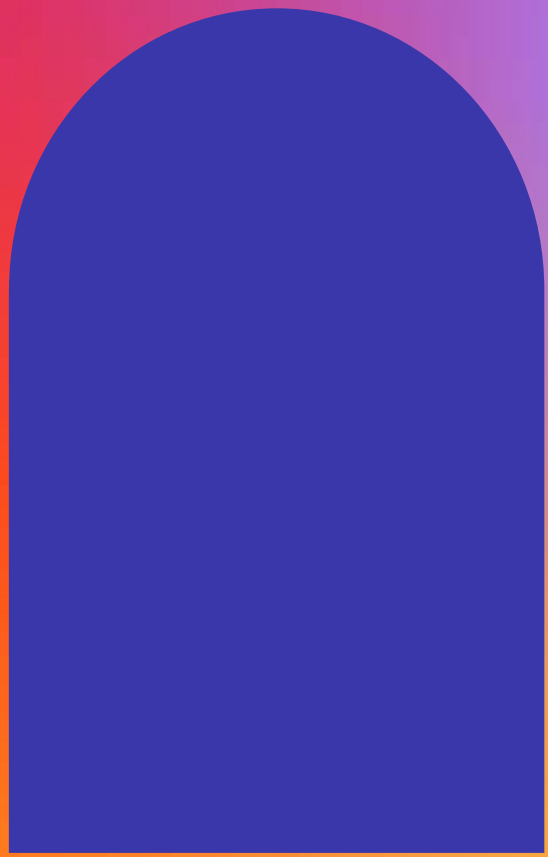


commercial statements

These statements are used to
promote yourself as an artist
with various settings

from grants to proposals to
job applications





project statement.

1-3 paragraphs that accompanies a series or project (not a pitch)

It gives us:

Relevant context...

Historical context

Duration/time context..

o What did you do?

o How did you do it?

o Why did you do it/why do you (artist) care?

examples.



[Ann Hamilton the common S E N S E Project Statement \(short\)](#)

[Ann Hamilton event of a thread Project Statement \(long\)](#)

[Jason Lazarus, "A portrait, a choir, a swell: 2019 - present," Statement](#)

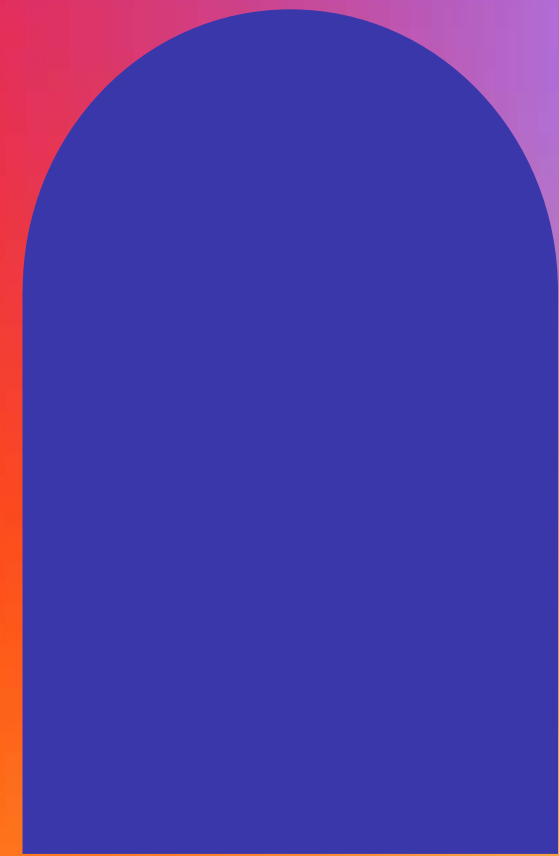
[Anna Sew Hoy, "Magnetic Between"](#)

[Guadalupe Rosales, Instagram Projects, "Veteranas" and Rucas & "Map Pointz"](#)

Guadalupe Rosales (b.1980 Los Angeles) is a multidisciplinary artist best known for her archival projects, "Veteranas and Rucas" and "Map Pointz," found on social media. The projects manifested in 2015 from the under/misrepresentation and historical erasure of Latinx communities in Southern California. These community-generated projects begin with an open invitation to various Latino communities to share personal images and memories that create visual narratives that celebrate identities and historicize subcultures. The archives explore ideas about how history and culture are framed and who does the framing. As a counterpoint, the archive celebrates, humanizes and reflects the positive and honest attributes of our shared culture. It creates a space for collective healing and storytelling and finds ways for new dialogue to emerge about youth culture in Southern California that would not exist otherwise.

Guadalupe's studio also houses and preserves a physical archive of Chicano/Latino ephemera from the 1970s to the late-1990s, including but not limited to magazines, prison art and letters, posters and flyers from the Los Angeles underground backyard-party and rave scenes of the 1990s.

