FLATPAGE

Sample Artist's Statement Report

Artist's Statement Evaluation
Editor's Report

Artist's name: ███████

Zoom meeting scheduled for: ████████████████

Zoom link: ████████████████████

Areas on which artist would like particular feedback/focus:
The artist would like an overall assessment, including organization, voice, and content.

Overall strengths and weaknesses:
You have all the "bones" here, but you need to form it into a more coherent body. I've made some suggestions for structural changes (to the organization of paragraphs) and pointed out areas that could be clarified or developed to the draft (see draft copied below). Overall, you're still missing a bit of that all-important element: the "what" (what does it look like?). I'd like to see more of the work in there.

Audience: Who is the audience for this statement as it's written?
The language of the statement is a little bit dense for a general audience. I've made some edits to simplify the sentence structure and improve the tone so that it's comprehensible to an art-informed but not necessarily grad-school-educated reader.

What: What kind of work does the artist make? Does the statement adequately describe it?
The artist makes sculptures that resemble objects from real life. It's unclear what the relationships between these objects are to natural forms (as described in the intro paragraph). Does this mean the artist uses representations of or materials from nature? Their work combines many different media, although I'm not sure how these come together—in an installation, separate works using different media, etc.?

How: How is the work made? Does the statement adequately address this?
The statement doesn't adequately address process other than there are some elements made by hand and others that are digital.

Why: the motivation behind the work. Does the artist focus too much on this aspect in the statement?
Currently, the second paragraph of the statement is almost entirely the "why," or the motivation, behind the work. However, the problems with grammar/mechanics and flow—perhaps due to the author being a non-native English speaker—make it hard to grasp what the author is trying to say.

Organization/structure:
I think that the overall structure could use a reorganization.

Intro/hook: The first paragraph of the statement doesn't really provide a hook. It just launches into what the work is. Instead, I suggest that you break the second paragraph into two new paragraphs, and move the current ending to the top, so that it's now the intro. That would mean that you're starting by establishing the problem: that people now experience vision both in real time and on mediated platforms.

Body paragraphs: The second paragraph should give the reader a bit more of an idea of what the work looks like ("what") and how it's made ("how"). I don't get a sense of that from this statement at all, and it's the most important part!

Conclusion: The conclusion does a pretty good job of summarizing the main concept behind the work, but I find the language to be a bit dense. It could use some simplification.

Authorial tone/voice:
I think that, with a few edits, the author's voice could come out more. Perhaps because the author is ESL, their voice doesn't currently take center stage.

Recurrent Style or Copyediting issues:
There are a lot of lists and slashed terms in this statement; I have edited these out, as they become distractions for the reader. I have also done some "smoothing" to the text so that it sounds more natural and native English. If you make further revisions, make sure that you have a native speaker look it over for you before sending it out!

You should also be aware of repeating words throughout; this is frowned upon in US English.

Next Steps / Revision Plan
There are a couple of clarifying comments in the draft that need to be addressed before the author sends this out for applications.

Editor's Conclusion
Very nice job! I think this is almost ready to go!

Sincerely,
Cara Jordan

██████, Artist's Statement

We constantly view and encounter images and sceneries framed by both our eyes and through digital displays, such as computers, cell phones, and even billboards. My work shows the tensions between fact and fiction, the visible and invisible, contemporary and archaic, architectural and decorative, nature and manmade, created under these conditions of seeing. The shifting concept of time created by these modes of viewing produce alternate, potential realities for familiar objects and images that move us, as subjects, through multiple planes of time and space, often demanding that we occupy more than one at a time. Often hinting at the relationship between everyday objects, such as frames, furniture, and simple architectural structures, and natural forms, such as human bodies, flora, and fauna, my work focuses on the places where the familiar becomes strange and where everyday images become intensely personal, revealing the absurdity and surreality of everyday life.

My work employs familiar objects or artifacts, or their representations, that were are created throughout the course of modernity in order to reveal these in-between spaces, such as frames, furniture, and simple architectural structures. I materially create the materially similar shapes to those familiar quotidian objects, and particularly, array with symbolic representations of nature. In my recent work, I work produce mainly sculptures, at times combined with a wide range of different mediums, such as video, photography, drawing, and performance.

These works reveal my I am interested in the representations of both those ubiquitous objects and natural formse that not onlyas they have beenare transformed along to be the more convenientees to our lives, but alsoas well as how the passages of being this changed led informs their own histories shaped. Assembling and altering those objects or representations, or objects, often by through crafted, solid material forms, I seek their precarious state, especially those leddirected by the contemporary conditions with related to the globalization and digital-imaging technologies.