

Iowa Arts Council,  
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Des Moines, Iowa 50319  
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# ARTALK

STATE LIBRARY OF IOWA

DES MOINES, IOWA 50319

This is the fourth edition of  
**ARTalk for Creative  
Artists/Visual Arts Programs,**  
Bruce Williams, Editor.

## PILOT GRANTS

I am pleased to announce two new pilot grant programs for Iowa artists that the Iowa Arts Council will test over the next two years.

These pilot grant programs seek to support collaborative projects between major arts organizations and Iowa artists; a goal sought by the Creative Artists Planning Project Taskforce.

**NEW ART** supports projects that incorporate all of the following:

- \* Projects in which Iowa artists are invited to create new and original site, project or performance specific work;
- \* The creation of new work that is innovative and challenging, and which demonstrates individual artistic growth, development and experimentation;
- \* Projects sponsored by major single-discipline arts organizations who are nonprofit, tax-exempt and located in Iowa;
- \* Projects that encourage dialogue between artists and the public;
- \* Projects presented to the public in innovative and imaginative ways.

Matching grants of \$500 to \$1,500 will be awarded for projects that begin January 1, 1991. Application postmark or hand-delivered deadline is October 2, 1990. Artist and organization apply as co-applicants.

Grants must be cash matched by the applicant organization. Grants and matching funds pay artist fees, material and travel expenses associated with creating the new work. Costs associated with presenting the completed work to the public is not funded under this program.

Work created as a result of the project belongs to the artist.

**Artist Lecture** grants encourage major arts organizations and institutions to invite professional artists to talk about their work in a context that promotes discourse between Iowa artists, arts professionals and the public.

Lectures that are part of a larger event or lectures in which other artists involved in the project do not receive fees are not funded under this program.

Applications from organizations must be postmarked or hand-delivered to the IAC on or before April 2, 1990 for lectures taking place between July-December 1990.

Matching grants of up to \$250 will be awarded for artist fees and travel expenses. IAC grant and applicant matching funds do not pay other expenses related to the lecture.

Complete guidelines and application forms are contained in **Pilot Grants** and available from the IAC.

## SLIDE BANK PANEL MEETING

The six-member Slide Bank Advisory Panel met August 2 in Des Moines to review juried categories of the Slide Bank. A total of 27 applicants were accepted into the Studio Art category and 14 applicants were accepted into the Public Art category.

Members of the panel included *Joann Fetner*, Iowa Arts Council board member, Curator of Collections, Waterloo National Bank, Waterloo; *Joan Mannheimer*, collector, Des Moines; *Julie Nelson*, Director, Sioux City Art Center, Sioux City; *Lynette Pohlman*, Director, Brunnier Gallery and Museum, Iowa State University, Ames; *Lloyd Schoeneman*, Program Director, Quad City Arts, Davenport; *Joyce Summerwill*,

Director of Patient Relations,  
University of Iowa Hospitals and  
Clinics, Iowa City.

The following is a complete list of  
artists and designers represented  
in the Studio, Public and Design  
Arts categories of the Slide Bank  
(\* asterisk denotes artists added  
in August):

#### **Design Arts Slide Bank**

\*Thomas Baldwin, Des Moines  
\*David L Dahlquist, Ames  
\*Douglas A Frey, Des Moines  
\*Janice R Gipple, Des Moines  
\*Wilbert F Inness III, Urbandale  
\*John Knapp, Crescent  
\*Ronald L Lehman, Windsor  
Heights  
\*James Alan Ralston, Waterloo  
John Sayles, Des Moines  
\*Michael Underhill, Ames

#### **Public Art Slide Bank**

John Beckelman, Cedar Rapids  
Gary R Bowling, Lamar, MO  
Michael P Cain, Fairfield  
\*David Dunlap, Iowa City  
\*Rebecca R Ekstrand, Des  
Moines  
Jan M Friedman, Iowa City  
Tom Gibbs, Dubuque  
Mark Gordon, Des Moines  
\*Ruth Hardinger, New York, NY  
\*Jayne D Hileman, Chicago, IL  
Barry Holden & Nina Yankowitz,  
New York, NY  
E. Mac Hornecker, Storm Lake  
\*Jodi Kanter, Lyndhurst, OH  
Louise Kodis, Spokane, WA  
\*Anne Lindberg, Iowa City  
David J Luck, Iowa City  
Jeffrey Maron, New York, NY  
Molly Mason, Port Jefferson, NY  
\*Edward McCullough, Cissna  
Park, IL  
\*Judith Smith Miller, Iowa City  
Concetta Morales, Des Moines  
\*Will Nettleship, Shawnee  
Mission, KS  
James T Russell, Lomita, CA  
Priscilla Sage, Ames  
Stan E Shafer, Des Moines  
\*Arthur Silverman, New Orleans,  
LA  
\*Jeff G Smith, Dallas, TX  
Thomas R Stancliffe, New  
Hartford  
\*Bruce Taylor, Fort Collins, CO  
\*Barry Tinsley, Chicago, IL

