

Arts Happenings



2016 ARTS COUNCIL GRANTS FOR ARTISTS!

Deadline 10/15/2015

Artists of all disciplines (visual, writers, musicians, filmmakers, performing artists) are invited to apply for grants from the Arts Council! Learn all about them at the grants information meetings at ArtsCouncilofRockland.org.

Community Arts Grants

Administered with funds from the New York State Council on the Arts (NYSCA) Decentralization Program. Grants are awarded annually to non-profit arts organizations and artists sponsored by eligible organizations. This program provides funding for quality arts projects that are available to the entire Rockland Community with an emphasis on reaching under-served populations.

State of the Arts

NYSCA

The grants program is made possible, in part by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Arts Education Grants

Grants are awarded for in-school projects resulting from the collaboration of teaching artists and in-school faculty. Funding for eligible artists that partner with K-12 schools to integrate the arts with other curricular in arts projects for Rockland students.

Individual Artists Grants

Funding of \$2,500 to artists to create new work that engages the community in the creative process.

Download PDFs of the grants application forms from ArtsCouncilofRockland.org/grant-applications-forms/

News



The Amazing Grace Circus performed in April, inviting kids of all ages to participate in the fun!



The U.S. Air Force Heritage of America Band performed to a packed house at the North Rockland High School.



THE ARTS HAVE A NEW DIGITAL HOME IN ROCKLAND.

The Arts Council of Rockland and *NyackNews AndViews* have launched the **Rockland Arts Calendar** to promote Rockland County cultural events. "This project is one of a number of initiatives that the Arts Council is taking to help build new audiences for the arts in Rockland.

ArtsCouncilofRockland.org/calendar

From Retirement to Reinvention: An Interview with **Alexandreena Dixon**

by **Luke Ramón Krawec**

Alexandreena Dixon is the founder and chair of Chiku Awali, an African cultural arts organization based in Spring Valley. Since retiring from a career in criminal justice, Ms. Dixon has led Chiku Awali's efforts to serve Rockland County through a variety of cultural, civic, and community-service activities.

Something that I've always found very striking about the artists and professionals who appear in Arts Happenings is the paths their lives take. You started off earning a master's degree in Urban Studies and another in Public Administration, and eventually became Superintendent of a prison. How did you go from there to founding a dance organization?

My whole career has been in corrections, but I danced as a young person. A sorority sister was conducting a program that involved African dance, and she invited me to participate. When she told me that we had to learn a dance number for the program, at first I said, "I haven't danced since I was a young person, that's not going to happen!"

But she prevailed. And once we started, I liked it so much that I wanted to dance more than once a year. Eventually I began organizing dance classes for adults. By January 2003, Chiku Awali had become a reality. About seven people showed up in the beginning. People wanted to experience being in shape—they just wanted to move. By April a lot of people were asking if we had anything for kids, so we started a class for children. That's pretty much how it got started, and it's kept growing from there.

How are the dance classes presented today?

We do different types of dance from Africa, though we've also done modern dance and tap, which we believe is strongly connected to African dance.

We'll start with warm-ups, like you do in a ballet, Zumba or other class. Then you are shown specific types of steps, which vary based

on the dance type and where it originates. If it's from Guinea, you'll have a lot of high step movement. But if you move over to Ghana and teach a dance like kpanlogo, it'll be a little different, and your feet don't come off the ground as much.

So every region has something slightly different. We try to teach dances that have meaning to them. So for example if we're teaching an initiation dance from Guinea, we'll look at the significance behind it. But sometimes we just create, we make up our own routines, because it's just fun to do! So it's a mixture, but a lot of it involves various styles of dance.

We have children's classes and classes for adults and more advanced students, but the classes are open to anyone who wants to join. We also teach drumming. When we started out we were using canned music, but there was just no comparison with what a live musician can do. And each year we'll have our two big public events, *Extravaganza* and *Aza*.

What are *Extravaganza* and *Aza*?

Extravaganza is our annual concert that shows the dance and music that the students have learned during the year. In the past we've also

invited other dance companies to perform with us, and last year we had two companies perform, Harambee Dance Company and the Kamate Traders.

Aza is a creative arts festival with a dance and drumming workshop and an African arts and crafts sale. It's been going for a few years now, and we had a good turnout this year. Both events are a way to introduce people to our dance concepts and let the community know we're here.

What other sorts of artistic activities are available to kids?

We do a lot of different activities depending on the artists we find. We had an artist from Senegal come to teach plaster painting. That was a wonderful experience. We also paint mancalas, and we also did an art mask program for several years, where people made African masks. They were just beautiful.

