

A Note Concerning the Application

When we talk about a Master Silk Painter today we believe that it is someone who:

- takes painting on silk seriously and is either a professional artist or a truly dedicated hobbyist;
- has spent a respectable amount of time (not a month or a year) learning silk painting techniques, and either honed the necessary skills through individual dedicated work on their own or has also benefited from taking workshops and classes from well-known artists working in this medium;
- exhibits clear individuality and maturity of artistic perception, style and expression;
- contributes to the advancement of the art of silk painting by re-shaping, enriching, transforming traditional techniques and using them as a springboard for the evolution of the art of painting on silk.

SPIN Master Silk Painter Application Criteria

I. Eligibility

Applicants are required to be a member of SPIN for (at least) the full year prior to the date of application to become a Master Silk Artist.

II. Artist's Portfolio and Application Submission Requirements

A) Select five original pieces of work that represent you as an artist.

Choose the work that focuses on your style or voice that demonstrates what inspires you. A narrowed focus on techniques used in your style or subject area is best.

1. All art submitted must incorporate hand painted silk as an integral part of the artwork.
2. Do not submit images that infringe a copyright or work that was created during a workshop or under direct supervision.
3. Photographic presentation counts, i.e. be sure the silk is ironed and wrinkle free. Paintings, wall hangings and scarves should be either cropped to the image (no frames) or photographed on a solid color background so there are no distractions from the art.
Art to wear should be on a model or manikin in front of a solid background.

Digital Image Requirements:

- 2D: Submit one full view and one detail.
- 3D: Submit two or three full views and one detail.
- Format – jpg
- Resolution – 300 dpi
- Dimensions– The longest side of the image should be no less than 1200 pixels.

**Save Images with the following file format titles:
Examples for 2D and 3D Art**

#_ Last Name _Title .jpg

2D Images

1_Parker_WinterSunset.jpg

2_Parker_WinterSunset_detail.jpg

3D Images

3_Parker_Sculpture
view1/3.jpg

4_Parker_Sculpture
view2/3.jpg

5_Parker_Sculpture
view3/3.jpg

6_Parker_Sculpture_detail.jpg

Provide a separate document of the following info for each piece:

- Image file name (as formatted above)
- 2D length and width of actual size (without the frame)
- 3D sculptural art provide height, width and depth
- Wearable garments please provide size
- Year of completion (work should be created in the last 5 years and not in a SPIN Festival Workshop)

B) Artist Resumé

The Artist Resume should be customized to meet the needs and expectations of the circumstance in which it was requested.

Formatting: Please format in 2 pages or less. List your accomplishments in chronological order starting with the most recent.

1. Contact Information

Name and Business Name (if applicable)

Current Mailing Address:

Phone numbers:

Email:

Website:

2. Exhibition and Retail Venues

- Examples: Solo exhibitions, juried group exhibitions, commissions, performance art, gallery shops, juried craft shows and retail settings.
- List venues and location starting with the date of the most recent, i.e. date, title of show or venue if applicable, city, state.

3. Art Competitions and Awards

List date, title of show, name of juried competition and awards.

4. Publications to which you have contributed

List books, DVD titles and dates. List name of Journal, title of article and date.

5. Press

Where your work is featured or you are mentioned. List date and venue, i.e. newspaper, internet, interview.

6. Professional Affiliations

Examples: SPIN, Surface Design Association, American Craft Council, art centers, art guilds.

7. Art Education

Examples: Academic degree, silk painting workshops, art classes.

List degree, date, school/venue, major, and area of concentration/title of workshop or class.

8. Related Employment

Examples: professional artist, educator, decorator, surface designer.

List date, employer and short job description.

9. Related Professional Activities

Examples: lectures, serving as a juror/curator, panels, volunteer positions, committees, boards.

List date, venue, activity and short description.

10. Collections

List prestigious private, corporate and museum collections that acquired your art. List name and title of work.

11. Current Gallery Representation

List name of gallery, city, state.

C) Artist Statement

- Write in the first person. Don't just list answers to the suggested questions. Create a story which defines your voice.
- Can be written in a narrative format.
- Avoid "art-speak" terms and language.
- Write for an audience who has never seen your work and who may not be artists.
- To help you formulate your statement ask yourself the following questions that are relevant to your work.

– What silk art do I do?

– Why do I do it?

– What are my silk painting materials, techniques and processes and why do I use these materials, techniques and processes?

– How do I approach my artwork?

– What influences and inspires me?

– Does my artwork have a message?

– If relevant, relate how my job and/or where I live may influence my creative expression.

III. Evaluation Criteria

Artwork to be reviewed by the Signature Membership Committee using the following criteria:

A) Artistry and Self Expression

The artist has developed a personal style and a unique expression that exhibits knowledge, creative use of composition, principles of design and color theory.

B) Craftsmanship

Artworks submitted should demonstrate a consistent and advanced level of expertise and skill in the use and integration of traditional and/or experimental materials, techniques and processes associated with silk painting.

C) Resumé

The panel expects to see that the artist has the ability to form and achieve goals and shows dedication to their medium and their artistic growth.

