Visions from the New California

An initiative of the Alliance of Artists Communities
Supported by the James Irvine foundation

Consortium of participating residency programs
18th Street Arts Center, Santa Monica
Djerassi Resident Artists Program, Woodside
Exploratorium, San Francisco
Headlands Center for the Arts, Sausalito
Kala Art Institute, Berkeley
The Sally and Don Lucas Artists Programs at Montalvo Arts Center, Saratoga

AN INITIATIVE WITH VISION

Six artist residency programs, in concert with the national Alliance of Artists Communities and The James Irvine Foundation, set out to describe a changing California through the lens of its artists, and to answer the questions: What does California look like to its artists? How can the organizations that support today’s artists nurture and sustain multiple visions?

Visions from the New California celebrates, supports, and promotes the work of outstanding California visual artists from diverse communities—artists whose work may as yet be unfamiliar but whose compelling visions will define California in its next decades. The project also aims to introduce the artists and their communities to the opportunities for support available through artist residency programs. Launched as a pilot program in 2003, Visions from the New California has expanded into a multi-year project and has served as a model for other consortia across the country. This book represents the second installment of Visions, documenting residencies from 2007.

Selecting six artists from across the state of California was no small challenge. In an effort to identify a broad range of under-recognized artists doing outstanding work, we invited 170 artists and arts professionals to nominate qualified California visual artists whom we then invited to apply for the fellowships. “We are searching for artists who are committed to their careers but who are working outside the art establishment or under the art network ‘radar screen,’” we told the nominators. “We wish to find artists who may not be familiar with the opportunities and benefits of artist residency programs, but who would benefit greatly from the experience.” Invitation letters were sent to 85 artists identified by the nominating panel, of which 60 applied.

The selection panel was comprised of four distinguished artists and arts professionals with strong ties to diverse communities in the state:

– Victor Cartagena, Artist, San Francisco
– Angie Kim, Program Officer, The Getty Foundation, Los Angeles
– Laurie Lazar, Co-Director, The Luggage Store, San Francisco
– Renny Pritikin, Director, Richard L. Nelson Gallery and the Fine Arts Collection at the University of California, Davis

Together the panelists identified fifteen semi-finalists who exhibited the highest quality of work and represented a diversity of artistic methods, geographic regions within the state, ethnic backgrounds, ages, and experiences. From this short list, six artists were selected by the participating residency programs to be awarded The James Irvine Foundation Visions from the New California award and fellowship: a one-month residency at one of the participating programs and a $4,000 stipend to be used at the artist’s discretion—no strings attached.
We’ll further introduce each of these artists—through their thoughts, their work, and their residency experiences—in the following pages.

**THE ARTISTS, THEIR VISIONS**

**Lauren Woods**
A filmmaker and video artist from San Francisco

Conflicts that I attempt to reconcile through my art: traditional Hollywood Cinema, art theory and discourses, memory, history and the deconstruction of it, sociopolitical theories and approaches as well as abstract visual forms, questions of race, culture, ethnicity, nationality, internationalism, globality and locality, etc.

As an artist, the subject of my exploration is ultimately myself.

**Binh Danh**
A photographer from San Jose

I use art as a vessel to embark on a journey of exploration, discovery, and education. The processes used in my work represent my interest in the sciences: both historical and contemporary photographic processes. These processes are important to the content and aesthetic issues of my work. The Histories I search for are the hidden stories embedded in the landscape around me. … My goals are to weave these findings into larger society and explore the commonality among people of the United States in making multicultural history.

**Yoon Lee**
A painter from San Francisco

I recognize that resilience of synthetic substance is alluring in its appearance especially when coupled with vibrant colors and transparency, but its synthetic makeup is at odds with nature. The allure of synthetic materiality in my work is close to that of confectionaries and shiny plastic items that have inaturated our culture. This connection between the work and consumer goods reflects my interest in consumption as a strategy to assuage urban anxiety. My work addresses the relationship between this anxiety and the speed in which information and signals travel through space.

