

Chapter 1 : Recommendation Letter from a Gallery to an Artist | blog.quintoapp.com

With this Letter, I turn to you, the artists of the world, to assure you of my esteem and to help consolidate a more constructive partnership between art and the Church. Mine is an invitation to rediscover the depth of the spiritual and religious dimension which has been typical of art in its noblest forms in every age.

None can sense more deeply than you artists, ingenious creators of beauty that you are, something of the pathos with which God at the dawn of creation looked upon the work of his hands. A glimmer of that feeling has shone so often in your eyes when—like the artists of every age—captivated by the hidden power of sounds and words, colours and shapes, you have admired the work of your inspiration, sensing in it some echo of the mystery of creation with which God, the sole creator of all things, has wished in some way to associate you. That is why it seems to me that there are no better words than the text of Genesis with which to begin my Letter to you, to whom I feel closely linked by experiences reaching far back in time and which have indelibly marked my life. In writing this Letter, I intend to follow the path of the fruitful dialogue between the Church and artists which has gone on unbroken through two thousand years of history, and which still, at the threshold of the Third Millennium, offers rich promise for the future. In fact, this dialogue is not dictated merely by historical accident or practical need, but is rooted in the very essence of both religious experience and artistic creativity. The opening page of the Bible presents God as a kind of exemplar of everyone who produces a work: The one who creates bestows being itself, he brings something out of nothing—*ex nihilo sui et subiecti*, as the Latin puts it—and this, in the strict sense, is a mode of operation which belongs to the Almighty alone. The craftsman, by contrast, uses something that already exists, to which he gives form and meaning. This is the mode of operation peculiar to man as made in the image of God. This was the last day of creation cf. On the previous days, marking as it were the rhythm of the birth of the cosmos, Yahweh had created the universe. Finally he created the human being, the noblest fruit of his design, to whom he subjected the visible world as a vast field in which human inventiveness might assert itself. With loving regard, the divine Artist passes on to the human artist a spark of his own surpassing wisdom, calling him to share in his creative power. Obviously, this is a sharing which leaves intact the infinite distance between the Creator and the creature, as Cardinal Nicholas of Cusa made clear: This is the only way for them to come to a full understanding of themselves, their vocation and their mission. The special vocation of the artist 2. Not all are called to be artists in the specific sense of the term. Yet, as Genesis has it, all men and women are entrusted with the task of crafting their own life: It is important to recognize the distinction, but also the connection, between these two aspects of human activity. The distinction is clear. The distinction between the moral and artistic aspects is fundamental, but no less important is the connection between them. Each conditions the other in a profound way. In producing a work, artists express themselves to the point where their work becomes a unique disclosure of their own being, of what they are and of how they are what they are. And there are endless examples of this in human history. In shaping a masterpiece, the artist not only summons his work into being, but also in some way reveals his own personality by means of it. For him art offers both a new dimension and an exceptional mode of expression for his spiritual growth. Through his works, the artist speaks to others and communicates with them. The history of art, therefore, is not only a story of works produced but also a story of men and women. Works of art speak of their authors; they enable us to know their inner life, and they reveal the original contribution which artists offer to the history of culture. The artistic vocation in the service of beauty 3. In perceiving that all he had created was good, God saw that it was beautiful as well. In a certain sense, beauty is the visible form of the good, just as the good is the metaphysical condition of beauty. This was well understood by the Greeks who, by fusing the two concepts, coined a term which embraces both: On this point Plato writes: The artist has a special relationship to beauty. And, certainly, this too is a talent which ought to be made to bear fruit, in keeping with the sense of the Gospel parable of the talents cf. Here we touch on an essential point. Those who perceive in themselves this kind of divine spark which is the artistic vocation—as poet, writer, sculptor, architect, musician, actor and so on—feel at the same time the obligation not to waste this talent but to develop it, in order to put it at the service of their