We also do another program, based on African storytelling, called *Rites of Passage*. That program is what Chiku Awali was recognized for in winning the 2014 Purpose Prize, and we were blessed enough to have the sponsor organization invite the Chiku Awali youth ensemble to perform at the awards ceremony.

What is the *Rights of Passage* Program?

It's a way to help kids learn about themselves, their culture, and what the community is about. The program is based on the belief that African Americans really have lost a lot of rituals that most other cultures have. If, for example, you are Hispanic, you might celebrate the quinceañera; a Jewish person might have a Bat or Bar Mitzvah; and so on. The program is our way of helping these kids understand their culture and feel good about themselves.



Annual Dance Extravaganza

The kids participate in a life skills workshop and leadership workshop, and they learn public speaking, African storytelling, and other skills. They then put it into a creative African story and present it. We had so many kids this year!

Just last month our kids were presenting their stories. One mom was worried that her son wasn't going to go for it. The kid was saying "I'm not going to do that—I'm not going to be in the program!" But sure enough he did, and he ended up making two bracelets and was totally on point when telling his story!

We do various ceremonies too. For instance: a naming ceremony where all the kids pick a name that they feel represents them. They also do community service and learn about running a business.

How does the *Rights of Passage* program teach kids about community service and running a business?

The community service can be done on their own, and we also create community services ourselves. For example, one year we got a grant to do a healthy snack book, and another time we served in a soup kitchen.

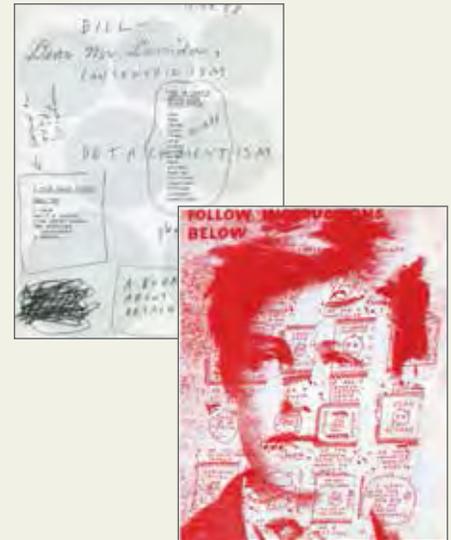
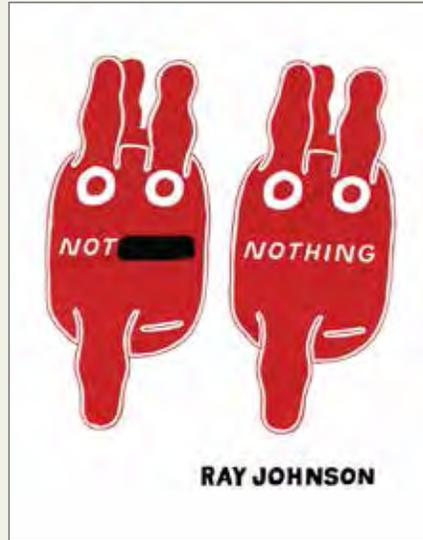
On the business side: Last year the kids made and sold bracelets, and another year they formed their own company and sold t-shirts. For these businesses, they learn that they have to have all the equity themselves, so each kid puts in \$5 and then they figure out what they can sell. Everyone gets a different role: you have someone doing marketing, one handling finance, and so on. They also have to come up with a business plan to show how they're going to run the company.

What challenges and roles do you see for Chiku Awali moving forward? How does the organization fit into the larger community?

We believe it's incumbent upon a community to keep things going and to provide for its young people. We're servicing an area where most of the kids don't have access to many programs or have schools cutting them more. We do a lot of things that schools probably try to teach, but not in the creative way we do.

Families are in need of activities too, so it's really wonderful that they can participate. Of course resources are always a challenge because we don't really charge our kids and family. Fortunately, the Arts Council has been supporting us since 2004. They were our first grantor, and it's been really a blessing to us. There is also some community development funding that is channeled through the county from the federal government. Along with housing, good food and so on, I think people realize that communities require a creative side for them to be healthy and thrive. ●

What we're reading...



