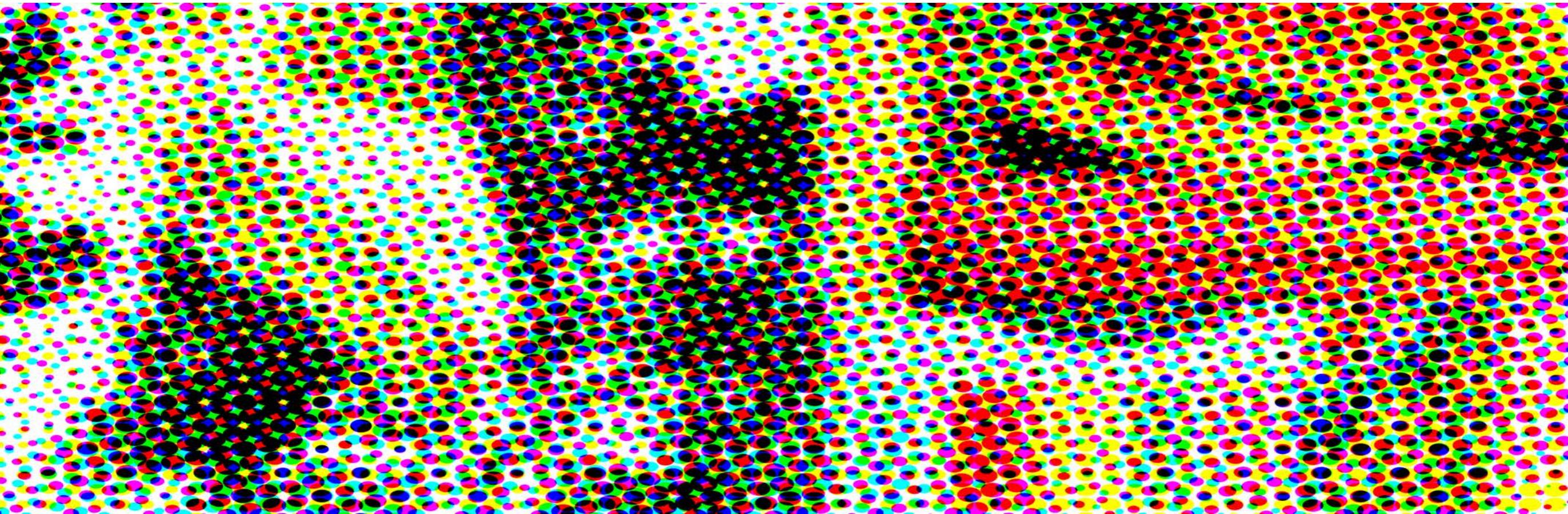


# FULCRUM FUND



516  
ARTS

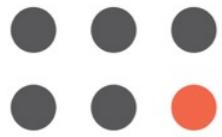
2023 Call for Submissions for Fulcrum Fund NOW OPEN

A partner of the Regional Regranting Program of the Andy Warhol Foundation for the Visual Arts



**DEADLINE** December 20, 2022 | 11:59 PM

516  
ARTS



# About 516 ARTS

516 ARTS was founded in 2006 as a non-collecting contemporary art museum in the center of Downtown Albuquerque that celebrates thought-provoking art in the here and now. Our mission is to connect contemporary artists and diverse audiences. 516 ARTS presents relevant exhibitions and public programs, which feature a mix of local, national, and international artists and inspire curiosity, risk-taking and creative experimentation.



# The Andy Warhol Foundation for the Visual Arts Regional Regranting Program

- Established in 2007 to recognize and support the movement of independently organized, public-facing, artist-centered activity that animates local and regional art scenes but that lies beyond the reach of traditional funding sources.
- The program is administered by non-profit visual art centers across the United States and Puerto Rico that work in partnership with the Foundation to fund artists' experimental projects and collaborative undertakings.
- Over the past 13 years, the network has supported over 1,000 projects through grants worth more than \$4.7 million dollars.

The 32 Regranting partners are as follows: Mobile, Birmingham & York (AL), Atlanta, Boston, Detroit, Baltimore, Chicago, Cleveland, Denver, Houston, Indianapolis, Kansas City, Los Angeles, Miami, Milwaukee, Minneapolis, Nashville, Newark, New Orleans, Oklahoma, Omaha, Phoenix & Tucson, Philadelphia, Portland (OR), Portland (ME), Providence (RI), Raleigh & Greensboro\_(NC), San Francisco, San Juan, (PR), Seattle, St. Louis and Washington D.C.

