



## A Call for Proposals: **Microgrants to Oregon Curators and Arts Writers**

Critical Conversations invites brief proposals from Oregon curators and/or arts writers to convene around a project or research goal. Gatherings may vary, and could be described as meetings, meals, retreats, etc.

- The team should be pursuing work (such as a piece of writing, book, exhibition, policy discourse, etc.) that you are able to describe in a brief application of approximately 250 words. While we encourage networking of peers, we are looking for more defined projects for this RFP.
- One member will be funded up to \$1,000 to manage, payable in \$500 before the gathering
- A brief report of approximately 250 words will be required for the second half of the funding. This report may be published by Critical Conversations and will include participant names. More substantial submissions are welcome and may be designed into your convening.
- The work should take place between Jan 1, 2024 - Sept 30, 2024.
- Non-Oregon participants are welcome, although a majority of participants should be Oregon residents with established curatorial and or arts-writing practices.
- We believe that attendees should be paid for their time, and suggest a rate of \$125/hour, but will consider other rates.

**Critical Conversations** is part of The Ford Family Foundation's Visual Arts Program. It provides a collective space for artists and cultural producers that is rooted in exchange and inquiry. The program is led by The University of Oregon Department of Art's Center for Art Research (CFAR) with collaborators Douglas F. Cooley Memorial Art Gallery, Reed College and Pacific Northwest College of Art at Willamette University.

As part of our work, Critical Conversations facilitates periodic convenings in which artists, arts writers, and cultural producers from Oregon and beyond gather to think through pertinent topics in the field of Contemporary Art

related to art practice, writing, public programming, education, markets, community impacts, related institutional structures, and socio-cultural currents in Oregon and the world.

Other elements of the Critical Conversations program include a collection of arts writing, and visiting curators and critics who offer public presentations and visit Oregon artists' studios.

**To apply:**

Describe in 250 words or less:

*Who is gathering? For what purpose? How do you imagine the gathering will be structured and generally when? Are any of those gathering not Oregon residents?*

*We will also ask for the name, address, phone and email for the person who will manage payments.*

Submit via [this form](#) by January 12, 2024

Questions: [conversations@uoregon.edu](mailto:conversations@uoregon.edu)

Sincerely,  
Critical Conversations Team

**noon, is out now!**



Noon may be the least romanticized phase of a day. Not a beginning or an end, but a quiet tipping point. The lighting does not swoon as dawn and dusk, the energy does not pulse. But one can move without the deep shadows of other times — a body alone without the complications of its drawn shell.

This time for our world may be noon. Soft noon, lower case, not to slide into the hard High Noon of Western pastiche. We find ourselves just past history-making periods for racial justice, social networks, and women's rights. After such upheaval, these spaces are changed but not by any means resolved. Restitution has hardly begun. Sickness lingers. Losses of ground around every corner. Wars draw on with faltering attention. There is a sense still of the day ahead, but not many markers for what it will bring. Aren't we close enough to dusk for urgency?

**Featured Contributors:** Grace Kook-Anderson, Sara Diver, Bean Gilsdorf, Ben Read, Ashley Stull Meyers, Steph Littlebird, Melanie Stevens, May Maylisa Cat, Yaelle S. Amir, Tiffany Harker, Roya Amirsoleymani, Ella Ray, Natasha Ginwala