

**From:** Alaska State Council on the Arts <christa.rayl@alaska.gov>

**Subject:** News From Alaska State Council on the Arts

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Bonnie Landis, Rooftop, from the Abandoned in Whittier Series, K3 Pigment Ink Print, 2010 Art Bank Acquisition

## August 2010 ASCA Communiqué

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### Note from Char

I've had to change my Note this month to recognize the passing of some very important Alaskans. There is a modest tribute to Fairbanks photographer Barry McWayne in this newsletter, but we must also acknowledge the passing of Senator Ted Stevens. While in office, Senator Stevens was a member of Senate Arts Caucus and a huge supporter of the National Endowment for the Arts budget. Whenever I traveled to DC for National Arts Advocacy Day, Senator Stevens would chat with me one on one about the NEA budget and other arts legislation. In fact, when he was chair of the Appropriations Committee he actually showed up at a Congressional arts reception. Staffers always attended those events, elected officials were rarely there. But he was there, to the astonishment of the entire crowd. It made me proud.

## Quick Links

[ASCA Website](#)  
[CGO\(Culture Grants Online\)](#)

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## Artist Opportunities

**Municipality of Anchorage,** Mountain View Library % for Art Call. Deadline is August 24, 2010. More information posted on [www.muni.org](http://www.muni.org)

**Palmer State Office Building call for Artist.** The Public Art RFQ is open only to Alaskan artists. Deadline is August 27, 2010. Applications and more information are posted on [www.callforentry.org](http://www.callforentry.org).

**Municipality of Anchorage,** Chester Valley Elementary School Remodel % for Art Call. Deadline September 7, 2010. More information posted on [www.muni.org](http://www.muni.org)

**2011 Artist in Business Leadership Program.** An independent business arts fellowship program that features a working capital grant of up to \$5,000 to be used to support a one year marketing plan/strategy or business goal as defined by the artist applicant. Deadline September 1, 2010. For more information visit [www.firstpeoplesfund.org](http://www.firstpeoplesfund.org)

**City of Seattle,** Mercer Street Underpass call for Artists. Seeking and artist to develop site-specific artwork for an expanded underpass. Deadline August 25, 2010. For more information visit [www.callforentry.org](http://www.callforentry.org)

Upcoming Percent for Art Call  
Public Artists: Mark your calendar to check CaFÉ at

I also want to acknowledge the untimely passing of Missy Woodward, wife to one of Alaska's premier painters Kes Woodward. She was a potter, a doctor, and most of all an incredible partner in all that Kes did. She will be missed by a great many people.

### And now, A Note From Char -

'Tis the season....the election season, that is. Across Alaska, local, state and national candidates are trying to persuade voters to elect him or her. What's a citizen to do, and what are the limits of nonprofit arts organizations when it comes to campaign rules?

**As a citizen,** there is much you can do. You can campaign for the candidate of your choice, contribute money to the campaign and host political events. It is important for arts advocates to be visible, to let candidates know who you are, why the arts are important to you, and how the arts contribute to the quality of life in your community. Don't be afraid to ask about a candidate's belief on public support for the arts.

As an arts advocate, be prepared to share the personal value and public benefit of arts and culture. Remember, if a candidate is elected that shares your beliefs, you may be working with him or her on arts and culture issues.

**As an arts organization,** 501 c 3 nonprofit arts organizations **cannot** take a position for or against any candidate for elected office. A nonprofit **can** advocate for general political and economic interests and public policy.

During the campaign season, organizations can (and should!)

-Host a debate - find out where candidates stand on arts and culture issues;

-Invite candidates to visit your organization's meetings or gatherings and provide their views on arts and culture;

-Distribute a questionnaire to all candidates, and then publish the results for your membership. Be sure not to indicate bias or preference regarding a candidate's views;

-Inform your members as to a candidate's past voting records, if the candidate is an incumbent. Again, be sure that the information is strictly factual, and does not contain an opinion;

As you can see, the critical issue is to remain nonbiased and fair when distributing information or inviting candidates to speak. But at the same time, your organization - or representative - can ask questions that will elicit responses critical to your membership, board or other constituency.

