

EXAMPLE - Advancement Plan - Piscataqua Region Artist Advancement Grant

This advancement plan is intended to serve as an example, however, it is not intended to serve as a rubric or outline. Please use it as guidance as you see fit but do not feel the need to conform to it. Identifying information has been changed.

I have arrived late to my art life. Due to outside circumstances, I did not attend art school until my mid thirties. As a result of my late pursuit, I have attempted to take advantage of every opportunity afforded me to learn and grow as an artist at an accelerated pace.

While in art school, I worked as studio assistant to [a previous] Piscataqua Artist Advancement recipient. In her studio I learned the necessity of discipline, the importance of a scheduled, daily art practice and the sacrifices necessary to be successful in the arts. I have taken all that I learned from her and put it into practice in my own studio. In doing so I have been able to create work that communicates, evolves and consistently sells, even with the limited time I have to dedicate to it. The Piscataqua Artists Advancement Grant would allot me the last piece of what I need to begin to make my living from art— time.

Time to develop and further hone my methods:

The materials and processes I use to create my work have been around for centuries but the methods by which I am using them are of my own invention. Much trial and error went into creating my approach. I've experimented with many different papers to see which can take both the pressure of printing in relief and the heat of the wax without degrading or shrinking. I have slowly come to understand the range of possibilities and how to best use these mediums to my artistic advantage.

Of late I have been experimenting with Japanese papers and how transparent they become when soaked in wax, the prints seem to float in the air. I have many ideas for exploring the possibilities of these transparencies in my work and am eager to play with the vocabularies of pattern and transparency as they relate to transience, transformation and transcendence. Another new avenue I have begun to explore is color. Until recently, my work has been largely black and white, with a focus on the high contrast and the stark, graphic qualities of the woodcuts. Being locked down during the pandemic had me looking for a less stark, more subtle visual vocabulary. I've been exploring color in pattern, color theory and the many different languages and moods of color. Looking to historical palettes as well as historic designers— from Dorothy Draper to Folly Cove — trying colored papers, dying paper with pigmented wax and exploring eastern block printing methods.

Time to build a body of work exploring these new ideas:

I show up to the art making daily, but with only nights and weekends available to me I can only move things forward by inches. In applying for this grant, I am looking to be able to work in the studio full-time for a year. All of my best think-time and energy is currently given to a full time job, the art gets whatever I have left at the end of the day. As a result, the only work being produced is for deadlines and gallery obligations. There has been no time left to expand on a greater body of work, pursue the solo opportunities I've been provided or to expand my market. I would make good use of an opportunity to slow down my process and reorient my method from its current state of rushed producing to a more conversational, mindful method of creation.

Contact: Erin Allgood, Program Consultant | erin@allgoodstrategies.com | (603) 953 5765

EXAMPLE - Advancement Plan - Piscataqua Region Artist Advancement Grant

This advancement plan is intended to serve as an example, however, it is not intended to serve as a rubric or outline. Please use it as guidance as you see fit but do not feel the need to conform to it. Identifying information has been changed.

Time to research and expand my market:

As the art market moves to the internet and, sadly, away from galleries, it is time for me to upgrade my website and begin to market myself more online. I've had good luck with sales in galleries and will continue to work with that market and hopefully expand, but I have also had much luck with direct-to-consumer sales via social media outlets. In order to streamline that process and learn how to balance my online presence with my gallery relationships I will need time to do the research. The logistics of moving art around, keeping an organized inventory and keeping clean contracts all require more time than I currently have.

Time to give back:

Pre-Covid I was voluntarily bringing art projects to recovery homes in the area. In applying for a City Arts grant through the X Arts Commission I planned to create an outdoor installation composed entirely of components made by the recovery community. The whole project had to be put on hold for pandemic safety but I am looking forward to begin again in the Spring of 2022.

I have also long hoped to work with artistic, at-risk youth, on a more personal, mentorship level; to be the person I wished for in my life when I was young and baffled by a world that thought nothing like me. I would like to bring them in as summer or afterschool interns. I live directly across from X High School and have a connection with the art teachers there as well as connections at Y High School and UNH. With these and my connections to the recovery community I'm well placed to be of service to young people, with the exception of time.

I have finally moved my studio out of my house. No more printing press in the living room and no flat files at the bottom of the stairs. We have lived in only two rooms of our 5-room house for 10 years, with the studio (and all of its ephemera) living like a slovenly roommate in the rest of the house. During that time I finished my BFA and converted our 130 year old barn into studio space. I finally have the space to advance my art practice. I now have 200sq ft of storage and 500sq ft of workspace, an etching press, good ventilation, running water, propane heat and electricity all thanks to friends, family, some Yankee ingenuity, frugal living, lots of sweat and a very supportive husband. I am grateful to say my artwork so far has been well received, there have been consistent sales, publications and encouraging interest but I have been unable to grow my career due to lack of hours in the studio. I now have everything I need to turn my work into my livelihood— except time.