

EVENT INFORMATION

The 26th annual Art In The Pearl Fine Arts & Crafts Festival takes place Labor Day weekend Saturday, September 3 through Monday, September 5 and draws an estimated 85,000 patrons. The show is located in the North Park Blocks of the Pearl District in Portland, Oregon. 130 exceptional visual artists have been selected to exhibit by an independent jury panel comprised of both working artists and art professionals. The Emerging Artist Program provides regional artists in the early stage of their art career an opportunity to gain experience marketing and showing their work. In addition to the exhibiting artists, the show offers art education, demonstrations and performance art.

Art In The Pearl is a nonprofit organization founded and produced by a dedicated volunteer board of directors composed of local professional artists. Our focus is on promoting the arts, educating the public and strengthening creative and educational bonds with the community.

We acknowledge that the history and culture of arts and crafts shows have not been inclusive to BIPOC artists historically and currently. We are working to dismantle this structure, and our own, to generate a more equitable space for artists and arts workers. All are welcome to our show and to apply. BIPOC, LGBTQUI2S+ artists and people from historically marginalized communities are especially encouraged to apply. -Art In The Pearl Board of Directors

GENERAL INFORMATION

2022 Artist Prospectus & Application

The 26th annual Art In The Pearl Fine Arts & Crafts Festival consists of 130 artists. Art In The Pearl will invite the top scoring juried artists to exhibit at the 2022 event. A wait list is also determined based on jury scores. This three day event gives patrons the special opportunity to meet and purchase art from exhibiting artists in-person.

Important Dates

Application Deadline:

February 15, 2022

Jury Notifications:

April 15, 2022

Deadline to accept invitation to participate and pay booth fee:

May 15, 2022

Last day to cancel participation in 2022 show and still receive 50% booth fee refund:
June 30, 2022

Load-In/Set-up:

Friday, September 2, 2022

Festival Dates/Hours:

Saturday, September 3, 2022

10am - 6pm

Sunday, September 4, 2022

10am - 6pm

Monday, September 5, 2022

10am - 4pm

Jury Selection and Process

A total of 130 artists will be chosen to exhibit through a highly competitive jury process. Applicants remain anonymous during the jury process. All of the jurors will view each artist's set of images on a monitor in a horizontal grouping. The materials, dimensions for each image and artist statements will be made available to the jury. Artistic excellence and innovation are the sole criteria for selection of exhibitors. The five jurors will view all artist images at the same time. Scoring is based on originality, design, technical proficiency, and craftsmanship. All scores are combined and averaged. Art in the Pearl establishes no quota or entitlement by media category. The top scoring artists receive invitations to exhibit. Remaining applicants in the final round are placed on a waiting list of alternates. Decisions of the jury panel are final. We reserve the right to move applications into the most appropriate category.

Monitor Jury: Images are viewed simultaneously from left to right horizontally.

Jurors: There will be five jurors comprised of professional artists, art educators and gallerists.

Jury Format: Two days: First day scoring Yes, No, Maybe and second day scoring 1-10

Applications for Jury: Sorted by the date the application is received

Digital Images

- Five images are required for each application. Four images must be of individual pieces of work (No groupings). The fifth image must be a booth shot. If you are applying as an emerging artist or it is your first time applying to an art fair, please submit professional photos of your work in a gallery or displayed as a body of work.

- The purpose of the booth image is to ensure the artist has a complete body of work which is represented both in the first four images and also within the fifth image. It also helps identify the scale of the artist's work.

- Note: this is a blind jury process, please avoid submitting booth images with any identifiable sign or photo of the artist themselves.

- In addition, any work outside of the medium and context of the 4 images submitted that may appear in the booth shot will not be considered accepted by the jury, due to its mere presence in the booth image. If artists have multiple bodies of work, Art In The Pearl encourages them to submit these in separate applications.

Images: 4 images of work + 1 booth image

Jurors for the 2022 Show

Karen Klinefelter, Jeweler, Boise, Idaho

I was born and raised in Vermont and have made my home and work in Boise, Idaho now for many years. I began working in metals as an apprentice to a trade jeweler over thirty years ago and after a rewarding position as an assistant to jewelry designer Timothy Grannis, I established my own studio in 1999. I have always been drawn to patterns and textures, grids and lines and finishes that oppose one another. I'm fascinated by those that occur in the natural world and those that are cultivated by hand or by tool. The discovery of organic vegetable ivory as a medium challenged any prior rigid design sense with its fluid and unpredictable shape and nature. Studio time is intentionally playful. It often consists of creating collages of several elements, then breaking the complex designs down into their simplest, strongest components revealing the final design.