The sixties was a rich time in the downtown New York mixed world of art and literature... *Something Else Press* and their authors' happenings (remember Alison Knowles' *Identical Lunch?*), Joe Brainard collages and assemblages (the *If Nancy was a Boy* image on the invitation to his Kulchur Press book party) and the less well-known postcard collages of artist Ray Johnson. Now Siglio has published **Not Nothing: Selected Writings** a collection of Ray Johnson's writings and mini collages that as the *New York Times* has said: 'fills out the picture of what and who Johnson was: a brilliant, uncontainable polymath, an artist-poet, the genuine item'. If you prefer a visual introduction to Johnson try the award-winning documentary *How to Draw a Bunny* from filmmakers Andrew Moore and John Walter.

Blogs to consider:

The Allen Ginsberg Project <http://ginsbergblog.blogspot.com> (Great listing of videos).

New Directions <http://www.ndbooks.com/blog/page-2/> (A *Bass Cathedral Discography Mix* by the great Nathaniel Mackey and a quirky syllabus from poet Susan Howe).

The Literary Review <http://www.theliteraryreview.org/book-review/why-nobody-reads-william-bronk/> (Daniel Wolff on poet William Bronk). Or just read William Bronk!

Espresso Bongo <http://www.espressobongo.typepad.com>

Jacket Magazine <http://jacketmagazine.com/39/tarn-r-weinberger-rb-tarn.shtml>

Nathaniel Tarn on the amazing Eliot Weinberger

New poetry from Nyack poets: **Palimpsest** by Maxine Silverman, available from www.dosmadres.com and **The Names of Birds** (Four Ways Press) by Daniel Wolff, available from Amazon.

An interview with **E.L. Doctorow**

AS A WRITER, YOU HAVE TO HAVE THE FEELING OF TRANSGRESSION

by **Yongxi Wu**

The interview was conducted for the Arts Council in June 2014

YW: I read that you decided you wanted to be a writer when you were nine. How did that work? Was there a moment of revelation for you?

EL: Not really. I was a reader and it was more like identification with the authors I was reading. Television was at that time very primitive. You did go to movies, but that meant sitting in a theater. So reading was the big occupation. And everyone in my family read, my mother, my father, my older brother, they were all readers, and I was too. I would go to the public library and bring home an armload of books, and finish them in a week and go back for more. I remember reading an author named Jack London. He'd written stories about the far North, the Yukon, Alaska. And I thought how wonderful: from words on a page I can be made to live a life other than my own. I can myself be in the far North, having adventures, suffering emotions, seeing great distances — all from the words printed on a page. I admired authors who could give me those experiences. So I decided at the age of nine that I too was a writer, though I didn't feel it necessary actually to write anything for some years after that.

I suppose it helped that I was named after the 19th century American writer Edgar Allen Poe. So when I did start to write, in middle school, I did imitations of Poe — horror stories, stories that took place in dungeons, that sort of thing. By the time I was a high school student I was writing poems, reading the modern poets, English and American.

Then I went off to Kenyon College. There was a terrific poet named John Crowe Ransom on the faculty and I studied with him, though I majored in philosophy. I found myself quite taken by the questions that philosophers ask. It was also at Kenyon that I become interested in playwriting, and in graduate school after that, at Columbia University, I studied English Drama. All these years could be described as looking for my voice. It is what young writers go through, trying this, trying that, as they struggle to become themselves.

But it wasn't till my mid twenties, after service in the army, that I wrote my first novel, and that was almost by accident. I had found a job as a professional reader in a motion picture company. The job called for reading books to see if they were suitable for film. In those days, the 1950's, Westerns stories, were very popular, so I had to read all these Western genre novels and write evaluations for the executives of the film company. And that gave me idea of writing a parody of the Western genre, and I started to do that with a short story. The man I worked for read it, and he said this is very good, you should turn it into a novel. So I did. But as I went into it a little more, my original intent to write a parody was modified —

and I got quite serious with these humble materials of a commercial genre. I called the book *Welcome to Hard Times* and it quickly found a publisher. I was 28 years old. A very modest success but I had found my calling. The book is still in print. And there you have the trajectory of my early life as a writer.

