Visions from the New California

2010

An initiative of the Alliance of Artists Communities
2010 *Visions from the New California*

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Supported by

the James Irvine foundation

Consortium of participating California 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

**Sally and Don Lucas Artists Programs**

at **Montalvo Arts Center**, Saratoga

www.visionsfromthenewcalifornia.org
Six artist residency programs, in concert with the national Alliance of Artists Communities and The James Irvine Foundation, set out eight years ago to celebrate, support, and promote 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 consortium’s shared goal is to introduce these artists and their communities to the opportunities for support available through competitive 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 fifth installment of Visions, documenting residencies from 2010.

Selecting six artists from a diverse group of talented individuals was a difficult but rewarding task. In an effort to identify a broad range of under-recognized artists doing outstanding work, we invited over 250 artists and arts professionals to nominate qualified California visual artists. “This project will have lasting effects on the participating artists as well as the residency programs, which will be better equipped to reach out and serve previously untapped artistic communities,” we told the nominators. “We hope that you will embrace this opportunity to help us recognize and assist a number of talented artists.”

Nominations and an open call yielded 300-plus outstanding applicants for the six awards.

Three distinguished artists and arts professionals served on the selection panel:

- Kevin B. Chen, program director, Intersection for the Arts, San Francisco
- Meg Shiffler, gallery director, San Francisco Arts Commission Gallery
- Lava Thomas, artist, Los Angeles/San Francisco

These panelists reviewed all of the applicants’ work samples and narrowed the pool down to thirteen semi-finalists who exhibited the highest quality of work and also represented a diversity of artistic methods, ethnic backgrounds, ages, and experiences. From this short list, six artists were selected by the participating residency programs to be awarded the Alliance of Artists Communities’ 2010 Visions from the New California Award: a $4,000 grant and a one-month residency at one of the participating programs.
MEET THE ARTISTS

We will further introduce each of these artists, and show you some of their work, in the following pages.

Iris Charabi-Berggren
an interdisciplinary artist from San Francisco

The body is both an absolute recorder of one’s past and a powerful influencer of one’s future. I am interested in highlighting its role in chronicling and forming our experiences, both within a social context and in our mental and physical evolution.

Ala Ebtekar
a painter from Berkeley

As a visual artist, I am fascinated by cultural portals—urban spaces that serve as thresholds between multiple identities and geographies. In my work, I’m trying to find a visual glimpse of a crossroad where present day events meet history and mythology.

Prajakti Jayavant
a painter from San Francisco

With the utmost intention, I refine the shaggy circumferences of smudges, cut precisely, crease and tuck. Determined curves, strategic color, and encrypted folds combine to create ideological dimension. Each piece is a chosen accumulation of imprinted actions over time.
Rebecca Lowry
a 2D & 3D conceptual artist from Los Angeles

*It is my intention that my work will engage and stimulate all types of art viewers—both those looking for depth and breadth of interpretation and those new to or unfamiliar with contemporary or conceptual practice. All readings are valid.*

Ethan Turpin
a mixed-media artist from Santa Barbara

*My interest in history coincides with a practice of fusing pre-electronic visual technologies with digital imaging and video. In doing so, I apply the optical wonder of stereoscopes, zoetropes, and kaleidoscopes to contemporary themes, often providing viewers with an interactive experience.*

Meeson Pae-Yang
an installation artist from Torrance

*I create large-scale installations that immerse viewers into a fantastic universe where micro and macro systems converge, bizarre creatures mutate and thrive, and the subconscious and imagination are free.*
Innovation and the forefront of new ideas

At the core of cultural progress are new ways of thinking about and reflecting on the world. Residency programs place themselves at the forefront of this progress by serving as research and development labs for the arts, encouraging aesthetic exploration, and nurturing the creativity of artists. By providing today’s visionaries with the time, space, and community to create new work, artist residencies actively contribute to the continuing development and strengthening of our culture.

Gifts of time and space

Two of the most important gifts that can be bestowed upon an artist are the 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. Often, their work happens in less than ideal workspaces and in isolation from other individuals engaged in creative work. Residencies offer artists the freedom to separate themselves from the daily competitors for their attention and to enter an environment that encourages the artist to stretch his or her creative space.

Part of a greater whole

Recognition and validation of an artist’s work are often the most crucial forms of support that an artist can receive; particularly, when this 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 through professional acknowledgement and encouragement. Residencies also offer a community of other artists exploring their creative practices, developing new approaches to art-making, and challenging the way 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/nationality, career stage, religious belief, or any other ways we find to distinguish ourselves from others, residencies are a place for crossing boundaries and breaking barriers. Artist residency programs provide uniquely fertile environments for exchanged ideas, fruitful collaborations, and engaged discourse to happen regularly. Art is not created in a vacuum and artists of all disciplines thrive on a steady balance between solitude from and interaction with other creative individuals.

