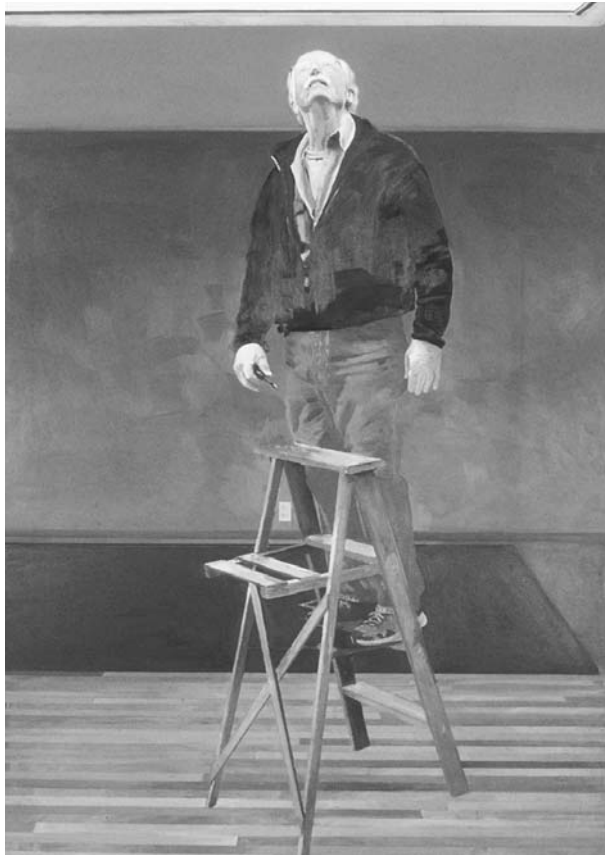


A PORTRAIT

of the ARTIST, now & then

Charles Gill, Donald Ascending, work in progress 2003, oil on canvas, 54 x 36".



Enscorced within his rectangular, antique white, stand-alone backyard studio behind his monochrome, driftwood gray house on Warm Springs Avenue in Boise, Charles Gill pares his artistic credo to four declaratory sentences astride a single interrogatory: *I believe that making art is akin to navigation, that is: keeping track of where we are in time and space. I am inspired by observing the most ordinary aspects of my immediate surroundings: the here and now; but I am easily distracted by memory and imagination. The resulting layered and compound experience informs my art. Or is it the other way around? Art informs my experience.*

Gill's namesake grandfather left Scotland for Idaho in 1910 as a laborer on the Arrowrock Dam just east of Boise. Charles was born in Caldwell to a father who was a watchmaker and musician, but who died before his son was even a year old. When Charles reached age ten, his mother sold the family jewelry store and the two of them entrained for Lebanon, Tennessee, where he was enrolled in a "highly regimented" military boarding school, and she found employment with the local United Service Organizations (USO for military personnel).

Although art was not part of the curriculum at Castle Heights, an enlightened English teacher organized a class to fill the void; Charles promptly drew unexpected yet not unwelcome attention with his Crayola sunsets. The teacher advanced him a set of oil paints, and Charles salvaged a length of window-shade canvas and dabbed out a portrait of General Douglas MacArthur—to further acclaim.

Deciding her son's efforts merited a more sustained encouragement, in 1947 Mrs. Gill, with Charles in tow, departed for the San Francisco Bay Area because cultural vectors pointed to a conspicuous artistic regeneration there. He attended Berkeley High School and, on weekends, art classes at nearby California College of Arts and Crafts.

At the time, CCAC (now California College of the Arts) in Oakland, and California School of Fine Arts (now San Francisco Art Institute) in San Francisco, were arguably the most vigorous art schools in the West. Mature, influential teachers worked with talented students, some of whom surpassed their mentors. The University of California and Stanford University snared a number of each for their faculties. Any list of these teacher-painters and their students must include Mark Rothko, Clyfford Still, Richard Diebenkorn, David Park, Elmer Bischoff, Nathan Oliveira, Manuel Neri, Bruce McGaw, Theophilus Brown, Frank Lobdell, William Wiley, and Joan Brown.

Opportunities and recognition for artists in the region were further augmented by open annuals in San Francisco, Oakland, and Richmond. Additionally, in 1962 Crown Point Press, under the direction of Kathan Brown, herself an MFA graduate from CCAC, provided the matrix for what would become perhaps the most remarkable source of etchings, engravings, and woodcuts in the country. Also that year, *Artforum*, a national art magazine, was founded and situated in San Francisco. In time, Abstract Expressionist painters observed, and in some instances precipitated (especially Park, Bishoff, and Diebenkorn) the Bay Area Figurative movement, a clear break with non-objective painting. The Bay Area gradually acquired national recognition as a cultural center second only to New York—without, however, the Big Apple's competitiveness and cost of living. And Gill was there, drawing and painting with older students and adults, learning after school a useful associated trade at Swasey's picture frame and art supplies shop. (For years, he framed his own work.) He

I N S I D E T H I S I S S U E



A PORTRAIT OF THE ARTIST, NOW & THEN continued...

remembers discovering at the corner newsstand up the street, between the car and girlie magazines, *ARTnews*—an epiphany: “For every line I read in there, I read a hundred more between the lines.” Completing twelfth grade, he entered CCAC as a regular student, and by his last semester, Richard Diebenkorn was one of his instructors.

After the dissolution of a brief marriage, Gill performed military service in Europe as specialist third class, painting on litter jeeps red crosses over a white background—as if serving an apprenticeship in Suprematist motifs.

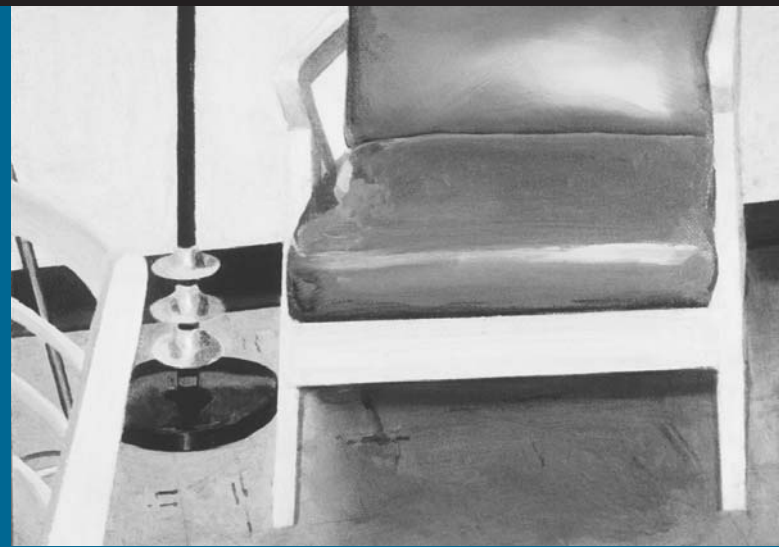
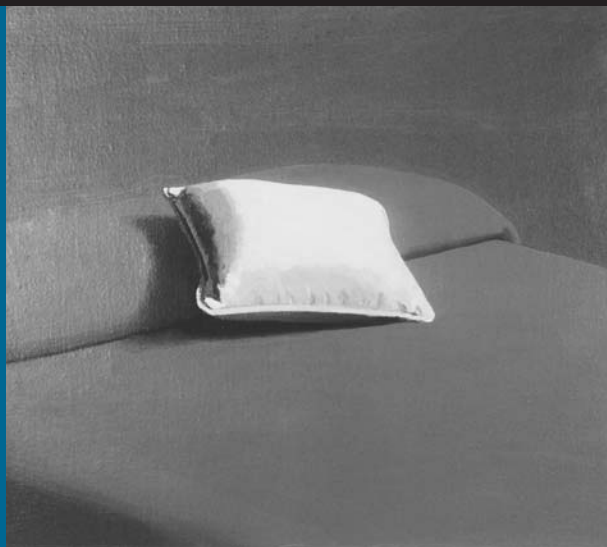
We knew he was one chapter ahead of us.

In 1958, following his discharge, Gill snagged a one-year appointment at College of Idaho because the chair, Max Peter, had taught art education at CCAC and remembered the younger Gill. He earned \$100 a month for teaching four classes (painting, lettering, printmaking, introduction to art) and forked out \$15 a month for his furnished basement apartment in Caldwell.

Gill modeled Diebenkorn's modest teaching demeanor and always spent a portion of each class drawing with his students. He remembers a pair of high points from his stint: the informal faculty gatherings in Peter's office, and meeting Elaine Swenson, a student in his painting class. Smiling, she recalls his methods, “We knew he was one chapter ahead of us.”

The next fall, Charles accepted a graduate fellowship at Mills College in Oakland, California—one that paid substantially more than his position in Caldwell—and about the same time, emerged from pure abstraction to the inclusion of figures in his art. He and Elaine married. She attended CCAC, worked part-time for the college, and pursued watercolors—the beginning of a lifelong absorption. Charles graduated with an MFA in 1961 and began teaching full-time at CCAC.

After saving for a year, the couple moved to a loft in New York. Elaine worked at NYU; Charles did freelance framing for several Upper East Side galleries (including all of the etchings for Wayne Thiebaud's first N.Y. solo exhibition), and together their jobs slowed the depletion of their finances just long enough for Charles to take his work to galleries for consideration. “It was simply something I had to go through...I made interesting connections....it wasn't all rejection, they were largely helpful. The struggle to keep ends together is always useful, but I didn't have the work for a show—and you can't get one on a promise, it's futile. You have to have the stuff stacked up against the wall.” Instead, Charles taught drawing and painting at State University of New York at Buffalo for two years, then returned to CCAC, where he worked, with breaks as a visiting professor, for another thirty years.



You can't worry about what someone else thinks of your work.

The shows did come: juried annuals, curated group exhibitions, solo shows. In a clutch review of five exhibitions, Alfred Frankenstein, art critic for the *San Francisco Chronicle*, extolled Gill's paintings as the best of those he surveyed—this despite a Diebenkorn show hung in one of the galleries. Gill cautions, however, “Rejection is a bummer, but really no worse than acceptance. Both are total distractions. You can't worry about

job that will support your life as an artist.” He reflects. “A summer is not enough; even a sabbatical is not enough. I've been retired for five years, and it's just beginning to feel like enough. I've worked all my life,” he gestures toward work on his easel, “just to get to this point. Bill Wiley [the painter] told me, ‘Don't sweat it Charlie, there's going to be exactly enough time to do exactly what you are meant to do. Just work!’” Surrounded by canvases stashed against three studio walls, Gill says, “I have enough to keep me busy, but the irony is that just *doing* it creates



what someone else thinks of your work,” he adds with conviction. In 1998 a notable acceptance arrived: Gill was invited to display four paintings at a New York exhibition sponsored by and at the American Academy of Arts and Letters, and the caliber of artists was an impressive accolade.

This winter, nearly twenty of Gill's pieces comprise a solo exhibition (Nov. 29-Feb. 29) as part of Boise Art Museum's *Northwest Perspectives* program, one that features the work of mid-career artists. Asked how he views that characterization of his work, he replies, “That's exactly how I feel spiritually and where I am with my work. Teaching insulated me with gainful employment, but even if you love it, teaching is a grind. The question is how to be happy at a day

new ideas. You can't make a painting without generating three or four ideas for new ones.”

