

2022/23 MCAD–Jerome Foundation Fellowships for Early Career Artists

Work Samples, Statements, and Application Strategies



This fellowship program is generously funded by a grant from the Jerome Foundation.

MCAD–Jerome Foundation Fellowships for Early Career Artists

The goal of this fellowship program is to support visual artists in Minnesota, early in their careers, creating bold, innovative, and risk-taking new work that challenges conventional artistic forms.

Artists considered for this fellowship may work in a variety of visual art media, including both traditional and new media. This Fellowship supports visual artists, including but not limited to: painters, sculptors, drawers, printmakers, sequential/comic artists, public artists, social practice artists, conceptual, installation, graffiti, textile, ceramics, glass, bead, metal, paper, and photography and digital video or film (presented in an exhibition or installation context).

Fellowship Highlights

The MCAD-administered fellowship program uses an independent jury of three arts professionals to competitively award four fellowships. The fellowship runs from December 1, 2022–March 15, 2024 and includes:

- \$12,000 – The funds may be used to purchase materials, cover production costs of artwork, and to supplement living or travel costs. Awards are subject to state and federal income tax guidelines.
- Three studio visits from professional critics (2 local, 1 national).
- An exhibition at the MCAD Gallery in January–March 2024.
- A catalog with a critical essay on each artist's work.
- The opportunity to partake in a public panel discussion.
- Access to MCAD's facilities, library, and ½ off tuition for Continuing Education courses.

Application Process

Deadline: Friday, September 16, noon (12 p.m.) CT

Online Application only:

Visit <https://mcad.submittable.com/submit> to apply; application guidelines are available for download.

Application materials:

- Completed Entry/Contact Information Form (used for internal purposes only; not shared with jurors)
- Proof of MN residency (i.e.: MN driver's license or MN identification card; a utility bill in the applicant's name; lease; or other supporting documents)
- Ten work samples: You must submit work samples in any combination of image, audio, video, and pdf formats. Submit no more than 10 files or the equivalent.

1 Work Sample is equivalent to:

- 1 minute of video
- 1 still image
- 1 page of PDF
- 1 minute of audio

For example, you can submit a single 10-minute video, or 10 images, or 10 pdf pages. Or you can submit a combination. For example, you can submit 2 minutes of a video, 5 pages from an artist book as a pdf, and 3 images—this equals 10 work samples. The total amount submitted must equal no more than 10, which may not necessarily be how many files you upload.

- Résumé (list form; information on preparing a professional artist résumé is available at the College Art Association website: <https://www.collegeart.org/standards-and-guidelines/guidelines/resume>)
- Artist statement (500 words max) The artist statement should directly speak to the images you are submitting. It may also provide information about your background, the development or current direction of your work, or other information you would like to present to the panel.
- Fellowship Goals Statement (500 words max.) The fellowship goals statement should describe what new work you plan to create during the fellowship year, and why is this a pivotal moment in your practice where this fellowship would make a difference. A budget is not required.

Selection Process: Important Dates

- Application Deadline: Friday, Sept. 16, noon (12:00 p.m.) CT
 - Round 1 = Three jurors review all applications, provide score between 1 and 5
 - Round 2 = Top 25-30 applicants (receiving highest score) reviewed second time, conference call held to determine 10 finalists who will get studio visits
- Email Notification: Monday, October 31
 - All applicants to receive email letting them know whether or not they made it to round 2. If you were among the top 25-30 you can receive written and oral comments from juror.
 - 10 finalists will receive phone call to set up time for studio visits
- Online Studio Visits via Zoom: **Thur., Nov. 10 and Fri., Nov. 11**
- Fellowship Announcement: Monday, Nov. 28

Selection Criteria

Applicants are evaluated and selected according to these criteria:

- Compelling—offering distinctive vision and authentic voice;
- Deeply considered, imaginative, and executed with attention to craft and with technical proficiency, providing artistic experiences that communicate unique perspective/s, and invite viewers to question, discover, explore new ideas in new ways;
- Innovative and risk-taking—engaging, questioning, challenging, or re-imagining conventional artistic forms. Innovation and risk-taking are Jerome Foundation values that reflect our interest in supporting artists from diverse backgrounds and experiences who are expanding ways of working, asking questions, and inspiring new ways of imagining.

The panel will also be asked to consider the breadth of artistic practice among Minnesota artists, which can include a wide range of aesthetics and traditions that might be influenced by ethnicity, gender, abilities, and/or geography.