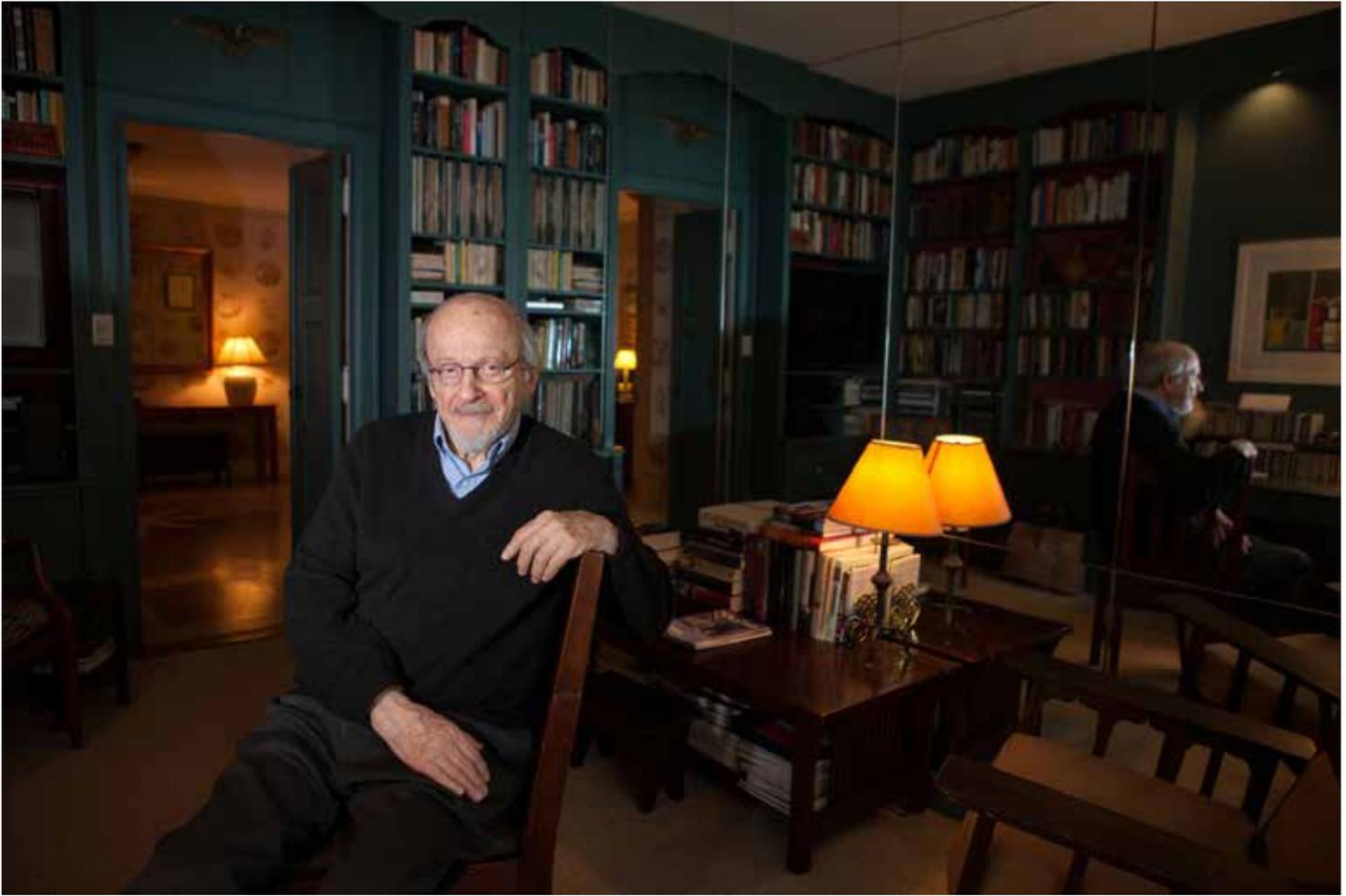
So for a time in college and in graduate school you wanted to be a playwright, but then you decided on fiction. What do you think is the difference between working in the theatre and working as a fiction writer?

That's a good question. Fiction and Drama are two entirely different arts. Very few writers have done equally well in both. Chekhov, Samuel Beckett. Not many others.

The playwright has relatively few means of achieving his effects — it all has to be done with speech, dialogue. Whereas for the novelist dialogue is just one of the means at his disposal. On a more practical level when you write a novel basically you have to persuade just one editor in a publishing house that it should be published. When you write for the theatre, you have to deal with producers, directors, and investors, all of whom assume the rights of collaborators. You have to fight your way through to see your work performed as you think it should be. When you've written your script the work has just begun.

I think it is impossible to talk about your work without discussing the way you weave history into fiction, and you mentioned that you stumbled on the idea that "a period of time was as good as a constructive principle as a sense of place." It seems to me that the period from the 1910s to the 1930s was your favorite time to work on. My question is why do you like to work on it so much, is it because it is a period when so many interesting things happened?