"For the past 6 years I have dedicated my life to preserving our history– from tracking down childhood friends to connecting with strangers with familiar stories. From looking at my own ephemera, shoeboxes full of letters and photos I had left in my mothers garage for over a decade to acquiring new ones from people I was fortunate to meet. I have also taken the responsibility to preserve these materials– they are personal and collective. It is satisfying and challenging, like piecing a puzzle together where I am also confronted by new discoveries."–Guadalupe



artist statement.

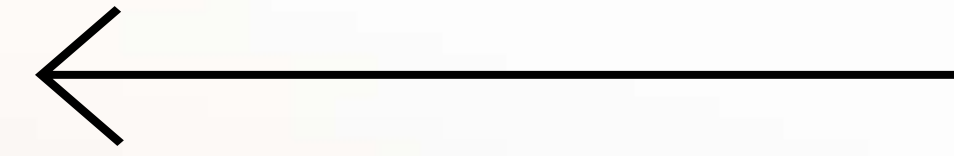
Typically around 1 page – for proposals, academic jobs, etc.

It's often written in first person (sometimes third). It can take many forms (poetic, direct, informative/educational). It answers a combination of these questions:

- o What is your practice all about?
- o What motivates you or inspires you?

- o What themes/concepts/process/techniques are important to your work?
- o What are you currently working on?

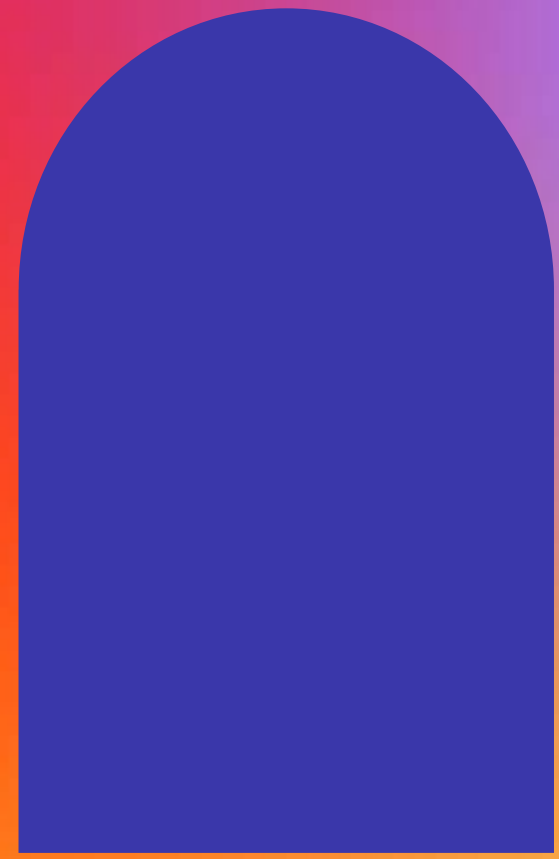
examples.



[Ann Hamilton artist statement & bio](#)

[Haegue Yang's Artist Statement](#)

Haegue Yang seeks to communicate without language in a primordial and visual way: often complementing her vocabulary of visual abstraction with sensory experiences that include scent, sound, light and tactility. Combining industrial fabrication and folk craftsmanship, Yang explores the affective power of materials in destabilizing the distinction between the modern and pre-modern. Yang's unique visual language extends across various media (from paper collage to staged theatre pieces and performative sculptures), and materials (Venetian blinds, clothing racks, synthetic straw, bells and graph paper) that are torn, lacquered, woven, lit and hung. Her artistic explorations stem from material-based concerns, accompanied by philosophical, political and emotionally charged readings of historical events and figures. Her ongoing research is empowered by underlying references to art history, literature and political history, through which she re-interprets some of her recurrent themes: migration, postcolonial diasporas, enforced exile and social mobility. As a result, these pieces link various geopolitical contexts and histories in an attempt to understand and comment on our own time. Yang's translation from the political and historical into the formal and abstract, demonstrates her conviction that historical narratives can be made comprehensible without being linguistically explanatory or didactic.



statement of purpose.

Length can vary, specific plans for residency, grant, exhibition, proposal, etc.

Respond to specific requests from call and answer the following questions:

- o What do you plan on doing and why is this space/time/opportunity/etc. Specifically a good fit for your practice or you for them?
- o How will you utilize materials available

to you? (Mention any other practical needs of opportunity)

- o How will your work benefit larger communities...
- o How will your values align and work with opportunity?

examples.