Application Tips:

Work Samples:

- First work sample is extremely important, sets the tone for your whole application. Make sure it is visually compelling/strong.
- **Images:** Avoid submitting composite images unless the work is a diptych or triptych. They can be visually confusing.
- Consider including one installation view and one detail of a work.
- **Video/Audio:** Videos submissions are for artists using film, video, moving image, animation, sound as their main medium or as part of an installation. PROCESS DOCUMENTATION VIDEOS, STUDIO or GALLERY WALK-THROUGHS, ARTIST INTERVIEWS, PAGING THROUGH ARTIST BOOKS (please use pdf format) ARE NOT ACCEPTED.
- **PDF:** recommended for artist book and comic/sequential spreads or for work that contains text that is not visible in an image.
- **Medium:** instead of *mixed media*, list all the materials used. (i.e. Chalk on chalk board painted walls with fencing and etched linoleum flooring)
- **Dimensions:** h x w x d (inches or feet). Installation work use: dimensions variable.
- **Duration:** include full duration or start and end cue times.

Application Tips:

Optional Additional Image Info (100 words max)

- Only use when necessary, be concise.
- Use this section to provide detailed info about process/project, installation location, info that will provide the juror with a greater understanding of what they are viewing.
- Avoid personal commentary and interpreting the work for the jurors.

Examples from fellows' applications:

(Optional) Additional Info Section

This photograph was shown in the installation "I Want To Show You Something." It was hung flat against the wall. An epigraph, 30" x 36", next to it reads, "holy/ slowly/ mulled over/ matter" by Lorine Niedecker. The gallery visitor carried a map of the gallery with a list of the pieces with titles that include the place and date the photograph was taken. The authors of the epigraphs were also listed. There were no labels on the walls.

(Optional) Additional Info Section

A second part of my project development last year was to delve into the subject of sky -- something often left vacant in my work. I used digital drawings that responded to sky images I had taken and animated them in a 3D program. This set uses background imagery from the 2017 solar eclipse taken in the Wind River mountains.

Application Tips:

Top FAQs:

How do I know if I am early career or not?

- Artists in the 2nd to 10th year of a creative practice

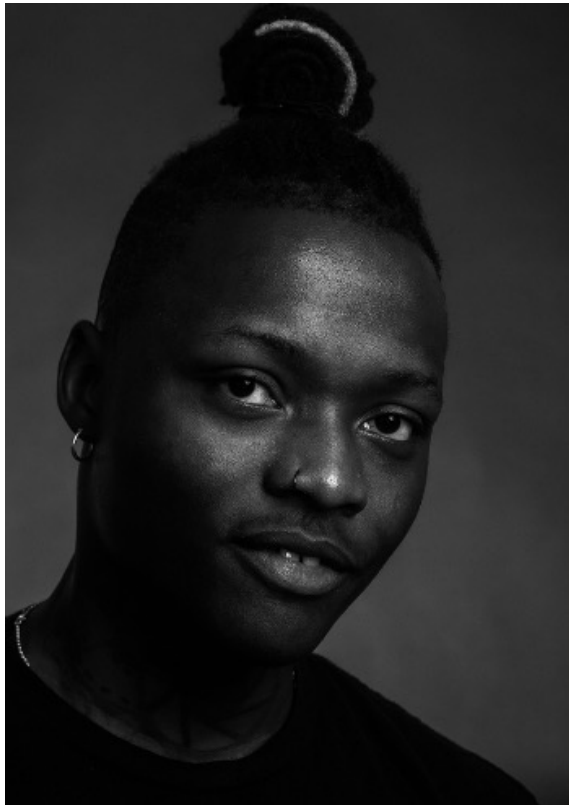
I have multiple bodies of work, how many should I include?

- Based on previous juror feedback, if you are submitting multiple bodies of work, please limit to 2-3 projects max.
- 2-3 projects is recommended, but this is not a hard and fast rule. Previous fellowship recipients' applications have ranged from a single body of work to 10 different projects.

I work in different mediums (i.e. painting, video, and artist books) Should I focus on one medium or showcase the breadth of my practice?

- If you are submitting work samples across different mediums, make sure there is a *clear visual or conceptual thread* that connects the work together.
- If the mediums are too disparate (i.e. experimental film and representational drawing) the jurors are going to have a harder time connecting the bodies of work or the work samples may appear inconsistent.

KOBI, 2021/22 MCAD—Jerome Fellow



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

Introspection

Year:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches:

N/A

(Optional) Additional Image Info (100 words max.)

Camera malfunction that became the staple of the project. Camera shutter froze halfway through the process due to a dead battery in the middle of the shoot, which led to this image.