When *Ragtime* was published, which was my fourth novel, my editor said to me do you realize that you tend to set your book in the past? And I had not consciously realized that. So something else was operating in my mind other than the impulse to somehow incorporate history into my stories. I've been asked this question many times, and this is what I have worked out: I grew up in New York City, a city that is constantly changing. Although several of my books have been set in New York, I've never thought of New York as a region and myself as a regional writer. There are Southern regional writers in this country, and there are Midwestern writers, and they all rely on the stability of a place — like William Faulkner did in Mississippi, or Willa Cather in Nebraska. They're regional writers in the



Via Washington Post

Doctrow in his Manhattan apartment

sense that they lived in a very slow changing rural society that they could record and build their books from. But in New York City, things are in constant flux. I couldn't have that feeling of eternity in New York because every time I turned around some building was being torn down and another building constructed in its place. In every generation immigrants from different parts of the world flow into the city and establish themselves in ethnic neighborhoods. Even the nature of food sold in the stores changes. If you write about New York you're writing about a period of time more than you are a location. So while William Faulkner had his bit of acreage in Mississippi, I had a decade in the twentieth century, and that would give me the structure of whatever story I wanted to tell.

But you were asking another question, weren't you? You were asking why a certain period of time appealed to me more than another?

Yes.

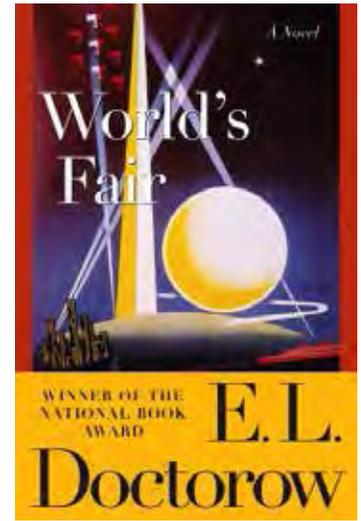
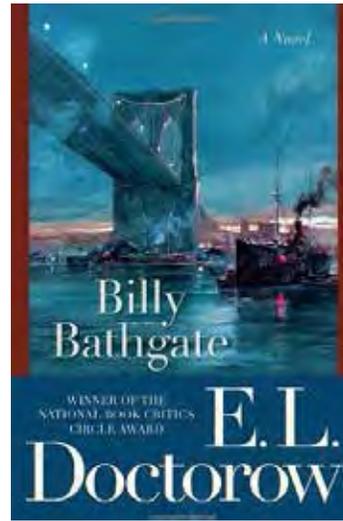
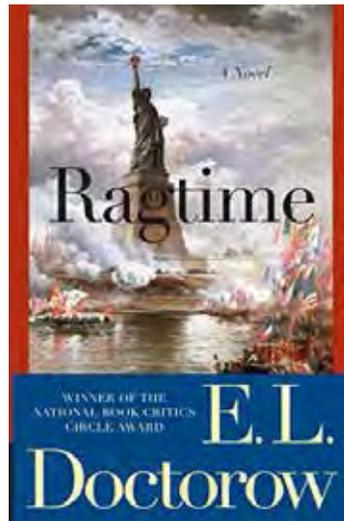
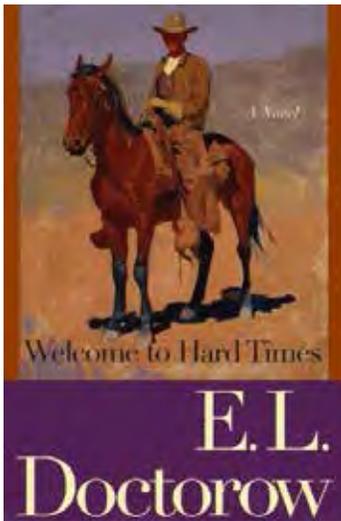
Well, it's true that *Loon Lake*, *World's Fair* and *Billy Bathgate* take place in the 1930s, and a portion of *The Book of Daniel* does too. It may only be because I was a child in the 1930s, and I have some strong sensitive impressions of that period of time that provided a wealth of usable material. For the writer, every kind of data can be used including his memories. And of course childhood is a very rich time when you are new to the world and you're drinking everything in, so you have resources from that time of life, a kind of vitality unlike any other. But the 1930's happened to have been a very bad time in America. The terms of survival were harsh. There was the Great Depression, and we were between two World Wars when everyone knew the second was coming. How could a writer not respond?

In *Ragtime*, is it the first time you realized that you can take a considerable amount of liberty in rendering historical figures like JP Morgan, Emma Goldman, etc., that you don't have to do an extensive amount of research on them in order to write about them?