neighbour and of humanity as a whole. The artist and the common good 4. Within the vast cultural panorama of each nation, artists have their unique place. Obedient to their inspiration in creating works both worthwhile and beautiful, they not only enrich the cultural heritage of each nation and of all humanity, but they also render an exceptional social service in favour of the common good. The particular vocation of individual artists decides the arena in which they serve and points as well to the tasks they must assume, the hard work they must endure and the responsibility they must accept. Artists who are conscious of all this know too that they must labour without allowing themselves to be driven by the search for empty glory or the craving for cheap popularity, and still less by the calculation of some possible profit for themselves. Art and the mystery of the Word made flesh 5. Yet in the mystery of the Incarnation, the Son of God becomes visible in person: From it has come a flowering of beauty which has drawn its sap precisely from the mystery of the Incarnation. In becoming man, the Son of God has introduced into human history all the evangelical wealth of the true and the good, and with this he has also unveiled a new dimension of beauty, of which the Gospel message is filled to the brim. The Old Testament, read in the light of the New, has provided endless streams of inspiration. From the stories of the Creation and sin, the Flood, the cycle of the Patriarchs, the events of the Exodus to so many other episodes and characters in the history of salvation, the biblical text has fired the imagination of painters, poets, musicians, playwrights and film-makers. A figure like Job, to take but one example, with his searing and ever relevant question of suffering, still arouses an interest which is not just philosophical but literary and artistic as well. And what should we say of the New Testament? In the history of human culture, all of this is a rich chapter of faith and beauty. Believers above all have gained from it in their experience of prayer and Christian living. Indeed for many of them, in times when few could read or write, representations of the Bible were a concrete mode of catechesis. A fruitful alliance between the Gospel and art 6. All artists experience the unbridgeable gap which lies between the work of their hands, however successful it may be, and the dazzling perfection of the beauty glimpsed in the ardour of the creative moment: Believers find nothing strange in this: Is it in any way surprising that this leaves the spirit overwhelmed as it were, so that it can only stammer in reply? The knowledge conferred by faith is of a different kind: Yet this knowledge too can be enriched by artistic intuition. An eloquent example of aesthetic contemplation sublimated in faith are, for example, the works of Fra Angelico. No less notable in this regard is the ecstatic lauda, which Saint Francis of Assisi twice repeats in the chartula which he composed after receiving the stigmata of Christ on the mountain of La Verna: It is therefore a wholly valid approach to the realm of faith, which gives human experience its ultimate meaning. The art which Christianity encountered in its early days was the ripe fruit of the classical world, articulating its aesthetic canons and embodying its values. Not only in their way of living and thinking, but also in the field of art, faith obliged Christians to a discernment which did not allow an uncritical acceptance of this heritage. Who does not recall the symbols which marked the first appearance of an art both pictorial and plastic? The fish, the loaves, the shepherd: When the Edict of Constantine allowed Christians to declare themselves in full freedom, art became a privileged means for the expression of faith. Majestic basilicas began to appear, and in them the architectural canons of the pagan world were reproduced and at the same time modified to meet the demands of the new form of worship. While architecture designed the space for worship, gradually the need to contemplate the mystery and to present it explicitly to the simple people led to the early forms of painting and sculpture. There appeared as well the first elements of art in word and sound. Among the many themes treated by Augustine we find *De Musica*; and Hilary of Poitiers, Ambrose, Prudentius, Ephrem the Syrian, Gregory of Nazianzus and Paulinus of Nola, to mention but a few, promoted a Christian poetry which was often of high quality not just as theology but also as literature. Their poetic work valued forms inherited from the classical authors, but was nourished by the pure sap of the Gospel, as Paulinus of Nola put it succinctly: Along this path there were troubled moments. Sacred images, which were already widely used in Christian devotion, became the object of violent contention. The Council held at Nicaea in , which decreed the legitimacy of images and their veneration, was a historic event not just for the faith but for culture itself. The decisive argument to which the Bishops appealed in order to settle the controversy was the mystery of the Incarnation: The icon is venerated not for its own sake, but points beyond to the subject which it represents. The succeeding centuries saw a great development of Christian art. In the East, the art of the icon