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

Introspection

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches

N/A



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

Introspection

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches

N/A



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

Displaced

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches:

N/A



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

Displaced

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches:

N/A



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

Displaced

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches

N/A



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

P.T.S.D

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches:

N/A



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

P.T.S.D

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches:

N/A



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

Soul Food

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches

N/A



KOBI, 2021/22 MCAD–Jerome Fellow

Title:

Soul Food

Date:

2021

Medium:

Analogue Photography

Dimensions (h x w x d) inches:

N/A



Resume Tips:

Resume:

- Follow College Art Association artist resume guidelines.
- Avoid using graphic embellishments, keep it simple.
- List format:

EDUCATION:

2010 Minneapolis College of Art and Design, MFA
2005 University of Minnesota, BFA

SOLO EXHIBITIONS:

2020 *Untitled*, Gallery 123, Minneapolis, MN

KOBI, 2021/22 MCAD–Jerome Fellow (Resume)

Education

2021-Present **Studio 400**, Public Functionary, Minneapolis, Minnesota
2014-2020 **BFA in Art**, Integrated Media focus, Saint Cloud State University, Saint Cloud, Minnesota
Concentration in Video and Photography
Minor in Film Production, Saint Cloud State University, Saint Cloud, Minnesota
Emphasis on Cinematography, Directing and Screenwriting

Exhibitions/Film Festivals/Collections/Bibliography

2021 ***Impending- "A world without Ism's"* (Curator)**
Paramount Theater, Saint Cloud, Minnesota (**October 2021**)
Another, Homewood Studios, Minneapolis, Minnesota
2020 ***Unrest Exhibition***, Memorial Union Gallery, North Dakota State University, North Dakota
Red Hot Art Festival, Minneapolis, Minnesota
Motion Poems, Hothouse challenge, Minneapolis, Minnesota
SCSU-Upper Mississippi Harvest, Edition No.29
2019 **College of Liberal Arts**, Dean's Office Collection, St Cloud State University, Saint Cloud, Minnesota
53rd Annual Juried show, Kiehle Visual Arts Center, St Cloud State University, Saint Cloud, Minnesota

Awards/Scholarships/Grants

2020	Interdisciplinary Artist Grant , Kiehle Visuals Arts Center, St Cloud State University, Saint Cloud, Minnesota Ralph Heimdahl Memorial Scholarship , St Cloud State University, Saint Cloud, Minnesota Ronald G. Perrier Scholarship in Film Studies , St Cloud State University, Saint Cloud, Minnesota Bill & Sharon Ellingson Art Scholarship , St Cloud State University, Saint Cloud, Minnesota	Ralph Heimdahl Memorial Scholarship , St Cloud State University, Saint Cloud, Minnesota Ronald G. Perrier Scholarship in Film Studies , St Cloud State University, Saint Cloud, Minnesota Bill & Sharon Ellingson Art Scholarship , St Cloud State University, Saint Cloud, Minnesota Nancy Levy Memorial Scholarship in Art , St Cloud State University, Saint Cloud, Minnesota
2019	Dean's Choice Award , Liberal arts, St Cloud State University, Saint Cloud, Minnesota	

Artist Statement Tips:

Artist Statement:

- Limit to one page (500 words max).
- The statement must address the images that you are submitting.
- Avoid being overly biographical/telling your life story unless it directly relates to the images/project.

General Outline for Statements:

- 1st paragraph: Overview, overarching themes, Who, What, Why.
- 2nd-4th paragraph: Talk directly about the work you are submitting (process, subject matter, concept, meaning, etc).
- Last paragraph: Conclusion (about your work samples, current work, or anything else you want the juror to know about your practice.)

Helpful Articles for Writing Statements:

["Don't Quote Deleuze": How to Write a Good Artist Statement by Loney Abrams.](#)

published by Artspace Magazine

[Best Professional Practices for Artists: The Artist Statement Made Simple by Cara Ober,](#)

published by BmoreArt

[How to write an artist statement, part 1](#) by Nathaniel Stern

KOBI, 2021/22 MCAD—Jerome Fellow (Artist Statement)

As I watched the brutal lynching of George Floyd, I began to shake and hyperventilate as tears streamed down my face onto the screen. I felt powerless; terrified that I'd be next. After weeks of fear and anxiety, I came to the conclusion that if George could be lynched so publicly and Breonna slain as she laid peacefully in her own bed; then I was never safe. I had two options: live in fear or live freely. But in order to live freely, I had to heal. Heal from micro-traumas, traumas and the demons that keep me up at night. The trauma from neglect, displacement, war, and near-death experiences. I decided to seek counselling and the introspection of self. These gave me the tools that aid in my healing. I felt and continue to feel liberated. I feel liberated not because I am healed, but because I am willing to embark on that journey, and that is a feeling I want every black boy and man to feel. This led to the series

BlackMan...BlackMan...