I'd done something of the sort in a previous novel — *The Book of Daniel*. But as a satirical device, yes, I did do that prominently in *Ragtime*. Of course famous people make fictions of themselves long before writers get to them. If you want to read some fiction about JP Morgan, I would recommend his authorized biography. My research of Morgan depended entirely on a photographic portrait of him. I looked at that portrait and I had him, it was all I needed. It's true that I've left out some of his serious accomplishments. As a financier he almost singlehandedly prevented the Panic of 1907. But among other things a novel is an aesthetic system of opinions.

If you read *War and Peace*, you will see that Tolstoy portrays Napoleon as a little fat man who couldn't sit on a horse properly, and whose shoulders quivered when he was angry. The reader is led to understand that Napoleon's physical inadequacy could be measured by the numbers of dead soldiers strewn across Europe.

I learned fairly early in my life that to write well, you have to feel that you're breaking rules, that there are proprieties you're ignoring, or institutions you are finding inadequate, be it family, church, or government. You do not have the obligation to paint false pictures. If you are transgressing, that means your mind is working in freedom and in its freedom it finds truth. Only when I've had that feeling of transgression have I've written well. The act of writing takes courage. I am thankful that whatever our problems in this country — we have quite a few — censorship is not one of



them. No one has ever suggested to me that I should censor my self, that I should be careful about what I was writing.

You are very interested in writing about people who live an extreme kind of life and who live at the edge of civilization, like the reclusive Homer and Langley brothers, like the gangsters in *Billy Bathgate*. Why is that? I feel that these characters presents both advantages and obstacles to a writer — on one hand, they are undoubtedly more interesting than a regular middle-class person, but on the other hand, it can be very challenging to portrait them well.

One doesn't always choose ones subjects in a rational, calculated way. What happened with *Homer and Langley* is very simple. They were hoarders whose every room was packed to the ceiling with things they had collected over their lifetimes. The deaths of these reclusive brothers were front page news. Crowds gathered as the police and the firemen started to remove the junk from their house. I always remembered that, and it always interested me in some way. You may live with ideas for books for many years and suddenly they present themselves. One day I found myself writing this sentence: "I'm Homer, the blind brother." and that was when I realized that I was about to write about the Collyers. Not as clinical cases of obsessive compulsive disorder, but as myths. And what you do with myths is interpret them. So in my telling these two hoarding eccentrics are the inadvertent curators of American civilization.

You also seem to be very interested in exploring the nature and texture of boyhood. *World's Fair* is largely written from the point of view of this young boy, and *Billy Bathgate* is sort of a "coming-of-age" story. When you were talking about 1930s you explained it a little bit, could you tell us a little more about that?

When you're a grown-up, you are never as alive to your surroundings as you are as a kid. And writers have always realized that there is an advantage to writing in the voice of a child because you can say things that adults couldn't possibly get away with, and you can revive your innocence and your response to the world around you, you can respond to the simplest things with great delight, and notice them as s freshly as if they're not simple at all. So it's a great narrative strategy which many writers have discovered, Mark Twain among them.

As a novelist you have to use imagination, but in a book like *World's Fair* that has apparent autobiographical elements in it, you also work from

your memories. My question is how do you reconcile what's remembered and what's imagined?

Imagination rules. What you remember is what your imagination chooses to remember.

In *World's Fair*, you used oral history as a narrative device.

I wrote this book in 1980s. At that time, there was a movement among young academic historians to research church archives, community records, public deeds, census reports, genealogies, and so forth, it having been decided that substantive history wasn't just made by governments and armies and famous people — that the way to complete the picture of any era was to delve into the activities and customs and social commerce in the daily life of so called ordinary people. Part of this movement was the taking of oral histories. A journalist named Studs Terkel made this a popular art as well, writing several compendia of oral histories for which he went around interviewing people all over the country. He did a book on the subject of working, asking what was it like to be working in America, and he recorded all sorts of people in all sorts of professions. When you write fiction you are an opportunist — you use whatever you can to make it credible. So I wrote section of the book in the voices of my mother, my brother and so on, as if I had taken their oral histories. I never did interview them.