**John Leaños**
A new media artist from San Francisco

The course of my work threads its way through the margins that separate truth and fiction, exerting stress on seemingly unyielding conventions that reside in the personal, social, and political realms. Through the surreptitious masking of objects, and/or pseudo-posturing of an anti-position, my work attempts to force ambiguity towards the surface in hope that those who come in contact with it will gravitate towards doubt, uncertainty, and skepticism…. My work seduces the viewer into penetrating the barriers that surround personal identities so as to explore difference as an unstable cultural construct.

**Sarah Perry**
A mixed media sculptor and illustrator from Acton

Bones communicate a variety of ideas. From the knowledge of our countless ancestors to our very origins, to their universal qualities and ties to other creatures, they are timeless. And of course, there is mortality…. Sculpture, for me, is how I communicate my subtlest emotions and deepest beliefs succinctly. It can be frightening as an uncensored dream, humorous, or touch on the unknown and unknowable. At its best, it can reflect the human capacity for awe.

**Sergio De La Torre**
A photographer and performance/installation artist from Oakland

My projects, both educational and artistic, address and directly engage the population which, like me, has been excluded from the art world. Immigrants, undocumented workers, factory workers, among others, are my artistic and theoretical collaborators…. I seek to merge artmaking with community development.

**Lauren Woods**
A filmmaker and video artist from San Francisco

Conflicts that I attempt to reconcile through my art: traditional Hollywood Cinema, art theory and discourses, memory, history and the reconstruction of it, sociopolitical theories and approaches as well as abstract visual forms, questions of race, culture, ethnicity, nationality, internationalism, globality and locality, etc.

As an artist, the subject of my exploration is ultimately myself.
Innovation and the forefront of new ideas
New ways of thinking about and reflecting on the world are at the core of cultural progress. Residency programs place themselves at the forefront of this progress by serving as research and development labs for the arts, encouraging exploration by and nurturing the creativity of artists representing a wide range of aesthetics, backgrounds, and approaches to their work. By providing today’s visionaries with time, space and community to create new work, artist residencies actively contribute to the continuing development of culture.

Gifts of time and space
One of the most important gifts an artist can receive is that of time and space to develop and create. While many artists find a way to carve out minutes or hours in their daily life, very few have the ability to dedicate consistent, significant blocks of time to their work. And often this work happens in less than ideal workspaces and in isolation from other individuals engaged in creative work. Residencies offer artists the freedom to create apart from the usual competitors for their attention, in an environment that encourages the artist to stretch his or her creative practice.

Part of a greater whole
Recognition and validation of an artist’s work are often the most crucial forms of support an artist can receive, particularly when that recognition comes from leaders in the field. Artists tell us that the affirmation from having been awarded a residency frequently comes at a critical point in their careers, and offsets in part the marginalization and trivialization of artists in our society with professional acknowledgment and encouragement. Residencies also offer a community of other artists exploring their creative practices, developing new approaches to art-making, and challenging the ways we view the world. Joining the ranks of these peers, artists often work more productively and with greater confidence during a residency, steady in the knowledge that they have been recognized for their work.

Exchange across boundaries
Whether boundaries created by artistic discipline, ethnicity or nationality, career stage, religious belief, or any of the other ways we find to distinguish ourselves from others, residencies make a place for crossing boundaries and breaking barriers. Artist residency programs provide uniquely fertile environments for exchange and collaboration where thoughtful, engaged discourse can and does happen regularly. Art is not created in a vacuum, and artists of all disciplines thrive on this mix of solitary time and interaction with other creative individuals that residency programs offer.

Trust in the process
Unlike many other forms of support for artists, residency programs focus primarily, and often solely, on the process of creation rather than the product. Not surprisingly, most artists note that they produce at a much-increased rate during their residencies, without the program imposing an expectation of output. The opportunity to experiment with new techniques, art forms, and ways of thinking and seeing often leads artists in directions never before considered. Support for this type of risk-taking and innovation is rare, and is the benefit of residencies artists highlight more than any other.

Investment in development
Artists sometimes view residencies as a luxury they can’t afford, within lives already stretched too thin. But dedicated time to work is an essential aspect in developing and creating art. Without investment in experimentation and growth, the artist and the art stagnate. Nurturing the creative life of an artist is an investment in the work itself. An investment in new work is an investment in the forward progression of our culture. And so we come full circle.
Binh intertwines his interest in art, science, and history in his work, employing a photographic technique he calls “chlorophyll printing.” Using the science behind photosynthesis, he prints images into leaves, then casts them in resin for preservation. He explores the Vietnam War era through chlorophyll, recalling his family’s experiences as well as the historical events that dramatically changed his life and reflect his perspective as an individual born in Vietnam and raised in the U.S.

