



Reference Guide Fellowship Awards

Artists can use this guide to see how past Fellowship recipients put together a successful application

Application Materials

Discipline Statement (50 words or less) describes your artistic practice. It can be as simple as “I am a poet” or give a more detailed explanation of your practice. You will also be asked to select a disciplinary category—literary, media, performing, or visual.

Artist Biography (150 words or up to 1.5 minutes of audio/video) tells your story as an artist. It provides details about you and your work, such as where you were born or grew up, your training, career development, accomplishments, or other information that may not be found elsewhere in the application. This can be written, video, or audio format.

Artist Statement (350 words or less or up to 3 minutes of video/audio) is an introduction to your work or a specific body of work. It gives an overview of its concepts, ideas, and themes. It may include information about how your work developed, why you have created it, your vision, influences, and inspirations, your philosophy of art-making, and other details that introduce your work.

Artist Résumé (5 pages or less) is an overview of your professional experience, accomplishments, education, training, and other information about your artistic career. It’s much like a job résumé, except its focus is your art. The résumé must be submitted as a .pdf file.

Impact Statement (150 words or less) explains how this award will make a difference for you. What will the funding and recognition do for you, your work, and your practice? How will you use the money?

Janani Balasubramanian (Fellowship Recipient)

Discipline Statement

I work on deep questions at the intersection of art and science. I express and explore these questions by building immersive and participatory performance experiences where audiences are invited to connect personally with nonhuman phenomena and in doing so reflect back on our earthly, human lives.

Artist Biography

Janani Balasubramanian is a multidisciplinary artist. Working in close community with scientists, they aim to invite deeper connection with more-than-human worlds and nurture social imagination for care, complexity, and play.

Janani has received support from the Lenore Tawney Foundation, Getty Foundation, MacArthur Foundation, National Endowment for the Arts, Sundance Institute, Pew Center for Arts & Heritage, New York Foundation for the Arts, Lincoln Center for the Performing Arts, Jerome Foundation, and MAP Fund, among others. Their work has been presented at dozens of venues internationally, including the New York High Line, San Francisco Exploratorium, Red Bull Arts, Academy of Natural Sciences, Cantor Arts Center, Andy Warhol Museum, and Metropolitan Museum of Art.

Their many awarded residencies include Leonardo@Djerassi, VCCA, Camargo Foundation, The Public Theater, Greenbox Arts, Loghaven, Heller Center for the Arts and Humanities, Pioneer Works, and UCross Foundation. They are the '23-24 Denning Visiting Artist at Stanford University.

Artist Statement

I am a nerd who loves deep questions at the intersection of art and science. I discover these questions by working very closely with scientists, by building strong and trusting relationships over years of collaboration and mutual exchange. I express and explore these questions by building immersive and participatory performance experiences where audiences are invited to connect personally with nonhuman phenomena - anything from stars to rivers to information storage systems - and in doing so reflect back on our earthly, human lives.

Accessibility and disability are core to how I design each performance experience; that is, I endeavor to make my work welcoming to audiences of many abilities, ages, languages, and reading levels. I believe this commitment to accessibility sharpens my creative tactics.

Every work I create has a different artistic form, and all of them emerge from my theatrical training. I have created performance installations, large group audio augmented reality experiences, interactive public art, phone-based performance, and more. Formal experimentation offers me learning, pleasure, wildness. It allows me, in each project, to find new ways of collaborating, new models for producing, and new artistic skills. I also love bringing contemporary, imaginative performance to nontraditional contexts: spaces of civic life, halls of science, libraries, parks, living rooms, and wherever else human beings might venture.

I value aesthetic precision and clarity – the joy of looking at just a few things with loving attention. And I hope my audiences experience something in my work that feels both totally new and utterly familiar, as if it already existed in the most elemental places of human wonder and compassion, like a glimmering world they’ve been to before but perhaps forgotten – one which abounds with care, shapeshifting, exploration, and play, and where cutting-edge science sings alongside the rumble of ancient questions.