Michel Delgado, Mixed Media, Chicago, Illinois

Michel Delgado was born on the West Coast of Africa, in Dakar, Senegal. As he pursued a path to the arts, his work has become a creative, emotional, and spiritual outlet for self-reflection and honesty. As a young man, he lived in Paris and later relocated to the States in 1988. Currently, Delgado now splits his time between studios in Chicago and Key West, while frequently traveling the country for his exhibitions.

Delgado is primarily self-taught and has been a working, professional artist for more than three decades. Mixed media is his prevailing focus, while he is also highly experienced in silkscreen techniques and printmaking. His body of work is full of imagination and wisdom and considered visionary art by collectors and curators alike.

His work has become more widely known in the past decade, having been acquired by private collectors throughout the country, and is now a part of the public collections of the Plain Arts Museum in Fargo, North Dakota, the American Visionary Art Museum in Baltimore, Maryland, and the Deland Museum of Art in Deland, Florida. In 2017, Delgado's Gum Spotting Experience served as a 6-months long public installation at the Philadelphia International Airport. His work was also featured in the 2014 Fox Television Network series Empire.

Delgado has had solo and group gallery and museum exhibitions throughout his career in Key West, Philadelphia, Fort Lauderdale, Tampa, New York City, Chicago and Miami. He has won the South Florida Cultural Consortium Award twice.

Throughout his career, Delgado has invested his time in giving back to artists and programs to help to grow the community he came up in. His artist talks in Philadelphia, Chicago and Central Florida inspire young artists with his sincerity. He serves as Artist Advisor for the Artist in Residence Program at the Studios of Key West. Additionally, he is a former Chairman of the Board of the Sunset Celebration, a non-profit organization creating opportunities in the Key West community for fine artists and craftsmen.

Gene Flores, *Printmaker, Educator, Portland, Oregon*

Flores was born and raised in El Paso, Texas, received my BFA from the University of Texas El Paso, MA and MFA in printmaking from the University of Iowa. He is currently the Dean of the Visual and Performing Arts and Design Division at Portland Community College Sylvania Campus in Portland, Oregon where he continues to teach printmaking when the time allows.

Flores was infatuated with printmaking when he first took a class in 1987 at UTEP and since has been making and exhibiting his prints nationally and internationally. Flores ventures from black and white imagery to full color printing. All works are hand wiped and printed. His works are self portraits and are influenced by literature, music, politics, religion and everyday activities. His images have been described as humorous, insightful, and disturbing. Viewers often find his work to be thought provoking and challenging. Flores enjoys challenging the viewer and the preconceived notions of what we take for granted. Many of his works are playful thoughts and my reaction to the world around him, with mythical creatures and a combination of human and animal characteristics (logic/instinct) playing a vital role. His works allow the viewer to immerse themselves into another world with recurring characters that tiptoe between the surreal and the absurd, a world where anything can and often does happen.

Jeannine Grafton, Gallery Owner, Astoria, Oregon

Jeannine Grafton is the owner and director of RiverSea Gallery in Astoria, Oregon, and a longtime advocate for arts and culture on Oregon's north coast. Originally from Portland, she has made her home in Astoria for twenty-eight years and has distinguished herself through her business career and volunteer service as a leader with a passionate commitment to connecting people with art in her community. She is honored to work closely with an incredible variety of artists and finds herself constantly humbled by the vastness of their creativity.

In 1976, Grafton began in the art business working for The Real Mother Goose in Portland, one of the nation's top American-craft galleries. She served as the gallery's publicist, as a buyer and juror for jewelry and gifts, and developed a corporate sales program to encourage the use of art as corporate gifts and awards. Beginning in 1990, she also freelanced as a consultant to artists, assisting them with compiling professional portfolios for entering juried art shows. After moving to Astoria in 1993, she continued to advise artists and worked for a local fine art gallery.