# About the Fulcrum Fund

- Established in 2016, the program gives direct grants to artists for self-organized activity taking place in New Mexico that focus exclusively on visual art and art production.
- Serves as an essential support structure to enable artists to expand existing work and explore new directions in creating and showcasing projects that inspire curiosity, engagement and dialogue.
- Awards serve as a springboard for artistic processes that are innovative, experimental and forward thinking, while celebrating projects that do not fit into conventional museum and gallery systems.
- Since its inception, the program has awarded a total of \$645,600 to 313 artists, artspaces and organizations statewide.
- In 2020 & 2021, thanks in part to major support from the Frederick Hammersley Foundation, we distributed \$312,000 in COVID-relief funds to 255 artists, alternative artspaces and organizations statewide that lost income due to the pandemic.

# ELIGIBILITY



- Open to all visual artists and artist collectives living and working in New Mexico. We have an expansive definition of visual art practice. In addition to more traditional forms such as drawing, painting, printmaking, sculpture, installation, and similar mediums, we are also open to artists practicing in film/video, new media, sound art, performance art, and social practice. Artists whose practices are firmly rooted in dance, theatre, music, or industry/feature filmmaking are not eligible to apply.

- **NOT** eligible are emergency relief requests, not-for-profit, 501(c)(3) organizations or commercial businesses, students currently enrolled for 2021-2022 school year

- Refer to FAQ for more information; [www.516arts.org/fulcrumfund](http://www.516arts.org/fulcrumfund)

- Projects cannot take place or be considered programming at an existing arts organization, institution or gallery.

# JURORS



**Michelle Grabner**, artist, independent curator, art critic and Senior Chair of the Department of Painting and Drawing at the School of the Art Institute of Chicago, Milwaukee, WI

**America Meredith** (Cherokee Nation) publishing editor of First American Art Magazine, art writer, visual artist, and independent curator, Norman, OK

**Julio César Morales**, Executive Director and Co-Chief Curator, MOCA Tucson

# APPLICATION CHECKLIST

## CONTACT INFO

- Name
- Collaborator or collective name (if applicable)
- Address (must be located in NM)
- Email
- Phone number
- Brief demographic question (optional)

# APPLICATION CHECKLIST

- Artist bio (including up to 5 collaborators, each 100 words max)
- Website links
- Project title
- Amount requested (\$2,000-\$10,000)
- Short project description (100 words)
- Full project description (500 words)
- Description of your public event
- Timeline
- Budget
- Image upload (up to 7 no larger than 2 MB)
- Image credits
- External links

# APPLICATION CHECKLIST

- You must submit at least 1 image and a max of 7
- File size should be no larger than 2 MB
- Video files should be shared as links to Youtube, Vimeo etc...
- Jurors will watch a maximum of 2 minutes of footage.
- Please add image captions to provide the jurors with more contextual information. i.e. samples of collaborators' artwork or diagram of something you are proposing to build.

# TIMELINE

Submissions close: December 20

Jury to review submissions: Mid-February

Recipients announced: Early March

\*75% of funding dispersed: March 2023

Projects completed on or before: March 31, 2024

Final reports due: April 30, 2024\*

\*Remaining 25% of funding dispersed with completion project and receipt of final report

# Most Frequently Asked Questions

**Q: How do I provide images of something that hasn't been made yet?**

A: Applicants should submit work samples that represent the plans for realizing the proposed project. This could include previous work samples of artists who will be presented, mock-ups, plans and schematics for a site specific project or documentation of past projects that are similar.

**Q: Can I ask for funding for a project I will already be doing at an art center, gallery, museum or university?**

A: No. These projects are intended to exist separately/outside of institutional and organizational framework/support. Carefully consider WHERE your project/event/performance will take place and make sure it aligns with the eligibility requirements. **i.e. don't propose 516 ARTS or any other established arts venue/non-profit organization as a location.**

**Q: Can my public event happen anywhere?**

A: No. It has to take place in New Mexico unless the culmination of the project is intended to be virtual.

**Q: Does my project have to be collaborative?**

A: Projects no longer have to be collaborative. Collaborative work is encouraged, but you can apply as a single artist.