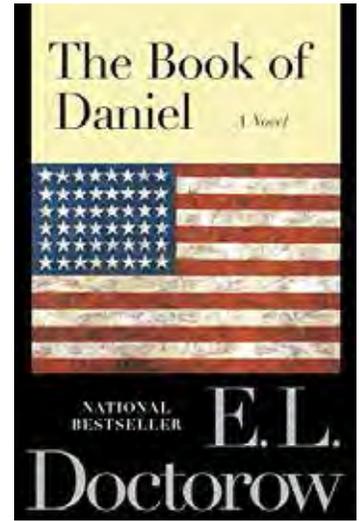
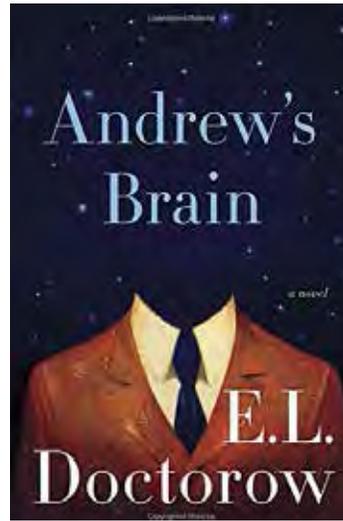
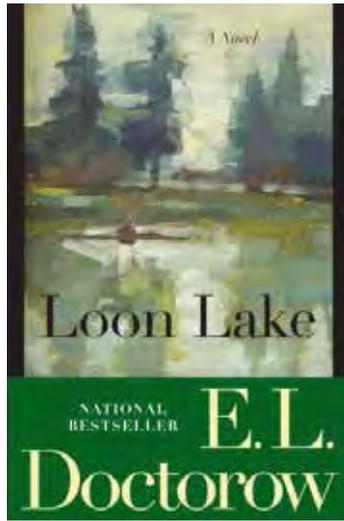
Is it difficult for you to find the right voice for each book?

In some cases I find the voice right away and that's to be very lucky. That was true of *Billy Bathgate* and of *Andrew's Brain*, the most recent of the novels. But for *The Book of Daniel*, for instance, it took me awhile to hear Daniel's voice.

You were born in a Jewish family of Russian descent. Jewish identity is an apparent element in your work but it has never been as pivotal as it is for other Jewish writers, like Saul Bellow or Philip Roth.

It may have something to do with ones distance from the immigrant generation. In my case both sets of grandparents came to the United states as teenagers in the 1880's.

My father and mother and their siblings were all born in New York. My generational distance from the old world with its religious culture may explain why my Jewish identity has not been as - in your word - pivotal in my work as it has in the work of Bellow or Roth. But there are more



Doctorow's novels are available in paperback, and can be purchased from your local bookseller or from Amazon.com.

personal factors as well. The interesting thing about my family is that while my mother tended to be observant, my father was like his father before him, a principled skeptic. So I grew up between the two poles. I can't accept a system of belief which asks me to forego my intellect. But I am moved by the ceremony and what it can do for people, the strength it can confer. I embrace the culture and the legacy and will join the singing as a Jewish secular humanist

But your family certainly helped you as a writer. You once said your parents were wonderful storytellers, you said "they were persons to whom interesting things seemed to happen. The events they spoke of were most often of a daily, ordinary sort, but when composed and narrated, of great importance and meaning." That made me think of a famous remark made by Garcia Marquez, he said the tone he used in *One Hundred Years of Solitude* was based on the way his grandmother used to tell her stories. Do you think that your parents' ways of storytelling have had an impact on your writing?

That was the way they organized their lives, by telling stories. My father was struggling to support his family in the Depression, so he would come home and talk about the difficult day he just had, how someone had done something bad and what he had to do about that. So there was always this sort of arrangement of daily life into stories. My mother too was a storyteller. I was fortunate that way, just listening. As a kid I listened to a lot, I often eavesdropped on conversations I had no business listening to. Also my brother was a good storyteller, and in the wide circle of my aunts and uncles. This is the way people managed their often-difficult lives. But there was humor too, and great wit. And there was always a moral issue, certainly for my mother. She would report on some woman who has said something very offensive to her, and this woman has lived this kind of life and you could expect that kind of remark from her because they way she lived. So there was always this kind of moral organization of daily life through the telling of fascinating stories. I didn't know how useful I would be to me, but it was something special, and it did have an impact, I'm sure of that.

Were there any writers who were important to you when you started writing?

Oh they were all important. Of the English novelists I read Charles Dickens, Thomas Hardy, and when I grew up a little I read Conrad, D.H.