“I use art as a vessel to embark on a journey of exploration, discovery, and education. The processes used in my work represent my interest in the sciences: both historical and contemporary photographic processes. These processes are important to the content and aesthetic issues of my work. The histories I search for are the hidden stories embedded in the landscape around me. In my search, I collect, preserve, and evaluate biological specimens and historical artifacts, both concrete and metaphorical. My goals are to weave these findings into larger society and explore the commonality among people of the United States in making multicultural history.”

Binh’s time at Kala’s Electronic Media Center was spent making inkjet prints, catching up on readings, and documenting his work in progress. The residency provided him with access to equipment he would not have otherwise had and enabled him to make large prints of his work. “At first, I didn’t think that the residency would affect my work because I was already using the tools that are available to me in my own studio, of course on a small scale. But it happened to be up in Berkeley that I made a new discovery at a store that started me on a new body of work.”
Says Binh, “In a nutshell, I think the role of a residency is to make the artist new again, to give the artist new ways of working and thinking about his or her work, to hide from the art world, and hopefully to be forgotten and then be rediscovered with a new body of work.”

Headlands Center for the Arts
July 1 – 31, 2007

John Leaños

LIFE, 2005, chlorophyll print and resin, 27” x 22.5”

Johnny W. Phelps, Jr., 2008, grass and resin, 17” x 13”

Richard F. DuBois, 2008, grass and resin, 17” x 13”

John Leaños
John Leaños uses a variety of media to raise questions about the assumed power relations within issues of identity, authority, and freedom. Currently Assistant Professor of Community Arts and Social Practice at California College of the Arts, John’s practice “merges popular forms of new media with multicultural perspectives of historical events to create a body of experimental documentary.”

During his residency at Headlands, John completed the fourth act of an animated opera, Imperial Silence, a project he describes as “a bilingual new media operatic composition and installation that departs from my personal experiences of performing critical art in a time of so-called ‘infinite war.’ The project is conceptually rooted in exploring cultural norms around silence and death in the context of the Mexican and Xicana/o tradition of the Days of the Dead. The project also speaks to this country’s long history of silencing dissent and alternative perspectives during times of war, a tactical history of silencing that I have identified as ‘imperial silence.’”

Headlands provided the right balance of time to focus on his work with informally structured talks, dinners, and readings to interact with other artists. “The residency was very productive on many accounts. On a practical one, I was able to spend ten-hour days learning complicated software programs and working out animation techniques. Regarding the sustainability, well-being, and disposition of my collective and collaborative practice, I was able to bring in musicians, animators, and actors working on the project from various parts of the country which was inspiring, beautiful, and revealing (for better or worse). To give people access to such a gorgeous and breathtaking place as the Headlands, with its fog, deer, beach, etc., was a non-quantifiable benefit to the whole.”
John also participated in Headlands’ Summer Open House which invites the public to visit artists-in-residence and discuss their current work, providing valuable insight to the public and an opportunity for artists to showcase works in progress. “[It] gave me the opportunity to get mid-project feedback as well as conduct some aesthetic experimentation and research on a controlled audience in regards to a future project.”

The residency ultimately provided John with the basis for future collaborations, ideas for future projects, and lasting memories. “Our midnight walks to the beach were truly amazing, especially on the clear nights. My Mariachi collaborators sang Boleros, Haupangos, and other beautiful love songs to the trees and the sea. This was truly unforgettable.”
Yoon Lee sought out a residency for the same reasons as many other artists—"It is difficult for an artist to find time and space to develop work."

Beyond time and space, however, a residency also offers community. "I am particularly interested in the opportunity to work in an environment which is supportive of the art community. I believe that such an environment allows one to truly engage in a critical dialogue with other artists. This constructive criticism from my peers will broaden my artistic perspective and aid in the development of my work."