continued to flourish, obeying theological and aesthetic norms charged with meaning and sustained by the conviction that, in a sense, the icon is a sacrament. By analogy with what occurs in the sacraments, the icon makes present the mystery of the Incarnation in one or other of its aspects. That is why the beauty of the icon can be best appreciated in a church where in the shadows burning lamps stir infinite flickerings of light. As Pavel Florensky has written: The artistic heritage built up over the centuries includes a vast array of sacred works of great inspiration, which still today leave the observer full of admiration. In the first place, there are the great buildings for worship, in which the functional is always wedded to the creative impulse inspired by a sense of the beautiful and an intuition of the mystery. From here came the various styles well known in the history of art. The strength and simplicity of the Romanesque, expressed in cathedrals and abbeys, slowly evolved into the soaring splendours of the Gothic. These forms portray not only the genius of an artist but the soul of a people. How is one to summarize with a few brief references to each of the many different art forms, the creative power of the centuries of the Christian Middle Ages? Humanism and the Renaissance 9. The favourable cultural climate that produced the extraordinary artistic flowering of Humanism and the Renaissance also had a significant impact on the way in which the artists of the period approached the religious theme. Naturally, their inspiration, like their style, varied greatly, at least among the best of them. But I do not intend to repeat things which you, as artists, know well. Writing from this Apostolic Palace, which is a mine of masterpieces perhaps unique in the world, I would rather give voice to the supreme artists who in this place lavished the wealth of their genius, often charged with great spiritual depth. From here can be heard the voice of Michelangelo who in the Sistine Chapel has presented the drama and mystery of the world from the Creation to the Last Judgement, giving a face to God the Father, to Christ the Judge, and to man on his arduous journey from the dawn to the consummation of history. From this place, from the majestic Basilica dedicated to the Prince of the Apostles, from the Colonnade which spreads out from it like two arms open to welcome the whole human family, we still hear Bramante, Bernini, Borromini, Maderno, to name only the more important artists, all rendering visible the perception of the mystery which makes of the Church a universally hospitable community, mother and travelling companion to all men and women in their search for God. This extraordinary complex is a remarkably powerful expression of sacred art, rising to heights of imperishable aesthetic and religious excellence. What has characterized sacred art more and more, under the impulse of Humanism and the Renaissance, and then of successive cultural and scientific trends, is a growing interest in everything human, in the world, and in the reality of history. The great artists mentioned above are a demonstration of this.

Chapter 2 : Invitation letter to attend an exhibition - Sample, & Template

Dear Friends. I have received many letters from young Christian painters, writers, and musicians, and ask those of you who have written to me to pardon my delay in responding to your inquiries.

I would like to write to you a few thoughts about our calling. This will be a sort of Combat Journal from the Culture Wars, penned by a battle scarred veteran. I hope it will cover most of the questions I am regularly asked. I began to paint full-time for Christ on May 1st, Though I had been practicing as an artist since , when I had my first one-man exhibition at a gallery, I had not until then made a commitment to overtly Christian themes, nor was I pursuing my art as a vocation. To a certain extent I was drifting and dabbling with the idea, but rather daunted by the seeming impossibility of it. Then I made a consecration prayer on the Feast of St. Joseph the Worker, , quit my job, and threw myself off a cliff so to speak. As a married man, I have always strived to put the needs of my family first. Without this unity it would have been impossible, and surely would have collapsed in the early stages and at any point along the way. In fact it was she who, shortly after we were married, first urged me to consider this way of life, and it is she who has never complained about the hardships involved, and she who has buoyed me up whenever our situation looked scary and hopeless. Part of accepting the call, for most people, will demand an ever-deepening trust in divine providence. While divine providence never promises us a comfortable life, it promises us all that we truly need to accomplish our missions in life. For most of us, we can probably forget the idea of having a middle class standard of living with good pension plans. That is why it is important for married couples to discern very clearly, together, before launching with full commitment into this vocation. They must understand that their first vocation is always the sacrament of marriage, and the call to art a subsidiary vocation. Many of you who have written to me are not married, and yet the essential task remains the same for you: A life of prayer and sacramentsâ€™ of union with our living savior Jesusâ€™ is absolutely essential, if we hope to bear good fruit in the world. His creation is not a machine but rather a vast work of art. He is the Father-Creator. Growth in the vocation is usually a series of countless small steps of faith, usually blind steps, because what God wants to accomplish most in us is the increase of absolute trust in him, not so much successes, not even successful works done for his Kingdom. Of course he desires to do this also, but I believe his primary will is accomplished and is always more fruitful, to the degree that we have agreed to be very little instruments in his handsâ€™ like children, toddlers, trusting to the point of rashness in his merciful love. He is a true Father. Allow him to expand your heart. Allow him to create with the material of your life. Allow him to make of you more than you think you are. This long process will contain some sufferings and numerous unexpected joys. Offer every suffering for the restoration of the Church and for the fruitfulness of your workâ€™ fruitfulness in the sense of good for other souls. On a practical level, I can offer you no more advice than this: For more than 30 years as a Christian artist, I have lived in relative poverty, trying to raise our six children on nearly nothing. There were many dark years of testing, yet in hindsight I see how much God accomplished in my weakness. In any labors of the Lord we need to abandon ourselves into his hands, work hard, pray continuously. Anyone can do this. What is needed is not cleverness and worldly connections, but the willingness to give everything, even to the point of complete failure. During the most difficult periods of my life God taught me to trust that he was and is doing something through and in meâ€™ even when it seemed hopeless and radically insecure which was most of the time. In fact those are the times when he can bring about the best growth in us, if we continually renew our willingness to undergo this discipleship of trust. So, in all of this my advice for your work, and your soul, is that you ask for the grace to be perfectly docile to the Holy Spirit, and ask continually for everything you need, both spiritually and materially. Then the doors will open. Not by our will, but by His. An important leap forward in my growth as a writer and painter occurred several years ago when I came upon a passage in St. But we must ask God for this. He will force nothing on us. When I conceived the idea of my first published novel, Fr. I prayed before the Blessed Sacrament every day during the eight months I wrote it. I asked daily for the Holy Spirit, and for an angel of inspiration. Strange to say though not so strange really the book was the easiest thing I ever wrote. Usually, writing is a hard labor for me. I never graduated from high school, never took a creative writing

