Curatorial Fellowship

Fellowship program supporting emerging craft curators to explore and test new ideas about craft.

The Curatorial Fellowship is a yearlong program created to give emerging craft curators a platform to explore and test new ideas about craft. Three Curatorial Fellows will be selected to fully develop and mount their proposed exhibition in the Center for Craft’s gallery, located in Asheville, North Carolina, during the 2020 exhibition season. The Curatorial Fellows will work with the Center for Craft staff to produce the exhibition, develop didactic material and an exhibitions catalog, and deliver a curatorial talk.

Since 2010, the Center for Craft has supported the careers of emerging curators with an interest in contemporary craft through its Windgate Museum Internship Program. In 2016, the Center for Craft announced the inaugural Curatorial Fellowship to expand its support for emerging curators beyond the scope of the Windgate Museum Internship Program.

Selected curators will receive:

- $5,000 honorarium (50% in advance, 50% upon completion of project)
- $8,000 exhibition budget
- Summer/Fall 2019 site visit to the Center for Craft in Asheville, NC
- Marketing of exhibition through print and web material
- Production of an exhibition publication
- Professional exhibition photography
- Curator’s talk/tour at the Center for Craft
- 1 year, individual membership to Association of Art Museum Curators
Grant Goals

Opportunities
To provide visibility and professional development opportunities for emerging makers

Support
To financially support the careers of emerging makers

Recognition
To recognize and affirm emerging talent

Overview

Grant Name: 2020 Curatorial Fellowship

Award Amount: $5,000

Fellowship Period: Through 2020

Apply Now [link to SlideRoom]

Timeline
Applications Open: November 2018
Deadline: February 8, 2019
Notification: April 2019
Site Visit: Summer/Fall 2019
First Exhibition: Spring 2020
Second Exhibition: Summer 2020
Third Exhibition: Fall 2020

Eligibility
Proposals are sought from individuals, two-person teams, and collectives for exhibitions to be considered in the Center for Craft’s 2020 exhibition season. No prior curatorial experience is necessary. An experienced curator on staff will be available to provide guidance and support during the program. Extra consideration will be given to applicants beginning their career as a curator. The Center for Craft welcomes proposals that contribute to our on-going commitment to diversity.

Applicants must be able to receive taxable income for the duration of the Fellowship and report this grant as income.

Applicants must be must 21 years of age or older.

Center for Craft employees, contractors, board members or one of their immediate family members ineligible to apply.

Previous recipients of the Curatorial Fellowship are ineligible to apply.

**Requirements**

- The selected Curatorial Fellow is responsible for creating a comprehensive exhibition checklist, advising on conservation needs, shipping and/or special handling and installation instructions, writing exhibition labels and didactics, delivering a curatorial talk and/or tour of the exhibition.

- The selected Curatorial Fellow must be able to travel to the Center for Craft twice during the duration of the Fellowship; once for a site visit during Summer/Fall 2019 and once to deliver a Curatorial Talk/Tour in 2020. Travel expenses will be covered by the Center for Craft for up to two curators per team.

- The selected Curatorial Fellow must be available for a monthly teleconference or videoconference meeting during regular business hours with the Center for Craft staff for the duration of the program (Summer/Fall 2019 until exhibition is mounted).
**Review Process**

All proposals will be evaluated on merit of project, singularity of concept, full completion of application, and adherence to the criteria listed below:

- Exhibitions should investigate and promote the work of five to twenty artists and at least two craft-based media (glass, textiles, clay, metal, wood).
- Proposals must be conceptually rigorous, focusing on themes that are innovative, challenging, and engaging. Extra consideration will be given to original scholarship and cross-disciplinary themes that advance or extend the critical dialogue of craft.
- The objectives of the exhibition should engage with the stated aims of the Center for Craft’s gallery:

  “The Center for Craft’s gallery is a space for investigating contemporary practices of making in the shifting creative landscape of the 21st century. More than simply a place to display finished objects, this innovative flex space is about engaging in critical dialogue and pushing at disciplinary boundaries.

  Concerned with modes of production – how skill, process, materials, and ideas are assembled, the gallery provides a valuable opportunity for artists, makers, designers, students, academics and the public to engage in collaborative practice.”

**How to Apply**

The Center for Craft gallery is a 2,000+ sqft space located on the ground floor in the heart of downtown Asheville, North Carolina’s cultural district. Please review photographs of previous exhibitions as well as the gallery floor plan before submitting your proposal. Please note, the gallery layout may be subject to change.

APPLICATION DEADLINE: Application must be submitted via SlideRoom no later than Friday, February 8, 2019 at 11:59pm EST.