18th Street Arts Center in Santa Monica provided Yoon with opportunities to connect with the local art world and change how she views her work and herself. 18th Street is an artist-friendly gathering place, providing a physical center in a city known for its sprawling decentralization. Collaboration and interaction between artists and arts organizations locally, nationally, and internationally is at 18th Street’s core, and the organization hosts exhibitions, workshops, and community festivals in addition to residencies, to facilitate this community of exchange.

During her residency Yoon began a 48” x 144” painting, met other artists, curators, and gallerists, and reconnected with old friends. "The vastness of the L.A. landscape made me want to explore extreme horizontal spaces (wide panoramic landscapes). I’ve also taken on a new initiative to promote other artists’ works that I admire."

Yoon’s paintings begin with digital composition influenced by her studies in computer science and mechanical engineering. "In my work, I am interested in visualizing the way information travels through space. I first use a computer as an intermediary means to give my drawings..."
an added sense of speed and complexity. The images I work with come from my own drawings, photographs, comic books, architectural layouts, newspapers, and other various visual artifacts I encounter daily. The final composition is separated into layers which can then be printed on transparencies to be projected."

Her process continues with a unique application of the paint that complements her earlier work. "I amplify the fluidity of acrylic paint by pouring and squeezing the paint out of squeeze bottles rather than employing brushes to apply paint to my surfaces. This means that the painting process has to take place on a horizontal surface. All throughout the painting process, the surface travels back and forth from the wall to the tables for each layer, allowing time for each layer to dry in between. This is when all the intricacies of painting come in: the mixing of the colors and formulating the mixtures of acrylic polymers according to the desired texture and viscosity. My finished painting remains true to the digital composition with the differences in colors, physicality, and dimensionality."

The experience at 18th Street affirmed for Yoon that art will always be a part of her life. "The residency helped me realize that I can live and work just about anywhere and be productive as an artist."
“After coming to Djerassi, you might create something that would never have otherwise existed. You could discover one or two new lifetime friends. You might land in your body, and find that those dark places are yours and that growth can hurt but is always worth it. You may learn that what is precious is what you left back home. Your peripheral vision could double. You may discover that your breathing has changed, and you are forever one degree hotter. You will certainly feel grateful. I did.” This is how Sarah summarizes her time at Djerassi Resident Artists Program—her time spent not only creating but also gathering new materials and experiences to transform her and her work.

As a sculptor, Sarah has embraced working with a variety of materials—from truck tires and steel to wire and found objects, though she currently works with bone to create masterful sculptures. “Bones, for me, communicate a variety of ideas. From the knowledge of our countless ancestors to our very origins, to their universal qualities and ties to other creatures, they are timeless. And of course, there is mortality.” Mummified or skeletal remains of rodents and reptiles as well as cows and horses have formed the basis of a spacecraft, a spiral staircase, a tornado. “Sculpture, for me, is how I..."
communicate my subtlest emotions and deepest beliefs succinctly. It can be frightening as an uncensored dream, humorous, or touch on the unknown and unknowable. At its best, it can reflect the human capacity for awe.

Sarah, who is also a lecturer, author, and illustrator, derives inspiration from her endless curiosity and study of her environment. During a walk in the mountains, she will absorb the nature surrounding her, from the trees to squirrels, all of it contributing to an idea for her next sculpture. Djerassi, located on a 560-acre former cattle ranch in the Santa Cruz Mountains and surrounded by vast grasslands, towering redwoods, and stunning views of the Pacific Ocean, provided the perfect setting for natural exploration and new ideas. “The location has a timeless quality, placing everything in a different perspective—deer and owls emerging at dusk through the mist, sun setting above a fog bank, new materials.”

Sarah believes the role of a residency program in an artist’s career is “to remove the blindsers and help the artist to see broader horizons, to provide the quiet, space, and time to accept one’s self and direct it into the work, to be open to serendipity and how it manifests in truly incalculable ways.” A private person who is accustomed to work in the solitude of her studio, Sarah was most surprised by how connecting with fellow artists has inspired her to collaborate with her peers in the future. “The interaction with the other artists from disparate fields was possibly the most rewarding factor in my stay at Djerassi. [It] was wonderful conversing with geniuses.”
Sergio De La Torre's photographic, performance, and installation works focus on the diaspora, tourism, and identity politics. He recalls his path to his photography studies as a difficult one, an experience that greatly influenced his work. One of only two Mexican students on the California College for the Arts campus, he arrived there with little financial or familial support. “After finishing my studies in 1996, I began working on projects, both educational and artistic, which addressed and directly engaged the population which, like me, was excluded from the art world. Immigrants, undocumented workers, factory workers, among others, were my artistic and theoretical collaborators. With them I have worked throughout the past ten years creating projects which are presented in galleries and museums as well as other places.”