**Q: If I am the lead artist, can I pay myself?**

A: Yes. If you are working with someone (includes yourself) make sure you are compensating yourselves/collaborators appropriately. The amount can vary depending on the project and the time investment, but in the past 25-30% of the total budget has been considered a good range.

**Q: Is this opportunity only for socially engaged artists?**

A: No, grants have been given for a variety of projects. As long as it relates to visual art/visual art production it will meet that eligibility requirement.

**Q: Can I be awarded less money than I ask for?**

A: Yes. The jurors ultimately decide the final amounts that are given out, and they might decide to award less based on how well they score your project.

# Application Tips

**Short project description:** This is the most important part of the application and for most people, it will be the only part of the application the jurors will read. Be concise and most of all coherent. **Give a general overview:** what are you trying accomplish and why should the jurors fund this project or find it compelling? It's ok to give background but don't dive into too many details, there are other sections to include that information.

**Long project description:** TIP: Don't repeat the short project description as the first paragraph of this section! Elaborate on what you've already written, but provide more details about the project, names of artists, what kind of work will be created where, what the impact or outcome will be and any other additional information you feel will be relevant for the jurors to understand what you're trying to do.

**Accessibility/Public event:** All projects have to be accessible to the public (in person or online). What is the best way for people to see what you have done and interact with your project? Where will it be, are you renting space? What kinds of permissions or permits do you need? Do you need liability or event insurance? Space doesn't have to be confirmed, but you need to provide example(s) of what you have in mind.

# What are the jurors looking for?

- Evidence/track record of proficiency and skill in a particular medium, the production of high quality artworks that are visually and/or conceptually engaging
- An authentic, coherent project description that articulates what, when, who, how and why.
- A project that offers the public a way to interact with and experience the project
- Clear, accurate budget which shows an appropriate allocation of funds
- Cultural equity amongst the recipients

# PAST PROPOSAL EXAMPLES

# Candice Hopkins // Off Lomas 2016

DESCRIBING WHAT & WHERE

## **Brief Project Summary (100 word max) \***

In December 2015, a privately-owned narrow strip of land (an “odd-lot,” left over from the widening of Lomas Blvd), was transformed into a site to exhibit public art. Off Lomas hosts temporary artworks by four artists per year. Support from the Fulcrum Fund will enable what began as a modest self-funded initiative to reach its full potential. Funds will support artist fees, materials, and marketing for works by leading international and local artists Jimmie Durham, Rebecca Belmore, Ellen Babcock, Jason de Haan & Miruna Dragan, and Black Spirituals. All of whom have confirmed their interest in participating in this project.

WHAT THE FUNDS WITH SUPPORT

## **Full Project Description, including a description of your public event(s) component (300–500 words) \***

ARTISTS OR GROUPS PROVIDING CREATIVE CONTENT

Off Lomas has modest origins. A slim strip of land measuring 20 feet wide by 180 feet long, purchased by Hopkins and Chacon in 2011, the lot sat vacant for more than a decade. While too narrow for conventional building, its location—on the NW corner of Lomas Blvd and 12th Avenue—is highly visible to a broad public. After many conversations with artists, the idea arose to transform the empty lot into a place for public art. Off Lomas takes its name and its precedent from the late Gordon Matta-Clark’s project of

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**Full Project Description, including a description of your public event(s) component (300–500 words) \***

BACKGROUND & HISTORY OF THE SITE

Off Lomas has modest origins. A slim strip of land measuring 20 feet wide by 180 feet long, purchased by Hopkins and Chacon in 2011, the lot sat vacant for more than a decade. While too narrow for conventional building, its location—on the NW corner of Lomas Blvd and 12th Avenue—is highly visible to a broad public. After many conversations with artists, the idea arose to transform the empty lot into a place for public art. Off Lomas takes its name and its precedent from the late Gordon Matta-Clark's project of purchasing seemingly unusable New York real estate at public auction—sometimes only inches of undeveloped land between two buildings. His odd-lots interrogated how property accrues value (or not), while placing emphasis on the forgotten and overlooked sites within our cities. Off Lomas seeks to do the same.

ART HISTORICAL REFERENCE

Assistance from the Fulcrum Fund will enable us to commission leading artists to continue producing exceptional projects for this site. Funding will transform what is a labor of love into a sustainable endeavor, enabling us to pay artist fees and material expenses, develop a custom website and other marketing. Hopkins and Chacon have each worked in the arts for more than 15 years, much of this experience is in the public realm.