Lawrence, E.M. Foster. Evelyn Waugh, Gerorge Orwell. It's an endless list. And the Russians, of course, Tolstoy, Chekov, Turgenev, Dostoevsky. Of the French it was Flaubert, Victor Hugo, and later, Celine, Sartre and Camus Of the Germans, Kleist, Thomas Mann, Brecht. And the Americans, all the obvious names, Melville, Twain, Nathaniel Hawthorne, Poe, of course, and of the poets Emily Dickenson, Walt Whitman, and up into the 20th century Hemingway, Fitzgerald, John Dos Passos — they were all there, a big crowd including the modern poets — Hopkins, Yeats, Frost, Eliot, Auden.

But they did not become a burden for you — it's often a problem for aspiring writers.

No. I never felt that they were a burden. I learned from all of them.

Are you working on something right now?

Yes I am.

I look forward to it. It's very impressive that you're still working. A lot of writers your age have decided to retire. Alice Munro has announced that, although she did say later that she might change her mind.

Well, she hasn't been well. The last thing I heard was that she had second thoughts about retiring. She had some ideas. That sounded very positive. She's a great writer.

So you like her work?

She's a master. Her stories are like novels. They are not organized structurally traditionally as short stories are. Her stories have extension, and they are always remarkably attuned to the way people think and act.

Yes, I like her work very much, like I like your work very much. They are very different, but rich in their different ways.

Well, we're all different. I heard a famous pianist named Arthur Rubenstein talk about this. He was the contemporary of another great pianist — Vladimir Horowitz. People always compared them. In an interview Rubenstein was asked what he thought about Horowitz, and his answer was instructive. "I don't think about him, I don't compare us, I'm alone. I'm alone with the work." That's true. You don't think of other writers. Everyone is different, there is no sense in comparing anyone with anyone else. We're all by ourselves. ●



Creativity Never Grows Old!

Arts Council Program Pairs Artists and Seniors!

Earlier this year the Arts Council of Rockland in collaboration with Clarkstown Councilwoman Shirley Lasker launched a pilot program: **Engaging Seniors: Arts @ The Center** as part of the Arts Council's multi-generational initiative Arts Across the Ages.

Securing private funds, Councilwoman Lasker made possible two pilot programs in dance and music. The purpose of the initiative is to insure that engagement with the arts is central to seniors' experience. The pilot program featured experienced teaching artists at selected senior centers. The full project is intended to engage seniors in creative projects ranging from dance, music, painting, drawing, writing, and collage.

With this project the Arts Council builds on its past success placing artists in the schools and the community.

A special thanks to Jeffrey Goldstein of Arco Management and Mr. Bill Balter of Wilder Balter Partners for their support of this program.

Join.

Become a Member!

As a member of the Arts Council of Rockland you enjoy discounts, access to special events, and other insider benefits!

^{New}
**THE ARTS
 COUNCIL OF
 ROCKLAND**

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 Rockland Center for the Arts
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 Melissa Turk
 John Wagner
 Elly Wane
 Nancy Willen

More Opportunities For Artists!

The Arts Council of Rockland is beginning a new initiative apart from our Grant Program, to inform artists about additional opportunities such as residencies, grants, and career development programs.

For additional notifications sign-up for our email list at ArtsCouncilofRockland.org

Chamber Music America Residency Partnership Program

Deadline: 10/30/15

The Residency Partnership Program supports ensembles in building audiences for classical/contemporary, jazz, and world chamber music through residency projects. Funding is intended for activities that take place in community settings, such interactive or audience engagement programs in classrooms, libraries, hospitals, senior centers, or other community venues.

Poets & Writers, Inc. Funding for Readings/Workshops

Deadline: Ongoing

Since 1970, Poets & Writers has provided fees to writers who give readings or conduct writing workshops. Each year the program supports hundreds of writers participating in events in cities and small towns throughout the US. Grants are for writers' fee payments only.

Pollock-Krasner Foundation Grants

Deadline: Ongoing

Grants to US and international professional artists who have worked in the fields of visual arts for a significant period of time and who have a demonstrable financial need. The Foundation will provide financial assistance for needs that are professional or personal.

A Blade of Grass Art in Context Grant

Deadline: January 2016

A Blade of Grass awards grants to two artists each year who live and work in the New York City metropolitan area. Artists working in public or virtual space, collaborating with communities, organizations or corporations. Artists innovating new approaches to distribution, audience, are encouraged to apply.

American Antiquarian Society Fellowships for Creative and Performing Artists and Writers

Deadline: 10/5/15

The American Antiquarian Society (AAS), a national research library and learned society of American history, is calling for applications for visiting fellowships for historical research by creative and performing artists, writers, film makers, whose goals are to produce non-formulaic works dealing with pre-twentieth-century American history.