His documentary *Maquilapolis* (City of Factories) profiles the lives of women working in multinational factories that have been established in Mexico because of the inexpensive labor. The women in the film have become true collaborators, as Sergio has involved them in every aspect of production. “I seek to merge artmaking with community development and to ensure that the film’s voice will be truly that of its subjects,” says Sergio. While at Montalvo, Sergio conducted research for his current project, “Nuevo Dragon City”, a reenactment of a 1927 event in Northern Mexico. During a heightened time of tense relations between Mexican and Chinese residents, five Chinese men were trapped in a building; questions loom about whether an accurate account of the event exists, including whether the men were
rescued. The residency enabled him to formulate and try out some of his ideas for the project. “Thanks to this residency, I was able to take a break from home and work and organize my thoughts. To have a place like Montalvo is incredibly important. It improves the networks that exist in the arts. It also helps to get feedback from colleagues and community members.”

“As an artist and educator, I recognize the important role that the Artist Residency plays in the continuous dialogue and exchange of ideas among artists, activists, educators, writers, and audiences. I always find myself looking for spaces where such an exchange can take place. I see the Artist Residency as an ideal place for me to develop my projects, focus on production of new work, and be involved with other artists’ practices. Through this ongoing dialogue, I look to inform my work and get involved in the development of other artists’ projects as well.”

“Artists, writers, curators, etc. need these spaces. They are crucial in our work.”

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Lauren Woods

Exploratorium
February 5–March 5, 2007
The Exploratorium—a museum of science, art, and human perception—provided Lauren with the perfect backdrop for research on new projects. “This is a non-traditional residency. There are no secluded studios—far from the idea of an artist commune. One is basically dropped into a huge experimental do-it-yourself think tank. Being an artist who has to wear so many hats because of the many projects I am developing, I completely appreciated this environment. From the micro to the macro, from the children interacting with the exhibits to the conglomerates that are outside of the physical space of the institution, people are in constant exploration and experimentation, and it was a truly energizing and inspiring environment to be in.”

One of the projects Lauren researched during her residency, fountains…, is a site-specific projection for Dallas County, Texas. The piece is based on an incident when a metal plate above the main water fountain in the Dallas County Records Building fell off, revealing a “Whites Only” imprint. Further investigation found that every water fountain in the building had a similar marker. Deemed historically significant by the Dallas County Commissioners Court, the imprints would remain uncovered as symbols of the past rather than be destroyed. Lauren’s 30-second video of re-edited and re-contextualized footage of civil rights protestors will be activated any time an individual takes a drink from one of the fountains.

Lauren found the diversity of disciplines she was able to interact with at the Exploratorium fascinating. “I was able to have many interesting conversations about my own particular practice, among other things, not only with other artists, but also with neuroscientists, geologists, electrical engineers, historians, musicians, and others.”

She also managed to find a mentor for her current project. “A major benefit from the residency was the relationship that I established with Jeannette Redensek. She continues to give advice and mentor me as I develop my project in Dallas. I was introduced to and continue to learn about the many aspects of grant writing and fundraising, as well as other administrative aspects that go into the making of a major public project.”
The Alliance believes that creativity must be nurtured, supported, and catalyzed for the continuation and betterment of our society. Artists’ communities are a necessary part of this creative ecology, by cultivating new art and ideas, and the Alliance exists to support and advance the field’s work. The Alliance is one of the few national organizations representing programs that support artists in all disciplines, believing that collaboration and exchange that cross traditional boundaries further our culture’s progress.

To learn more, visit our website at www.artistcommunities.org.

**PARTICIPATING RESIDENCY PROGRAMS**

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Now in its 29th year, the Djerassi Resident Artists Program annually offers up to eighty residencies to artists working in the visual arts, new genre/media arts, choreography, music composition, and literature. Located on a secluded 560-acre ranch in the Santa Cruz Mountains, forty miles south of San Francisco, the Program is open to local, national, and international artists at all career levels who meet a high standard of excellence.