Grafton opened RiverSea Gallery in 1997, presenting original art and fine craft by established artists of regional and national recognition, and emerging artists of note. Today, the gallery is a north coast arts destination and represents around 200 artists working in a great variety of styles and mediums, with a focus on those from the Northwest. Grafton's vision has led to a carefully curated collection that is eclectic and ever evolving, and she has made the gallery a vibrant connection point between the community and the arts.

As both business owner and advocate, Grafton has been a leader at the forefront of Astoria's ongoing arts renaissance for many years. She served two terms on the Astoria Arts Commission and was a three-term board member of the Astoria Downtown Historic District Association. In 2002, she was part of a small group that began Arts Night Out, a twice-yearly series of art and music events held in Astoria art venues, which has now transformed into a monthly event: Astoria's Second Saturday Artwalk. In recent years she has served as a juror for several regional art shows: Clark County Open Studios Tour in Washington state; Lake Oswego Festival of the Arts Special Exhibit, *Brilliant! Jewelers Making Statements*; and the Cannon Beach Arts Association Annual Miniatures Show.

Baba Wagué Diakit , Ceramicist, Illustrator, Educator, Portland, Oregon

Baba Wagu  Diakit  was born in 1961 in Bamako, Mali in West Africa. His mother gave him her father's name of "Wagu ", which means "A Man of Trust". He spent his early childhood with his grandmother in the village of Kassaro for his first education. There, he tended his uncles' sheep and helped in his grandmother's rice and peanut fields. His

free time was spent with friends in the bush; catching lizards and protecting rice and peanut fields from birds and monkeys.

Later Wagué moved to Bamako to be with his mother and to get formal schooling. He maintains his best education from stories that were told to him by his grandmother and mother about animals and the First People.

Wagué grew up drawing—first for his own pleasure, then for schoolwork and finally for part-time jobs. He first learned claywork however, after meeting American artist Ronna Neuenschwander, and moving to Portland, Oregon in the US in 1985. There, he began using clay as his canvas.

Wagué had his first solo exhibition in 1988 at the Jamison Thomas Gallery in Portland, Oregon and since has shown in group and solo shows throughout the United States. His work has received critical acclaim in international magazines such as American Ceramics, Ceramics Monthly, African Arts, and AFRIQUE/Etats Unis. He taught in the Oregon public school systems through the Art-in-Education, and the Young Audiences program from 1989-2007. He has traveled throughout the U.S. for author visits and workshops, including the Museum of African Art at University of Iowa, the Holter Museum of Art in Montana, the Los Angeles County Museum of Art, and the Smithsonian Museum of African Art. He has been commissioned to create poster designs for a number of city-wide art festivals, and was honored to be chosen to create the artworks for recipients of the 1990 Governor's Arts Awards in Oregon. In 2001, Wagué created an 84' long mural and other artworks for Disney's Animal Kingdom Lodge in Orlando, Florida. Baba Wagué Diakit  is represented by Pulliam Gallery of Portland, OR.

Scholastic Press published Wagu 's first children's book "The Hunterman and the Crocodile" in 1997. It received a Coretta Scott King Honor Book Award. His 2nd and 3rd children's books entitled "The Hatseller and the Monkeys" and "The Magic Gourd" were published by Scholastic in 1999 and 2003 respectively. He has illustrated numerous children's books including "The Pot of Wisdom" and "Jamari's Drum" for Groundwood Books of Canada. Wague also illustrated a book written by his daughter, Penda Diakit , entitled "I Lost My Tooth in Africa" which was published in 2006 by Scholastic Press. It won the Africana Book Award in 2007. In March 2007, Groundwood Books published his 4th book, "Mee-An and the Magic Serpent". His most recent project is an autobiography, published in 2010 by Groundwood Books entitled "A Gift From Childhood: Memories of an African Boyhood". His children's books have been published in numerous languages for worldwide distribution.

Wagué and his wife, artist Ronna Neuenschwander, have collaborated artistically on a number of projects, including an animated film by Jim Blashfield entitled “My Dinner With the Devil Snake”, an award-winning documentary film by William Donker of their lives entitled “Don’t Paint Lizards on my Wall”, and a number of public art projects. They recently completed a large tile floor mosaic for the Serengeti Plaza at the Oregon Zoo. They continue to return to Mali with their two daughters bi-annually for extended stays.

