



Application and Budget Form

After consulting the program guidelines, please complete this two-page form, attach your *statement of purpose, resume, and organizational invitation*, and mail to the post office box address below. Applications, guidelines and information on past awards can also be found online at www.durfee.org

The Durfee Foundation
P.O. Box 7220
Santa Monica, CA 90406-7220

2006

Name _____

Mailing Address _____

City, State, Zip _____

Home Address _____
(if different from above)

Telephone _____ E-mail _____

Are you 18 years or older? Yes No

Are you a full-time student? Yes No

Event: Date MARCH 9 - JUNE 29, 2007

Host HIRSHHORN MUSEUM + SCULPTURE GARDEN

Location Smithsonian Institution / HIRSHHORN MUSEUM +
INDEPENDENCE AVENUE AT SCULPTURE GARDEN
SEVENTH ST SW - WASHINGTON DC

Statement of Purpose:

In no more than 500 words, please address the following:

- ◆ Describe the specific event or occasion to which you have been invited, and for which you are seeking funds.
- ◆ Explain how the project will significantly benefit your career.
- ◆ Please tell us *specifically* what the Durfee funds would allow you to do that otherwise would not be part of this project. Be sure this statement is supported in Part II of the budget request on the following page.
- ◆ If you have received an ARC grant previously, please explain briefly what the funds were used for and how that project advanced your career.

Resume & Host Confirmation:

Please also submit the following:

- ◆ A chronological resume of your artistic experience (five pages maximum). Please do not submit a narrative biography.
- ◆ Written notification from the host organization, on official letterhead, confirming your participation in the event for which you are requesting funds.

(OVER)

Application Form (CONTINUED)

Budget:

Because you have secured an invitation to present this work, we presume that the event will take place with or without Durfee funding. The following two-part budget is designed to highlight how the ARC grant will enhance or improve the work. In Part I, please describe your core expenses and how you plan to cover them, without a Durfee ARC grant award. In Part II, please describe additional expenses for which an ARC grant would be used.

Part I:

List the approximate expenses and income of the event for which you are requesting funds, excluding the Durfee request.

A. Core Expenses (materials, shipping, transportation, lodging/meals, collaborators' fees, etc.)

Item	<u>TRAVEL LAX - WASHINGTON DC</u>	Amount	\$ <u>550.00</u>
	<u>ACCOMODATIONS - 7 NIGHTS</u>		\$ <u>1050.00</u>
	<u>WEAVING 2 TAPESTRIES</u>		\$ <u>5500.00</u>
	<u>SHIPPING 2 TAPESTRIES FROM BELGIUM</u>		\$ <u>800.00</u>
		Total Expenses	\$ <u>7850.00</u>

B. Income (how are you planning to cover the above expenses—sale of work, ticket revenue, commission fee, non-Durfee grants, personal contribution, credit card, savings, etc.)

Source	<u>HIRSCHHORN CONTRIBUTION</u>	Amount	\$ <u>4000.00</u>
	<u>PERSONAL CONTRIBUTION</u>	Amount	\$ <u>1850.00</u>
	<u>GALLERY CONTRIBUTION</u>	Amount	\$ <u>2000.00</u>
		Amount	\$ _____
		Total Income	\$ <u>7850.00</u>

Part II:

Please list the additional expenses (items not listed above in Part I) to which the ARC grant would be allocated:

Item	<u>WEAVING ADDITIONAL TAPESTRY</u>	Amount	\$ <u>2750.00</u>
	<u>Shipping additional Tapestry</u>		\$ <u>400.00</u>
			\$ _____
			\$ _____
		TOTAL ARC FUNDS REQUESTED	\$ <u>3150.00</u>

Signature _____

Date 10/29/00

October 30, 2006

Durfee ARC Statement of Purpose

I was recently invited by The Hirschhorn Museum and Sculpture Garden to participate in their Directions series with Philadelphia based artist Virgil Marti. The Hirschhorn Museum is the Smithsonian Institution's museum of international modern and contemporary art. Their Directions series has brought the work of leading and emerging artists to Washington since 1987.

It is an extraordinary opportunity for me to be able to exhibit my work in such an important venue. It is also exciting for me to be showing my work in tandem with Virgil Marti, a colleague of mine from The Skowhegan School of Painting and Sculpture, where we co-edited a weekly art publication. Both he and I have explored installation-based art making throughout our careers as well as the perception of the art object through inversions of applied and decorative art traditions. For this exhibition we plan to collaborate on 2 site-specific installations as well as each maintaining a separate exhibition space for our own work.

The area for my solo project is a large semi-enclosed space on the 3rd floor of the museum. It is a difficult area that is partially obstructed by the presence of an escalator. I would like to create the illusion of depth through the deployment of large scale trompe l'oeil tapestries depicting various studio and personal ephemera in a woven form. Trompe l'oeil is an art technique involving extremely realistic imagery as a way to create the optical illusion that the depicted objects really exist. Through these tapestries I would be expanding upon the sense of space through a scale shift (as many of the depictions would be enlarged 1600%) but I would also be suggesting a deeper sense of space through a false perception of shadow and reflection. A further illusion would be accomplished by presenting something that appears to be photo real, but is actually woven.

Neither a painting, nor sculpture, nor photograph, nor mural and yet engaging all these practices simultaneously. My hope is that the layers of perceptual inversions will encourage the viewer to question assumptions and slow down the viewing process.

I have been exploring the digital weaving process for the past 2 years. Using my home scanner as a "photographer's studio" I scan assorted dimensional collages at the highest resolution possible. These are then burned onto disc and sent overseas to a loom in Belgium that has been weaving tapestries for 5 generations. Having recently acquired a loom with the capacity to understand digital files, this family can now weave at a more accelerated pace with a greater precision to interpret texture and reflection and nuance. It is also interesting to me that the ages old tradition of weaving in Belgium can be updated and reintroduced in a contemporary art scenario. This process is efficient in many ways, but also costly. It requires hours of set up to ensure that the proper nuances can be achieved through a maximum 256 color thread range. Set-up can take weeks and weaving then takes only a few days.

In order to realize my vision for the space at the Hirshhorn, I would need to complete three tapestries. Funding from the Durfee Foundation would provide me the resources to fabricate and ship the crucial third tapestry.

Thank you for your consideration.

Sincerely