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**FOUNDATION FOR CONTEMPORARY ARTS ANNOUNCES
THREE NEW \$40,000 AWARDS SUPPORTED BY VISUAL ARTISTS
MADE TO POETS IN 2018**

New York, NY, January 2, 2018 – Foundation for Contemporary Arts (FCA), a non-profit organization founded in 1963 by the artists John Cage (1912-1992) and Jasper Johns to benefit other artists, is pleased to announce that three \$40,000 Grants to Artists awards created and supported by the visual arts community will support three experimental poets in 2018.

In January 2018, FCA will inaugurate three new Grants to Artists awards supported by visual artists and artist foundations, including two awards permanently restricted to the field of poetry. Visual artists Ellsworth Kelly (1932-2015) and Jack Shear have endowed the new C.D. WRIGHT AWARD FOR POETRY in memory of the late poet and 1999 Grants to Artists recipient. The Cy Twombly Foundation is supporting a new CY TWOMBLY AWARD FOR POETRY in memory of the visual artist, one of FCA's earliest supporters. And, the inaugural ROY LICHTENSTEIN AWARD, which was endowed by the Roy Lichtenstein Foundation in 2017 and may be made in any discipline, will also be made this year in the field of poetry.

“From FCA’s first benefit exhibition in 1963, the generosity of the community of visual artists in supporting artists in other disciplines has been the cornerstone of FCA,” said artist Cecily Brown, a Director of the Foundation for Contemporary Arts. “We are pleased to continue this tradition with three new awards supported by the visual arts community in 2018, and particularly pleased to make these awards in poetry, which is a perennially under-resourced field.”

“Cy often recalled the experience of hearing poetry at recitals in New York when he was very young,” said Nicola del Roscio, President of the Cy Twombly Foundation. “He loved how poetry can express all kinds of nuances in life in a condensed lyrical line; passion, color, philosophy, morality, irony, and other states of mind. He also loved how music formed from the rhythm and tone of the reader.”

“Like few others, FCA celebrates both artists and writers,” said poet Forrest Gander, C.D. Wright’s husband. “It’s like an upscale Cedar Tavern, where grants, instead of drinks, are handed out by barkeeps who are also writers and artists supporting each other. As such, it models one of C.D. Wright’s dreams for an attentive, multi-legged creative community with all its stoma open and antennae up.”

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Throughout its history, FCA has raised funds to support its grant programs through the sale of artwork contributed by nearly 1,000 visual artists to periodic benefit exhibitions. Ellsworth Kelly, Roy Lichtenstein, Jack Shear, and Cy Twombly each contributed artwork to FCA's benefit exhibitions over the years. While FCA will continue organizing benefit exhibitions to support its programs, the Lichtenstein, Twombly, and Wright Awards expand on FCA's pioneering model of artists supporting their peers.

Established in 1993, Grants to Artists provides \$40,000, unrestricted cash awards to individual artists working in dance, music/sound, performance art/theater, poetry, and the visual arts through a two-step, confidential nomination and selection process. Once a year, a group of artists and arts professionals are invited to propose one artist or collective whom they believe would benefit from an award. Then, FCA's Board of Directors, including visual artists Cecily Brown, Robert Gober, Jasper Johns, Julian Lethbridge, Glenn Ligon, and T.J. Wilcox alongside Anthony B. Creamer III, Anne Dias, and Agnes Gund, are joined by advisors in each artistic discipline to review the nominations and select the grantees.

The inaugural C.D. Wright Award for Poetry will be made to poet Lisa Robertson of Nalliers, France; the inaugural Cy Twombly Award for Poetry will be made to poet Anne Boyer of Kansas City, Missouri; and the inaugural Roy Lichtenstein Award will be made to poet Fred Moten of New York, New York.

ABOUT THE POETS (in alphabetical order)

Anne Boyer is a poet and essayist whose work explores the possibilities of literature as an instrument for thinking about experiences often excluded from literature, particularly those that gather around gender, class, labor, and illness.

Written after her diagnosis with highly aggressive cancer and in its disabling aftermath, *The Undying* (Farrar, Straus & Giroux, forthcoming) is a meditation upon cancer, care, and what it means to be sick inside of "information's dream"—our data-saturated moment in history. *A Handbook of Disappointed Fate* (Ugly Duckling Presse, 2018) is a collection of essays and fables about poetry, love, death, and other impossible questions. Boyer's published works of poetry include *Garments Against Women* (Ahsahta, 2015); *My Common Heart* (Spooky Girlfriend, 2011); and *The Romance of Happy Workers* (Coffee House Press, 2008).

Boyer is the recipient of the Community of Literary Magazines and Presses Firecracker Award in Poetry for *Garments Against Women* (2015). She is an Assistant Professor of Liberal Arts at the Kansas City Art Institute.

Fred Moten is a teacher and writer whose areas of study and practice include Black Literary, Aural and Visual Culture, Critical Theory, Performance Studies, and Poetry and Poetics. He is especially concerned with the social force and social origins of black expressive cultural practices. In particular, Moten is interested in the relation between insurgent social movement and experimental art, and has been preoccupied with understanding these fields of endeavor as indissolubly linked and irreducibly popular.

