

The Mary Alice Hadley Prize for Visual Art

- Demonstrate a commitment to and potential for growth within their chosen medium in the visual arts.
- Rather than providing support for particular projects, *this monetary prize is designated for enrichment experiences that will help the winning artists **pursue their personal ambitions** and achieve their full artistic potential.*

The Hadley Prize is an investment in “creative capital” – an opportunity to fulfill one’s artistic vision.

- **“Enrichment experience” can be defined as a tipping point for an artist that will enhance their artistry in a tangible way.**
- Consideration for the prize will be with less emphasis on quality of work and more **emphasis on quality of opportunity.**
- **The written essay is critical** to making the case for receiving the award not the art itself.
- The prize is not intended to support capital projects, but artists are encouraged to explain the benefits.

PROPOSAL

Travel to regional print shops, interview directors, clients, on formation process, studio workshops and rental, equipment, safety, nontoxic processes –

- Zenzic Press, Iowa City, IA
- Chicago Printmakers Collaborative, Chicago, IL
- Spudnik Press, Chicago, IL
- High Point, Minneapolis, MN
- Leg Up Studio, Minneapolis, MN
- Tugboat Press, Pittsburgh, PA
- Greenpea Press, Huntsville, AL
- Atlanta Printmakers, Atlanta, GA

Travel to printmaking equipment restorers

- Letterpreservation, Rising Sun, IN
- Craft and Concept, Kansas City, MO – workshop in DIY press-building (Print Factory, mobile printing project)
- Conrad Machine Co, Whitehall, MI
- Suitcase Press, Jersey City, NJ (Repairs, removals, and relocations. Etching, Lithography, and Proof Presses. Printmaking equipment and Press Broker.)

Fund exhibition and workshop with multimedia printmaker Tom Christison

- Consultation on building DIY printmaking studio
- Printmaking workshop at Calliope
- Exhibition at Calliope

Artist Statement: Include the processes and techniques that you use and why; what informs your work and choice of media; how your work differs from others [500 words or less]

I met my artistic collaborator and fiancé, Rudy Salgado Jr, in graduate school at the University of Iowa, Iowa City, in 2009. We were both interested in Iowa's long history of printmaking innovation and education, and consider ourselves multimedia artists. We are drawn to printmaking as a foundation for the creation and growth of artistic community. Because printmaking processes such as lithography, relief, silkscreen, and etching require specialized and heavy equipment such as presses, print studios are often shared environments. In these studios, artists often work together to create original images.

Unlike many printmakers, who prioritize technical aspects of print processes and create prints that stand alone as vehicles for narrative, Rudy and I create larger projects. In these projects, the print plays a pivotal role in creating interactive environments, and fosters specific social interactions between viewers and the work. We use a range of other media, including sculpture, woodworking, ceramics, found objects, glass, and video. Because of our shared passion for creating particular social settings surrounding their artwork, we share the goal to facilitate creative production and community outreach within a custom-made studio environment. We plan to use our interests and command of a wide variety of artistic media to create the first fine art printmaking studio in Louisville, which will foster community-based workshops, collaborative projects, exhibitions, and print exchanges. Because printmaking activity and research on a national scale plays an integral role in the development of our artistic work, we plan to bring artists from other communities to share their techniques with artists in Louisville.

Describe your vision and goals as an artist. [500 words or less]

Rudy and I chose to move to Louisville, KY to start a printmaking studio, in which artists may rent access to printmaking equipment for the production of fine art etchings, screen prints, woodcuts, digital prints, and lithographs. We are both interested in the potential of print media to include not only fine art images, but also three-dimensional printed forms, artist books, and interactive installations. To this end, classes, collaborative projects, and workshops offered at their studio will include

the discussion and use of recent innovations in the ever-growing definition of print in a digital and multimedia art world.

Though Rudy and I have primarily created art work independently from one another, each of us has continuously worked to engage and push the role of the printed image, with its long and complex social history, in interactive environments combining 21st century and antique technologies. Because the role of the hand-made object is in a state of flux in an increasingly-digital world, Rudy and I hope to share and enrich our artistic experience and interests with a community of local artists in a studio environment that facilitates multimedia exploration and further development of the hand-made print in contemporary art.