“I try not to concern myself with the selling of my work,” he comments. “Showing in noncommercial settings is of more consequence because it maintains my illusion that I'm participating in the never-ending dialogue of artist to artist, extending the history of art incrementally.” Thus, he considers the measure of a solo show the opportunity it affords to make a more complex statement: the paintings hold hands as a group the way sentences hold a paragraph together, all edited by a curator. And although he admits never to having sold more than four paintings in a year, still, Elaine admits, “We sit here and mourn when any leave.”

I paint the ordinary, but behind the façade are the American dream and the American nightmare.

The paintings themselves, usually derived from foraged photographs, encompass object studies and rooms composed of abstemious clutter; full figures and urban landscapes transmuted—spare as the southern Idaho desert. Restrained, understated, yet eloquent. Light slants across them—sun-scour, feathery sheen, shadows of dark depth—all with a surface thinner than the ozone layer, layered meticulously. Nuanced hues; nothing superfluous. He says, “Some paintings are dark. I paint the ordinary, but behind the façade are the American dream and the American

The Gills raised two children—a daughter who has an MFA in creative writing, and a son who is an architect—but upon deciding that the Bay Area was not the place “they wanted to grow old in,” they left both behind in Berkeley. Sitting in their living room surrounded by other artists’ work on every wall (a handsome etching by their friend Nathan Oliveira presides over the mantle), the Gills display an enviable equanimity. “I try to live in the present,” Charles observes. “Not regretting the past, not expecting too much of the future. There is the past and the future, but we can only know now—it’s always now.” If the past is not a ruler by which to measure the future, at least the present, his here and now, is a ladder leaning against an auspicious wall.



nightmare.” Then he adds a disquieting comment: “Any painting in my studio is in danger of being repainted. I’ve often scraped the signature off and painted over it.” Disquieting until the viewer recalls Diebenkorn’s realization that “the arts of painting, writing, and composing music are intrinsically activities that partake of revision and that it is probably the exception (Mozart) for this not to be true.”

Asked about painters he admires, Gill readily names Vermeer, Velazquez, Vuillard, Morandi, Hockney, Gerhard Richter. Why Richter, the contemporary German artist? “Because he resolutely refuses to let himself be pigeonholed. I can’t be categorized by style or subject either. I don’t want to be identified by what I have done, nor does he. Just because you did it last time doesn’t mean you have to do it again. An artist makes choices at every step in a painting,” he amplifies, “at each point, each time, you decide this color, that proportion, completely free.”

Given his odyssey, his current time and space and immediate surroundings appear to suit the classical definition of happiness: “the exercise of one’s vital abilities along lines of excellence in a life that affords them [finally] scope.” Go see for yourself.

• CC

Photos:

Gold Pillow, acrylic on muslin on panel, 1972, 14 x 16".

Green Dream II part 10, oil on canvas on panel, 2002, 7 x 11".

Wots on TV, oil on canvas, 1990, 14 x 20".

Barbie, Barbie, Barbie, oil on canvas, 1992-2000, 38 x 50".

Can't Dance, charcoal on paper, 1980-2003, four sheets 25 X 29" each.

COMMISSIONERS

- Jeanne Anderson, Driggs
- Margo Aragon, Lewiston
- John Bennett, Kooskia
- Cherie Buckner-Webb, Boise
- Delores Fery, Boise
- Laurel Hall, Idaho Falls
- Vince Hannity, Boise
- Pat Harder, Twin Falls
- Mark Hofflund, Boise
- Harry Lawless, Boise
- Denise Simone, Hailey
- Nancy Sue Wallace, Hayden Lake
- Sean Wilson, Moscow

AT LARGE APPOINTMENTS

- Kelly Daluiso, Buhl
- Andrea Graham, Pocatello
- Susan Jacklin, Post Falls
- Sally Graves Machlis, Moscow
- Ruth Wright, Boise



NATIONAL
ENDOWMENT
FOR THE ARTS

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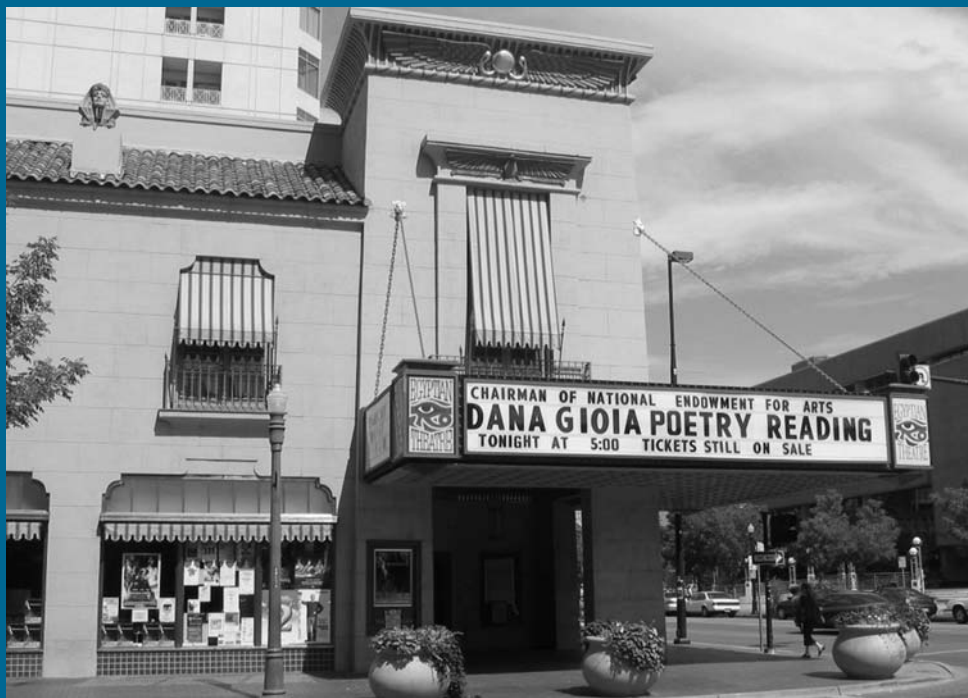
OF WHAT IS PAST

or P A S S I N G, or to come.*

With this fall/winter issue of the newsletter, I'd like to reflect upon some of the accomplishments of the Commission over the past three months. Most of you are familiar with the National Assembly of State Arts Agencies located in Washington, D.C. It provides technical assistance and support to all of the state and territorial arts agencies, serving as liaison between the states and the NEA, and hosting a national conference annually. NASAA also conducts a yearly survey of state legislative appropriations, and recently published the results for fiscal year 2004. Idaho has moved from 35th to 30th on the list in a per capita- arts appropriation comparison. More honestly, this transition reflects the difficult economic circumstances other state governments face, rather than any increased local financial support. Currently, the combined state and federal appropriations for the arts in Idaho amount to \$1.07 per person. Hawaii is first (\$5.31), Colorado and California last (\$.19 and \$.09, respectively).

Our successes in supporting the arts in Idaho cannot be measured solely by the money we bring to this effort, however. Awareness, participation, and passion for the arts are the other criteria. Allow me to share highlights of three such indicators.

In early September, the ICA hosted its second statewide arts conference in two years. *Art Matters 2!* had an average daily attendance of nearly 225 persons. Five memorable keynote presentations, coupled with a remarkable poetry reading by NEA Chair Dana Gioia at the singular Egyptian Theatre, and a day of skill-building workshops in partnership with the Idaho Nonprofit Development Center, made the event an unqualified winner. Together with outstanding workshops, hands-on arts activities, *Art in the Park*, a preview of *The Fantastik's* at Idaho Shakespeare Festival, and the City Arts Celebration, exuberant conference attendees left feeling their time was well spent. Our role as principal convener for the arts was further valued and reinforced.



Dana Gioia reading at the Egyptian Theatre, September 5.

Additionally, Chair Gioia managed to grace the opening ceremonies for the Hispanic Cultural Center in Nampa.

One week later, in a partnership initiative with Congressman Mike Simpson and Albertsons Corporation, the first *Celebrate the Art\$* fundraiser was held in Boise. Attended by 175 people, this elegant and memorable event held at corporate headquarters raised additional funds for our grants and awards programs. Nearly forty Idaho artists and arts organizations contributed their work for the auction. With in-kind contributions, corporate donations, and outstanding volunteer support, the evening netted another \$38,000 for the arts in Idaho! Beyond the money, the partnership of state and federal agencies with a private corporate entity to further enrich our communities with the arts is incalculable.

During the third week of October, the annual Arts Northwest Booking Conference arrived in Boise, and nearly 300 persons from the Northwest attended. Three of the regional/national showcase performances were from Idaho; thirty-six Idaho arts presenters were there. Registration was up by nearly one hundred attendees over the last Boise conference three years ago. Considering the significant challenges faced by touring performances and presentations

in the West, and in light of being one of the three Northwest state arts agencies contributing to annual funding for this conference, we are pleased and encouraged by such an outcome.

In the months ahead, you will learn of ICA arts and community conferences (MERGE) occurring in seven Idaho regions, beginning in May 2004. We are responding to our constituents' requests to give them more affordable skill-building sessions closer to home. By expanding into all areas of our state, we will better serve your overall arts needs.

We look forward to strengthening our partnerships and our outreach in the coming year. Wherever we may rank in per capita-support surveys of the arts in the future, we intend to be second to none among the states responding to the identified artistic necessities of their residents.

• Dan Harpole, Executive Director

* *Sailing to Byzantium*, William Butler Yeats



COMMISSIONERS

are VOLUNTEERS +



Cherie Buckner-Webb

Vince Hannity

Appointed: 2001, Governor Kempthorne
Vice President, Corporate Communications & Investor Relations
Boise Cascade Corporation.

Past chair and board member of Idaho Humanities Council;
past president and member of Boise Public Library trustees;
past director of public relations, Boy Scouts of America,
Ore-Ida Council; Board member, Red Cross of Idaho.

Education: Gonzaga University (B.A. in English).

Home: Boise

Family: Two daughters and a son (deceased).

Last year, Vince Hannity visited Peru (Machu Picchu), and this year he will visit Ecuador. His office on the fifth floor of Boise Cascade Corporation looks out at a view of the city. Prints of river and marshland scenes occupy the walls. After working for the state of Washington, and for International Paper Company in Oregon and New York, he has worked for BOISE for 22 years. We caught up with him there.

You are the only current commissioner who has served on both the ICA and IHC boards. What similarities and differences have you found in the roles?

The most significant difference is that Idaho Humanities Council board members are more directly involved in the grant-making process; at the ICA, the staff organizes and recommends them. The ICA commissioners are more involved in making policy decisions than in grants and awards. Two of the more important aspects of the work of both organizations are the attention paid to outreach, and the concern that the results of their efforts be enjoyed throughout Idaho.

Aside from your position, what brought you to public service?

I've been fortunate to be able to give back to the community in a small way in the areas of education, literature, art. Those are the fields in which I can provide some return.

From what is your interest in arts and literature derived?