PURPOSE OF FUNDS

Off Lomas will bring international artists to New Mexico, while at the same time support the exceptional practices of those working locally. With this in mind we have approached the following artists to produce work for Off Lomas between August 2016 and August 2017: Rebecca Belmore (Montreal, Quebec), Jimmie Durham (Berlin, Germany/Naples, Italy), Black Spirituals (Bay Area collective), Ellen Babcock (Albuquerque), and Jason de Haan & Miruna Dragan (Calgary, Alberta).

DESCRIBES SPECIFIC ARTISTS

Support from The Fulcrum Fund will broaden the reach and reputation of Off Lomas. We will leverage this to secure additional revenue streams. Off Lomas began for less than \$1000, and has already produced great public works. With funding and our demonstrated resourcefulness, the modest origins of Off Lomas will become the basis for a rich legacy, impacting not only those in the arts, but the community at large.

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# Michael Lopez & Karl Orozco // Risolana, 2022

## Short Project Description/Summary

Who, what & Where

Mission and where the name comes from to orient jurors

Risolana is a community risograph studio in Albuquerque, New Mexico's South Valley. We see power in printmaking as a tool for community dialogue where personal and collective expression meet. Inspired by the New Mexican term "resolana," our resolana is a book page open to the sun.

What they propose to do and with whom

We wish to curate an annual artist-in-residence program for artists pushing the boundaries of bookmaking and risograph prints beginning in the summer of 2022. The chosen artist-in-residence will work collaboratively with Risolana to lead a public small book workshop, create a serialized artist monograph, and display their work at a culminating fall exhibition.

Outcome

Use more direct language

## Full Project Description

History and function

A risograph is a printer invented in Japan in 1986 that uses ink to produce vibrant digital prints with a uniquely handcrafted feel. Although they were originally marketed towards corporations, schools, and churches for their efficiency and low cost, in recent years artists began to use risographs to start small presses and DIY printmaking spaces.

Risolana is a community risograph studio located in Albuquerque's South Valley. Artist and educator duo Karl Orozco and Michael Lopez opened Risolana in the summer of 2021 as the only publicly accessible risograph studio in the state of New Mexico. We offer use of our facilities at affordable rates and organize free design and printmaking workshops with local artists and writers. Inspired by the New Mexican concept of the "resolana" -- a south-facing wall where community members gather, share and reflect -- Risolana's mission is to cultivate an accessible artmaking space, establish a network of socially engaged artists and designers, and organize a printed archive of Albuquerque's artistry and social movements.

In the few months Risolana has been open, we have received an outpouring of interest from Albuquerque's artists, musicians, activists, social workers, educators, and more. Our goal is to create an annual artist-in-residence program beginning in the summer of 2022 centered around book arts, printmaking, and risographs. Our goals for this artist-in-residence program are to give artists the opportunity and space to experiment with our risograph and bookbinding facilities and share that creative wisdom with our local community through a public workshop, culminating exhibition and printed monograph.

In March 2022, we will put out an open call for local New Mexico-based artists who will be asked "What does resolana mean to you?". In April, we will choose our 2022 artist-in-residence and share their work on social media. During the months of June through August, the artist-in-residence will be given keyholder access to Risolana as well as a materials budget to experiment with the risograph's capabilities. The artist-in-residence will also lead a bookmaking workshop open to the general public that ties in with their work. Before the end of summer, the artist will finalize a maquette for a unique monograph that Risolana will print 100 copies of on their behalf. While we print and bind these books, Risolana will also begin communicating with and organizing a final show of the artist's work which will be exhibited alongside sale of their monographs.

The largest material cost in risograph printing is in the purchase of print cylinders (each costing \$1250+), which are required to expand the palette of printable colors. Risolana currently carries four colors: black, federal blue, flat gold, and fluorescent orange. In order to service this artist-in-residence program, we would like to offer the ability to print in full CMYK (cyan, magenta, yellow, and black). This will allow both our chosen artist and the wider public to print the full color spectrum and remove the technical limitations of our current color palette. The attached budget includes the purchase of three new print cylinders to facilitate this.

