

BirdsⁱⁿArt

—2019—

Congratulations on your inclusion in *Birds in Art* 2019. One of the major aspects of this undertaking is creating a lasting visual document of the artworks included in the exhibition . . . the handsome, fully illustrated *Birds in Art* catalogue.

Each artist is represented in the exhibition catalogue not only by the artwork selected, but also by a personal statement. This statement is the artist's voice to those visitors who seek additional information and insight into the artwork on view. It's important to remember that most visitors and catalogue readers are looking for specifics and details, not generalities, but a way to better understand your artwork and get to know you.

There are two means by which the artist's statement can be derived:

- The artist prepares a statement that expresses his/her ideas, feelings, reactions to the work or to the creative process that brought the work into existence. **Note: This means fresh, original words, not a statement previously published or developed for general marketing purposes. We suggest approximately 250 words to ensure there is sufficient substance for a solid statement. Understand that the final published statement will be less than 200 words.**
- The artist responds to questions or topics suggested by the Woodson Art Museum as "trigger points" for the writing process. A Museum staff member then drafts a statement.

With either scenario, Museum staff edit statements to conform to space limitations and to the Museum's stylesheet.

If you prepare a statement as described in the first option above, the Museum's education department asks that you also respond to some of the suggested questions and topics. This additional information is helpful in preparing docent-training and educator materials, audio tour tracks, hands-on activities, and other educational resources.

In addition to the artist's statement, each catalogue entry includes biographical information about the artist. Museum staff place great importance on presenting accurate and consistent data in the *Birds in Art* catalogue. We spend a great deal of time verifying names and dates of exhibitions, names and spellings of museums, art centers, galleries, and cities. Innumerable reference materials are checked and phone calls made to clarify information provided by artists. **You can assist staff by providing precise and clearly typed information on your Biographical Information form.** Please be especially careful when it comes to upper-case and lower-case letters and accent marks. We want to be as accurate as possible and we need your help!

If you have questions about the **artist's statement**, please email **Allison Slavick** at WoodsonArtMuseum@gmail.com; if you have questions about the **biographical listings**, please contact **Shari Schroeder**, administrative manager: telephone 715.845.7010 or email schroede@lywam.org.

Please respond to a minimum of three of the following questions or topics on a separate page:

1. What inspired your choice of title for this artwork?
2. Why this particular bird?
3. If the subject of this artwork has broader societal or environmental implications, please explain.
4. Did creating this artwork challenge you and cause you to modify or expand your techniques, observations, or impressions of the subject, or experiences overall? Were there any obstacles; if so, please elaborate.
5. What feeds your interest in art? Why do you continue?
6. Was there a teacher or early mentor who influenced your decision to create art? If so, describe this person and how his or her influence inspired you or challenged you.
7. Is there anything in particular you would like the viewer to notice about your artwork selected for the 2019 *Birds in Art* exhibition?
8. If you think about artworks as having the ability to tell a story, please share the story of your *Birds in Art* artwork.

If you want to respond to any of the following, please do so.

1. A personal anecdote about your life as an artist.
2. If you are a full-time artist, describe a “typical” day and your working habits in the studio or workshop or foundry.
3. If you have a “day job” other than creating art, please describe it and how this work complements or contrasts with your work as an artist.
4. As a child, what did you want/hope to do when you grew up? How does today’s reality differ from your childhood aspirations?
5. If you had to select a historical artist and a contemporary artist as influential to your work, whom would they be . . . and why?

If you have materials you’d like to donate to the Museum’s education department that would help educate visitors about your artwork (examples: samples of wood used or photos that document the stages of creating your artwork, etc.), the Woodson would gratefully accept them.