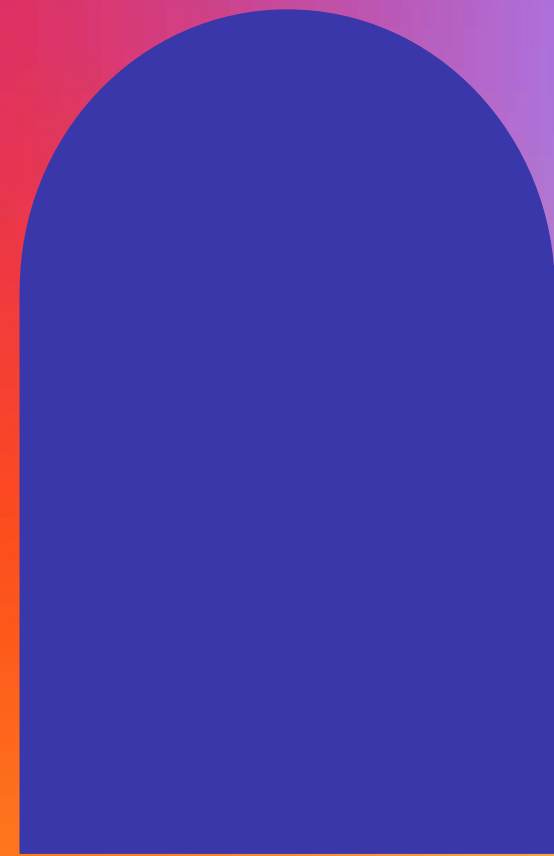


A great resource for exhibition proposal samples is [Coco Hundy's Archives](#).

Exhibition Proposal for Coco Hunday by Heather Deyling

<http://www.noglamorouslife.com>

My proposed exhibition is for Gallery 2. It is a mixed media site-specific installation comprised primarily of fiber elements. Colorful, organic felt forms will fill the gallery space, covering the walls and expanding across the ceiling and floor, appearing to overgrow the space. The gallery will be transformed into a mysterious wonderland of somewhat familiar yet unidentifiable forms. Vaguely reminiscent of flora and fauna, they represent an imagined future in which species have adapted and merged in order to survive climate change.



press release.

Think party invitation but more formal— for the purpose of press pitching and distribution

- Who?
- What?
- When?
- Where?
- Why?

examples.



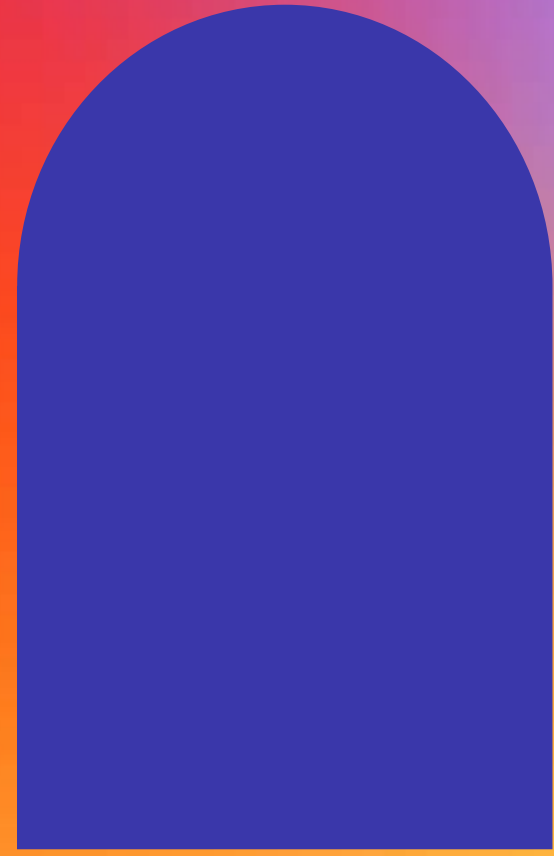
[Haegue Yang press release](#)

Haegue Yang explores the language of visual abstraction through the affective power of materials. Her practice illustrates the infinite complexity of putting together mere things, and in the process causing devastating creative disruption. Yang's work does not reject narrative or language; rather it exploits the associative and sensorial overtones of certain objects, that can be read and interpreted, both perceived and imagined. Through murals, sculptures and installations the artist tells a story, but one that is implied as a possible interpretation of forms that do not actively depend on it.

Yang suggests a shared methodology that informs both ornamentation and the western canon of abstraction. Her understanding of repetition embraces these seemingly opposing fields; they are in dialogue and inform one another, sharing a mesmerizing, almost spiritual impulse toward mechanic expansion. The common ground of folk craftsmanship and industrial fabrication often associated with minimalism becomes evident in her work and furthermore in the title of this show. Referencing the book and exhibition title, *Ornament and Abstraction* (Yale University Press, 2001), which is again leaning on a critical reading of modernist architect Adolf Loos' essay *Ornament and Crime* (1910), Yang vindicates the decorative in art.