Impact Statement

In the last decade of practice I have established my voice, my methodologies, and my network of collaborators. In the next decade, my aim is expansion – to build performance works that engage even more ambitious aesthetic and scientific ideas and share those works internationally.

I will actually use the award to stay in place, to deepen my scientific collaboration here in Washington. Specifically, I’ll allocate the funding to residency time with computer science faculty at the University of Washington as I develop “Descendance” – a series of interactive works that explores social, scientific, and cultural implications of molecular information storage technology and how it will impact the future of human knowledge and communication.

I would be honored to receive the AT Award not only to recognize the artistic excellence in my own practice, but also to help me continue bridging the scientific and cultural innovation happening in Washington.

Artist Resume

[Click here to review Janani’s artist resume \(pg. 1\).](#)

Diamond Beverly-Porter (Fellowship Award for Black Artists Recipient)

Discipline Statement

As a young Black girl, I dreamed of creating games that harness the transformative power of storytelling and play through technology and culture. As a media artist and game designer, I portray Black individuals and culture with the nuance and dignity we deserve, honoring our history and envisioning Afro-futures.

Artist Biography

I am part of only 2% of Black game developers. I am a first-generation college student from a working-class Black family statistically below the poverty line. I grew up in a predominantly African American neighborhood in the South rich with culture but lacking infrastructure and public services. My mother, as my primary caregiver, instilled in me the importance of space, Community, and Joy.

Virtual spaces operate as an extension of our sociopolitical climate. Video games rarely feature a Black main character, unless they play into a stereotypical trope. Because of this, I began actively seeking and creating positive representations of people who looked like myself. This moment of self-reflection sparked my academic interest in representation and diversity. In a digital game and the politics of the spaces, I disrupt with my art and my presence. I created the games and media art I wanted when I was younger.

Artist Statement

In my youth, I dreamed of games that centered on Black people and culture. Today, I breathe life into those dreams. I focus on culture, communication, and representation through digital games, acrylic paintings, and environment design, advocating for marginalized voices often overlooked in media. I am interested in communication across mediums that acknowledge and play with the existing relations of power, the destruction of power, and narrative. I aim to capture the nuances of my intersecting identities and human emotions, particularly in Black women.

My current body of work is a digital Game titled Rhythm and Rhyme. For Black women and girls, double dutch is a powerful symbol of sisterhood, identity, and a celebration of Black culture. With roots in Black oral traditions and the early hip-hop movement, double dutch in the Black community has continued to be a joyful tradition with remixed rhymes, song teamwork, friendship, and freestyle dance moves combined with pop culture and hip-hop. With a limited color palette for the Game, I have been exploring the themes and narrative with a focus on the color purple. The color purple has significant meaning in Black American culture and in Black feminist literature. I call upon these legacies as I reimagine the world, we live in through digital illustration with my art style while centering Black American culture.

I will be utilizing the Unreal Game Engine. The Core game mechanics include a synchronized rhythm button rhythm and rime meter introduced through mini-games and Customization

boost unlocked with gameplay decisions such as variations of double Dutch ropes, shoes, hair accessories, nail art, and other items that highlight the vibrance of black culture.

Set in the summer of the early 2000s, Rhythm and Rhyme is a decision-based action rhythm game that happens over the course of a day. Players will explore a suburb of Dallas, Texas, and prepare for a double Dutch battle at the end of the day. Along the way, players will meet both friends and foes alike in their preparation for the double Dutch battle. Can you jump to the beat and rhyme with your Feet?

Impact Statement

There is a significant deficiency in the positive representation of Black people in the gaming industry, particularly concerning Black women and girls. The impact of portraying Black culture with nuance and dignity is profoundly transformative. Furthermore, this recognition will assist fellow Black game developers—who constitute only 2% of the industry—in connecting and potentially collaborating. It will also create opportunities for Black youth to envision themselves as game developers and media artists.