BlackMan...BlackMan... consists of four projects: *Introspection*, *Displaced*, *P.T.S.D.*, and *Soul Food*. I use analogue photography as a means of interpretation. With my camera, I interpret my state of mind during moments of introspection, life-moulding events, and my process of coping. I use the same wardrobe throughout the projects to create a sense of homogeneity. The white represents the innocence that was lost due to my traumas and what was reclaimed through healing. I work with a different black man to show that though these are my struggles and stories, we all may be able to relate. The posing of each subject is an attempt to create a reflection of oneself during the viewing experience.

I use analogue photography because the process is intentional. From composing a picture to the development of the roll of film; as well as the scanning and editing, each step is done mindfully. The limitation of ten frames on a roll creates a consciousness with each click of the shutter. This process applies to counselling and healing. There needs to be intentionality to make progress. As careful as I am, I'm still at the mercy of the process. I can do everything as I "should" and it still goes wrong -- very similar to life. Understanding that I have no control; and accepting that lack of control, I can start to love and appreciate life for its nuances. There is something therapeutic about being elbow deep and surrounded by your trauma. The process doesn't allow you to escape which forces you to deal with your demons. And because the film forces you to be vulnerable you are then able to heal because there is no faking what isn't there.

I make work not to show my technical skills, but rather to create a space for dialogue about trauma, identity, and healing. So, whether you choose to heal from your trauma, understand it, or simply do nothing; the choice is yours, black man.

Artist Statement Tips:

1st paragraph: Overview, overarching themes, Who, What, Why.
(Who are you? What do you do? Why do you do it?)

KOBI's first paragraph:

WHO

As I watched the brutal lynching of George Floyd, I began to shake and hyperventilate as tears streamed down my face onto the screen. I felt powerless; terrified that I'd be next. After weeks of fear and anxiety, I came to the conclusion that if George could be lynched so publicly and Breonna slain as she laid peacefully in her own bed; then I was never safe. I had two options: live in fear or live freely. But in order to live freely, I had to heal. Heal from micro-traumas, traumas and the demons that keep me up at night. The trauma from neglect, displacement, war, and near-death experiences.

WHAT

I decided to seek counselling and the introspection of self. These gave me the tools that aid in my healing. I felt and continue to feel liberated.

WHY

I feel liberated not because I am healed, but because I am willing to embark on that journey, and that is a feeling I want every black boy and man to feel. This led to the series *BlackMan...BlackMan...*

Artist Statement Tips:

2nd-4th paragraph: Talk directly about the work you are submitting (process, subject matter, concept, meaning, etc).

Last paragraph: Conclusion (about your work samples, current work, or anything else you want the juror to know about your practice.)

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PROCESS &
MEANING

Fellowship Statement Tips:

- The fellowship goals statement should describe what new work you plan to create during the fellowship year, and why is this a pivotal moment in your practice where this fellowship would make a difference.
- A budget is not required.
- Clearly define your goals/project. (Your goals will likely change during your fellowship year – that's ok! It is part of the creative process. You just have to convince the jurors about your future work/project.)

KOBI, 2021/22 MCAD–Jerome Fellow (Fellowship Goals Statement)

During the fellowship year, I plan to continue using my platform to create conversations about trauma, healing, and identity. Within the next year, I will create a series titled *Broken English* and a Phoetry book (artist book of photographs mixed with poetry). *Broken English* is a series that tells part of my story. Through black and white and colour analogue photography portraiture, video installations, and sculpture I will share my story of immigration, assimilation, identity, and the generational gap between the Liberian youth and its elders. The Phoetry book is titled *Nigga Needs* which will be a book compiled of poems and still images that examines vulnerability, love, heartbreak, and healing. Since graduating from St. Cloud State University, I have been doing a lot of freelance jobs to both pay my bills and fund my projects. With these fellowship funds, I will be able to finance these projects and create with more freedom. The exposure that the fellowship will bring to me, will provide me with a bigger platform and will enable me to spread the conversation about healing to a wider audience. My artistry means everything to me and with my daughter on the way, I want to show her how important having a voice is and how powerful art can be in changing the world.

Questions?

Applicants are welcome to schedule one-on-one appointments (over the phone or Zoom) with fellowship staff. Please call or email Keisha Williams, program director, and Melanie Pankau, fellowship coordinator, at 612.874.3803 or gallery@mcad.edu.