The works in the exhibition provide an overview of Yang's recent development across various mediums. Arranged in different sub-groups, each section explores different aspects of this expansive installation through a wide range of tactics. The artist destabilizes the distinction between the modern and pre-modern materials by combining synthetic straw, artificial plants, Indian vintage bells, plastic twine, turbine vents, casters and steel frames. These elements give life to *The Intermediates* (since 2015), a sculptural group with anthropomorphic features that inhabits the gallery space.

Found at the center of the gallery, *Sol LeWitt Upside Down – K123456, Expanded 1078 Times, Doubled and Mirrored* (2015) appropriates and transforms the modular sequence of accumulated cubes that became artist Sol LeWitt's trademark in the 1960s. Consisting of twin volumetric shapes, the piece expands and mirrors his iconic minimalist structures with Venetian blinds, echoing ornamental designs through its steady repetition of horizontal lines and its hypnotizing depth and density. (cont online..)



biography.

A factual, biographical information about yourself as it relates to your art practice

It's mostly written in third person and includes the following information:

- o Start it with a over statement: 1-2 sentences about your work (pull from your artist statement)
- o Born, school (if/where), recent

exhibitions, accolades (grants, awards, residencies), work, teaching (if you do, where), recent publication, etc.

Note: Keep 'em short!

examples.



<https://www.yvettemayorga.com/about>

Yvette Mayorga is a multidisciplinary artist based in Chicago, Illinois. Her work interrogates the broad effects of militarization within and beyond the US/Mexico border and intervenes in the colonial legacies of art history. She fuses confectionary labor with found images to explore the meaning of belonging.

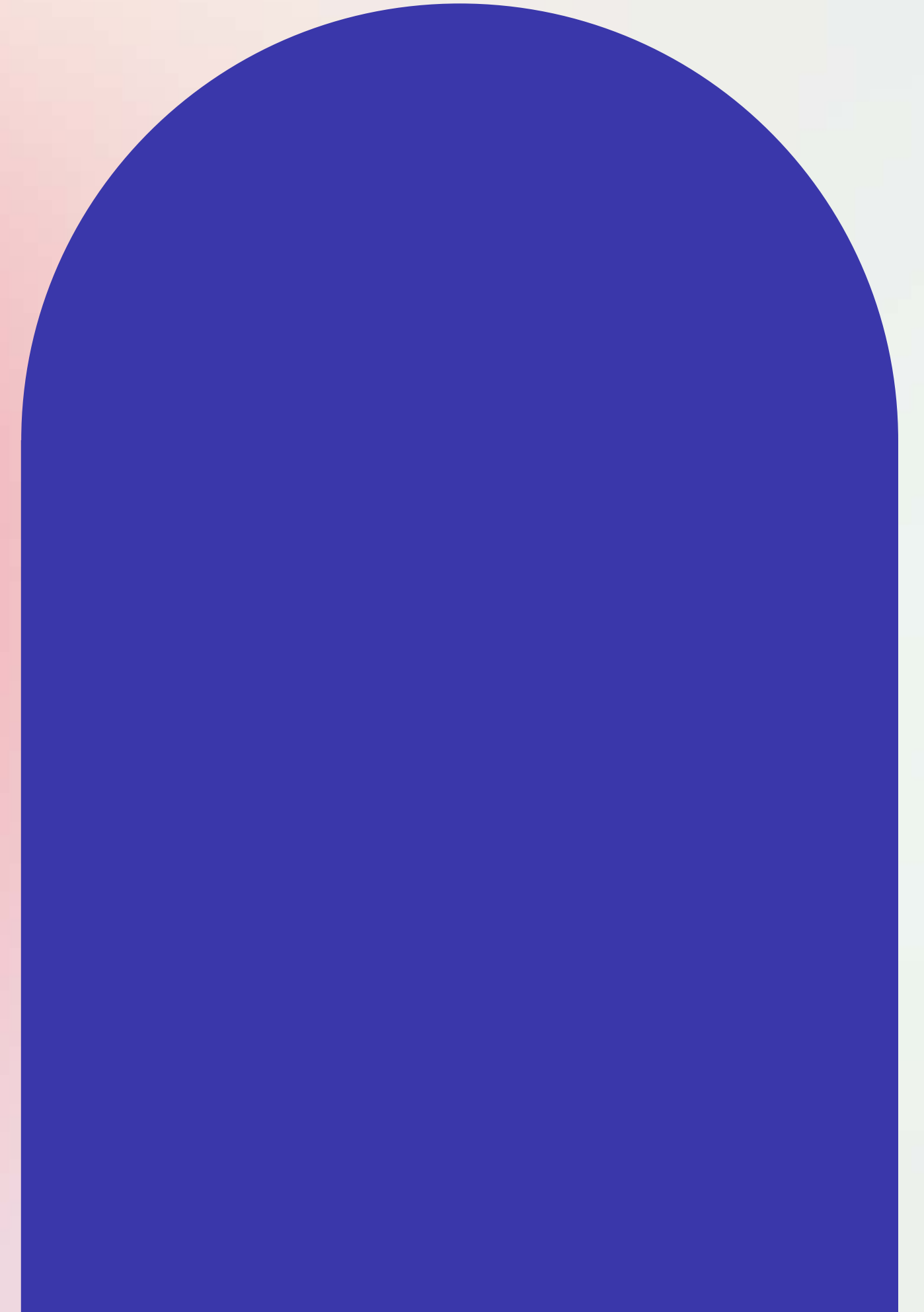
Her work has been exhibited nationally and internationally at the Vincent Price Art Museum, DePaul Art Museum, El Museo del Barrio, the Center for Craft, the Museo Universitario del Chopo, LACMA's Pacific Standard Time:LA/LA, NXTHVN, Art Design Chicago, the Chicago Artists Coalition, the National Museum of Mexican Art, GEARY Contemporary, EXPO, and Untitled Art Fair. In 2020 her project, Meet me at the Green Clock, was commissioned by Johalla Projects as part of the exhibition Andy Warhol--From A to B and Back Again, at the Art Institute of Chicago. Her work is included in the critically acclaimed exhibition ESTAMOS BIEN: LA TRIENAL 20/21, El Museo del Barrio's inaugural large-scale survey of contemporary Latinx art.