I'm not certain. I have been a reader from the time I was very young. We lived in a small house—there were five children—but I was the only one who was a reader. My father would take me to the Tacoma Public Library; he was a reader as well. I read mostly fiction: Walter Farley, Albert Payson Terhune, Charles Dickens, every novel. I still remember picking up *Lord of the Flies* at age eleven. English was my favorite subject in high school and my major in college. I taught English and Latin in high school for three years at Hunter, Washington, north of Spokane. And drove a school bus, too. Mostly, however, I consider myself an arts bystander, persuaded by the latest artistic experience I've had. Sometimes it's a movie, sometimes a novel.

Were the arts important in the lives of your children?

My son was a reader.

As a reader, have you recommendations of late?

In my opinion, writers who provide significant material for current readers would include John Steinbeck, Peter Matthesen, John Krakauer. Recent titles that come to mind are an old favorite, *Slouching Toward Bethlehem* by Joan Didion, H. Thomson's *The White Rock*, and *When We Were Orphans* by Kazuo Ishiguro.

Given the resources, which writer or poet would you bring to Idaho?

The Irish poet Seamus Heaney.

Have you a favorite quote at present?

A line from Yeats comes to mind: "Being Irish, I had the gift of tragedy that sustained me through even brief moments of joy."

Cherie Buckner-Webb

Appointed: 2001, Governor Kempthorne
Diversity Consultant, Hewlett Packard; former manager, sales and marketing development, Americas Region, Hewlett Packard; board member and vice chair St. Paul Baptist Church Board of Trustees; vice chair and board member of Idaho Inclusiveness Coalition; board member Idaho Industry Liaison Group; board member Idaho Public Access TTV; board member Silver Sage Girl Scouts Council; advisory board Idaho Human Rights Education Center; former president Idaho Black History Museum.

Awards: Boise High School Hall of Fame; Idaho Women Making a Difference, Idaho Epilepsy Foundation; Distinguished Leadership in Human Rights, Year 2000, Hewlett Packard; Woman of Today and Tomorrow; United Nations Human Rights Day Award, 1996.

Education: George Fox University (B.A. Management), Northwest Nazarene University (currently, MSW program).

Home: Boise

Family: Husband and two sons.

Born in Idaho, Cherie Buckner-Webb began working for Boise Cascade Aviation Division scheduling corporate aircraft at a time when the transition was being made from manual to computer schedules. She went from an accountant with the firm to customer service representative, then purchasing administrator, responsible for a \$4 million inventory. She subsequently served as regional, and then international purchasing manager over eight years for Boise Cascade. At present, she develops strategies for recruiting, retraining, and promoting a diverse workforce at Hewlett Packard in Boise. We posed some questions at her office there.

You are one of two commissioners regarded as an artist in their own right. What insights does that bring to your position?

Along with other commissioners, I understand that an artist has to work at being an artist. It requires passion, time, and energy, often a lifetime of it. And frequent exposure of your talent to an audience. The ICA comprehends the training, commitment, depth of feeling, and the opportunities necessary to share art.

What influences encouraged your long-standing commitment to public service?

I love my community, and I come from a family tradition of giving. You can't just sit on the sidelines if you are going to leave a legacy of commitment.

How did you come by your interest in the arts, and music in particular?

My mother was a voracious reader; she loved poetry, music, dance, theater. She would say, 'Sit down, we're going to read about this, and then we're going to go see the performance.' My paternal grandmother gave me my love of gospel and classical music, my parents their love of jazz.

You've raised two children. What part did the arts enjoy in their lives? In yours?

Their grandmother lived close by, and we took them to musical performances, just as she took me. Both boys live in Boise and play several instruments. One continues to write and perform as a musician. I'm still singing!

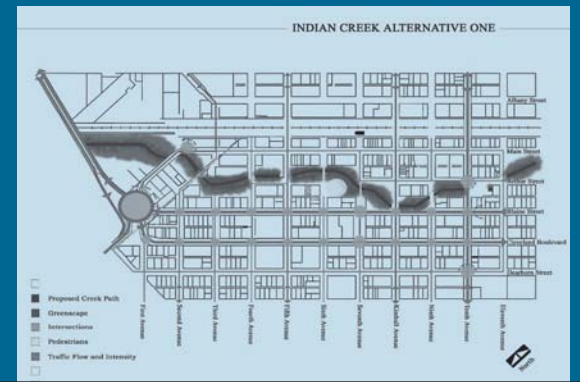
What music do you listen to at home?

I listen to everything except country & western: traditional gospel and jazz, classical music. Jessie Norman.

What adjectives describe you? Life motto?

Fun, assertive, passionate, irreverent. Leave a legacy!

ARTISTIC



CURRENTS

threading Indian Creek



This project is going to be a beautiful and inspiring addition to Pioneer Park that has gone for years with little notice. The metal sculpture and the mural are expressions of creek life that will inspire other beautification efforts. It happened at a time when the city, state, and federal government agencies are working together to help rebuild a new Caldwell downtown and improve the economic climate.

– Sylvia Hunt, Caldwell Fine Arts

Two local Latino artists were selected: Juan Martinez, a metal sculptor and youth advocate, and muralist Ignacio Ramos. Staff and students from the environmental studies program and the art program at Albertson College of Idaho assisted the muralist. Staff from the Nampa Boys and Girls Club and Caldwell School District identified teenagers to work on the footbridge.

Sylvia Hunt, program manager for Caldwell Fine Arts, and Jorge Pina, director of the Hispanic Cultural Center, presented the completed public artworks to the City of Caldwell at the height of the festival (and right on time), even though this project was a “canoe slalom” learning experience for the partnering organizations. Because of occasional language and cultural differences, scheduling difficulties, and a mid-project leadership change, each step took longer than anticipated. Despite delays, however, support from the City never wavered.

As we return to the truck, I turn to look back at the footbridge arches: downtown Caldwell looks alive, the artwork a down payment on an emerging future.

• Delta Smith, Director, Community Development

It's Saturday, September 27, 2003, hot but not uncomfortable in the Treasure Valley. I'm riding shotgun in a friend's truck. The motorcycle in the back is destined to become an exercise in Zen maintenance for a radio deejay in Hood River, Oregon. En route, we stop for lunch—and the public artwork dedication in downtown Caldwell at the first Indian Creek Festival.

We park two blocks away but have no trouble spotting the festivities. Tall steel arches adorned with sculptures of native flora and fauna now rise above what was an undistinguished footbridge spanning Indian Creek as it emerges briefly before disappearing beneath the next street.

Across the footbridge, in Pioneer Park, a large tile mural illustrates more native plant and animal life.

A surprising number of people are enjoying the festival, mostly families. A man in a large white hat is playing an accordion studded with rhinestones. For a dollar, I buy one of the best tamales I've ever eaten, then browse the flip charts, laptop presentations, and large maps illustrating a vision of downtown Caldwell with parks along an Indian Creek open to the sky. As I catch comments from residents, I find it interesting that this artwork represents an end—as well as a beginning.

The artworks are the culmination of a collaborative project between Caldwell Fine Arts and the Hispanic Cultural Center of Idaho, partially funded by a Building Community Bridges grant from the Idaho Commission on the Arts and the National Endowment for the Arts. The idea for the project bloomed when the National Park Service Office of Rivers, Trails, and Conservation Assistance selected the City of Caldwell and its Indian Creek as one of six national demonstration projects offering, in partnership with the N.E.A., artists-in-residence skilled in community planning to help communities integrate art with

This is amazing. The artwork is leading the downtown revitalization. Usually it [the art] comes after the renewal.

– Staff member, National Park Service, Office of Rivers, Trails & Conservation

their environment and open-space design (for more info, visit www.nps.gov/rtca). The goal: to work with area youth in creating public artworks that physically represent the beginning and the vision of the Indian Creek Restoration Project, a downtown revitalization effort to “daylight” Indian Creek, most of which was made invisible long ago as streets and buildings eradicated its lively presence.

IMPROVING CREATIVE ACCESS

to the arts in our schools



Children and youth with special needs are often the most underserved in arts education. Frequently, students with disabilities are taken out of mainstream classes for therapies, tutoring, and special classes. VSA arts of Idaho's "Creative Access" program, now in its fifth year, addresses this need and reaches children who may never get music lessons, an art class, or to perform in a play.

The "Creative Access" program, supported through a partnership with the Idaho Bureau of Special Education and the Idaho Commission on the Arts, is designed to recognize the abilities and strengths of students with special needs and involve them in integrated arts experiences. For children with disabilities, these arts experiences can provide endless opportunities for discovery and connection to their own talents and to the community.

During the 2002-2003 school year, seven Idaho schools applied for funding through the VSA arts of Idaho "Creative Access" program. Each school developed integrated arts projects designed to provide hands-on arts experiences for students with special needs and their peers in integrated settings. One such artist-in-residency project took place at Ridgewood Elementary School in Meridian. The project was developed as a collaboration between the fourth grade teacher, Ms. Nicole Sarty, and Boise artist Shannon Fausey. The focus of the project was to engage Ms. Sarty's students in the design of a mural celebrating the Lewis and Clark Bicentennial. During the first phase of the residency, students were introduced to basic techniques of painting. Students then went on to complete their own individual paintings of the Idaho landscape, with one chosen to become the background for a large mural. All of the students worked cooperatively on the group mural, which depicted a self-portrait of each one as an explorer in the Lewis and Clark expedition. The culminating event celebrated the students' pride of accomplishment during a school-wide open house, coupled with unveiling of the mural that will be permanently exhibited in the Ridgewood Elementary gymnasium.



Several children talked about what they learned during the development of the mural:

Painting and priming the mural was a favorite for most of us. We enjoyed mixing and blending the different colors and shadowing was a lot of fun. Working with Mrs. Fausey, a real live artist, was cool. We learned many things about ourselves

during this project. One student said she learned that she could paint very well; another student learned he paints differently from other people and that is acceptable. Many of us learned we really enjoyed painting. We also learned how to get along in a group project of twenty-seven kids.

VSA arts of Idaho is pleased to announce that it has joined with Idaho Parents Unlimited, Inc. (IPUL) as a new program. IPUL is a coalition of members dedicated to serving children and adults with special needs. This change is reflected in the new fiscal year starting October 1, 2003. Carla Kyle is the program director for VSA arts of Idaho and can be reached at 208/342-5884. IPUL is located at 600 N. Curtis Rd., #100, Boise 83706. Applications for this year's Creative Access program will be available December 1.

- Ruth Piispanen, Director, Arts in Education

Centrum creative residents stay in cabins at Fort Worden State Park, with glorious views, miles of beach and wooded trails.



RESPITES

for INSPIRED SOULS

For most artists, finding time for their work is like chasing a vapor. And for urban artists especially, the city tears time asunder. What more universal and alluring thought then, particularly in winter (along with garden catalogues), than that of finding brief refuge-space and quiet and time-to realize even one, singular creative dream?