The project aims to create a digital game centered on Black voices and culture, emphasizing the contributions of Black cultural labor in gaming. It seeks to document Black histories, advocate for marginalized communities, and fill existing research gaps. Securing this grant will enhance my work focused on the under-researched demographic of Black women and girls. My research spans Black game studies, humanities, culture, technology, and feminist theories, with a playable demo expected by winter 2024.

Artist Resume

[Click here to review Diamond's artist resume \(pg. 3\).](#)

Stefan Gonzales (Lillian Miller Foundation Fellowship for Trans* and Indigiqueer Artists Recipient)

Discipline Statement

I use photography, performance, and sculpture to document interactions with the land, combining video stills and archival techniques to create layered grids that capture time. My practice reinterprets Land Art through an Indigiqueer lens, incorporating rocks, dirt, and other earth materials to preserve Indigenous memories and personal histories.

Artist Biography

Stefan Gonzales is an artist and art educator based in Seattle. They are Piro/Manso/Tiwa and a trans-nonbinary individual. Gonzales is an adjunct professor at the University of Washington and Cornish College of the Arts. They received a BFA from Cornish in 2016 and an MFA from the University of Washington in 2020, where they were honored with the de Cillia Teaching with Excellence Award.

Recent exhibitions include a solo show at Gallery 4Culture in Seattle, WA, and a commission for Out of Site in partnership with the Bumbershoot music festival in Seattle, WA. Their work has also been exhibited at the Frye Art Museum, Seattle, WA; Das Schaufenster Gallery, Seattle, WA; the Henry Art Gallery, Seattle, WA; Melanie Flood Projects, Portland, OR; and Well-Well Projects, Portland, OR.

They have participated in residencies at Signal Fire Arts, Portland, OR; CoCA Seattle, WA; and the Vermont Studio Center, Johnson, Vermont ('24).

Artist Statement

As an Indigiqueer artist, I utilize photography, performance, and sculpture to investigate our relationships with the land and one another. My work questions conventional notions of land and memory, celebrating Indigenous narratives and safeguarding personal and family histories in ways that challenge standard Western documentation.

For several years, I've been inspired by the land art of the 1960s and '70s, like Robert Smithson's Spiral Jetty and Michael Heizer's Double Negative. While these works capture a sense of mystery and scale, they overlook something crucial: the land's history and the people who lived there first. As an Indigenous artist with Piro, Manso, and Tiwa roots—a background shaped by colonization—I question how one can create land art without recognizing the cultural and historical layers of the land itself.

Recently, I've focused on photography to capture performances involving the land. I take long-form videos of my performances and then pull still images from these recordings. These images are arranged in a grid, creating a sequence that reflects the passage of time within a single performance. Inspired by the layouts in skateboarding and snowboarding magazines, this approach allows viewers to see each stage of movement in relation to the others, capturing the energy and progression that still images alone might miss. This method feels

like a natural fit with my interest in storytelling, as each grid becomes a visual archive of fleeting moments layered with personal and cultural significance.

My work often occupies a space between home and gallery, transforming familiar items into artworks. In a gallery, these objects might take on qualities of minimalist art, while at home, they are everyday items—paperweights, doorstops, blankets, ashtrays, or even furniture. This shift changes how we see them, inviting viewers to reconsider the boundaries between art and life.

Through this balance between art and lived experience, my work asks us to look beyond empty landscapes and consider the stories and histories that fill these spaces.

Impact Statement

I am a member of the Piro/Manso/Tiwa Indian tribe, Pueblo of San Juan de Guadalupe, New Mexico, which has been striving for state and federal recognition since the 1950s. However, the state of New Mexico and the U.S. federal government have yet to recognize our tribe legally. This lack of recognition restricts me from accessing federally funded resources for Native artists, including grants that require proof of tribal status, limiting both my opportunities and those of others from my community. Receiving this fellowship would be a meaningful step toward the acknowledgment that my tribe and I deserve. I would use these funds to acquire a new camera, enabling me to document, archive, and expand my body of work. This equipment will help me capture stories central to my career and my community's legacy, preserving cultural narratives that might otherwise go undocumented.