course in my life, never went to art school or got a degree in Fine Arts. For that reason, much of what I do is intuitive, instinctive. Interestingly, a few years ago my mother gave me my grade five report card. I was an A student in everything except. I failed miserably in that subject. It goes without saying that the raw impulse to create and a willingness to sacrifice are not in themselves enough. We must be technically good with the media of our art as well as alive spiritually. It is absolutely essential that we submit ourselves to a discipline, and in this I think we can do no better than learn from the masters in all the arts who have gone before us. I am also convinced that one must not pay much attention to the current social standards in both painting and writing. Modern cultural norms are dominated by a philosophical revolution that is intent on removing the sacred and the human I mean the whole truth about mankind from life, and thus they cannot be trusted. Go to the very source. Go to Christ and ask for all that you need, ask for growth in skill, for the spirit of perseverance, for faith and courage and love. Ask for a spirit of discernment in order to find your way through the fog of our times. Ask for humility and faithfulness, and for the ability to incarnate Truth in beautiful forms. Be a servant of the One who is the source of all Beauty. Be very little, and trust in this absolutely. It is not your task to make it happen in worldly terms. It is your task to respond to grace and create works of art that will enrich and bless the lives of others. He will do the rest, according to his holy will. I beg you, I beg you, I beg you not to bow before the spirit of this world, no matter how benevolently and reasonably it presents itself to you. Over the years I have watched so many gifted young people lose their gifts when they succumbed to the false success-failure scenario. Their intentions were good, but they did not understand the nature of this struggle. Far better to study the seasoned old masters in all the arts. Learn from them, humbly, obediently, submissively sub-missio, within the mission. The list is inexhaustible. Many young writers have written to me asking for advice about getting published. I merely sent my first manuscript to Ignatius Press in the mid nineteen-nineties, and they accepted it. Until that acceptance came, I had been writing novels for almost twenty years, and had saved a thick folder of rejection slips from publishers. The dust had to be shoveled off my manuscripts abandoned on the shelf. I live in something of a backwater up here in Canada, and being a non-networking sort of personality, I am fairly ignorant about how to be a practical success. I had no connections or skills in this regard. It appeared as a great surprise a few years ago after decades of trudging blindly across the desert. The desert of this age. The daily challenge is still to trust Him in all circumstances. Only enough manna for one day at a time. He is with you. The patron saints of artists especially painters are Blessed Fra Angelico, St. Luke the Evangelist, and St. The latter saint who is somewhat unknown in North America is an astounding lady. I suggest you visit the website where you can learn more about her. You will, I think, be startled by a photo of her.

Chapter 3 : A Love Letter to Art Teachers Everywhere - The Art of Ed

*Sample cover letter for an art position, the best skills to include, and more examples of interview-winning resume.
Sample cover letter for an art position, the best.*