The majestic beauty and remote solitude of the Program’s stunning natural landscape serve as an inspirational backdrop for the intense creative experience that defines a Djerassi residency. Designed to invigorate the creative process by affording artists the gift of time, free from everyday distractions, the Program offers seven individual sessions of month-long, retreat-like residencies for diverse groups of eight to ten artists. All direct residency expenses, including a private studio, housing, all meals, administrative and technical support, local transportation, and other personal amenities, are provided free of charge. Residency artists pay only for their travel to California and their materials.

Freedom and trust are two distinct hallmarks of a Djerassi residency. The Program encourages artists to find their own work style and rhythm and has no work requirements. The opportunity for concentrated solitary work in a place of great natural beauty is complemented by intimate collegial fellowship and lively discourse among peers, which has proven to stimulate genuine personal and professional relationships that bridge aesthetic discipline, age, geography, and ethnicity. For three decades, Djerassi has adhered to its mission to conserve the culture, the land, and the creative spirit that ensures that the artistic process is perpetuated and valued.

18th Street Arts Center supports artists and arts organizations dedicated to issues of community and diversity in contemporary society. 18th Street aspires to be an artist-friendly gathering place—providing a physical center in a city characterized by its decentralization—seeking emerging to mid-career artists who demonstrate social consciousness and spiritual awareness in a well-developed art-making practice, manifest the spectrum of approaches to contemporary ideas, and reflect the diverse population of Los Angeles.

18th Street’s Residency Program serves as an arts incubator, providing subsidized live and work space for arts organizations and artists. Residents are offered free administrative and fundraising consultation services, an office equipment co-op and community resources exchange, volunteers, and meeting facilities; and 18th Street works to bring residents greater public recognition and paid presenting opportunities through its programs and events, all of which help residents put more of their financial resources and time towards their art practice while working in a stimulating and supportive environment.

18th Street’s International Artists in Residence Exchange Program facilitates creative inter-cultural collaboration and experimentation among artists. The organization strives to build a critical forum and context for the examination of such work by forging relationships with arts agencies and centers around the world. Now in its thirteenth year, the program has hosted over eighty residencies with arts organizations in Australia, Cameroon, Croatia, Cuba, Finland, France, Germany, India, Indonesia, Ireland, Israel, Japan, Nigeria, Pakistan, Poland, Sudan, Sweden, Taiwan, Thailand, and the United Kingdom.

Lastly, 18th Street’s Presenting Program arranges exhibitions, installations, publications, and other opportunities for artists to share their work with the community. The goal of this program is to further public understanding of art and to inspire more interaction between artists and the public. Over the last five years, the work of more than 400 artists has been presented through this program.
Headlands Center for the Arts provides an exceptional environment for the creative process and the development of new work and ideas. Through artists’ residencies and public programs, the organization offers opportunities for reflection, dialogue, and exchange that build understanding and appreciation for the role of art in society.

In creating Headlands Center for the Arts, the founders sought to reconfigure the role of the artist from a marginalized position to that of a central participant in our society. Since 1987, Headlands has developed this idea into an array of dynamic programs for artists and the public, including residencies, lectures and performances, open houses, community-based projects, publications, and commissions.

Over 1,000 artists from different disciplines and cultural backgrounds have participated in Headlands’ programs. A variety of public programs bring artists together with scholars, activists, and other professionals, facilitating interaction across traditional boundaries and introducing artists and audiences to new creative processes in order to expand the range of possibilities for art’s function in our society.

Headland’s reputation for creative exploration is world renowned, influencing communities from Bangkok to Berlin, from Stockholm to New York. The cross-pollination of ideas that is at the core of what Headlands does attracts emerging talents and highly accomplished artists alike. These artists, along with other professionals who come to Headlands, influence one another and the worlds they touch.

Exploratorium is a museum of science, art, and human perception, with a mission to create a culture of learning through innovative environments, programs, and tools that help people nurture their curiosity about the world around them. The museum invites visitors, artists, scientists, educators, and exhibit developers to explore the natural world in new ways. From its beginning, the Exploratorium has used the observations made by scientists and artists as a means of expanding the public’s understanding of nature, culture, and natural phenomena.