D) Artist Statement

The artist can reflect on their body of work and express their artistic philosophy in a clear presentation that tells their story.

IV. Electronic Submission of Application Documents and Images

Download Dropbox if you don't already have it on your computer.

Create a folder and add all your images and the files titled:

- Photo jpegs.
- Image Titles
- Artist Resume
- Artist Statement
- Signed Agreement for SPIN Service

A Note From the MSP Chair

I know that there are a lot of details to consider when making this application and here are a few pointers that I would like to share to make this process more understandable.

Please follow the directions carefully as you will be judged on your professional approach. Don't assume the members of the selection committee know what you meant or are trying to say. Many applicants do not realize how important it is to be clear and concise with their information. If you have any questions at all, PLEASE ask me, or another MSP!

We score on a points system and you will be given an extra point or minus a point for your professional presentation. This is sometimes the difference between becoming an MSP or not.

Also the photography is very important! We do not judge your work on your website, only on the work you send to us. If you can't take a good photograph ask someone you know to help. The photos are best if they are made with a professional camera and not on a phone.

The most important hint I can share is to get a personal mentor who is a silk painter or even better someone who has gone through this process. The committee does not share any information about applicants to anyone outside of the committee. The process remains anonymous.

I have attached Sample Pages with David Higgins, MSP information. This is the way we like to be able to review an artist's background.

Remember that you can enter again next year as there are no limits on the number of times you can enter.

Happy Painting!

Julie Cox Hamm, MSP Chair
Email: spin.msp@gmail.com

SPIN Master Silk Painter Application January 2019

Applicant: David Higgins.

Five works that represent how I work on and with silk.

1 Higgins_Pollination .jpg
2600mm length x 1400mm width
2018

3 Higgins_Butterfly effect .jpg
length 2000mm x 1400mm width, edition of 3
2018

5 Higgins_Blood river .jpg
3300mm length x 1400mm width
2016

7 Higgins_Blue Healer .jpg
2400mm length x 1400mm width
2018

9 Higgins_Sky canoe, Sculpture view 1/3 .jpg

SAMPLE ONLY
DO NOT COPY

1800mm height x 4200mm length x 1000mm width
2015

Resume

David Brian Higgins.
Birth: 00 August 0000.
Address: Crescent, Warrnambool, Victoria, AUSTRALIA
Ph: 0 00 0000 0000.
E-mail: d.higgin@bigpond.net.au
Website: //www.davidhiggins.com.au

Academic Qualifications:

1978. Diploma of Art and Design, Caulfield Institute of Technology.
1997. Master of Arts, Art and Design. "Ecological Art, Holistic approaches to the new".
Monash University, Caulfield, Faculty of Art & Design.

University Lecturing Experience:

1984 - '85. Monash University, Caulfield campus, Lecturer Graphic Design, Drawing sessional.
1988, '89, '90. Latrobe University, Bendigo Campus, Guest Lecturer in Graphic Design,
Illustration professional workshops.
1989 - '90. Ballarat University, Lecturer Graphic Design, sessional.
1991- 2006. Deakin University, Lecturer Sculpture, Graphic Design, Drawing.
Visual Communication, School of Communication and Creative Arts.

Employment status:

2006/15. Free lance Art and Design, ecological, commercial and fine art production.
Employment experience:
1978 - '79. Channel 9 Television, Melbourne, Graphic artist, Art Department.
1978. Established Higgins & Higgins Pty Ltd. Trading as Higgins Graphics.
1979 - '80. Dandeong College of TAFE, Graphic Artist.
1980 - '86. Zoological Board of Victoria, first resident Artist.
1986 - 2002. Freelance Graphic designer, artist.

1986 - 2005. Established S.O.S. Survival of Species, Ecological art and design.
1991- 2006. Deakin University, School of Communication and Creative Arts.