Over the last 25 years, Moten has addressed these concerns, by way of poetry and criticism, in a number of books. These include *In the Break: The Aesthetics of the Black Radical Tradition* (University of Minnesota Press, 2003); *Hughson's Tavern* (Leon Works, 2009); *B. Jenkins* (Duke University Press, 2010); *The Feel Trio*

(Letter Machine Editions, 2014), *The Little Edges* (Wesleyan University Press, 2015), *The Service Porch* (Letter Machine Editions, 2016) and *consent not to be a single being* (Duke University Press, 2017, 2018).

Moten is also engaged in long-term collaborations with theorist Stefano Harney and artist Wu Tsang (2013 FCA Grantee). With Harney, he is co-author of *The Undercommons: Fugitive Planning and Black Study* (Minor Compositions/Autonomedia, 2013) and *A Poetics of the Undercommons* (Sputnik and Fizzle, 2016), and with Tsang, *Who touched me? (If I Can't Dance, I Don't Want to be Part of Your Revolution, 2016)*. Tsang and Moten are also co-workers in the project Gravitational Feel, iterations of which have been shown or performed at If I Can't Dance I Don't Want To Be A Part of Your Revolution, Amsterdam; Tate Modern, London, United Kingdom; The New Museum, New York, and many other venues. Moten has also collaborated with the artists and artist collectives Arika, Freethought, Andrea Geyer, Arthur Jafa, MPA, Ultra-red, and Suné Woods.

Moten is a Professor in the Department of Performance Studies at New York University.

Lisa Robertson developed her work among a community of poets and artists in Vancouver, Canada, where she began to publish in the early 1990s. Her first book of poetry, *XEclogue* (New Star Books, 1993), launched her study of the historical dynamics of gender in classical poetry forms. As a long time member of the experimental collective Kootenay School of Writing, an independent bookseller, the editor of little magazines, and a frequent collaborator with visual artists, from the beginning Robertson's work in poetry has been informed by her engagement in art communities as an organizer, essayist, and teacher. A group of these early texts for the arts was published as *Occasional Works and Seven Walks for the Office for Soft Architecture* (Clear Cut Press, 2003).

Much of Robertson's life in poetry outside institutions has been made possible by a series of arts awards from the Canada Council of the Arts, beginning in 1995, when she wrote her second book *Debbie: An Epic* (New Star Books, 1997), which was shortlisted for the 1998 Governor General's Award for Poetry in Canada. In 1998, she was the Judith E. Wilson Visiting Fellow in Poetry at the University of Cambridge. The book that emerged from this residency, *The Weather* (New Star Books, 2001), an experimental study of the language of meteorology in daily life, history, and politics, has also been published in translation in French and Swedish.

In 2014, Robertson was the Bain-Swiggett Visiting Professor of Poetry at Princeton University, and the Allen Ginsberg Visiting Fellow at Naropa University. In 2015, she was the Pearl Andelson Sherry Poet-In-Residence at the University of Chicago. Her eighth book of poetry, *3 Summers* (Coach House Books, 2016), received extended reviews in *Artforum* and *Los Angeles Review of Books*. Robertson is the recipient of an Honorary Doctorate in Letters from Emily Carr University of Art and Design (2017).

Since 2004, Robertson has lived in rural France. She frequently travels to art colleges and universities across Europe, the United States, and Canada as a freelance teacher and lecturer, translates poetry and linguistics from French to English, and writes essays for gallery and museum publications while continuing her independent work in poetry.

FOUNDATION FOR CONTEMPORARY ARTS

Foundation for Contemporary Performance Arts was established in 1963 by the artists John Cage (1912-1992) and Jasper Johns. At that time, some emerging visual artists were beginning to experience modest

financial success, while many of their peers working in dance, music, and theater struggled to find funding to present their work. Cage and Johns decided to organize a benefit exhibition at the Allan Stone Gallery to support their colleagues in the performance arts. Lee Bontecou, Elaine de Kooning, Willem de Kooning, Marcel Duchamp, Alex Katz, Ellsworth Kelly, Roy Lichtenstein, Marisol, Barnett Newman, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Frank Stella, Elaine Sturtevant, and Andy Warhol were among the 67 artists who contributed to this landmark show. With proceeds from the exhibition, the Foundation began making grants to individual artists.

Now known as the Foundation for Contemporary Arts (FCA), its mission is to encourage, sponsor, and promote innovative work in the arts created and presented by individuals, groups, and organizations. FCA's unrestricted, by-nomination grants support pioneering work across the fields of dance, music/sound, performance art/theater, poetry, and the visual arts. Established in 1993, the Grants to Artists program provides recipients with the financial means to engage in whatever artistic endeavors they wish to pursue. Each year, a group of artists and arts professionals are invited by FCA to propose one artist, collective, or performing group whom they believe would benefit from an award. The confidential submissions are then reviewed by an advisory panel comprised of artists, arts professionals, and FCA's Board of Directors and the recipients are selected. FCA also assists artists and collectives who are in need of urgent work-related funding through the Emergency Grants program; requests are reviewed monthly by a volunteer panel of established artists that typically awards grants of between \$500 and \$2,500. More than 3,000 grants awarded to artists and arts organizations—totaling over \$13 million—have provided opportunities for creative exploration and development. To date, nearly 1,000 artists have made these grants possible by contributing paintings, sculptures, drawings, prints, and photographs to the fifteen benefit exhibitions held over the years.

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