\*Alan H Weinstein, Iowa City, IA  
Shirley L Wyrick, Iowa City, IA

#### **Studio Art Slide Bank**

Mark Abrahamson, Stanwood,  
WA  
William C Barnes, Des Moines  
Charles J Barth, Cedar Rapids  
John Beckelman, Cedar Rapids  
Jonathan McVey Benson, Ames  
Gary R Bowling, Lamar, MO  
\*Byron Burford, Iowa City  
\*Sharon A Burns-Knutson, Cedar  
Rapids  
\*James D Butler, Bloomington, IL  
Michael P Cain, Fairfield  
\*Susanne Clawson, Tallahassee,  
FL  
\*David Dunlap, Iowa City  
Dennis L Dykema, Storm Lake  
\*Rebecca R Ekstrand, Des  
Moines  
Colleen Ernst, Iowa City  
\*Peter Feldstein, West Des  
Moines  
\*Alejandro Fogel, Iowa City  
Jan M Friedman, Iowa City  
Tom Gibbs, Dubuque  
\*Jane E Gilmore, West Des  
Moines  
Debra Goldman, West Des  
Moines  
Mark Gordon, Des Moines  
\*John Gradoville, Des Moines  
Sarah Grant-Hutchison, Des  
Moines  
Victoria Grube, Iowa City  
\*Ruth Hardinger, New York, NY  
\*Gwenne Glasser Hayes, Iowa  
City  
Steven Hernstadt, Ames  
Sue E Hettmansperger, Iowa City  
\*Jayne D Hileman, Chicago, IL  
E. Mac Hornecker, Storm Lake  
Thomas Jewell-Vitale, Dubuque  
Louise A Kame, BVM, Dubuque  
\*Richard Kelley, West Des  
Moines  
\*Mary Koenen, West Des Moines  
Ruth Ann Kovach, Forest City  
Sherry Leedy, West Des Moines  
Richard Leet, Mason City  
Diane Lewis, Des Moines  
Amy R Lillienfeld, Ames  
\*Anne Lindberg, Iowa City  
David J Luck, Iowa City  
Jeffrey Maron, New York, NY  
Emily J Martin, Iowa City  
\*Edward McCullough, Cissna  
Park, IL  
Robert H McKibbin, Grinnell

Elizabeth Miller, Des Moines  
\*Judith Smith Miller, Iowa City  
Concetta Morales, Des Moines  
\*Jacqueline Moses, Skokie, IL  
\*Jo Myers-Walker, Ames  
Gary Olson, Mitchellville  
\*Genie Hudson Patrick, West  
Des Moines  
\*Joseph A Patrick, West Des  
Moines  
Louis J Picek, West Branch  
Dan Powell, Ellensburg, WA  
John Preston, Fairfield  
Carol Prusa, Ames  
James T Russell, Lomita, CA  
Priscilla Sage, Ames  
Naomi Kark Schel, Iowa City  
\*Roxanne Sexauer, Bronx, NY  
Stan E Shafer, Des Moines  
Doug N Shelton, Des Moines  
\*James R Shrosbree, Fairfield  
\*Carmon Slater, Ames  
Thomas R Stancliffe, New  
Hartford  
\*Randy Strathman-Becker,  
Struble  
Margaret Stratton, Iowa City  
Robert A Sunderman, Des  
Moines  
Billie Jean Theide, Champaign, IL  
Sheena Alison Brown Thomas,  
Des Moines  
\*Barry Tinsley Chicago, IL  
Mark A Towner, Iowa City  
Mark Werner, Peel, AR  
Jack Wilkes, West Des Moines  
Amy N Worthen, Des Moines  
Shirley L Wyrick, Iowa City

#### **SLIDE BANK APPLICATION COMMENTS**

With limited time to review slides  
and support materials, past  
reviewers of the Slide Bank  
emphasize that the selection and  
editing of slides and materials  
and the way they are packaged  
and presented reflects on the  
professionalism of artists and are  
critical in the review process.

Because the quality and  
presentation of application  
materials are critical factors in  
the review process, artists and  
designers should consider the  
following areas that often need  
improvement:

## Artist Statements

Artists' statements about their work are often over the 100 word limit. Because there is not enough space in the computer field to enter more than 100 words, applicant statements are edited by IAC staff. Artists should edit their statements to 100 words or less.

## Slides

Artists often attempt to show a diverse representation of their work, causing reviewers to question the overall strength and consistency in any single area. While an artist may work in several mediums or styles, they should select 12 slides that reflect their *strongest* and most *consistent* work rather than attempting to show a diverse representation of their work.

Slides are often not organized in a logical presentation order, with diverse styles and mediums shown together. Applicant slides are shown in groups of three, left to right. Slides 1-2-3 are projected simultaneously, followed by slides 4-5-6, 7-8-9 and 10-11-12. Artists should consider this when selecting, organizing and numbering slides.

Artists identify slides by writing or typing information on adhesive labels that are attached to slide mounts. When placed in slide carousels, adhesive tape becomes soft, causing labels to loosen and stick to slide carousels or slide projectors. This disrupts the review process and slides may not be viewed. Artists should identify slides by writing directly on slide mounts.