One answer has been with us for a hundred years: art colonies. Most of them are located in rural settings and, on the one hand, offer the chance to be alone and uninterrupted most of the day. On the other hand, they often provide a chance to connect with fellow residents at meals or impromptu evening performances. Most have rules against family or outsiders. Some are free, some charge a small fee. In some you do your own cooking, in some they feed you well. Some accept writers only, some accept visual artists, some accept both. Some colonies are open year round, others have a nine-month season. The residencies themselves vary from one week to nine months; however, many have a one-month limit. Generally, applications are reviewed two or three times a year, so plan months in advance. Since residencies are highly competitive, acceptance is not assured—the process is usually juried. The application often includes writing samples or slides or video or a description of your proposed project.

With all this in mind, herewith a selection, primarily western, of some attractive, realistic residencies available to Idaho artists. Remember that programs change, so check the residency Web site. Good luck!

Anderson Ranch Arts Center

P.O. Box 5598 • 5263 Owl Creek Rd.
Snowmass Village, CO 81615
970/923-3181 • www.andersonranch.org

A learning community dedicated to creativity and growth through the making and understanding of the visual arts. Artists-in-residence program encourages the creative, intellectual, and personal growth of emerging artists. Applicants are chosen based on artistic merit, and live and work at the Ranch from January through March, creating a body of work. Anderson Ranch also hosts a Visiting Artist program for established artists seeking to work on projects. Located in Snowmass Village ten miles west of Aspen on six acres laced with Old West farm buildings. Single occupancy dorm rooms. Season: Oct.-Apr., Oct.-Dec., Jan.-Apr. Visual artists (printmakers, book artists, woodworkers, sculptors, ceramists, photographers). Each resident receives studio space and utilities and technical assistance from national experts. Resident pays \$1,100 a month for room, studio, food. Of 200 applicants, 30 are accepted; juried.

Deadline Jan.

Bemis Center for Contemporary Arts

724 South 12th St. • Omaha, NE 68102-3202
402/341-7130 • bemis@novia.net
www.bemiscenter.org/residency.html

The Bemis Center for Contemporary Arts is a non profit artists' residency program dedicated to providing artists with the opportunity to create work in a nurturing environment; to develop and promote a discussion about the contemporary arts with a local, national, and international audience; to facilitate exchanges between artists and the general public through education; providing artists the opportunity to exhibit work in a professional gallery.

Each year Bemis is the temporary home to 35 artists from all over the world. Residencies typically last for 3 months. Artists are provided ample living quarters and studio space. The facilities include a full wood shop, video-editing room, darkroom, sculpture studio, installation galleries, and tech support. Bemis presents up to 10 exhibitions annually in its galleries, and publishes a quarterly newsletter.

The facility is housed in a pair of urban warehouses (125,000 sq. ft.) and includes a half block of open urban property in downtown Omaha. Established in 1981 by artists, Bemis is supported by the efforts of private and corporate donors and public funding. Exceptionally talented visual artists only. Monthly stipend for selected artists. Juried selection of anonymous submissions.

Deadlines Feb. 1 & Sept. 30.

The Caldera Residency Program

224 NW 13th Ave. • Portland, OR 97209
503/937-7563 • www.calderaarts.org

Located at an altitude of 3,500 feet on the shore of Blue Lake, Caldera occupies 90 pristine acres in the Cascade Mountain Range, surrounded by the Deschutes National Forest. Caldera is 17 miles west of Sisters (pop. 1,080), Oregon, and 40 miles west of Bend. The philosophy behind its residency program "favors process over product and recognizes that experimentation and failure are necessary components of innovation, discovery and success."

Founded in 1996. Up to 5 weeks for writers; artists in fall, winter, spring. Five private A-frame cottages with kitchens and bathrooms. Free room; resident responsible for own meals, transportation, and materials. Need car because location is 15 miles from store. Artists encouraged to give informal presentation about their work. Competitive; admission panel decision.

Deadlines June 1 & Nov. 1.

Centrum Artists Residency Program

P.O. Box 1158 • Port Townsend, WA 98368
360/385-3102 Fax: 385-2470
sally@centrum.org ; www.centrum.org

Established in 1980, Centrum's artist residency program is the largest such program in the Pacific Northwest. It aims to create an environment where ideas, music, poetry and art can be developed

and eventually disseminated. Media: printmaking, writing, sculpture, music composition and performance, site-specific installation, choreography, performance art, photography, playwriting, film, opera.

Residencies at Centrum offer the opportunity for reflection and intensive creative work. They also encourage and affect thinking about the place of artists, creativity, and culture in specific communities and in society. They can take many forms, involving either the solitary creative work of an individual or the interactive work of a group, in a single genre or in several. Residencies can vary from 1 week to 1 month, available January through May, and September through December. Summer workshops use the majority of the facilities June-August. A residency can involve active engagement with Centrum programs, other artists, Fort Worden State Park, Port Townsend, or it can serve as a reflective retreat.

Annual deadline Oct. 1.

Djerassi Resident Artists Program

2325 Bear Gulch Rd. • Woodside, CA 94062-4405
650/747-1250 • www.djerassi.org

Established in 1979 by Carl Djassari in memory of his daughter, a poet and painter, Djerassi Resident Artists Program, on 600 acres of rangeland and redwoods an hour south of San Francisco, awards free, competitive residencies to national and international artists in literature, visual arts, choreography, musical composition, and media arts/new genres. It accepts applications from emerging and mid-career artists for whom appointments as resident artists may make a significant difference to their careers, as well as from established artists with national or international reputations. Applicants are evaluated by panels of arts professionals in each category. Those selected are offered living and studio space for 4 or 5-week sessions during the season, which runs from mid-March through mid-November. (Deadline is for the following year.) Of 1,000 applicants, 60 will be accepted. Writers are housed in the Artists House; others in the 12-sided barn (with a darkroom and a grand piano). No families or pets. \$25 application fee.

Deadlines Feb. 15 & Sept. 30.

Dorland Mountain Arts Colony

P.O. Box 6 • Temecula, CA 92592
909/676-5039 • www.ez2.net/dorland

A rustic retreat for creative people, 100 miles from Los Angeles. Working in a natural setting without distractions or interruptions, Dorland residents are left largely to their own resources. Without electricity, they find a natural rhythm for their work. Dorland Mountain Arts Colony encourages visual artists, poets, writers, playwrights, composers, photographers, and other artists to apply for a 1 or 2-month residency. Dorland provides each artist with an individual cottage containing a simple kitchen, bathroom, living and working areas.

The cottages are heated by woodstoves and lit by kerosene lamps. Stoves, water heaters, and refrigerators are fueled by propane. Dorland provides basic kitchen utensils, linens, and houseware. Firewood, propane, wicks, and fuel are included in the modest cottage donations. Miles of natural trails, a spring-fed pond, scenic overlooks, and an eclectic library. Artists provide their own food and artist's materials. Dorland charges a cabin donation for all residencies of \$450 per month, with half payable six months prior to your stay (nonrefundable).

Applications reviewed twice a year by an independent panel of recognized artists, writers, editors, composers and others.

Deadlines Mar. 1 & Sept. 1.

Hedgebrook Foundation

2197 E. Millman Rd. • Langley, WA 98260
360/321-4786 • www.hedgebrook.org

A publicly funded, nonprofit retreat for women writers of all ages and from all cultural backgrounds, Hedgebrook overlooks Puget Sound on Whidbey Island in Washington state. The Hedgebrook community "seeks to balance human needs with those of the earth, while providing a nurturing environment in which creativity can thrive." Residency session for 2004 will begin Wednesday, March 1, 2004, and will run through Thursday, November 18, 2004. Six cottages house individual writers and provide privacy and solitude for residents to work and share ideas. Women writers only. Mission: "Strengthen voices of women writers of all ages." Gourmet meals provided; 6 writers at a time. Free, 1-8 weeks.

Deadline Dec.

Jentel Artist Residency Program

130 Lower Piney Creek Rd. • Banner, WY 83832
www.jentelarts.org

Offers residencies to writers and visual artists for painting, printmaking, and works on paper. Mature and emerging artists are encouraged to apply. Location is a cattle ranch in Lower Piney Creek Valley; view of Big Horn Mountains, a hay and cattle community 20 miles east of Sheridan, Wyoming. Situated on 2 miles of Piney Ck, few houses in view. Catch-and-release trout fishing. Five separate living structures. Log-faced studios for writers; a well lit and large pole barn for artist studios, together with print-making press. Library and recreation area. Hard working, serious, proven writers and visual artists over age 25. Communal dining. Each resident receives a stipend to assist with living expenses.

Deadline Sept.

The MacDowell Colony

100 High St. • Peterborough, NH 03458
603/924-3886 • fax603.924.9142
www.macdowellcolony.org

Composer Ed MacDowell bought this farm in Peterborough, New Hampshire, in 1896; his wife founded the Colony in 1907. Most residents are Pulitzer Prize or Guggenheim or Fullbright or MacArthur fellows. Writers, visual artists, photographers, composers, and the like, established in their field (although emerging artists may apply).

Located on 450 acres with 42 buildings (most simple studios are out of sight of one other). Stays of up to 6-8 weeks; on average 31 artists in summer, 21 in winter. Application fee of \$20. List your 5 most distinguished achievements. Review committee consists of 5 members. Work samples required. The Colony's mission is to provide an environment in which creative artists are free to pursue their work without interruption. More than 200 writers, composers, visual artists, photographers, printmakers, filmmakers, architects, interdisciplinary artists, and those collaborating on creative works come to the Colony each year from all parts of the United States and abroad. Room, board, and the exclusive use of a studio. Ideal working conditions in a community of exceptional artists. (Note: So far as the ICA has been able to determine, no Idaho artist has ever made the cut. However, you can't hit anything if you don't swing at it.)

Montana Artists Refuge

P.O. Box 8 • Basin, MT 59631
406/225-3500 • www.montanaartistsrefuge.org
mar@mt.net

Montana Artists Refuge, an artist-run residency program located in Basin, Montana, accepts applications from artists of all disciplines. Residencies are 3 months to 1 year. Begun in 1993, MAR has hosted 50 artists from 24 states. Open year-round. Located in downtown Basin (pop. 250) with 2 bars, grocery, café, post office, on the Continental Divide. Stays 3 mo. to 1 year, rent \$450-\$500 month, includes heat, phone, kitchen. Upstairs of one two-story brick building, and downstairs apartment, storefront, shared space. Wheels and kiln for potter.

Deadline Nov. 1 for May to September; other dates ongoing.

Ragdale Foundation

1260 N. Green Bay Rd. • Lake Forest, IL 60045
847/234-1063 • ragdale60045@aol.com

Situated on 50 acres of virgin prairie in beautiful Lake Forest, Illinois, among peaceful surroundings, but only 30 miles from downtown Chicago, the Ragdale house was built in 1897 to serve as Chicago architect Howard Van Doren Shaw's summer retreat. His family was active in the arts and crafts architectural movement and maintained a theater on the grounds for performances for friends.

A granddaughter of the Shaw family opened Ragdale in 1980. Accommodates 12 residents at a time, 200 a year. Residencies extend 2-8 weeks. Dinner is provided 6 nights a week; breakfast and lunch are communal from stocked kitchen. Fee \$105 a week; some fee waivers are available.

Five rooms in the house, five studios in the capacious barn. Library and laundry. Applicants write a 250-word description of their project. Accepts writers, visual artists, composers. (An Idaho writer recently spent a residency here.)

