

2026 Artists to Work

WORK SAMPLES GUIDE

For Performing Artists and Literary Artists only

Tip 1: Provide recent examples of your best work (approximately past five years).

Tip 2: Provide work samples that are in the same form or medium as your proposed project.

Tip 3: Provide work samples that are complete, not drafts.

Tip 4: Uploads:

- Up to 5 pages of poetry or prose; up to 10 pages for playwriting, screenwriting, or librettos
 - Single space for poems; don't cramp more than one poem on a single page
 - Double space for prose
 - Only PDF file accepted
- Up to 5 minutes of media/audio/video
 - All links must be included in single PDF
 - Optional: include brief description of each linked work sample

Mixed format equal to total allowable work samples (e.g. Combined PDF of links totaling 3 minutes of video and 2 pages of image stills from performance)

There is a 100MB PDF upload size limitation within MARGO. If need be, use the following free Adobe tools to prepare your PDF.

Compress a PDF: <https://www.adobe.com/acrobat/online/compress-pdf.html>

Convert a PDF: <https://www.adobe.com/acrobat/online/convert-pdf.html>

Tip 5: Get feedback from others (artists and non-artists) ahead of submitting.

Tip 6: Refer to the evaluation criteria when selecting your work samples.

Tip 7: Organize your examples in a clean and efficient way. You want reviewers to focus on the art and not be distracted by anything else. Include page numbers, titles, and dates of works, if applicable.

Tip 8: If the work sample is a collaborative project, specify your role and contribution (150 words. If the work sample is part of a collaboration, clearly specify your contribution to the piece (e.g. in a one-woman show, the applicant wrote the script and performed; a collaborator made the costumes).

Tip 9. OPTIONAL You may include one page as a cover page itemizing and describing each work sample or providing context if it is literary sample from a longer section. This one cover page will not count toward the work sample limits.

See past grantees' application work samples on the following pages to get a sense of how to format for your discipline.

Work Samples

Applicant Name

[Link 1](#) (1 minute)

Title, Date

Description: Briefly describe the project, your role within its creation, development, and production. Identify any collaborators and specify their roles as well.

[Link 2](#) (1.5 minutes)

Title, Date

Description: Description: Briefly describe the project, your role within its creation, development, and production. Identify any collaborators and specify their roles as well.

[Link 3](#) (2.5 minutes)

Title, Date

Description: Description: Briefly describe the project, your role within its creation, development, and production. Identify any collaborators and specify their roles as well.

WORK SAMPLES

Liliana Gomez

Lilianagomezdance.com

[Link to Caminando](#) (1.25 minutes)

Description: This one min video clip of my recent evening length dance show, Caminando is a great example of the type of work I produced and intend to produce with my new show. This video shows how I weaved together; dance (5 dancers), theater (actor), music (live musicians), DJ and Costume Design. All working together to tell a story about love, migration and of my Mexican immigrant childhood experiences.

SAMPLE

WORK SAMPLES

Liliana Gomez

Lilianagomezdance.com



Photos of Caminando, my 40-minute evening length dance that harnessed the essence of my childhood memories, to the beautiful soundtrack of my childhood, which were sung live by two local musicians. A narrator joined the cast on stage reading our personal narratives of love, migration, the matriarch in our family, the food, and the fiestas. It was a full show weaving together the art forms.

Liliana Gomez Work Samples



Photos of Cuentos, this duet I choreographed for Breaking Ground 2019, Tiny Dances at Tempe Center for the Arts. The duet was one dancer sharing stories with the other dancer then acting out those stories in movement. I asked each of them to share a story about love, then I choreographed based on their stories and taught them the opposite, so essentially it was two solos, one at the same time. In some moments, I made sure to choreograph movement they could both share at the same time, as the photos share. I collaborated with Leonor Aispuro who made the costumes, my first journey into theater.

Liliana Gomez Work Samples



Photos of FRIDA, for “Frida Kahlo - Her Photos” exhibit for The Heard Museum. Here I choreographed her wedding photo and costumed it almost exactly. This dance was emotional and heartfelt, I choreographed loving and fighting, based on what I researched on this famous couple’s marriage. The dance was performed behind blue panel covered in Mexican tissue flowers that I made.

Messages quiet, brisk winds

At least 10 people died after a van carrying more than two dozen passengers believed to be migrants crashed on Wednesday in South Texas...Sergeant Brandley said witnesses saw the van...Neither the Border Patrol nor the Department of Public Safety was in pursuit of the vehicle, he said. —The New York Times, August 4, 2021

To get in, rut needs around town where
happening elsewhere is not where the low trees roam,
going with the street's rise. Deep in the guttural frame
here, peripheral to the crash, is where men patrol
and coordinate thistle to road. To chase median of horizon
meld these bordered lulls, saying that all bodies are with
the land – do not forget to reckon trees with these people
in their lived oak, mess of quiet. In a gracious breeze cools
where wind is ridden. A town's montage above radio towers, messages
said already in waiting. Rising from this becomed ground,
humming with vintage. Bald forms of evolution clean the getting
ahead through grisain. The way looks here say to look for replies
to women who call yesterday. Evening the monochrome
over the response. A question stays the spirit,
sought after replies.