Slides are often out-of-focus, over or under exposed or discolored. This is caused by a number of factors: using the wrong type of lighting for the film, improperly exposing or focusing the camera, or making duplicate slides from duplicate slides rather than from original slides. Artists

should use proper photographic methods, material and equipment when photographing art. This information is generally available at major photographic supply store.

Art work is photographed against competing or conflicting backgrounds that interfere with the viewing process. Examples include photographing art work outdoors against trees or shrubbery or in-doors against a sofa or papered wall. Often, someone holds work being photographed, so their body or hands are visible. Artists should photograph art work against a contrasting neutral background (such as white, black or grey) or mask out the background using silver mylar tape that is available from major photographic supply stores.

Art work is telescoped and looks distorted. This is caused by not having the camera parallel to the surface of the art work. To avoid this, make sure your camera is parallel to the surface of the art work being photographed.

Reflections are noticeable in the art work. This is caused when work is photographed under glass or improperly lighted. To avoid this, make sure your lighting source is at a 45 degree angle from the art work being photographed. To avoid reflections, remove glass or plexiglas from frames.

## Printed Material

Optional notebooks often duplicate required materials or contain only a few pages. The purpose of organizing an optional notebook is to provide Slide Bank clients with substantial information that compliments the *required* materials. Notebooks should contain slides of work that are different from the required 12 slides, reviews and articles about the artists work, essays, a complete resume, catalogues,

photographs of work, project documentation, etc. The IAC reserves the right to remove notebook material and place it in artist folders if the material does not substantially fill the notebook or if the notebook material duplicates required support materials.

Optional notebooks are often thicker than one inch or notebook covers are made of soft plastic that does not adequate support for the contents of the notebook. The IAC requires applications to use a standard one inch-three ring vinyl or cloth covered cardboard notebook found in most stationary stores.

Printed material is often on odd-sized paper. In many instances, supplemental material, folders and notebooks are dog-eared and worn. Copies of reviews and articles are not reduced prior to copying, causing images or text to bleed off the edge of the paper. Often these reviews or articles are copies of copies causing them to look faded and difficult to read. Wherever possible, all material should be printed on clean, crisp 8 1/2 X 11 inch paper. Prior to copying, artists should have reviews and articles reduced so they can be printed on 8 1/2 X 11 inch paper.

## IOWA TOWN SQUARES

A four-member Iowa Town Squares jury, appointed by the Iowa Arts Council, selected two Iowans from the Slide Bank to head design teams to redevelop the town squares of Lamoni and Winterset through the Iowa Town Squares program.

Stan Shafer was selected for the Lamoni Town Square Project. Shafer is a site-specific artist and Professor of Art at Drake University. "*My work is concerned with the relationship between man and his environment*" states Shafer. "*This relationship has gone through radical changes since*

*man has achieved domination over his environment. Our intrusion into our natural environment, the alteration and elimination of life forms and the conservation of our finite resources are moral concerns which my work addresses. I don't seek to provide answers, I only pose the questions in a way in which I hope will allow the viewer to respond to both the beauty of our natural environment and our inherent responsibility toward it."*

Michael Underhill, a member of the American Institute of Architects and the Institute for Urban Design, Chair of Iowa State University's Department of Architecture and a partner of Cisneros Underhill, Architects and Planners was selected to head the design team for Winterset. *"I am an architect and urban designer"* states Underhill. *"I am interested in urban design where the incremental changes are a necessary element of the solution. This is usually the best*

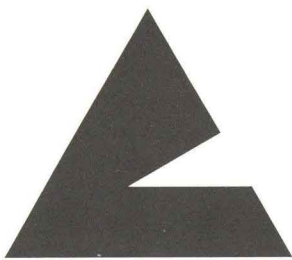
*way to insure that improvements are gently integrated into the existing community fabric -- both the built form and the social structure. Design solutions might take the form of a handbook of illustrated regulations or design norms, or a design for construction of infrastructure, or a combination of policy and construction. I am --- particularly interested in the integration of public art and urban design."*

The purpose of forming multi-discipline design teams for each town is to have professional artists and designers, each having unique and specific talents and abilities for the particular site, to work collaboratively in seeking innovative design solutions.

Shafer and Underhill will meet with residents and community planners this summer to conduct an initial "needs assessment" of each site. Based on their analysis, Shafer and Underhill will

select up to two additional members for their teams. Both teams will conduct a second "needs assessment" this summer/fall in order to prepare for a three-day design team charette residency.

The jury included *William R. Morrish*, Design Center for American Urban Landscapes, University of Minnesota, Minneapolis, MN; *Albert J. Rutledge*, Chair, Department of Landscapes Architecture, College of Design, Iowa State University, Ames, IA; *Duanne Shinn*, Chair, Professor of Community and Regional Planning, Iowa State University, Ames, IA; and *Julia Brown Turrell*, Director, Des Moines Art Center, Des Moines, IA.



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