Describe what you intend to accomplish with the \$5,000 fellowship award and how it would impact your career. [500 words or less]

The Hadley Prize for Visual Art would enable Rudy and I to accomplish three goals: to travel to regional printmaking studios with similar business models, consult with regional printmaking restoration and construction professionals, and bring a well-established multimedia printmaking artist to Louisville to share his/her expertise in DIY print shop formation and printmaking processes through a workshop and exhibition.

With the fellowship award, Rudy and I will travel to regional printmaking studios that provide resources in etching, lithography, silkscreen, relief, and digital printmaking processes, as well as classes, workshops, and exhibitions. We will meet with directors, staff, and members to discuss techniques of designing and forming a collaborative print shop, the details of renting equipment, safety practices, and the use of nontoxic and less-toxic materials in the use and maintenance of a studio. This way, Rudy and I will learn not only the technical aspects of founding and maintaining a print shop, but also make lasting connections that we will use for future invitational exhibitions, workshop instruction, and collaborative projects. Studios include Zenzic Press (Iowa City, IA), Chicago Printmakers Collaborative and Spudnik Press (both Chicago, IL), High Point Center for Printmaking and Leg Up Studio (both Minneapolis, MN), and Tugboat Press (Pittsburgh, PA).

As artists dedicated to a lifetime of work in printmaking, Rudy and I will gain invaluable experience as we meet regional restorers and fabricators of printmaking presses and equipment. Because hand-operated etching and lithography presses require specialized care and maintenance, and

often restoration, we will gain the skills and connections to care and improve our studio equipment for our own artistic practice and for the safety of others using the print shop. After we travel to meet with these selected professionals, we plan to keep in contact with them for long-term consultation and material sourcing. We have selected Letterpreservation (Rising Sun, IN) and Craft and Concept (Kansas City, MO) as having the most relevance and potential for a beneficial relationship.

For several years, Rudy and I have attended annual national printmaking conferences, and made connections with professional print artists and instructors who maintain their own printmaking studios. The fellowship would allow us to bring a professional multimedia printmaker and instructor, such as Tom Christison, to teach a class and provide an on-site consultation on do-it-yourself techniques for creating and expanding a printmaking studio. This consultation would help us create a more efficient, customized, and safe studio environment, so that we may enhance our own artistic work and that of our local print community.

**How will you specifically use the \$5,000 fellowship award?
[25 Words or less]***

Travel to print shops (Iowa City, Chicago, Minneapolis, Pittsburgh): \$2390

Travel to equipment restorers (Indiana/ Kansas City): \$795

Consultation, exhibition, workshop: (travel, workshop/exhibition expenses)
\$1815

COST ESTIMATES:

TRIPS TO REGIONAL PRINT SHOPS (2390)

Louisville to Minneapolis:	275
Louisville to Chicago:	120
Chicago to Iowa City:	100
Louisville to Pittsburgh:	150
Total gas:	645

MILEAGE REIMBURSEMENT (0.565)

Louisville to Minneapolis:	1406
Louisville to Chicago:	590
Chicago to Iowa City:	500
Louisville to Pittsburgh:	786
Total mileage:	$3282 \times 0.565 =$ 1854.33 (1205)

ACCOMMODATIONS

Minneapolis:	80
Chicago:	80
Iowa City:	0
Pittsburgh:	80
Total hotel:	240

PER DIEM (\$50/day)

Minneapolis:	100
Chicago:	100
Iowa City:	50
Pittsburgh:	50
Total per diem:	300

TRIPS TO RESTORATION/FABRICATION EXPERTS: (795)

FUEL COST CALCULATIONS

Louisville to Kansas City:	200
Louisville to Rising Sun, IN:	40
Total gas:	240

MILEAGE REIMBURSEMENT (0.565)

Louisville to Kansas City:	1032
Louisville to Rising Sun, IN:	100
Total mileage:	1132 x 0.565= \$639.58 (400)

ACCOMMODATIONS

Kansas City:	80
Total hotel:	80

PER DIEM (\$50/day)

Kansas City:	50
Rising Sun, IN:	25
Total per diem:	75

WORKSHOP AND ON-SITE CONSULTATION (1815)

Gas reimbursement	250
Mileage reimbursement	575
Per diem (\$50/3 days)	150
Hotel accommodations	240
Workshop materials	100
Honorarium	500
Total	1815

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- Chicago Printmakers Collaborative, Chicago, IL
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