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Exhibitions

1996. 'Cyber myths' Exhibition, Melbourne Fringe Festival, Art Affairs Gallery, Carlton.
1996. Ecological Art Show, Art Affairs Gallery, Carlton.
1996. 'Whales Giants of the Deep' Exhibition, Ecological Art Show, Warrnambool.
1997. Museum of Victoria, Scienceworks, Melbourne, 'cyber myths' Exhibition.
1997. Underwater World Mooloolaba, Queensland. Ecological Art Show.
1998. Warrnambool Art Gallery, Sculpture show 'Proliferation'.
2001. Qdos Gallery, Lorne. Retail outlet artworks and sculpture.
2001 - '02. Qdos Art Gallery Lorne, retail outlet artwork and sculpture.
2000 - '01. Japan, Cafe des Arts, Agency Tamama, Tokyo, exhibition of original artworks.
2003. Japan, Miura Cultural Festival, major exhibition of prints, paintings, drawing and sculpture.
2006. Kyoto University of Art and Design, David Higgins Wildlife Exhibition,
2006. Tokyo, Japan, Year of Association Japan / Australian Governments. Australian Embassy, Showa no mori, Forest Hotel, Tokyo,
Australia Japan week celebrations, Ecological art exhibition and ceremonial proceedings.
2007. Qudos Gallery Lorne, recent work.
2008. Ararat Regional Art Gallery, 'Some sort of Sign' a silk drawing experience, textiles.
2008. Warrnambool Entertainment Centre, Eco Art Exhibition.
2008. Gallery Andante, Ashiya, Japan, exhibition of original art, textiles and prints.
2011. Gallery Andante, Ashiya, Japan, exhibition of drawings and prints.
2011. EH Bank Kobe, Japan, exhibition of textiles and paintings.
2011. Anthill Gallery, Portland, painting, drawing and prints. 2013.
Exhibition, showing Textile Event, Okura Hotel, Tokyo, Japan.
2014. Palmer Sculpture Biennial, Sky Canoe, Adelaide fringe festival.
2014. International Sculpture Symposium, Changchun, China, participating artist, 'Southern Ocean Goddess' bronze.
2014/15. Silk textile and design Exhibition, The Artery Gallery, Warrnambool.
2014/15. Cafe des Arts, Ueno Park, Tokyo, silk textiles, design and costumes.
2014. Warrnambool and regional boat builders display and exhibition, 'Sky Canoe' showcased.
2015. Warrnambool Art Gallery. Art of the month exhibition of silk design and costumes.
2015. Warrnambool City Council, Street Christmas decorations.
2015/16. Epworth SWRCC Hospital, Sculpture and Painting for specific places in the facility.
2016. Artery gallery Warrnambool, exhibition of recent work. 'Southern light'
2016. SPIN International Textile Festival, keynote address, workshops, fashion parade and exhibition.
2017. International Sculpture Symposium, Changchun, China, participating artist, 'Spiral form' granite.
2018. SPIN International Textile Festival, workshops, seminars, fashion parade and exhibition.
2019. Mid year, Opening of Nirranda Gallery, Art and Craft Center (David and Gail Higgins owner/directors) Great Ocean Road,
Silk Painting, workshops, sculpture, painting, drawing and related merchandise.
2019. Sept/Oct Workshop series in USA, various venues and states, silk painting exhibition Santa Cruz.
2019/2020. Silk Painting exhibition Warrnambool Art Gallery Nov/Feb.

Collections:

Government institutions, Corporate groups and private collectors, in Australia and International.

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Artist statement

I have been a professional artist, designer and teacher for 40 years. In that time I have worked across various art disciplines for many businesses, institutions, persons and exhibitions. The art practise reflects my belief and philosophy in Ecological art; meaning how living things are related and dependant upon each other. Whether it is silk painting, illustration or sculpture the artworks Ecological meaning is paramount to me whatever the outcome is, or to whom the artwork is intended for. The same philosophy is reflected in my teaching. I have a Master of art and design degree in the subject of Ecological Art entitled 'Holistic approaches to the new' 1996 Monash University. I have a broad interest in art and design past and contemporary practise.

My silk painting practise began in 2006 when I was looking for new artistic expression and direction. Until that time my career was based upon a commercial illustration and graphic design mentality, where outcomes are predetermined and premeditated to suit the client and therefore, technique and motive dictated results. I was looking for freedom from that sort of work. I did a small silk painting workshop and knew immediately that I could run with this and be happy.

I primarily use silk as I would work a canvas as does a painter. I prefer to work big and never plan the work. I do not use underline drawings or designs, I never sketch a plan or design as to what I might do, I dive in and trust my understanding of materials, design, drawing and past experience to make something with artistic and aesthetic value. I work 100% intuitively which is the total opposite to my other art making. I have grown to love and accept this unknown feeling and it has allowed me a freedom of expression to create artworks that I didn't imagine I could. I teach silk painting and basic design. I exhibit and sell the big silk pieces as artworks in their own right, as wall hangings and framed pieces. Also in digital silk production for various product formats such as clothes, scarves and sarongs. I also work on silk on smaller scales where I sell as merchandise.

My silk painting technique has evolved, changed and gotten deeper over 13 years of practise. Initially I was concerned about obtaining the perfect line with perfect colour representation upon the silk surface. The gutta line was important to be perfect, colour correct and the outcome in my mind was too careful and predictable as in the past. After kilometers of drawing with gutta and painting inside those lines, I became more and more adventurous developing my technique and had enough experience to make it work regardless. I work on many different types and weights of silk. All silks have their own characteristics and way they take dye, salt, gutta and spirit and all give different outcomes. I became increasingly interested in risking the piece I was working on and intentionally began a process of deconstruction. Here I tried to destroy or degrade the line and allow the dye, salt and water to be a vehicle in itself. My underlying design and structure on the silk supports this free flowing technique, where boundaries are pushed and I became at ease and comfortable with this unfolding process of unknown outcomes. It builds upon itself naturally I found. My knowledge of basic design and drawing skill keep things together so I can trust this way of painting on silk. Today my silk painting practice revolves around making, teaching and merchandising. I do edition work for various purposes on different formats, for sales and exhibition. I am looking for something new every time I work and engage in technique and experience same time to produce things. I am interested in working where I have an idea or concept in my head and unsure how to get there or where its going. I am happy to risk the work and trust the process. I am very grateful to have learned about silk and how to work on it as an expression of my artistic output and hope to continue into the future. Thank you for your time and consideration.