Deadlines Jan. 15 & June 1 of each year.

Sitka Center

PO Box 65 • Otis, OR 97368
www.sitkacenter.org

Founded in 1970 to provide the opportunity to study various forms of art, music, and the ecology of the Oregon coast, Sitka Center offers a quality program exploring the relationship between fine arts, craft, and natural science in a setting inspiring inquiry and discovery for all ages. Workshops are open to everyone, including a variety of age groups and all levels of proficiency. The Center is a rustic working artist's and scholar's studio and educational facility.

In 1971, Neskowin Coast Foundation built the Sitka Center for Art and Ecology at Cascade Head Ranch, Otis, Oregon. Its unique geographic location and high caliber of instruction creates an inspiring atmosphere for the educational, scientific, and artistic experience year round. Program offers workshops in natural sciences and arts such as book arts, botanical illustration, ceramics, ecology, fibers, drawing and painting, printmaking, and other media. The Neskowin Coast Foundation sponsors a residence program during the fall and spring, providing housing and work space in exchange for community outreach activities. Residents are able to experiment with and concentrate on their work in a remarkable setting.

Deadline Apr. 15.

Ucross Foundation

30 Big Red Ln. • Clearmont, WY 83835
307/737-2291 • ucross@wyoming.com
www.artistcommunities.org/ucross.html

This residency program was founded in 1983 on a 22,000-acre working cattle ranch in northeast Wyoming, in the foothills of the Big Horn Mountains, 27 miles southeast of Sheridan.

Writers and visual artists of all disciplines, composers, musicians, dancers, choreographers, general scholars and historians, filmmakers, environmentalists and naturalists, at any stage of their career may apply. Ucross has 8 studios: 4 writing studios and 4 visual artist studios (including one printmaking studio with etching press). There are separate, private bedrooms with shared bathrooms. All meals are provided Monday-Friday. Food provided for artists to prepare their own meals on weekends. Artists in wheelchairs can be accommodated.

Season runs August to early December, February to early June. Average residencies are 2-8 weeks. No more than 8 artists present at one time. About 60 out of 300 applicants accepted. Quality of work is primary consideration. Application fee \$20. No stipends or fellowships available.

Deadline Mar. 1 & Oct. 1.

Villa Montalvo

P.O. Box 158 • Saratoga, CA 95071
408/741-3421 • www.villamontalvo.org

Villa Montalvo's artist residency program is third-oldest in the U.S. and the oldest in the West. The program is for writers, visual artists, musicians, composers, filmmakers, playwrights, architects, and artists working in new media who have completed formal training or are seriously engaged in production of art. Residencies are free. Five artists at a time reside from 1-3 months in fully-equipped apartments on the 175-acre historic estate located in the Santa Cruz foothills near San Jose, an hour from San Francisco. It is a 19-room Mediterranean-style villa built in 1912.

Operates year round. Summer: music festivals on weekends. Residents responsible for their own meals. Five miles of hiking trails. Four fellowships based solely on merit awarded each year by a selection committee.

Deadline Oct. 1.

Idaho Commission on the Arts QuickFunds grants support appropriate colony residencies.

IT'S NOT ALL

in the

CARDS . . .

but some
of it is

Peeping Tom Trusky, in over his head.



What Idaho author once served as a Parma city councilman? What Nobel Prize-winner had a cat named Boise? What filmmaker was also noted for her critically acclaimed novel?

The answers to these (Edgar Rice Burroughs, Ernest Hemingway and Nell Shipman) and other questions are found in a new version of the classic card game *Authors*, updated and customized for the Gem State. Idaho *Authors* was created by the Idaho Center for the Book, an affiliate of the Library of Congress housed at Boise State University. Cards sell for \$9.95 a set and are available at the Boise State bookstore, www.boisestatebooks.com (click on "general books"), and other stores as well.

Featuring eleven writers who were born or maintained residences in Idaho, the card game is played much like the original *Authors*.

Interesting facts about authors are listed on sets of four cards, and players attempt to match up the most sets, or "books." This is an ideal way to teach children or high school students recognition of writers and their books that comprise a portion of Idaho's literary heritage.

By reading the cards, players will discover that:

Boisean **Glenn Balch** (1902-1989) was a prolific writer of adventure stories targeted primarily at teen-age boys. His book *Indian Paint* was made into a feature film starring Jay Silverheels (who played Tonto in *The Lone Ranger*) and Johnny Crawford (from the TV series *Rifleman*).

Carol Ryrie Brink (1895-1981) based the heroine of her Newbery Medal-winning novel *Caddie Woodlawn* on her grandmother's pioneer experiences. Brink was an Idaho native from Moscow.

Edgar Rice Burroughs (1875-1950) worked on a ranch in Raft River Valley, operated a stationery store in Pocatello, was a gold dredge operator in Stanley Basin and was a city councilman in Parma before writing *Tarzan of the Apes*.

Vardis Fisher (1895-1968), born in Annis in eastern Idaho, penned the novel that inspired the Robert Redford film *Jeremiah Johnson*. Fisher later lived in Hagerman and was a former teacher at the College of Idaho (now Albertson College of Idaho) in Caldwell.

Mary Hallock Foote (1847-1938) was as well known for her illustrations as for her writing, which focused on Coeur d'Alene. She is best known today as the central character in Wallace Stegner's prize-winning novel, *Angle of Repose*.

Ernest Hemingway (1899-1961) wrote much of his novel *For Whom the Bell Tolls* in Sun Valley and had a cat named Boise. He and his wife Mary were living in Ketchum when he died.

The wallpaper pattern from poet **Ezra Pound**'s (1895-1972) home in Hailey is used to back each card in the deck. One of the 20th century's most influential and controversial poets, Pound was an admirer of the Italian dictator Mussolini.

Grace Jordan (1892-1985) felt parents should provide opportunities for hardships for their children, so she did. She wrote about many of her family's adventures in Hells Canyon, near their home in Grangeville. She was married to Idaho Governor Len Jordan.

Nell Shipman (1892-1970) made several films from her wilderness film studio on the shores of northern Idaho's Priest Lake in the 1920s. She later published *Abandoned Trails*, a thinly fictionalized novel of her Idaho experiences.

Edward Elmer Smith (1890-1965) helped create the science fiction genre of writing. His interest in extra-terrestrial activity began at the University of Idaho, where he received a chemical engineering degree in 1914. George Lucas is said to have been inspired by Smith's writing when scripting the film *Star Wars*.

James Floyd Stevens (1892-1971), raised and educated in Weiser, not only penned *Paul Bunyan*, he's also noted for the literary manifesto *Status Rerum*, co-authored with H.L. Davis.

Glenn Balch



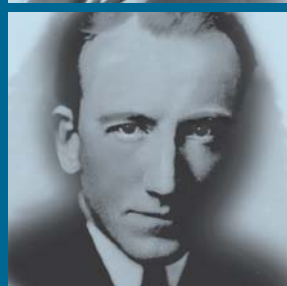
Carol Ryrie Brink



Edgar Rice Burroughs



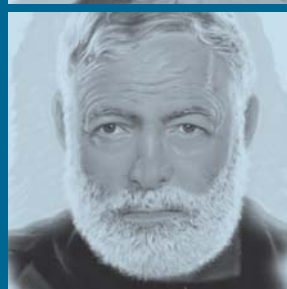
Vardis Fisher



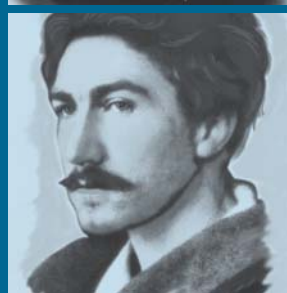
Mary Hallock Foote



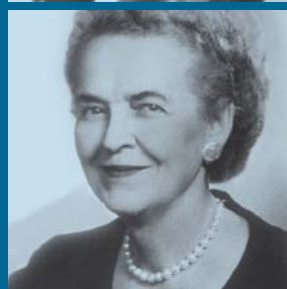
Ernest Hemingway



Ezra Pound



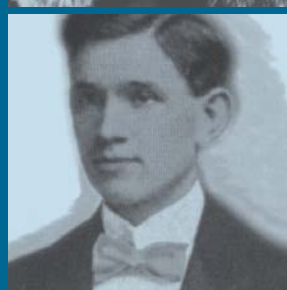
Grace Jordan



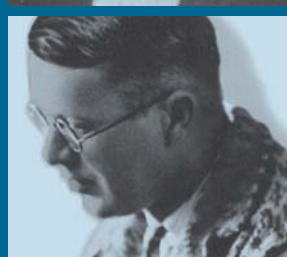
Nell Shipman



Edward Elmer Smith



James Floyd Stevens





KAIXO!*

In mid-October, Dan Ansotegui sent me an E-mail describing two wonderful events that occurred at the Great Basin Folk Festival in Elko, Nevada, September 18-21. The Festival invited trikitixa masters: Joseba Tapia, accordionist, and Xabier Leturia, tambourinist, from the Basque Country. Trikitixa refers to the genre of music played by a button accordionist accompanied by a tambourine player, or to the combination of those instruments.

When Dan learned that his former masters Tapia and Leturia would be giving a concert in Elko, he thought it would be great to take the Txantxan Gorriak students he and tambourine player Sean Auccutt teach. In conversation with Merry Lea Hemstra, one of the festival organizers, they arranged for the Txantxan Gorriak to attend workshops with the visiting artists and to participate in a contest.

Txantxan Gorriak—children, families, and instructors—rented a bus and left for Elko. Olaia Urquidi and Madalen Bieter placed first in the trikitixa contest, followed by Eneko Bereziartua and Nick Ansotegui who took second place. To top it off, Olaia and Madalen opened for Tapia and Leturia's closing concert.

Shortly after receiving Dan's message, I went to the Basque Center on a Tuesday night to interview the winners. Dan and I sat with Nick and Olaia so they could retell their experiences.

Olaia, Nick, and Eneko are amazingly like any other children their age. Olaia loves hanging out with friends, ice skating, and roller blading. She continues to learn and play the accordion for younger dancers desiring live music, and she wants to teach others how to play the songs she knows. Nick likes guitar music and wants to be a rock guitarist when he grows up. He learned new rhythms from Leturia and is familiar with jotas, jaranas, marches, and waltzes.

Olaia, Nick, and Eneko continue a family tradition of musicianship initiated by grandfather Domingo Ansotegui, who accompanied Jim Jausoro on the tambourine; a tradition continued by Dan, Nick's father and Olaia and Eneko's "tio." Seemingly unaware of their role in continuing their family's



Dan, Olaia, and Nick, Basque Center, Boise. MCG photos.

musical heritage, they play music as if it is what they are supposed to do, naturally, with few questions.

While participating in the trikitixa workshops, Olaia was pleasantly surprised that "tio" Dan had already taught her some of the same songs that Tapia was teaching in the workshop. "It was easy," said Olaia, referring to Tapia's instruction and the contest. Getting her to tell that she and her tambourine player Madalen Bieter had earned first prize was a more difficult task.