Why

Primary aim of the proposal

Already in operation

How they plan to select artist in residence

What they are offering

What funding will support

# Other important details

- You will receive a 1099-misc form for tax purposes from 516 ARTS. Plan to consult a tax professional about how the additional income will impact your taxes or strategies about dealing with the additional income.
- We ask that recipients keep us updated as projects develop and move forward. We realize that plans may change and we want to know how/if you are adapting your plans (as necessary). We can share updates with our audience and keep people informed about how they can participate and experience your project.
- Upon completion of your project, you will be required to submit a short report detailing your experience, successes and shortcomings. Those will be due by March 31. Failure to submit the report will impede the release of the final 25% funding payment and make you ineligible for future Fulcrum Fund grants.

# Previous Project Examples



## Ayrton Chapman, Los Lunas • *Edible Carnival*

Edible Carnival is a techno-grotesque traveling eco-spectacle that creates and tours interactive sculptures and performances that delight and educate. Carnival Games is a new series of smaller works designed to be portable and installable anywhere. Funding goes towards the development of a new line of games based on classic favorites with a twist, and explores ecology, food production, and power systems.

# Hernan Gomez Chavez & Yvette Serrano, Santa Fe • *Querencia*

Alluding to belonging and home, Querencia is a mobile art piece that uses a bicycle to pull a trailer that looks like a mobile home. The trailer is a walk-in space that directly engages Santa Fe's South side community. Using public engagement, Querencia speaks to housing issues and the history of segregation and displacement in Santa Fe.



# Michael Lopez & Karl Orozco, Albuquerque • “Risolana”



Risolana is a community risograph studio in Albuquerque’s South Valley. We see power in printmaking as a tool for community dialogue where personal and collective expression meet. Inspired by the New Mexican term “resolana,” our resolana is a book page open to the sun. They received funding to curate an annual artist-in-residence program for artists pushing the boundaries of bookmaking and risograph prints beginning in the summer of 2022. Selected residents will work collaboratively with Risolana to lead a public small book workshop, create a serialized artist monograph, and display their work at a culminating fall exhibition.

# Manuel Montoya, Albuquerque • *Vessels & Voids*

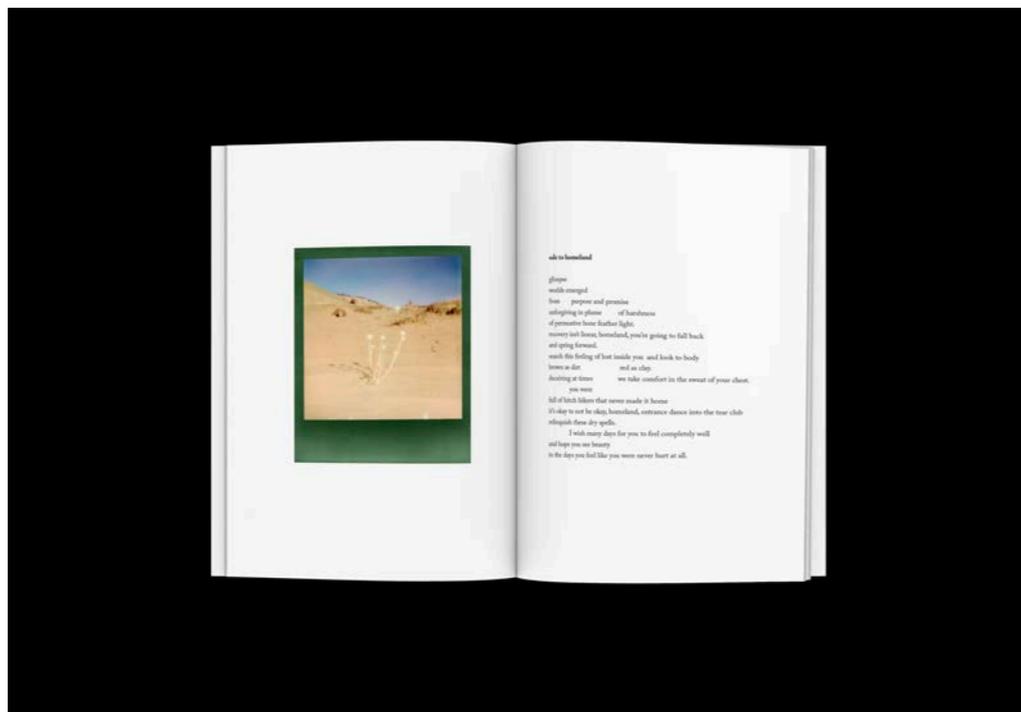


*Vessels and Voids* is a podcast about the intersections of globalization and creativity. Each episode explores a void in our world along with vessels we use to orient ourselves and create meaning. From natural and man-made voids (oceans, deserts and failing nation-states) to both literal and abstract vessels (ships, borders, art, objects, money and Marvel Avengers), this podcast weaves together artist perspectives, community voices, academic research, classic literature and popular culture (visual, material and musical) in pursuit of answering timeless questions about meaning, truth, creativity and connection.