Exploratorium’s arts program aims to develop new insights and understandings by incorporating the artistic process with other investigative processes; to enhance the role of the museum as a center of cultural investigation; to initiate discourse about the relationships among art, science, human activities, and topics related to multidisciplinary and multicultural activities; and to elucidate, by example, the role that artists can play in modern society.

In the words of Exploratorium founder Dr. Frank Oppenheimer: “Art is included, not just to make things pretty, although it often does so, but primarily because artists make different kinds of discoveries about nature than do physicists or geologists. They also rely on a different basis for decision-making while creating their exhibits. But both artists and scientists help us notice and appreciate things in nature that we had learned to ignore or had never been taught to see. Both art and science are needed to fully understand nature and its effects on people.”
After a five-year hiatus to construct a new complex, Montalvo’s artist residency program reopened in October 2004 as the Sally and Don Lucas Artists Programs at Montalvo Arts Center. The Lucas Programs has quickly earned international recognition as a model of curatorial practice supporting new and challenging contemporary work. Of particular note are the Lucas Programs’ facilities, a complex of ten state-of-the-art, discipline-specific live/work studios and a commons building designed by six teams of renowned architects and artists. Since the reopening of the residency program, 156 artists of all disciplines from 27 nations have been in residence at Montalvo. Lucas Programs fellows are identified through a recommendation/invitational process that helps ensure support for highly qualified artists with the potential to become major voices in the next generation of artists and thinkers, but who might not normally find their way to residency programs. While at Montalvo, residents are granted time for solitaire creation and exploration, as well as the opportunity for stimulating interaction with colleagues. The program’s international focus fosters a cultural and ethnic diversity that offers a variety of perspectives and a global framework of ideas. Shared dinners are especially significant, thanks to Montalvo’s unique culinary fellowship program, and encourage residents to linger in a vibrant exchange of ideas that often continues long after the residencies come to an end.

Kala Art Institute helps artists sustain their creative efforts over time through its Artists in Residence and Fellowship programs, and increases appreciation of their work through exhibitions, public programming, and educational efforts. Located in the former Heinz ketchup factory in West Berkeley since 1979, Kala’s 8,500-square-foot facility houses an array of printmaking and digital media equipment, as well as a public exhibition gallery, an art library, and an extensive print archive. Kala is a rare resource, providing high-quality facilities to serious artists working in all forms of printmaking, photography, book arts, and digital media including digital video, sound, and computer art.

Artists at Kala are encouraged to produce innovative artwork of the highest quality and are given total freedom to realize their artistic vision. Artists are also provided with a number of professional development opportunities, and a spirit of exchange and education is nurtured through artist involvement in exhibitions, special events, lectures, teaching, and classroom experience. Additionally, Kala is committed to offering quality art education to the general public and to public school children through its on-site program of classes and workshops and its Artists in Schools program, established in 1991, providing multiple-week artist-led instruction to students in East Bay public schools and summer programs.
We would like to thank the following individuals and organizations for their roles in making *Visions from the New California* a success:

**The James Irvine Foundation**—especially Melanie Beene and Prudy Kohler, who had the vision to see this as part of the Foundation’s purview, and Jeanne Sakamoto and John McGuirk, who have continued to work with us all on the project’s success.

Our esteemed selection panelists—Victor Cartagena, Angie Kim, Laurie Lazar, and Renny Pritikin—who took on the difficult task of selecting only a few artists from a large pool of excellent nominees.

Our nominators, too numerous to name individually, who helped bring many exceptional artists to the forefront while spreading the word about the opportunities available at residency programs.

The **Djerassi Resident Artists Program**, for taking on the great administrative task of serving as a clearinghouse for the artist applications and preparing the work for selection.

**Carla Wahnon**, the Alliance’s Operations Manager, who shepherded this process with finesse and remarkable attention to detail.

The directors of the participating residency programs—Clayton Campbell, Jan Williamson, Dennis O’Leary, Peter Richards, Pamela Winfrey, Gary Sangster, Gordon Knox, Bob Sain, and Archana Horsting—who had the courage to come together to work collaboratively and unselfishly toward the greater goal of supporting these talented visual artists.