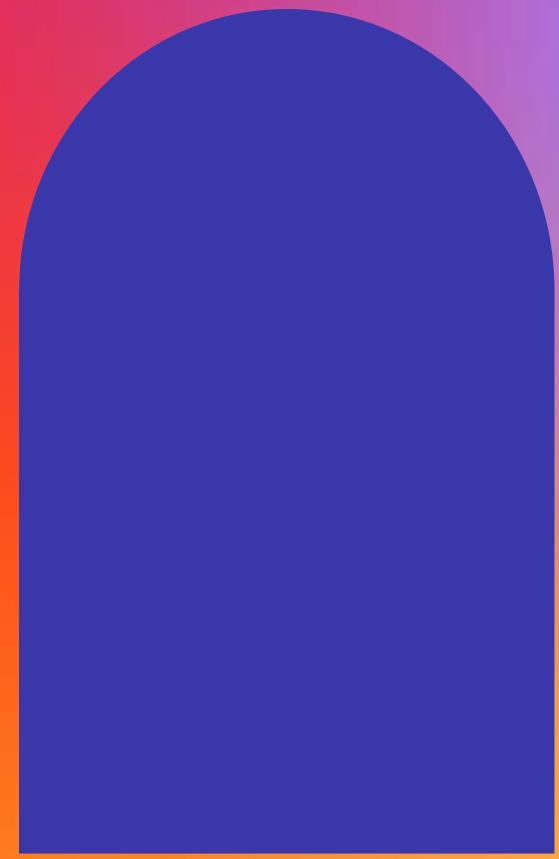
Her practice has been featured in publications such as Artforum, Artnet, Art in America, Art News, Galerie Magazine, Hyperallergic, NewCity, Teen Vogue, The Guardian, The New York Review of Books and The New York Times. Her works are part of the permanent collections of the DePaul Art Museum, El Museo del Barrio, and the John D. and Catherine T. MacArthur Foundation. She has participated in the Fountainhead Residency and BOLT Residency, and is a recipient of the MAKER Grant. She holds an MFA in Fiber and Material Studies from the School of the Art Institute of Chicago.

teaching statements

These statements are used to
promote yourself as a teacher

and further your academic
career in universities and
colleges





teaching philosophy.

Typically one page explaining your perspective on education

Show don't tell. Use specific examples.

o What are the main goals of your teaching?

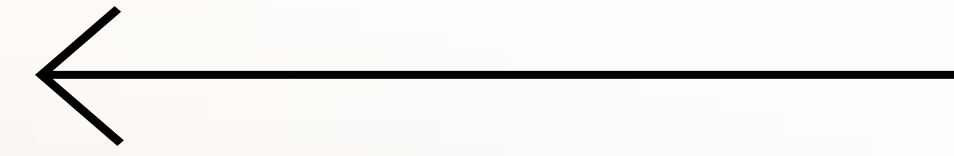
o What is your teaching style? - "I offer my students freedom of expression"

o What are specific examples of successful projects or exercises?

o How do you determine success in the classroom?