Artist Resume

[Click here to review Stefan's artist resume \(pg. 14\).](#)

Ruby Hansen Murray (Vadon Foundation Fellowship Recipient)

Discipline Statement

I'm a poet and essayist who uses ancestral language and place to embody my life as an Osage woman in America. I engage with archival material, reportage, and cultural commentary.

Artist Biography

I'm a citizen of the Osage and Cherokee Nations with Afro-Caribbean roots, living in a commercial salmon fishing community. I'm the regular culture columnist for the Osage News, winning prizes from both Indigenous Journalists and Oklahoma Press Associations.

Essays from my manuscript, *An Osage Looks at the Pioneer Woman*, have won The Iowa Review (2012) and Montana (2017 and 2024) Nonfiction Prizes, and are included in *Cascadia: A Field Guide* (Tupelo Press), *Allotment Stories* (Univ of Minnesota Press), and *Shapes of Native Nonfiction* (Univ of Washington Press). Poetry from two completed manuscripts under submission have appeared in *Poetry*, *Michigan Quarterly Review*, *The Hopkins Review*, *Ecotone*, *Moss*, *Beloit Poetry Journal*, *Prism*, *South Florida Poetry Journal*, and been nominated for Push Cart, Best New Poets, and Best of the Net prizes. I received an MFA from the Institute of American Indian Arts with both fiction and creative nonfiction theses.

Artist Statement

I'm an essayist, poet, and a citizen of the Osage Nation with a body of work, an essay collection and two poetry collections that have won notice in national contests. I use research and reportage, memoir and cultural criticism to contextualize how we live together in community, both nationally, as indigenous people, and in rural areas during a time of rapid development.

My essay collection, *"An Osage Looks at the Pioneer Woman,"* relates to Osages living on a reservation challenged by hostile state and federal forces, and the thefts of leading citizens like celebrity chef Ree Drummond, *The Pioneer Woman*, who made millions romanticizing the land her husband's family stole from the Osage people. Essays interrogate varied groups who live on and off the reservation and the culture that holds the Osage together.

My poetry collection, *Where We've Always Been*, considers Osage cultural ways, family history, the complexities of class and culture in community, as well as America's fascination with Laura Ingalls Wilder's *Little House on the (Osage) Prairie*.

Another poetry collection *"This Foreign Land,"* set on the island in the Columbia River where I live, considers how Americans fantasize about nature, their ex-urban expectations of life on an alluvial wetland converted into farmland, now suburbs, their unfamiliarity with living in community, as well as a mechanistic view of the estuary to its/our detriment.

The work across genres has won notice, awards and fellowships at MacDowell, Sewanee, Breadloaf, and Sitka Center for Art and Ecology. This year, my poetry was supported by a

Debut 40+residency from Tin House. I've met with editors who are willing to read the essay collection when complete.

I have a rich writing community online. As I edit the essay collection, I am researching and examining the ways three generations of boarding school survivors created the emotional climate in our family. I'm struck by how successful cultural erasure can be and interested in how resistant to change or interrogation America's beliefs about Native people are, persisting like forever chemicals. Thank you for your time. Awena.

Impact Statement

The recognition that an Artist Trust fellowship brings would lift Native women's voices and bring artists from rural communities to broader conversations/audiences. The award would recognize the importance of this work examining Osage history and culture, while building synergy leading to publication.

Wages in this rural community are below average. Our income is sufficient for basic needs, but travel for research, to the Osage Reservation, and for professional trips like to Association of Writers and Writing Programs in Baltimore in 2026 is difficult. The award would fund both research trips to Arkansas (where my family attended mission school) and to AWP, where I would meet editors who have published my work and seek further opportunities.

Netflix is making another Little House on the Prairie production. Given the use of pioneer iconography to justify an imagined history and mass deportations, it's especially important for Osages to tell our story now.

Artist Resume

[Click here to review Ruby's artist resume \(pg. 18\).](#)