[www.callforentry.org](http://www.callforentry.org) the week of August 23, 2010 for the **Alaska State Council on the Arts - State of Alaska Crime Lab % for Art Request for Qualifications**. The deadline to apply online through CaFÉ is September 30, 2010 and the total budget is \$700,000 USD for interior and exterior public artwork in this new facility currently under construction in Anchorage.

### Looking for Work in the Arts?

Look no further - here is a great listing of available positions in all areas - museums, performing arts and galleries.

<http://www.workinthearts.net/>

### Calls for Art on CaFE

Now the online application site for all ASCA Calls for Art: [www.callforentry.org](http://www.callforentry.org) (CaFE) From our main page click on Artist Opportunities for more information.

Don't stop with the election! Establish a relationship with your elected officials. Invite them to events, performances or exhibit openings, and recognize them when they are in the audience. Communicate regularly with them on arts and culture issues. Remember, every arts event is also an advocacy event. And don't forget legislative and congressional aides. Often, these individuals are the key to a good relationship with an elected official.

In the end, **you** the citizen are also **you** the voter. Making an informed choice based on your core beliefs once you are in the privacy of the voting booth is the final test. It is in the best interest of Alaska if citizens take the time to be informed. This simple act of voting makes all the difference. So vote - and encourage others to do the same.

I have more information if anyone would like specifics on candidate questionnaires or forums. This is the season to get involved!

## Barry J. McWayne (1943-2010)



Barry McWayne and Hal Gage, Photograph by: Gene Storm

With great sadness the Alaska arts community says goodbye to Fairbanks photographer, curator, arts patron and advocate Barry McWayne, who passed away on Sunday, August 8, in Anchorage. In our small state, the loss of a critical member of the arts community such as Barry has a deep impact.

Barry was one of those rare individuals who loved and lived art - all art. While known throughout Alaska as one of our premier fine art photographers, for 37 years his day job was at the UA Museum of the North, from which he retired in 2007 as Fine Arts Curator Emeritus. His professional accomplishments, publications and awards are numerous. But probably what he will be remembered for in the Fairbanks arts

community - besides his magnificent white mane - will be his support of and love for the arts. He was a patron, audience member and board member of almost every performing arts organization in Fairbanks. His energy, intelligence, wit and most keen eye will be incredibly missed by all of us. We extend deepest condolences to his lovely wife Dorli, his many close friends and the family.

## Governor's Awards for the Art and Humanities deadline is September 1

**2010 Governor's Awards for the Arts and Humanities Nominations Deadline is September 1, 2010.** The categories for 2010 are: Arts Education, Individual Artist, Arts Organization and Native Arts. For more information go to our website at <http://www.eed.state.ak.us/aksca/>

## State Writer Laureate nominations now being accepted

**Nominations for State Writer Laureate are now being accepted.** Deadline is September 24, 2010. For more information go to our website at <http://www.eed.state.ak.us/aksca>

## Grant Deadlines

### September 1 Grant Deadlines

Career Opportunity, Workshop, Community Arts Development, and Master Artist. Call ASCA staff before applying. To apply go to <http://alaska.cgweb.org>

## Insightful Interviews with Alaska Visual Artists

This series of interviews is about four Alaska artists, their favorite local destinations and their connections to community. Arts reporter Dawnell Smith interviewed Duke Russell (Anchorage), Othniel Art Oomittuk Jr. (Anchorage & Point Hope), and Nicholas Galanin (Sitka) whose responses will appear in future Communique issues. This first interview highlights Annie Duffy's fondness for Fairbanks.

## Interview with Annie Duffy By Dawnell Smith



Photo Credit - Saunders McNeill

Annie Duffy, Fairbanks  
Visual artist  
Mixed media sculptor and painter

### **What makes Fairbanks, Alaska, a good place for you to do your artwork?**

The arts community is really strong in Fairbanks. We make stylistically different kinds of work, but everybody's pretty invested in what they're doing and trying to be the best in their field. And I find the light up here very special. There's a different quality to the light than even in Anchorage.

### **Do you have a favorite neighborhood?**

It's called "town site" or downtown Fairbanks. It's my haunt, where I live, and I'm close to a couple of galleries I like. I'm a big fan of the Well Street Art Gallery and, further out of town, I really like The Annex.