Nick, at age nine, accompanies his father during community presentations, and when they play for the youngest group of Basque dancers. He played unabashedly with Dad at the Trailing of the Sheep Festival in Ketchum this fall. He and cousin Eneko form a trikitixa ensemble. This winter, Eneko will be playing a signed accordion he bought from Tapia during the Great Basin Folk Festival.

Stories such as these underscore the importance of the continuation of artistic and cultural traditions within families and their extended communities. Dan has been an apprentice to Tapia; Sean has been an apprentice to Leturia; together they teach Olaia, Eneko, and Nick, who will teach others in turn as they master their instruments and repertoires.

- Maria Carmen Gambliel, Director, Folk & Traditional Arts Program

Learning Trikitixa is supported through the Traditional Arts Apprenticeships program, along with other artistic expressions of different communities such as quilting, community traditional dance, instrument-making, cowboy and horse gear-making, foodways, rosemaking.

For information on how to apply for Traditional Arts Apprenticeships, E-mail the Folk & Traditional Arts Program director at mgambliel@ica.state.id.us or call 208/334-2119, ext. 32 or 800/278-3863. Upcoming deadline: March 1, 2004.

*Hello!



Basque Center, Boise.



DISABILITY

ACCESS SYMBOLS:

their meaning & use

Public and private organizations are making an increased effort to be fully accessible to those with special needs. Organizations that receive government funding are required to provide such programs and services under the *Rehabilitation Act of 1973*. The *1990 Americans with Disabilities Act* extended those provisions to the private sector—organizations and businesses that serve the public—in order that persons with disabilities might enjoy the economic, social, and cultural advantages available to all other Americans.

The Graphic Artists Guild Foundation, located in New York, designed a dozen icons to promote and publicize accessibility of places, programs, and other activities for people with various disabilities. These symbols advertise, publicize, and market access services to staff, customers, audiences, and so forth. They should be placed next to relevant information in all publications and media: maps, advertisements, membership forms, and conference and program brochures. Obviously, they are intended for building signage and floor plans as well.

Language accompanying the icons should focus on the accommodation or service, not on who uses it. "Ramped Entrance," for example, may accompany the wheelchair symbol because people with luggage, packages, and baby carriages also use ramps. Language that fosters dignity is important. "Reserved Parking" or "Accessible Parking" may be used with the wheelchair icon to note spaces for people with disabilities.

These symbols are available on 3 1/2" double-density floppy disks (PC or Mac) and as reproducible slicks from Graphic Artists Guild Foundation, 90 John St., #403, N.Y., N.Y. 10038-3202. Send \$16.45 postpaid. Files may also be obtained through links at the Guild's Web site: www.gag.org.



INFORMATION

To a person with a disability, information is essential. The icon may be used, for example, on a floor plan to indicate the location of the security or information desk with more specific facts available.



ACCESSIBILITY

Symbol should only be used to indicate access for individuals with limited mobility, including wheelchair users. For example, the symbol is used to indicate an accessible entrance, bathroom, or a phone that

is lowered for wheelchair users. Remember that a ramped entrance is not completely accessible if there are no curb cuts, and an elevator is not accessible if steps are required to reach it.



AUDIO DESCRIPTION

A service for persons who are blind or have low vision that makes the performing arts, visual arts, video, television, and film more accessible. Description of visual elements is provided by a trained audio describer through the secondary audio program (SAP) of televisions and monitors equipped with stereo sound. An adapter for non-stereo TVs is available through the American Foundation for the Blind, 800/829-0500. For live audio description, a trained audio describer offers live commentary or narration (via headphones and a small transmitter) consisting of concise, objective descriptions of visual elements such as a theater performance or a visual arts exhibition.



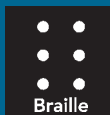
ACCESSIBLE PRINT

The symbol for large print is "Large Print" printed in 18 pt. or larger text. In addition to indicating that large print versions of books, pamphlets, museum guides and theater programs are available, you may use the symbol on conference or membership forms to indicate that print materials may be provided in large print. Sans serif or modified serif print with good contrast is important, and special attention should be paid to letter and word spacing.



ACCESS FOR BLIND OR LOW VISION

This symbol may be used to indicate access for people who are blind or have low vision, including: a guided tour, a path to a nature trail or a scent garden in a park; and a tactile tour or a museum exhibition that may be touched.



BRILLE

This symbol indicates that printed material is available in Braille, including exhibition labeling, publications, and signage.



TELEPHONE TYPEWRITER

This device also is known as a text telephone (TT), or telecommunications device for the deaf (TDD). TTY indicates a device used with the telephone for communication with and between deaf, hard of hearing, speech impaired or hearing impaired persons.



SIGN LANGUAGE INTERPRETED

The icon indicates that sign language interpretation is provided for a lecture, tour, film, performance, conference, or other program.



ASSISTIVE LISTENING

These systems transmit amplified sound via hearing aids, headsets, or other devices. They include infrared, loop, and FM systems. Portable systems may be available from the same audiovisual equipment suppliers that service meetings and conferences.



VOLUME CONTROL TELEPHONE

This symbol indicates the location of telephones that have handsets with amplified sound or adjustable volume controls. These systems transmit amplified sound via hearing aids, headsets or other devices. They include infrared, loop and FM systems. Portable systems may be available from the same audiovisual equipment suppliers that service conferences and meetings.



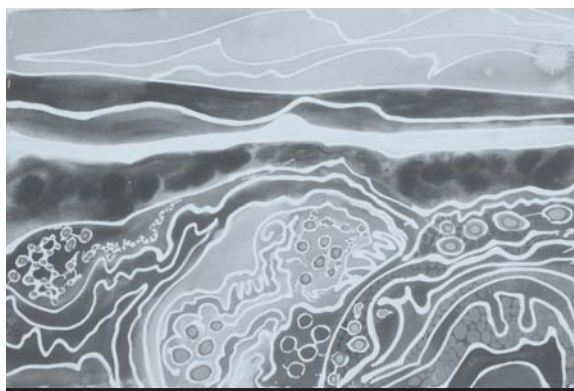
OPEN CAPTIONING

This icon indicates that captions which translate dialogue and other sounds in print are always displayed on the videotape, movie, or television program. Open Captioning is preferred by many, including deaf and hard-of-hearing individuals, and people whose second language is English. In addition, it is helpful in teaching children how to read, and in keeping sound levels to a minimum in museums and restaurants.



CLOSED CAPTIONING

This symbol indicates a choice for whether or not to display captions for a television program or videotape. TV sets that have a built-in or a separate decoder are equipped to display dialogue for programs that are captioned when selected by the viewer. The *Television Decoder Circuitry Act of 1990* requires TV sets (with screens 13" or larger) to have built-in decoders. Also, videos that are part of exhibitions may be closed captioned using the symbol with instruction to press a button for captioning.



PUBLIC

GALLERIES

current shows

Just as money, the museum is the truth of painting. It is the outcome of innumerable sales and deals, of a fabulous hubbub, the moment of stasis, of rest. It is also the possibility that the accumulation of wealth is offered for contemplation.

– Jacques Henric

Boise State University Visual Arts Center exhibits artwork in Gallery 1 (Liberal Arts Building) and Gallery 2 (Hemingway Center). Until December 10 see *Critical Mass—Bachelor of Fine Arts Thesis Exhibition* in Gallery 2. Work in a variety of media by B.F.A. candidates highlight this exhibition. From January 23 to February 13, the *Department of Art Faculty Exhibition* will show in both galleries. See approximately 80 works from 24 faculty, representing a wide variety of media, techniques, and conceptual approaches. From February 20 to March 19, see the *New York Society of Illustrators 2003-2004 Traveling Exhibition* in Gallery 2. Then from March 5-19, see the *Art Department Juried Student Exhibition*. Students of all levels in any media will be considered for inclusion. 208/426-3994.

The **Boise State University Student Union Gallery** features the work of regional and local artists. Call Katherine Allen at 208/426-4995.

November 29 through February 29, **Boise Art Museum** will feature *Dale Walden Civilian Conservation Corps Photographs*. These black and white images reflect his lifelong interest in photography, while offering viewers a glimpse into Idaho's past. At the same time, the Northwest Perspectives Gallery will show *Extra-Ordinary: The Work of Charles Gill*. (See cover article.) Working in a variety of media, he captures ordinary, everyday life in the realistically rendered, sun-drenched homes of his "Drywall Landscape" series and the conceptually reworked interior designs of "Headcheese." Until June 27, see *Duty Cycle*, a monumental sculpture by Seattle-based artist Cris Bruch. His meticulously crafted wheel is constructed of heavy, structurally reinforced paper. In his grand-scale construction, Bruch reflects upon the cyclical nature of work, obligation, and duty. From December 6 to February 22, see *Pat Steir: Waterfall Paintings*. Taking a conceptual approach to making art, she has engaged in an ongoing conversation with art history; in particular, what constitutes a "painting" and the "act of painting." From March 13 to May 23, *Thin Skin: The Fickle Nature of Bubbles, Spheres, & Inflatable Structures*, brings together some of the most interesting contemporary artists and their recent work with malleable, inflatable materials. This show examines a new awareness of in-between spaces and our bodies as sensors. 208/345-8330; www.boiseartmuseum.org.

From November 8 to January 4, the Willard Arts Center's **Carr Gallery** in **Idaho Falls** will exhibit the work of Tom Howard and Toni Matlock. Howard renders scenes of the Great Basin, a place of hills lined with junipers, pinon pine, sagebrush, and distant high mountain peaks. His oil paintings evoke the tranquility of the isolated places he paints in clear and vibrant color. Matlock creates sculptures and installation pieces from discarded artifacts that are recycled and transformed into new and thought-provoking statements. 208/522-0471 x102.

Eagle Rock Art Museum in **Idaho Falls** will be closed from January 1-17 for renovations but opens on January 21 for an exhibit of woodcut prints by Harry Taylor, *Out of Print* series lithographs, and David Weidman serigraphs. From March 3 through April 11, see *Drawing, the Essential Art*; then from April 14 to May 2 enjoy the *ERAG Spring Show*. 208/524-7777

Until December 13 at the **Lewis-Clark Center for Arts and History** in **Lewiston** see the *Idaho Commission on the Arts Visual Arts Fellowship Exhibition*. This juried exhibition features Idaho artists who work in a variety of media and who were recog-

nized for their outstanding work by the ICA: Garth Claassen, George Gledhill, Rudy Kovacs, James Loney, Jody Petersen, Kevan Smith, Byron Clercx, and Molly Hill. Don't miss it! Visit the Center's Web site at www.lewisclark.edu. 208/792-2243.

Until December 6, the **Prichard Art Gallery** at the **University of Idaho, College of Art and Architecture** in **Moscow** will present its *Art Invitational and Auction*. From December 12 to January 14, see the *Art & Architecture Faculty Exhibition* and then from January 23 to February 29 enjoy *Living With Art*, the contemporary and modern African-American art from the collection of Alitash Kebede, along with the international jazz collection exhibit in the Balcony. From March 5 to April 3, see the neon work of George Wray, local artist, and Anna Marie Boles from Caldwell. 208/885-3586.

The Ridenbaugh Gallery at the **University of Idaho** in **Moscow** exhibits artwork of faculty, students, and regional shows. 208/885-3586.