APPLICATION FEE: A non-refundable application fee of $10 (US) is required with each application. Payment must be submitted via SlideRoom. DO NOT mail checks,
cash or send money via Western Union, Money Gram, Postal Money Gram to the Center for Craft’s office.

NOTIFICATION: Notifications of the results will be sent via e-mail by May 2019. The e-mail address listed on the application form will be used to send out notifications. Please be sure that it is a valid account that you check regularly.

APPLICATION REQUIREMENTS: Applicants must apply using the online application program SlideRoom at www.craftcreativitydesign.slideroom.com. Please review the application requirements listed below before beginning your application. All applicants should create a log-in to be able to partially complete the form and return to finish it at a later date. Before submitting your application, you will be directed to a confirmation page where you will be able to review your form and return to edit or delete your uploaded files as needed. Once you submit your application, you will not be able to access your form again. Applicants will receive a confirmation email once the application form has been successfully submitted.

1. NAME OF APPLICANT & CONTACT INFORMATION: Applicants must provide a current address and a valid e-mail address. Providing a website is optional but encouraged. The e-mail address provided will be used to send out the final notification letter.

2. Collaboration: Applicants who wish to apply as collaborators need only submit one application form and application fee. One member of the collaborative team must be selected as the main applicant; their contact information will be used for all preliminary correspondence and notification.

3. EXHIBITION PROPOSAL (Short): Please briefly describe the content of the proposed exhibition. (75 words)

4. EXHIBITION PROPOSAL (Extended): Please describe the content of the proposed exhibition including outlining the curatorial idea, research methods, and proposed display strategies. (1000 words)

5. SHORT ANSWER: Applicants should address each of the following questions in 400 words or less:
   A. How does the proposed exhibition approach the concept of craft?
   B. Why is the proposed exhibition relevant today?
   C. Name three recent, significant written works or exhibitions that are pertinent to the proposed exhibition (historiography). Describe how the proposed exhibition would extend, questions, or push this conversation forward.
6. LIST OF PROPOSED ARTISTS: A list of at least five and up to twenty proposed artists, including last name, first name, primary media, primary location, and up to two sentences explaining how their work relates to the theme of the exhibition. Please indicate if the applicant has corresponded with the artist and if the artist’s work is available for the show.

7. IMAGES: Applicant’s may upload up to 20 samples of proposed artwork to be included in the exhibition. You have the option of uploading any combination of images or video links (from video hosting sites such as vimeo, flickr or youtube.) During the review process only the first 2 minutes of each video sample so please edit your materials accordingly. Images should be in JPEG format no larger than 1000 pixels on any side @ 72 dpi. Name each jpeg file with “Applicant’s Last NameArtist’s Last NameNumber.jpg,” i.e. “Smith_Jones1.jpg”, “SmithAdams_2.jpg” etc. Each uploaded image or video link must be accompanied by a corresponding Image Description, which lists the Artist Name, Title, Year, Medium, Dimensions of the artwork. You may include a brief description (up to 50 words) of the artwork in lieu of or in addition to the artwork information. This list should correspond to the order in which the images were uploaded.

8. CURATOR’S C.V.: A copy of your most up to date CV should be uploaded in either Word or PDF format. Name your CV file “Curator’s LastNameFirstName.doc/docx/pdf”, i.e. “SmithRobert.xxx” All collaborating partner’s information and CV must also be submitted.

9. LETTER OF SUPPORT: One letter of support

10. ADDITIONAL SUPPORT MATERIAL (optional): Support materials such as reviews or catalogues are optional. Curators may upload up to three scanned copies of support documents.

PLEASE NOTE: Applications containing images and documents that are not labeled or uploaded according to the guidelines above will NOT be reviewed. Images will not be accepted by email. Submitting an application does not constitute a promise or guarantee of acceptance.

NON-DISCRIMINATION: The program encourages and welcomes the participation of curators from all backgrounds and does not discriminate with regards to any individual or group of individuals on the basis of age, color, disability, gender, national origin, race, religion, sexual orientation or veteran status. The Center for Craft encourages applications from traditionally under-represented minority populations.
FAQ

What is the final deadline for submitting my online application form?
All applications must be electronically submitted no later than Friday, February 8, 2019 at 11:59pm EST. Late submissions will not be accepted. PLEASE DO NOT WAIT UNTIL THE LAST DAY TO UPLOAD YOUR MATERIALS. (If you have any technical problems after 5pm on February 8th, we will not be able to assist you and any application that is late due to technical difficulties will not be accepted.)

May I mail a hard copy of my application materials to the Center for Craft’s office?
No, hard copy submissions will not be accepted. The application must be completed and submitted through SlideRoom.