Hint: if you're starting out without experience, write about what you would aspire to based on own education or what you would want that you didn't get in your own education.

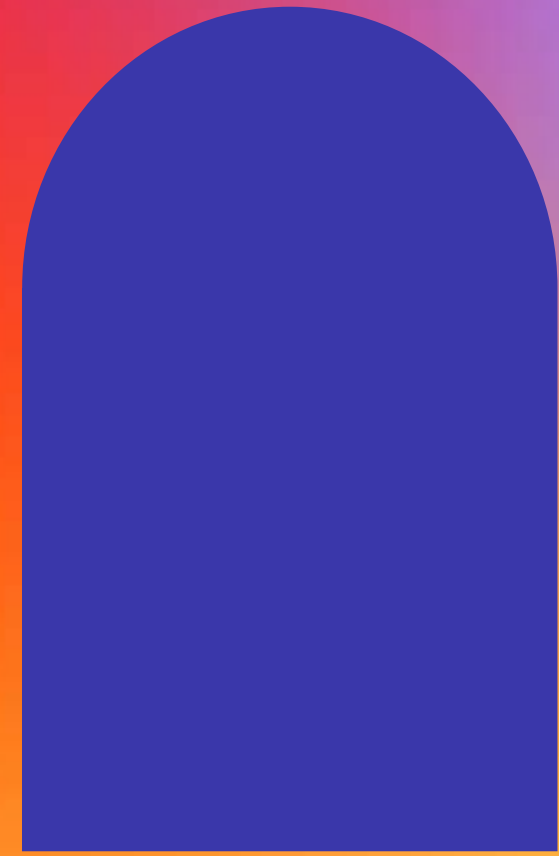
examples.



The source for the questions below is [Cornell Teaching Philosophies](#), and there is much more to be pulled from the link. It is not art specific, so you will have to put your own "artist" lens on the guide.

Answer these questions to get started:

- o The purpose of education is to_____.
- o Why do you want to teach your subject?
- o Students learn best by_____.
- o When you are teaching your subject, what are your goals?
- o The most effective methods for teaching are_____.
- o I know this because_____.(student examples?)
- o The most important aspects of my teaching are_____.

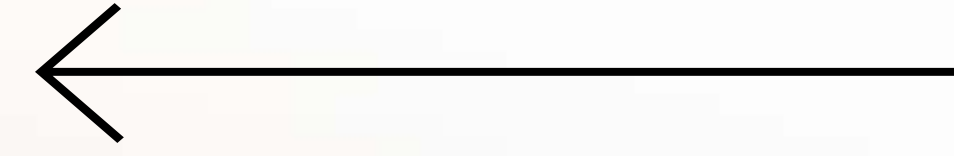


statement on equity & diver-

One page on your approach to diversity, equity and inclusion in the classroom

- Use specific, examples from your teaching and/or education.
- o What unique perspectives do you bring to your work as an educator?
 - o How do ensure equitable education for your students?
 - o How have you worked (or would you) to meet students from diverse backgrounds, with varying needs and capabilities?

examples.



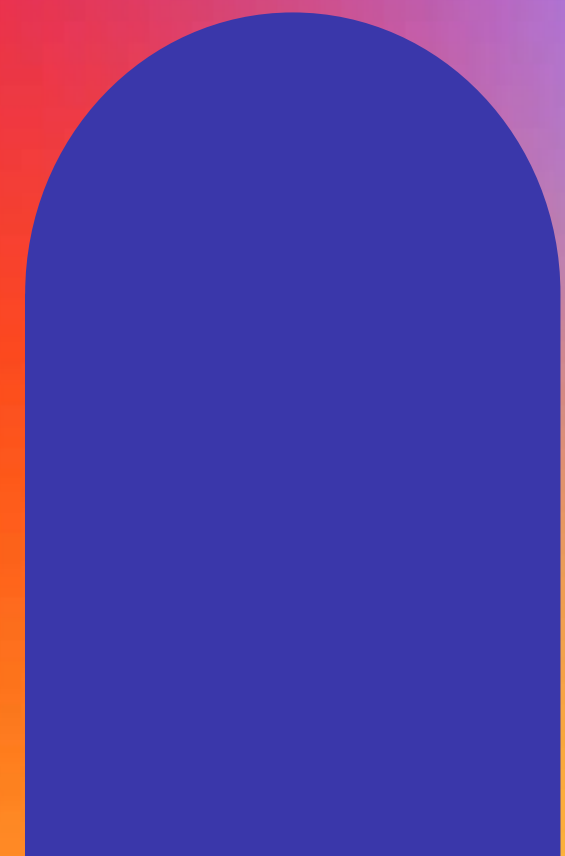
[Guide for Inclusive Teaching at Columbia University](#)

We found the information and questions asked in this guide to be a helpful way to craft your perspective in writing.