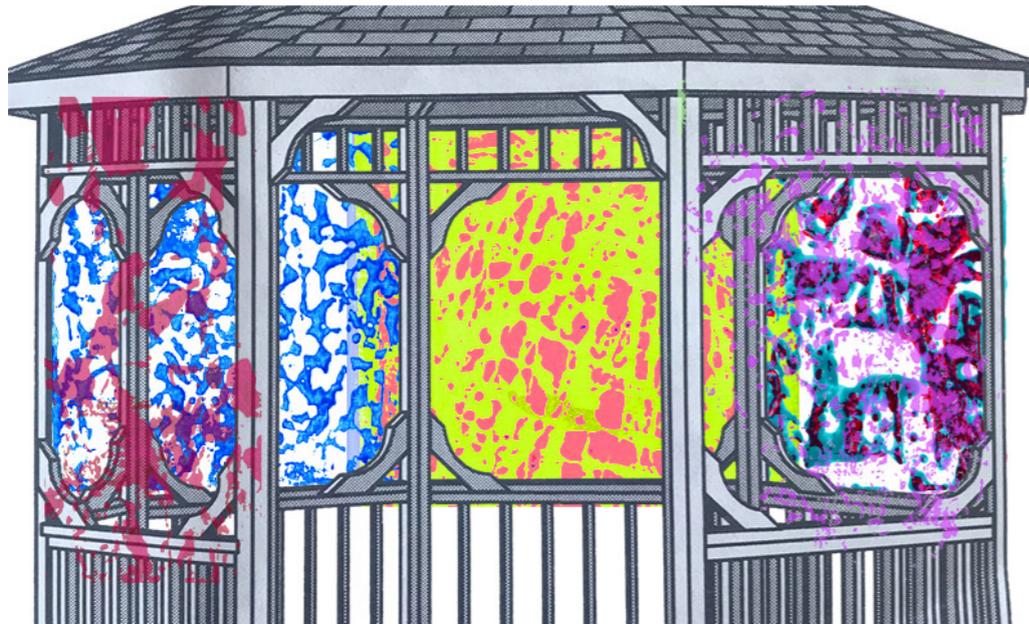
# JC Gonzo, Santa Fe • Cuidado



*Cuidado* is an independent, self-published zine featuring emerging artists based in the Southwest. Taking its name from the road-stop warning signs for rattlesnakes, this zine is a platform to bring a new and different awareness to the concepts, themes, and aesthetics explored by artists who are shaped by the region in a variety of unexpected ways. The project is organized and curated by JC Gonzo, and extends from print to virtual with an Instagram account that hosts artist takeovers and artist interviews.



# Jonathan Hartshorn, Albuquerque • *Calendar*



Calendar is a backyard gazebo located in Albuquerque's Highland neighborhood that showcases the work of contemporary artists through exhibitions and special project. The Fulcrum Fund supported a 2020 program of solo exhibitions featuring Stephen Maine, Jonny Campolo, Joshua Abelow, and B. Wurtz

# Rosemary Meza-DesPlas, Farmington, *Miss Nalgas USA 2022*

*Miss Nalgas USA 2022* was a performance artwork centered on the Latina: it examined the mainstream commodification of the Latina versus the authenticity of the Latina in contemporary mass media. A faux beauty competition for self-identifying Latinas over 50, *Miss Nalgas USA 2022* showcases artist Rosemary Meza-DesPlas as the character and pageant winner Miss Refried Rosi Frijoles.



# Lena Kassicieh, Albuquerque • *Daftar Asfar: The Collaborative Sketchbook*



A traveling sketchbook conceived from the notion that art should be accessible, a nourishing way of life and a collaborative communal experience. Created in collaboration with Samantha Andrews.

QUESTIONS?  
claude@516arts.org