I have video samples as well as jpegs of the work examples proposed for my exhibition. Can I submit samples of both?
You may upload up to 20 images or video links from your personal site or video hosting sites (such as vimeo, flickr or youtube) of your recent work. You can upload any combination totaling 20. Remember, during the review process only the first 2 minutes of each video sample so please edit your materials accordingly.

Can I work on my application and return to complete it at a later date?
Yes, creating a login account will enable you to complete the form in several online sessions.

I just submitted my application but I want to return to it and make an edit. Is this possible?
No, once your application is submitted, you will not be able to return to the form or change any submitted information. The application fee must also be paid at the time of submitting your application as you will not be able to log-in again to access the payment page again.
Will I receive confirmation that my application has been received?
Yes, applicants will receive a confirmation email once the application form and application fee have been received.

How do I pay the application fee?
Payment must be submitted via credit card through the online application form system. After you complete and submit your application, you will be directed to a confirmation page and a link to pay your application fee. The application fee must be paid at the time of submitting your application as you will not be able to log-in to access the payment page.

Can I apply as part of a collaborative team?
Yes curatorial teams of two people or more may apply together for their shared project. Applicants who wish to apply as collaborators need only submit one application form and application fee. One member of the collaborative team must be selected as the main applicant; their contact information will be used for all preliminary correspondence and notification. Please note that the Center for Craft will only cover the travel expense of up to two collaborators per project for the site visit and Curator’s Talk.

Do the images I submit in the application need to be the exact pieces in the exhibition? Once I’m selected may I add/subtract pieces I used in my submission?
The submitted proposal should include as many of the artists exhibiting work in the exhibition as possible. The strongest proposals are the most specific and will include the artwork intended for the exhibition. Once selected, the curator may add or subtract pieces after discussion with the Center for Craft staff. The selected proposal is chosen based on the exhibition as a whole so it is important for the proposal to be fully formed.

What does the exhibition budget cover?
The $8,000 exhibition budget should be used to cover the entire cost of the exhibition to include shipping, crating, framing, exhibition design and build, installation, demo costs, art commissions/artist fees, loan fees, customs, couriers, and interpretive materials such as show graphics, labels, and so on.

What does the Center for Craft provide for the exhibition?
The Center for Craft will provide the gallery/exhibition space, insurance, staffing during gallery opening hours, administrative support including marketing, postcard invitations, and email invites. The Center for Craft will provide a registrar to work directly with the Curatorial Fellows to arrange shipping and object reports. Additionally, the Center for Craft will organize an opening reception and a Curator’s Talk/Tour. An experienced curator on staff will be available to provide guidance and support during the program. An honorarium of $5,000 will be awarded to the selected applicant. There will be no other financial support.

What is the responsibility of the selected curator?
The selected Curatorial Fellow is responsible for creating a comprehensive exhibition checklist, advising on conservation needs, shipping and/or special handling and installation instructions, writing exhibition labels and didactics, delivering a curatorial talk and/or tour of the exhibition.

The selected Curatorial Fellow must be able to travel to the Center for Craft twice during the duration of the Fellowship; once for a site visit during Summer/Fall 2019 and once to deliver a Curatorial Talk/Tour in 2020. Travel expenses will be covered by the Center for Craft for up to two curators per team.

The selected Curatorial Fellow must be available for a monthly teleconference or videoconference meeting during regular business hours with the Center for Craft staff for the duration of the program (Summer/Fall 2019 until exhibition is mounted).

How much time is allocated for the install of the exhibition?
Each exhibition should be installed within 3-4 days. The installation will be completed by a team of art handlers selected by the Center for Craft.

Does the Center for Craft have equipment to borrow for the exhibition such as projectors, monitors, media players, pedestals etc. or should we include those items in my budget?
The Center for Craft does have a limited supply of basic media and installation equipment that can be utilized by the selected curator. Please contact the Center for Craft directly regarding specific inquiries for equipment prior to completing your budget. A full list of available basic media and installation equipment will be provided to the selected Curatorial Fellows.

Can I submit an exhibition with an open call or a residency component?
No. Open calls must be completed prior to submitting a proposal and residencies cannot be a component of the exhibition.

**Can my show be virtual or off-site?**
No. All exhibitions must take place in the physical gallery space. Though parts of the exhibition may be in public or other spaces, something must be on view within the walls of the gallery for the scheduled duration of approximately 3 months, during hours assigned by the Center for Craft.

**Can my proposed show include sales of work?**
No. The Center for Craft gallery is an educational gallery and works are not offered for sale.

**Can I submit a proposal for a solo show or an exhibition of my own work?**
No. All proposals must include at least 3 people. Including yourself in an exhibition proposal is allowed yet should be clearly stated. In addition, proposals will not be accepted for exhibitions where multiple people work on one person's idea (artists projects). Artist projects are exhibitions that use other artists or individuals working on the submitter's idea to create a single work or installation.