Collaborating Artists

Artists submitting an application as a collaborating artist or partnership must submit the names of both collaborators with the application. Artists may not add a partner after the jury.

Wait List

Artists will be notified if they are on the wait list and if a spot becomes available. Please do not call.

The Regional Emerging Artist Program

The Emerging Artist Program is designed to assist regional (Oregon and Washington based) artists who have minimal to no experience exhibiting and selling their artwork. Artists who are in the early stage of their art career and/or have made a recent career change to art are encouraged to apply. Emerging artists may not have previously participated in more than 2 juried art shows and/or gallery exhibitions. Acceptance to the Emerging Artist Program will be determined by a combination of jury scores and committee review.

Upon acceptance, emerging artists will pay a discounted booth fee of \$300 and will exhibit in a 10×10 booth space. Art In The Pearl will provide the canopy. Emerging artists will be responsible for their own display setup. Art In The Pearl will provide a mentor to help guide the emerging artist participant through the details of festival preparation, display, and sales.

– If a booth image is not available, submit an image taken of a grouping of works representative of the works to be exhibited at the show.

Artists may apply to either the Emerging Artist Program or the general show, but they may not apply to both. Art In The Pearl reserves the right to prescreen and research any emerging artist applicant to make sure they conform with the requirements for this category and have the level of experience represented in the application.

Booth Fees and Acceptance of Offer to Exhibit

Notifications will be sent via email April 15, 2022. Selected artists must confirm and pay the booth fee in Zapplication by May 15, 2022. *Failure to respond by May 15, 2022 will result in revocation of the invitation and immediate invitation of an alternate from the wait list.* A \$35 administration fee will be charged if an artist withdraws after having submitted booth payment. The applicant is responsible for keeping their contact information current on their Zapplication profile. Please see the detailed refund policy in General Rules and Regulations.

Booth Fee:

10 wide x 10 deep - \$650

15 wide x 10 deep - \$1055

10 wide x 20 deep - \$1080

20 wide x 10 deep - \$1295

Emerging Artist Program 10 wide x 10 deep - \$300.

Sales

Art In The Pearl is a nonprofit organization that receives no commission on the sales of artwork. Artists keep all proceeds. There is no sales tax in Oregon.

Attendance

Approximately 85,000 patrons visit Art In The Pearl each year. Our extensive marketing program is directed towards a diverse population from the Portland metro area, as well as a nation wide audience. Admission is free to the public.

Artist Statement

The application requires a description of materials, process, and technique. Please describe your work and process, not your philosophy or inspiration. This statement (to be posted in your booth) is part of our mission to educate the public.

Awards

Three Best of Show awards are given to artists for outstanding work. Award winners are invited to return in their awarded category the following year. The artists will be featured on the Art In The Pearl website and social media platforms.

Media Categories

Media categories are used by Art In The Pearl as a tool for organizing artists' images into logical, related groups for the jury's review. While a balanced show that equitably

showcases both works of fine art and craft, as well as diversity among media is a principal objective, Art In The Pearl establishes no quota or entitlement by media category.

2-D Mixed Media: includes any combination of a variety of materials used to create an original work of art that is by design to be displayed on walls with a one-sided orientation.

3-D Mixed Media: incorporates more than one type of physical material to form an original work of art visible from 360 degrees.

Ceramics: all original clay work other than jewelry is accepted in this category. No machine-made or mass produced work is permitted. Work produced from commercial molds is not acceptable. No more than 15% of display may consist of slip cast work which has been designed by the Artist. If multiple pieces of the same design are displayed, each piece must be signed.

Digital Art: this category includes any original work created solely by the artist utilizing computer technology to craft visual images. Work must be properly signed and numbered as a limited edition, not exceeding 250 per image, using only archival quality materials. Traditional photographs taken through a digital media should apply in the Photography category. No work printed on canvas will be accepted for display at the Festival.

Drawing: compositions that are created by the artist's hand using dry media including chalk, charcoal, pastels, pencil, wax crayon, etc. or from the fluid medium of inks and washes applied by pen or brush are to be entered in this category.