Before reading, you could try free writing to think about how each one of these principles applies to your positionality, teaching style, syllabi, class projects or assignments, and the classroom space itself.

The 5 Principles of Inclusive Teaching:

- #1: Establish and support a class climate that fosters belonging for all students
- #2: Set explicit student expectations
- #3: Select course content that recognizes diversity and acknowledges barriers to inclusion
- #4: Design all course elements for accessibility



statement on research.

Academic speak for artist statement and research interests

- o What is your practice all about? cess/techniques are important to
- o What research are you an expert in? your work?
- o How is your contribution to the field of research new/different? o What are you currently researching?
- o What themes/concepts/pro-

examples.




[Liz Trosper Creative Research Statement](#)

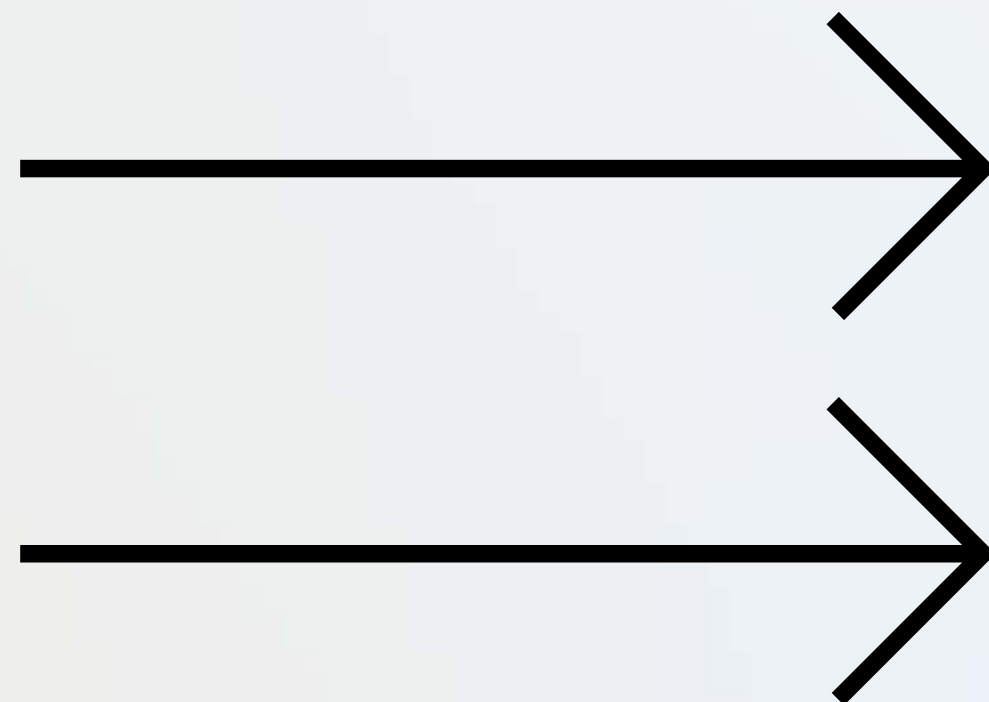
The objective of my research agenda is to investigate the current state of painting. I probe the intersection of painting with other media, especially technology, and the new ways this changes painting and studio practice. I do this through making-led practice that asks what a painting is and how it can be made. Second, I explore the role of the painter through exhibitions, writing and programmatic constructs, such as lecture and discussion series and socially engaged projects that support the discourse of painting.

To achieve these goals, I conduct practice-led research to producing bodies of artwork that ask new questions of the painting discipline and its intersection with technology and visual culture, particularly the areas of digital fabrication and screen culture. My thesis aimed to advance an understanding of the recent advancements in painting and technology. I offer models for thinking about technology as technique, form and content, and I take, as a point of departure, Rauschenberg's model of painting, "the flatbed picture plane" as articulated by Steinberg. My recent writings on the work of Laura Owens has extended those ideas to incorporate feminist notions of painting and art history and to formulate new ideas for ways that painting can serve as a conceptual and programmatic model for equality in the arts.

My research moves past the initial phase of technology adoption to address the more specific problems that arise from its use in making, such issues of surface monotony, production limitations, material disconnects between archival processes and technical production and artist as consumer in digital fabrication. (Statement continues at [link](#)).