Performance Festival in Montreal. I auditioned because I wanted to participate in the project of an artist whose work I have followed with interest for many years and because it was affiliated with MOCA, an institution that I have a connection with as a Los Angeles-based artist. Out of approximately eight hundred applicants, I was one of two hundred selected to audition. For reasons I detail here—reasons which I strongly believe need to be made public—I turned it down. I am writing to address three main points: One, to add my voice to the discourse around this event as an artist who was critical of the experience and decided to walk away, a voice which I feel has been absent thus far in the LA Times and New York Times coverage; Two, to clarify my identity as the informant about the conditions being asked of artists and make clear why I chose, up till now, to be anonymous in regards to my email to Yvonne Rainer; And three, to prompt a shift of thinking of cultural workers to consider, when either accepting or rejecting work of any kind, the short- and long-term impact of our personal choices on the entire field. Each point is to support my overriding interest in organizing and forming a union that secures labor standards and fair wages for fine and performing artists in Los Angeles and beyond. I refused to participate as a performer because what I anticipated would be a few hours of creative labor, a meal, and the chance to network with like-minded colleagues turned out to be an unfairly remunerated job. I was expected to lie naked and speechless on a slowly rotating table, starting from before guests arrived and lasting until after they left a total of nearly four hours. I was expected to commit to fifteen hours of rehearsal time, and sign a Non-Disclosure Agreement stating that if I spoke to anyone about what happened in the audition I was liable for being sued by Bounce Events, Marketing, Inc. During the audition, there was no mention of safeguards, signs, or signals for performers in distress, and when I asked about what protection would be provided I was told it could not be guaranteed. What I experienced as an auditionee for this work was extremely problematic, exploitative, and potentially abusive. In Europe I produced over a dozen performance works involving casts up to 15 to 20 artists. If there is any group of cultural workers that deserves basic standards of labor, it is us performers working in museums, whose medium is our own bodies and deserve humane treatment and respect. Artists of all disciplines deserve fair and equal treatment and can organize if we care enough to put the effort into it. I want a voice, loud and clear. I refuse to be a silent artist regarding issues that affect my livelihood and the culture of my practice. There are issues too important to be silenced and I just happen to be the one to speak out, to break that silence. I spoke out in response to ethics, not artistic material or content, and I know that I am not the only one who feels the way I do. It has moved me to work towards the establishment of ethical standards, labor rights and equal pay for artists, especially dancers, who tend to be some of the lowest paid artists. We must do this not because of what happened at MOCA but in response to a greater need painfully demonstrated by the events at MOCA for equity and justice for cultural workers. I am not judging my colleagues who accepted their roles in this work and I, too, am vulnerable to the cult of charisma surrounding celebrity artists. I want to suggest another mode of thinking: When we, as artists, accept or reject work, when we participate in the making of a work, even or perhaps especially when it is not our own, we contribute to the establishment of standards and precedents for our cohort and all who will come after us. To conclude, I am grateful to Rainer for utilizing her position without a request from me of cultural authority and respect to make these issues public for the sake of launching a debate that has been overlooked for too long. It obscures a situation of injustice in which both artist and institution have proven irresponsible in their unwillingness to recognize that art is not immune to ethical standards.

Chapter 4 : A Sample Intro Letter to a Gallery Director - Art Marketing Secrets

Letters to a Young Artist: Straight-up Advice on Making a Life in the Arts-For Actors, Performers, Writers, and Artists of

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Chapter 5 : 3 Ways to Write a Letter - wikiHow

Pen to Paper, a collection of letters by artists from the Smithsonian's Archives of American Art, reveals how letter writing can be an artistic act, just as an artist puts pen to paper to craft a.

Chapter 6 : Art Teacher Recommendation Letter | blog.quintoapp.com

she supposes an actual correspondence with a penitent male artist--handling in her letters to him the issues of relationships vs. art, sex vs. art, talking about art vs. art, high art vs. making art, addiction vs. art, sobriety vs. art, slow and steady vs. indulgent moods and art making, etc. in her answers, which are all we, as readers, are.

Chapter 7 : A Letter to Artists by Michael O'Brien - Studio OStudio O

AN OPEN LETTER TO THE ACTOR. About two years ago, I completely turned my back on an acting career that I had spent twenty years building. I found myself increasingly discontented by the lack of.

Chapter 8 : Makeup Artist Cover Letter | Sample Cover Letters | blog.quintoapp.com

Enclosed is a bio, an artist statement, a resume of my art career to date, and a postcard sample of one of my works. I invite you to visit my website at blog.quintoapp.com to review a more comprehensive selection of my work.

Chapter 9 : Create your own ABC Art | Home Decor | Great Big Canvas

A strong letter of recommendation can make or break an artist's career. When it comes to recommendation letters from galleries, artists should seek letters that move from general information to specific details about their positive qualities. Such letters will provide both a wide range of positive.