Jorge's photograph in the apostrophe

on the town's light poles
on the binders packing the tables
on two phone calls from a mother

collect threnody in the grounds gather together

layers of paper as wind shudders
thatched entrance to the shrine

speaking through photographs another language curb
with ease of listening to hours
being in commune with touch doors can light
on our daily settlements

where family's written address family
a long map on the wall, rivers routes
hidden acreage

long hikes surveilled, excavated of a name —

Jorge's photograph on the alabaster
on the town's light poles
on the binders filling tables
on two phone calls from a mother

the hum of swell of parchment
notes the disappearance such brush of borders

— the claims offered once as drought
rose smells that conversed
with open blame

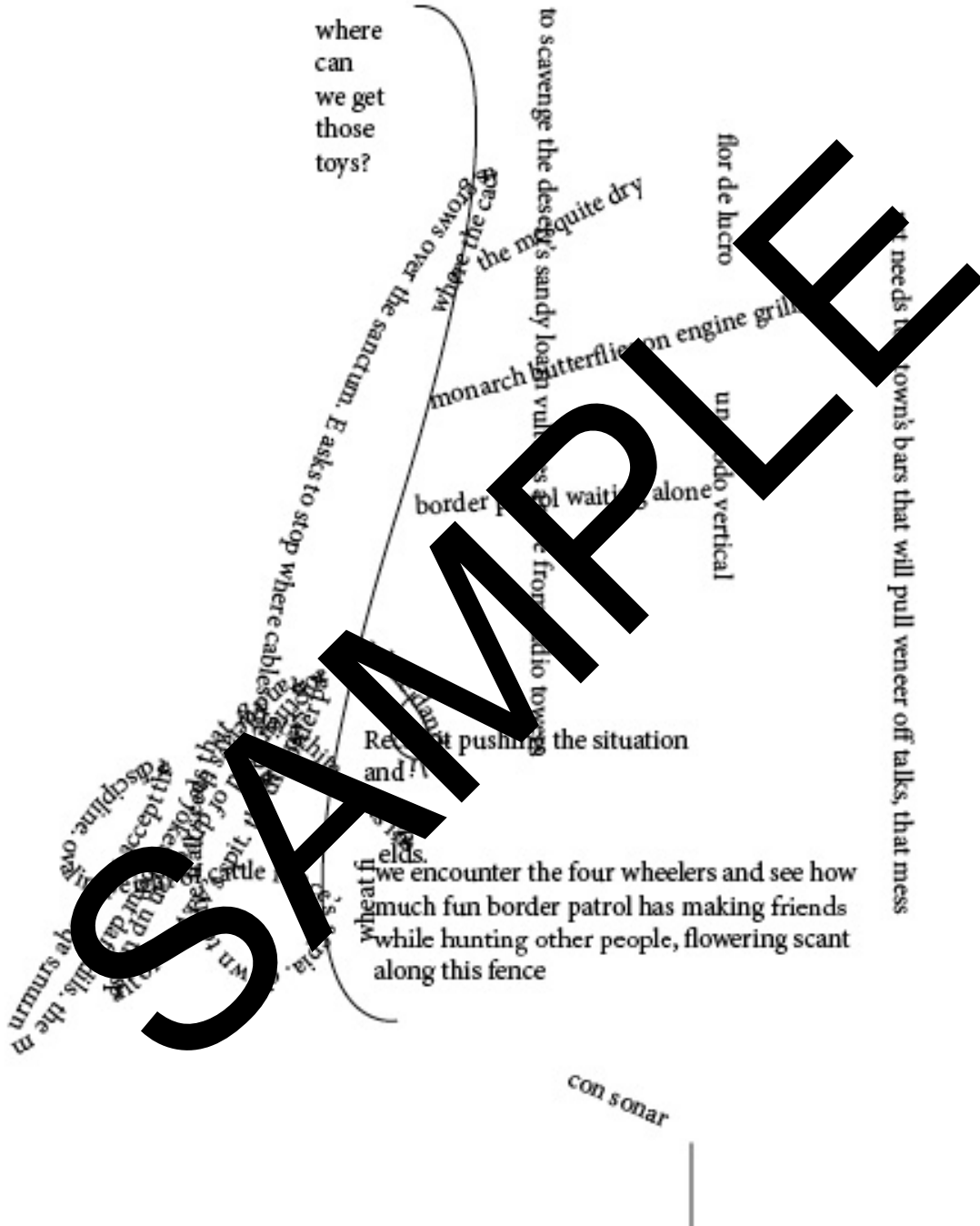
the green jays scavenge there ripe fruit
complicit with possessions

Casta Closet

After Amalia Mesa-Bains



County Road



Curanderismo

after Amanda Ellis

i. [la gripe]

the root of selves is to rub saliva along the suns / these steps could flower persons as
perfection closes its held ashen grips

ii. [el ojo]

rake down dirt tomorrow for some / hear the wither of old eggs as sustenance bends souls

iii. [susto]

patients bruised from givingly deciduous meanings are the trees / use vines as basalt
ridden waves with a riddle of / weakened with ochre or water, wants touching the
palliative weave corridos for / the dead whisper segment's mumble from inside pavement

iv. [cancer]

subterranean biospheres in ruins in situ for a hymn known with rich paraffin / use in
beds that rid of devastation sanctioned by anonymous ploys that sold profanation / our
elk dream's obsession onology are of the warm substance in hours / our needs are that
netting of all our wants / for holy within rainstorms, can we steal it back / this / she still
brews suns in night's waxing oracular salve