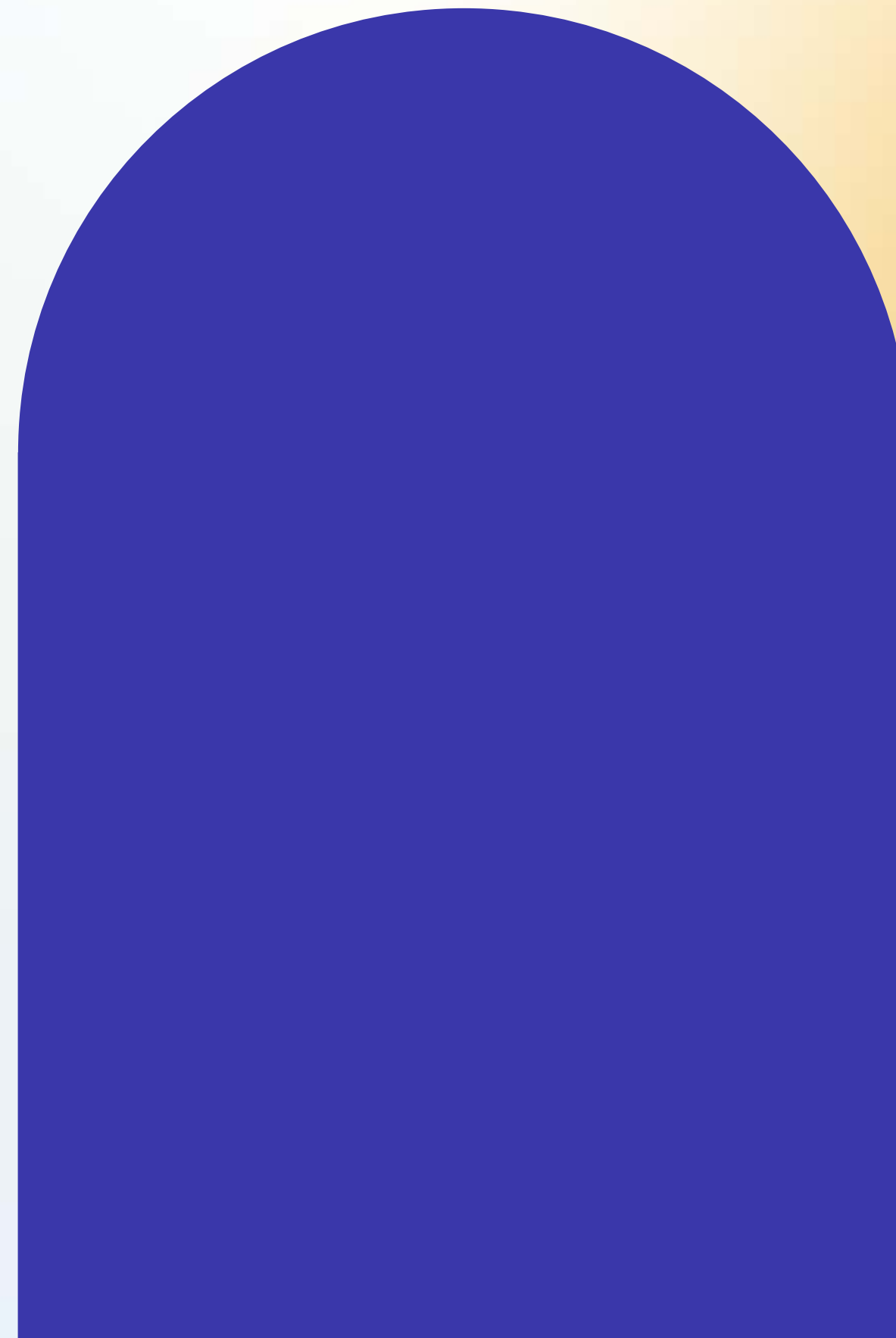
**general
tips**



Be direct. Be real. Be specific.

- + Write in present tense (i.e. The images show...)
- + Use first person.
- + Avoid sweeping generalizations, fine to mention big ideas but then get specific...
- + Keep a master document so that you can draw from it later
- + Rework old writing. You rarely need to start from scratch.
- + Respond directly to the prompts at hand (i.e. if they want you to talk about xyz, then make sure you do that)
- + Use direct language. Be as clear and concise as possible.

other resources



Check these out.

[Get Your Sh*t Together](#) Writing tips + other professional practices writing for artists

[Coco Hunday Exhibition Proposal Archive](#) Open archive of exhibition proposals

[Teaching Philosophies Statement](#)

[Inside Higher Ed](#) All kinds of professional advice from cover letter writing to applications

[The Necessarian](#) Consultant editor for artists

[Creative Capital](#) How to write grant proposals

[The Artist's Guide to Grant Writing](#)

[Certificate of Authentication](#)

[500 Letters](#) Artist statement auto generator

[Guide for Inclusive Teaching at Columbia University](#)

Thank you for reading.

SMU MFA GRADS '22 &

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Analise Minjarez

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notes on writing as an artist