**Can I submit more than one proposal? Can I submit an exhibition that has been presented elsewhere before?**
No.

I have a question that wasn’t answered. How can I reach the Center for Craft?
If you have any further questions, please contact grants@craftcreativitydesign.org.

**Meet the 2017 Curatorial Fellows**

*The Good Making of Good Things: Craft Horizons Magazine 1941–1979*
Elizabeth Essner, Lily Kane, Meaghan Roddy (Brooklyn, NY)
January 20–May 20, 2017

*The Good Making of Good Things* investigates the watershed publication *Craft Horizons* and its role in the shifting concept of craft as a movement, career, and way of life.
Elizabeth Essner is a Brooklyn-based independent Design Specialist with a focus on modern and contemporary craft. In addition to conducting research and appraising, Essner is a regular contributor to *Modern* magazine. A graduate of the Bard Graduate Center: Decorative Arts, Design History, Material Culture, Essner has previously been an auction house specialist at Rago Auctions in Lambertville, New Jersey, and worked for New York design galleries: R & Company and Historical Design.

Lily Kane is currently the Director of Exhibitions and Publications at R & Company gallery in New York, NY. In 2006, while serving as the director of education at the American Craft Council, Kane was part of a team to revive the organization’s annual conference. Kane has also contributed pieces to magazines, including *Modern* and *American Craft*. A Nashville native, Kane attended Vassar College and now lives in Brooklyn, New York.

Meaghan Roddy is a Senior Specialist and Vice President in the Design Department at Phillips auction house in New York, specializing in 20th- and 21st-century design and decorative arts. She was previously a design specialist at Rago Auctions in Lambertville, New Jersey, and has been consulted for print and television features on design, including *Architectural Digest*, *Bloomberg*, *Art +Auction*, *The Art Newspaper*, *Die Zeitungen*, and *Modern* magazine. A Maryland native, Roddy studied at Franklin and Marshall College in Lancaster, Pennsylvania, and currently resides in Brooklyn, New York.

*Tie Up, Draw Down*

Natalie Campbell (Washington, DC) and Carissa Carman (Bloomington, IN)
June 2–September 2, 2017

*Tie Up, Draw Down* explores weaving as a source of formal and material experimentation for contemporary artists, bringing together works that translate weaving processes across media, genres, concepts, and scales.

Natalie Campbell is an independent curator and arts worker active in DC and New York. She studied art history at Hunter College CUNY and has taught at schools including the Corcoran College of Art and Design, George Washington University, and the Maryland Institute College of Art. She has curated exhibitions at venues including Smack Mellon, Brooklyn; Nicole Klagsbrun Gallery, New York; and the
Center for Book Arts, New York, as well as numerous temporary, collaborative, and publication-based projects outside of traditional exhibition spaces. In addition to the CCCD exhibition, her recent projects include co-curating an exhibition for the American University Art Museum and a public art/activism action outside the White House.

Carissa Carman is an interdisciplinary artist whose work incorporates social practice directed by the construction, design, and usability of specialty objects and services. Originally from California, Carman earned her BA from the University of California Chico (2001) and her MFA in fibres and material practices at Concordia University, Montreal (2012). She has received residencies and grants from the Women’s Studio Workshop, Andy Warhol Foundation, New York Foundation of the Arts, New York Council of the Arts, and Lower Manhattan Cultural Council. She has presented widely in New York, Seattle, Florida, Montreal, Sackville, Cuba, Italy, and France. She is currently a professor in textiles at Indiana University Bloomington.

*Crafted Strangers*
Matters Unsettled: Cass Gardiner and Quizayra Gonzalez (Brooklyn, NY)
September 15, 2017–January 6, 2018

Framed within the Native American and immigrant experience, *Crafted Strangers* explores how craft is used as a tool for alienation and self-making.

*Matters Unsettled* is an emerging curatorial collective composed of Cass Gardiner and Quizayra Gonzalez. Gardiner is an indigenous artist and curator who holds an MFA from Ryerson University and an Honors BA from NYU’s Gallatin School of Individualized Study. Gonzalez is a Dominican American artist and curator who holds an MA from Parsons and a BFA from the University of the Arts. Together, Gonzalez and Gardiner seek to create exhibitions that serve as forums for cultural research and experimentation. As artists and curators, they are driven to use the curatorial platform as a tool to challenge preconceived notions of culture, identity, and belonging. They live, work, and play in Brooklyn, New York.

**Sponsors**
The Curatorial Fellowship is made possible by the John & Robyn Horn Foundation.