Third Street Gallery in **Moscow** is sponsored by the Moscow Arts Commission and exhibits shows throughout the year. 208/883-7036.

From January 12-30, the **Friesen Art Galleries** of **Northwest Nazarene University** in **Nampa** will show *The Beloved Community: Perceptions*, a mixed-media installation in conjunction with a campus-wide celebration of the Civil Right Movement. Then from January 23 to March 5, see a video installation entitled *Kent Anderson Butler: Recent Work*. An *All Student Juried Exhibition* that celebrates the work of NNU students will take place from February 6 to March 5. From March 12 to April 15, see *Debbie Brown and Jonathan Puls: By Way of Introduction*, as NNU welcomes two new artists to its community. 208/467-8398.

Until December 4 see the *Faculty & Staff Show* at the **Rosenthal Gallery** at **Albertson College of Idaho** in **Caldwell**. It features work by Jan Boles, Stephen Fisher, Steve Grant, Lynn Webster, and Garth Claassen. Following this show, watch for an exhibition of portraits, a two-person show of work by Jim Budde and Nancy Quinn, and the college senior show. Individual tours are available, call 208/467-8398.

The Pond Student Union at **Idaho State University** in **Pocatello** includes the **Transition** and **Minds Eye** galleries. The ASISU Program Board provides these galleries with a variety of shows that have been host to major touring art shows, as well as ISU student art displays. The Transition gallery provides a display space for a wide range of media. The Minds Eye gallery hosts smaller, more intimate shows. For show dates and gallery hours visit the ASISU Program Board Web site at www.isu.edu/union/gallery/index.shtml.

Through January 9, **The Sun Valley Center for the Arts** presents *At the Edge of Science*. Nine artists explore the cosmos and examine the relationship between chance and the laws of nature. They find themselves at the edge of science, between theory and art—a place where creativity and the capacity to dream is, perhaps, what most defines us. 208/726-9491, www.sunvalleycenter.org.

Through January 30 the **College of Southern Idaho Jean B. King Gallery** at the Herrett Center in **Twin Falls** will host a retrospective exhibition of artwork in a variety of media by LaVar Steel, CSI Professor Emeritus. *Retro Steel* will feature a show that will fill the King gallery with sculptures, watercolors, acrylics, three-dimensional work, handmade paper, and, of course, the ceramics for which he is best known. From February 17 through March 27, see artwork by *Magic Valley Art Teachers*. The *CSI Student Annual* will be held from April 13 to May 29. The Herrett Center's Web site, www.csi.cc.id.us.



Ken Newman, *Certain Destiny*, 20 x 15 x 12", wood.

QUICKFUNDS

RECIPIENTS

August & November

Elizabeth Wolf, *Father and Son*, detail, mosaic.



Art is what makes the life of each citizen a sacrament and not a speculation.

—Oscar Wilde

BOISE

\$700 to **Boise Baroque** for operating expenses essential to the initial growth of its organization.

\$338 to **Andrea Burke** to attend and make a presentation at the Western Museums Association conference.

\$753 to **Divit Cardoza** for preparation of work for a solo exhibition at Colorado Museum of Contemporary Art.

\$400 to **John Francis** to attend the International Council of Graphic Design Association conference in Japan.

\$475 to **Jeff Giese** to attend the 2003 National Association of Schools of Dance annual conference in Florida.

\$1,000 to **Charles Gill** to prepare and frame twenty works for solo exhibition at the Boise Art Museum.

\$950 to **Idaho Foundation of Parks and Lands** to support exhibition costs for a touring show, *Idaho Paints Idaho*.

\$760 to **Log Cabin Literary Center** in collaboration with Opera Idaho to present reader's theater scenes and opera arias connected with the novel *Bel Canto*.

\$900 to **Jeff Rice** to produce a radio program about his music derived from moth wingbeats.

\$945 to **Tarmo Watia** to frame work for an exhibition at Basement Gallery.

\$850 to **Tim Andrae** for a collaborative performance piece, blending maskwork, dance, music, and video, to be staged in Tucson and Boise.

\$600 to choreographer **Kay Braden** to work with a poet and a dance company.

\$1,000 to **Boise Contemporary Theater** for an artist-driven collaboration that engages a diverse cross-section of the local community.

\$700 to **William Howard Taft Elementary** for an after-school program of drama classes for low-income students and Saturday workshops for the family.

\$500 to **Idaho Flute Society** to present a recital and clinic by world-renowned flautist Keith Underwood.

\$300 to **Felix Heap** to give a lecture on "Franciscan Nature Mysticism & the Vedic Square" at the Hawaii International Conference on Arts & Humanities.

\$450 to **Gwendolyn Mitchell** to attend the American Association of Museums annual meeting and exposition.

\$900 to **Grant Olsen** to produce a series of free posters for distribution in Boise Valley.

\$404 to **Kerri Wade Webster** to support a poetry reading, in conjunction with publication of her chapbook, sponsored by the Poetry Society of America in New York.

\$800 to **Elizabeth Wolf** to learn the skills necessary to translate an illustration into a mosaic for permanent installation at the Log Cabin Literary Center.

CAMBRIDGE

\$250 to **Ken Newman** to attend a professional sculpture class in Arizona.

CALDWELL

\$800 to **Centerpoint High School** for "Mountain Alchemy: A Wilderness Writing & Photography Project."

COEUR D'ALENE

\$750 to **North Idaho Friends of Opera and the Arts** to produce "Gianni and Friends."

\$150 to **Clay Arts Guild of North Idaho** for a workshop with Boise ceramist Julia Arriaran.

\$390 to **James Speirs** to attend "Art Matters 2!" conference in Boise.

DRIGGS

\$1,000 to **Teton Valley Recreation Association** for public reading by Ann Patchett of excerpts from novel *Bel Canto*, accompanied opera arias by Kristine Ciesinski and Mark Neiwirth.

IDAHO FALLS

\$217 to **Idaho Falls Symphony Society** to support one board member and two volunteers attending "Ready, Willing, & Able: Skill Building Workshop for Nonprofit Boards."

\$1,000 to **Eagle Rock Art Museum & Education Center** for *Bent Line/Straight Curve*, a four-week lecture and concert series about contemporary music and visual art.

IRWIN

\$450 to **Swan Valley School** to support teacher in-service arts enrichment training with artist Tim Norton.

JULIAETTA

\$700 to **Juliaetta Elementary** for "Drawing and Painting Idaho," a one-week artist residency with Helen Grainger Wilson.

LAVA HOT SPRINGS

\$700 to **Lava Elementary** for "Building Community Through the Arts" in partnership with Senior Citizens Center to create after school art workshops for youth of all ages.

MCCALL

\$1,000 to **McCall Music Society** for a concert by Ethos Percussion Group.

MOSCOW

\$750 to **Pamela Palmer** to direct the play "Proof" in four performances at the Kenworthy Performing Arts Centre in Moscow.

\$850 to **Merrie Siegel** for concert performances, master classes, and lectures at the 10th International Electroacoustic Music Festival in Havana, Cuba.

OROFINO

\$900 to **Orofino Regional Council on the Arts** to support block-booked children's workshops.

SANDPOINT

\$450 to **Lizzy Hughes** to attend the Northwest Booking Conference in Boise.

SANTA

\$500 to **Barbara Dunham** to participate as a member of a team representing the U.S. at an international snow-sculpting competition in Colorado.

TWIN FALLS

\$850 to **Boys & Girls Club of Magic Valley** to support four additional performances specifically for area youth by artists brought in for other performances.



ARTS

POSSIBILITIES

The Idaho Commission on the Arts does not endorse any of the listings published in this newsletter. They are collected from a variety of sources and artists are advised to contact organizations directly for a prospectus or other information before entering a competition. Most competitions charge a fee to offset exhibition costs and for cash awards, but excessive fees for an entry should be questioned. Some organizations request a self-addressed stamped envelope (SASE) with a request for information. Read the prospectus carefully and be selective. Please report any problems concerning competitions to our office. If your organization would like an opportunity listed in *Latitudes*, fax a brief description to Barbara Garrett at 208/334-2488, or e-mail bgarrett@ica.state.id.us.

VISUAL ARTS

Deadline: January 7

Now in its eleventh year, *Wintersculpt* has proven itself to be a key element in the recent success of Wintersköl, which attracts 20,000 visitors annually. Event: January 15-17. Create a snow sculpture in 48 hours and win up to \$1,500 in prize money! Submit your team's application to North Chandler at 970/923-3181, ext. 212 or email nchandler@andersonranch.org.

Deadline: January 31

Dogwood Festival Juried Art Exhibition from April 2-24 in Lewiston. 2D and 3D original artwork completed within the last two years by northwest artists. Fee: \$20 up to 4 slides. Commission: 30%. Awards: \$500 1st place, \$250 2nd place. Send #10 legal SASE to Center for Arts & History, 415 Main St., Lewiston, ID 83501; 208/792-2243, fax -2850; www.lcsc.edu/centerforarts.

Deadline: Feb 1

The *Buhl Down Town Revitalization Project* has been an opportunity for area artists to help personalize downtown. Two projects need to be completed within the next year: 1) Four square areas are reserved in the sidewalk at the corners of Broadway and Main Streets for Idaho themed inserts created by area artists and youth. Project must be completed by June 2004. Any ideas? Contact Buhl Arts Council 208/543-2888. 2) Buhl will be installing 3x3-foot well covers for six trees. The committee is interested in incorporating a simple artistic image with an Idaho theme into the design. Contact Dave Klug at Langdon's 208/543-5670.

Deadline: Feb 1

The *Idaho Commission on the Arts* is sponsoring a silver medallion design contest for the 2004 Governors Arts Awards. Artists 18+ who reside in Idaho are encouraged to submit designs. The medallion should use no more than 1 troy ounce of silver and be designed to hang around the neck of the recipient. The design should be original and easily transferable to cast silver. Award: \$1,000. (This design will be used in the production of the medal.) Second and third choice will receive honorable mentions. Barbara Garrett, 208/334-2119 x 28 or bgarrett@ica.state.id.us.

Deadline: Feb. 24

Lincoln arts presents *Feats of Clay XVII* showing at the Gladding McBean pottery in Lincoln, California April 24-May 23. Ceramic artists are invited to apply. Lincoln Arts, 540 F Street, Lincoln, CA 95648; www.lincolnarts.org.

Deadline: February 27

The *Sun Valley Center Arts and Crafts Festival* is ranked among the top 100 best art and craft shows in the country by the *Art Fair Source Book*. The *Larry Harris List of the Nation's Best Art Festivals* ranks it among the top 20 in the Pacific Northwest and California. August 13-15 in Sun Valley. Application form at www.sunvalleycenter.org or call 208/726-9491.

Deadline: March 1

Artists are invited to enter the *2004 International Juried Online Symbolist Art Show*, *The Artist as Shaman*. The power of the artwork to communicate, heal, and shift awareness is the foundation of this year's show. Original art acceptable includes painting, drawing, printmaking, etching, collage, fiber, digital art, sculpture, and photography. Fee: \$15 for artists or \$5 for art students. The show will open May 1 and finalists will be showcased one full year. Susanne Iles or Patrick Byrne, at symbolistshow@dracoblublu.com; www.dracoblublu.com/prospectus.html.