### **Where do you live and how does it influence your art?**

The light's a big part of it - the light and the colors of birch trees and the natural surroundings. I live downtown and I like the contrast between some of the oldest birch trees in my front yard next to the pavement. I guess I spent too much time on the East Coast.

**Explain what versatility means to you and why it matters in your work.**

It means always trying to bring in an infusion of something new into what you're making - through colors, pushing a form, pairing unexpected materials. I think it's important because you have to keep your work fresh and new. The art world is a hard world and you've got to be getting something out of it. Otherwise, you make work that's almost a parody of what you've done before.

**Explain your versatility in terms of making a living.**

For years I did graphic work to support myself, but I worked hard to get out of that. I'm also an arts coordinator for Alaska Geographic, the nonprofit partner of the national parks. Because I'm an artist, I can bridge the gap between the park service and the artist when managing the artist in residence program in Denali National Park. And I lecture at the university (UAF).

**Where would you send visitors for a uniquely Alaskan experience?**

I get into my little patterns. From a real touristy angle, I'd say go to the ice hotel out in Chena Hot Springs to drink a martini in a glass made out of ice. I always encourage people to look at public art pieces in town. I would recommend that folks go the International Gallery in Anchorage and the Bunnell Street Gallery in Homer.

**Where do you like to go when you want to think?**

Usually, to tell you the truth, there's nothing better than studio time. It's pretty meditative and labor intensive. I recently bought a house and the studio is the lower level, about 900 square feet.

**Design a visual arts itinerary for visitors.**

I would definitely suggest that they go to Alaska Museum of the North or the Anchorage Museum for art history. Alaska is so young and people don't always realize it.

**Describe a perfect day.**

The perfect light - a nice sunny fall light streaming into the studio and me not having a thing to do or a place to go, and I can just finish some pieces. I'm one of those artists who is always chasing deadlines.

**What do you think is cool about being an artist in Fairbanks and Alaska? What do you think is challenging?**

Hand's down, the most challenging thing for me is the cold and the weather. By late January, I'm done with it, all the darkness and cold. But on the flip side is the community. That's what keeps me here. It feels almost like an artists colony in a sense. Those relationships are important because it is tough to make a living.

**Where do people run into your art in the course of their daily lives?**

I have a couple of pieces at Well Street and I have some in the Museum of the North collection. Most of my work is in private collections, but I did do some public pieces at the Basset Army Hospital. I have some in the Anchorage Museum collections.

**How is Alaska important to your art?**

I think there still is a real sense in Alaska that we're kind of inventing things as we go along. We're not weighted down with quite as much tradition or history, so it's kind of exciting. Hey, there's a guy riding a unicycle out front right now and that's Fairbanks. It's about 40 degrees and he's on a circus quality unicycle taller than my truck.

## Recovery Act Grants aid Alaska Arts Organizations



From honoring artist contracts to hiring a facility manager, federal ARRA funds last year provided extra financial support to Alaska arts organizations. In FY 10, the Alaska State Council on the Arts awarded 15 grants to Alaska arts and culture organizations through the American Recovery and Reconstruction Act. These were pass-through funds from the National Endowment for the Arts. Recently, the organizations were asked how effective the grants were in helping them through a difficult economic time. Of the 15 organizations receiving funds, only two organizations did not continue the positions into the current fiscal year. The remaining organizations either used the extra breathing space to develop sustainable funding streams, or are in the process of raising funds to continue these mission critical positions. Funded positions ranged from an artist contract for the Juneau Symphony to an Education Director for the Pratt Museum. For a complete list of organizations and funded positions, contact Charlotte Fox, [charlotte.fox@alaska.gov](mailto:charlotte.fox@alaska.gov)

Photos are from the Alutiiq Museum Education program, funded in part by the 2010 NEA Recovery Act grant. In the photo at the bottom right, Herman

Squartsoff leads a lesson on Tide Pooling from the Alutiiq perspective. The other two photos are from a youth workshop led by Coral Chernoff on creating Alutiiq Mask Christmas Ornaments.



Charlotte Fox  
Alaska State Council on the Arts

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For additional contact information, please visit our web site: [www.eed.state.ak.us/aksca](http://www.eed.state.ak.us/aksca)

Duplicate Newsletter? Please contact [Christa Rayl](mailto:christa.rayl@alaska.gov)

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