Fiber: all work crafted from fibers including basketry, embroidery, weaving, tapestry, leather work, batik, and papermaking. No machine tooling, machine-screened patterns or other forms of mass production are permitted. All pre-manufactured wearable items are prohibited, regardless of additional modification or enhancement by the artist. The Fiber Wearable category includes all items that are worn or used for adornment.

Glass: No forms of mass production are permitted. All pre-manufactured items are prohibited, regardless of additional modification or enhancement by the artist.

Jewelry: all jewelry, whether the work is produced from metal, glass, clay, fiber, paper, plastic or other materials, must be entered in this category. Work must be designed, created and executed by the artist. All work displayed must be similar in style, quality and method to the work presented in the artist's images. No more than 15% of a piece may consist of commercial findings, and no commercial casts, molds or production studio work is allowed.

Metalwork: original work created through the forging, twisting and fabricating of various metals. No production studio work is allowed.

Painting: original compositions created by the artist's hand in oils, acrylics, watercolor etc. are in this category.

Photography: Photographers are encouraged to do their own printing. Photographic prints made from the artist's original image, which have been processed by that artist are included in this category. *Photographers are required to disclose a detailed process description.*

All work must be signed, numbered, and dated in limited editions of no more than 250 per image

No photographic images printed on canvas are allowed. The photography category includes hand colored, Polaroid transfers, emulsion transfers, etc. Please do not enter such work in the Mixed Media category. Signage of an overtly commercial nature listing the availability of numerous sizes, print surfaces and/or framing options is prohibited.

Printmaking: defined as multiple originals where the artist's hand has manipulated the plates, stones, blocks, composite reliefs, or screens. Prints must be properly signed and numbered in limited editions not to exceed 250. Printmakers are required to disclose both their creative and printmaking processes.

Sculpture: three-dimensional original work incorporating any materials that are designed and executed by the artist. Any work that is reproduced must be signed and numbered. No production studio work is permitted.

Wood: original works in wood that are hand-tooled, machine-worked, turned or carved.

Thank you for your interest in Art In The Pearl Fine Arts & Crafts Festival!

BOOTH INFORMATION

Booth Information

- * Accepted Artists will be allocated a space measuring 10' deep by 10' wide for their display. (A limited number of double wide and double-deep booths are available.)
- * Artists are responsible for appropriate insurance, the security of their belongings, and protection of work and display.
- * Artists are to provide their own display structure appropriate for an outdoor event. Booths must be of sound construction, conform to fire code regulations, and must be capable of withstanding inclement weather.
- * Artist is responsible for the back, sides, and top of the booth. Booths must be visually presentable to adjoining booths and must not obstruct or endanger neighboring booths or the general public .
- * Artists must confine booth structure and all work, boxes, chairs, and other display materials within the allotted exhibit space.
- * Contracted security will be provided 6:30pm Friday until load-out Monday evening. Art In The Pearl will not be responsible for damage to work or display due to weather or unrelated incidents.
- * There will be a security fence around the perimeter of the show installed Friday and will remain up through the duration of the event.
- * If an exhibitor does not have a tent, a local rental company is available for assistance.
- * *Browse bins may occupy no more than 15% of booth space, must be aesthetically pleasing, and may not obstruct traffic flow.*

These requirements will be enforced for reasons of safety and crowd control, at the sole discretion of the Art In The Pearl.

Fees

Upon receipt of an acceptance letter, the selected artist is required to reserve and pay for their booth space through Zapplication by May 15, 2022, if they wish to exhibit.

The following are the booth space fees

10' wide x 10' deep - \$650

15' wide x 10' deep - \$1055

10' wide x 20' deep - \$1080

20' wide x 10' deep- \$1295

Emerging Artist 10' x 10' - \$300

Electricity - 600watts - \$80

All space is subject to availability at the time of reservation.

Refund Policy

In the event of a cancellation, Art In The Pearl will refund 50% of the booth fees paid in advance if Art In The Pearl receives written notice of cancellation no later than June 30, 2022. No refunds will be made for cancellations for any reason after this date. A \$35 administration fee will be charged if an artist withdraws after having submitted booth payment. In the event that Art In The Pearl withdraws its invitation to an artist or removes an artist from the show for violating a rule or policy, any prepaid booth fees will not be refunded.