Deadline: April 1

The *Annual Sawtooth Mountain Mamas Arts & Crafts Fair* is held the 3rd weekend in July. Original, hand-crafted items; all work is juried. Send SASE to P.O. Box 33A, Stanley, ID 83278; Nancy Williams, 208/774-3613.

MEDIA

Deadline: January 1

The *University of Idaho Department of Theatre & Film* is looking for short scripts and films for its second annual *DNA 2004 Festival of Very, Very, Very Short Plays and Films* to be held March 24-28 at the Kiva Theatre on the UI campus. DNA will accept both one-page plays and four-page screenplays. Filmmakers who submit short digital films are asked to submit the screenplays from which they produced their film. The festival's theme is "Diversity in America: What You See is What You Get?" Cash awards will be presented. Submission guidelines and background information are available at www.uitheatre.com.

Event: January 27-31

Fotofusion, 9th Annual International Festival of Photography and Digital Imaging where creativity and technology fuse. Learn from masters, attend events, and meet the movers and shakers in the business. Fotofusion is a nonprofit visual arts organization dedicated to the promotion of photography and digital imaging. 55 NE Second Ave., Delray Beach, FL 33444; info@fotofusion.org; www.fotofusion.org.

GRANTS

Deadline: January 30

Fellowships in literature recognize, reward, and encourage individual writers who produce outstanding work and demonstrate artistic excellence. Award: \$3,500. The *Writer-in Residence* is the highest literary recognition accorded an Idaho writer. Award: \$8,000 over three years. Both are available for application in 2004 and will be juried in April. Contact Cort Conley, Literature Director, ICA; 208/334-2119 x 30 or 800/278-3863; cconley@ica.state.id.us; www2.state.id.us/arts.

Deadline: March 1

QuickFund quarterly grants that range from \$300 to \$1,000 fund requests from organizations, individuals, and educators for arts activities, projects, and professional development opportunities. ICA, 208/334-2119; info@ica.state.id.us; www.state.id.us/arts.

Deadline: March 15

Creative Capital Foundation will be accepting proposals for its 2004-05 grant cycle for work in the visual arts and film/video. It has a new grant application process. By March 15, artists must first submit an *Inquiry Form* that will be available February 16 on its Web site. Those invited to apply will be notified in June. CCF, 65 Bleecker St. 7th Fl, New York, NY 10012; 212/598.9900, fax -4934; info@creative-capital.org; www.creative-capital.org.

RESIDENCIES, CLASSES

Deadline: January 15

Ragdale Foundation is an artists' community in Lake Forest, Illinois that offers 150 writers and artists a serene place to live and work. Application fee: \$20; Residencies are available for two weeks to two months. Cost: \$15 per day but some fee waivers are available. Ragdale Foundation, 1260 North Green Bay Road, Lake Forest, IL 60045; 847/234-1063; fax-1075; ragdale1@aol.com; www.ragdale.org.

Yaddo offers residencies in New York to provide an environment to think, experiment, and create. Admission Committee, Yaddo, Box 395, Saratoga Springs, NY 12866 or 518/584-0746; www.yaddo.org.

Weir Farm Trust residency program is devoted to the continuation of the artistic tradition at Weir Farm. One visual artist at a time is accepted for 2-4 weeks (residencies May through October). No fee, stipend is provided. SASE to WFT, 735 Nob Hill Rd., Wilton, CT 06897. 203/761-9945, c.evans.wft@worldnet.att.net; www.nps.gov/wefa/home/htm.

Deadline: January 31

Marie Walsh Sharpe Art Foundation. Fourteen free studio spaces in Manhattan are available for visual artists 21+ through a competitive application process. Studios are non-living spaces for the making of new works of art. No stipend or equipment provided. Available after Sept. 1, 2004 for up to one year. Applicants will be notified in late April. The Space Program, 830 North Tejon St., Ste. 120, Colorado Springs, CO 80903; 719/635-3220.

Deadline: February 1

Skowhegan School of Painting and Sculpture offers an intensive nine-week summer residency program in Maine for advanced visual artists, June-August. Skowhegan, 200 Park Ave. South, Ste 1116, New York, NY 10003-1503; 212/529-0505, fax 473-1342; www.skowheganarts.org.

Deadline: February 15

Vermont Studio Center offers 4-12 week studio residencies year round to emerging and mid-career painters, sculptors, printmakers, photographers, and writers. Residencies feature uninterrupted working time, companionship of 40-50 artists from across the country, and access to prominent visiting artists and writers. Vermont Studio Center, P.O. Box 613 N, Johnson, VT 05656; 802/635-2727, fax -2730; info@vscvt.org; www.vermontstudiocenter.org.

Djerassi Resident Artists Program, south of San Francisco is for visual and media artists, writers and poets, composers and choreographers. Free. Djerassi Resident Artists Program, 2325 Bear Gulch Rd., Woodside, CA 94062; 650/747-1250, fax -0105, www.djerassi.org.

Deadline: February 28

Bemis Center for Contemporary Arts provides visual artists with studio/living spaces, stipends of up to \$1,000, and access to equipment/facilities. Residencies of two to six months. Send SASE to Bemis Center, 724 S. 12th St., Omaha, NE 68102-3202; 402/341-7130, fax -9791; bemis@novia.net; www.bemiscenter.org.

Deadline: March 1

Anderson Center in Red Wing, Minnesota, offers two-week to one-month residencies to artists, writers, and scholars from August to October. It occupies 330 acres of farm and forestland. Kristin Koplin, 651/388-2009; acis@presenter.com; www.andersoncenter.org.

International Artists' Colony in New York hosts a three-week residency program in upstate New York for approximately 30 professional mid-career artists from around the world. Send SASE to Art Omi International Arts Center, 55 Fifth Avenue, 15th Floor, New York, NY 10003; artomi55@aol.com; www.artomi.org.

Ucross Foundation in the Big Horn Mountains in northern Wyoming serves as a conference and residency center. No charge to artists and writers selected through a competitive application process twice a year. Facilities available for 8 residents for 2-4 weeks. Fall session from August to December. 307/737-2291, fax 307/767-2322; ucross@wyoming.com; www.ucross@wyoming.com.

The Archie Bray Foundation is accepting applications for its residency program for ceramic artists. Workshops scheduled from April to August. Josh DeWeese, Resident Director, Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59602; 406/443-3502, fax -0934; archiebray@archiebray.org; www.archiebray.org.

Deadline: April 1

Oregon College of Art and Craft offers Junior Residencies for emerging artists working in book arts, printmaking, ceramics, metals, and photography in the fall (Sept.-Dec.) and spring (Jan.-Apr.). The six-week Senior Residencies for mid-career artists take place from June 27-August 5 2005, and are designed to encourage outstanding artists to take time to pursue a focused project. Residents receive stipends, travel and supply reimbursement, as well as studio space. OCAC, 8245 SW Barnes Rd., Portland, OR 97225; 503/297-5544; www.ocac.edu.

Deadline: April 15

Music Omi International Music Colony hosts a two-week residency program every August for professional musicians. Send a SASE to Music Omi, Art Omi International Arts Center, 55 Fifth Avenue, 15th Floor, New York, NY 10003; www.artomi.org.

The *MacDowell Colony* provides an environment in which creative artists are free to pursue their work without interruption. More than 200 writers, composers, visual artists, photographers, printmakers, filmmakers, architects, interdisciplinary artists arrive each year from all parts of the United States and receive room, board, and the exclusive use of a studio. MacDowell Colony, 100 High St., Peterborough, NH 03458; 603.924.3886, fax -9142; www.macdowellcolony.org.

MORE

Deadline: January 15

ArtLink projects support artists, presenters, curators, and arts organizations to work with their counterparts in 17 countries. ArtLink, CEC International Partners, 212/643-1985 x 22; fax 212/643-1996; artlink@recip.org.

Deadline: April 1

Dance USA is a national service organization for professional dance. It provides funding for colleges, choreographers, and dance companies. Membership is encouraged although not required for funding. 202/955-8325; scallahan@danceusa.org; www.danceusa.org.

Ongoing

The Crafts Report is a source of business information for craft artists, teachers, retailers, or students providing current issues, trends, business-management information, as well as an open forum for exchanging ideas and concerns. 800/777-7098; www.craftsreport.com.

Creative Spirit of Idaho is a new Web site to showcase and promote the arts of rural northern and central Idaho. It features an artist's directory, arts organization listings, cultural links, and a calendar of arts events; www.creativespiritid.org.

Design for Accessibility: A Cultural Administrator's Handbook, will help you learn how to integrate 54 million Americans with disabilities and 37 million older adults who are ready to participate in accessible arts and cultural activities across the country. Includes planning, accessible environments, communications, training, audience services, federal accessibility laws, and national resources. \$29.95, plus shipping, from the National Assembly of State Arts Agencies; 202/347-6352; nasaa@nasaa-arts.org.

Sunshine Artist magazine features a comprehensive listing of quality outdoor art fairs and festivals as well as artists, grants, and residencies. It will also list events for a one-time fee of \$20. *Sunshine Artist*, 3210 Dade Ave., Orlando, FL 32804; 800/597-2573.

Visual Artists' Guide to Estate Planning is a comprehensive handbook designed to help artists with general estate planning concepts, legal issues, policy and law. \$10. Marie Walsh Sharpe Art Foundation, 830 North Tejon St., Ste. 120, Colorado Springs, CO 80903; 719/635-3220.

The *New York Foundation for the Arts* (NYFA) launched NYFA Source, an extensive database of awards, services, and publications for artists of all disciplines. An easy-to-use search engine allows users to narrow queries by discipline, location, gender, career point, application deadline, program name, and more. Artists may also receive personal assistance by calling 1-800-232-2789 Monday-Friday, or E-mail their requests to visual@nyfa.org or performing@nyfa.org, depending on the focus of the work; www.nyfa.org.

DEADLINES

I just love deadlines—the sound they make as they go whooshing by.

—Anon

QuickFundsMarch 1, 2004

INDIVIDUALS:

Literature Fellowships & Writer in Residence
.....January 30, 2004
Traditional Arts Apprenticeships.....March 1, 2004

ORGANIZATIONS:

General Operating SupportJanuary 30, 2004
Cultural FacilitiesJanuary 30, 2004
Project GrantsJanuary 30, 2004

ARTS EDUCATION:

ArtsPowered Learning.....March 5, 2004
Creative Alternatives for YouthMarch 5, 2004



In a remarkable continuation of corporate generosity, Boise Paper Solutions, a division of Boise Cascade Corporation, has underwritten the paper costs of this publication for yet another year. We are deeply appreciative.

The unfailing support of the arts in Idaho by Boise Cascade Corporation was twice honored publicly in the last year: in August, the company received the National Governors Association Award for Distinguished Service in the Arts; in September, the company received the Boise City Mayor's Award for Excellence in the Arts. The Idaho Commission on the Arts extends its congratulations.

Latitudes is printed on 60 lb. BOISE™ Smooth Opaque Text, donated by Boise Paper Solutions, a division of Boise Cascade Corporation.

BOISE

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