Trust in the process

Unlike many other forms of support for artists, residency programs focus primarily—and often solely—on the creative process rather than the product. Not surprisingly, most artists note that they produce at a dramatically increased rate during their residencies without the program having to impose an expectation of output. The opportunity to experiment with new artistic techniques, disciplines, and ideologies often leads the individual artist in directions never before considered. Support for this type of risk-taking and innovation is rare; it is a benefit of residencies that 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. Yet, dedicated time to work is an essential aspect in developing and creating art. Without investment in experimentation and growth, the artist will 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.
Iris dove right into her residency experience at Headlands, immersing herself in the ample space and time that it provided to her: “I spent the first two weeks working nonstop—in total euphoria—in my majestic studio. The ability to work uninterrupted day and night was so luxurious that I was surprised with my capacity to produce. Dining every night with various creative individuals and being nourished by the chef and his fabulous team was the highlight of each day—it was a powerful experience that nurtured my body and mind.”

As an interdisciplinary artist, her residency was a chance to push her own creative boundaries and experiment with new work. “I chose to put aside my drawings on paper, my preferred medium for the past year-and-a-half, and focus instead on creating new videos, interactive installation, wall drawings, and small collaborative sculptures—works that I was unable to create at my home studio due to a lack of space and budget. I was really able to celebrate the interdisciplinary nature of my creative process and try everything without holding back.”

“I learned a lot about my video production and realized that I am at a stage where I will benefit greatly from applying to specific grants. The experience of producing my videos from start to finish at the Headlands provided me with a clear understanding of my process, the budget, and the specific tools I need for future projects—such as space rental, use of actors, equipment and props, etc. Creating in a new environment allowed me to step outside of my comfort zone, think bigger and take the actual space into consideration.”

For Headland’s Fall Open House, Iris created a memorable installation that was both high tech and organic. Holly Blake, residency manager at Headlands, recollects how Iris “lined up crates of delicious apples procured from a Sonoma orchard in a way that led one’s eye to a projection...
Above: Vignettes for Him and Her 2000, video installation

Vignettes for Him and Her – Rain 2010, video still
of her wonderfully quirky video work about human relationships. She invited audience participation—not an element she customarily uses—by asking the audience to take away an apple with the proviso that they give it to someone else as a way of stimulating communication and/or a relationship. Her apples effectively gave her work an additional life outside of her studio.”

The residency experience encouraged Iris to take risks with her art making: “From my perspective, the role of a residency in an artist’s career is like the role of the lab for a scientist. A safe place to try, fail and try again; and a place to innovate and test drive new ideas. A place to reassess what has been done till now and what is next or a place to PAUSE…and take it all in. I allowed myself to start imagining and dreaming bigger, to entertain a greater vision, where reality and practicality were irrelevant. In my work I’ve acquired new tools for expression that are sharper, more accurate and are exciting as they direct me towards growth.”

Reflecting back on her experience, Iris realized that the transformative power of a residency comes from “the recognition I’ve received as an emerging artist. It empowered me to stick to my unique vision and encouraged me to keep producing new and challenging works. This experience transformed my creative process in the way I approach my video production. It allowed me to feel at peace with the challenging reality of my creative practice, where endless precious hours are dedicated to producing works with sometimes no specific goal in mind, a process that is driven solely by pure desire to make, think, and share.”
Ala Ebtekar
Painter
www.torandj.com

For Berkeley-based artist Ala Ebtekar, his residency at 18th Street Arts Center was an opportunity to discover the thriving Iranian ex-patriot community in Los Angeles: “The Westwood section is aptly referred to as ‘Tehrangeles’, a cultural destination that hovers between Tehran and L.A. The district is dense with neon-sign storefronts, restaurants, and cafes playing television in Farsi. It is a portal between past, present, and future Iran.”

“I am fascinated with the possibilities of exploring L.A.’s Tehrangeles as a simultaneous door…to the layered visual and material culture of contemporary Los Angeles. As an artist, I like to focus on the vibrant, abundant material culture of exiled Iran. I am interested in the nostalgias for both a lost Iran and a mythical Persia in Los Angeles, found in Persian storefronts, neighborhoods, ritual events, pageantry, and festivities.”

During his stay at 18th Street, Ala explored new communities and gathered new material to later use both as reference and as final components of his...
Returning of the Sun, 2010, acrylic, watercolor, and ink on book pages mounted on canvas, 63.5" x 79.5"
artwork. He photographed storefronts and shops in the Westwood district and bought materials from the garment/fabric district of downtown Los Angeles.

“As a starting point, I engaged the storefront, the poster/music/bookshop as a site of cultural production and aesthetic meaning. Tehrangeles bridges contemporary Iranian culture in Los Angeles and Tehran, a culture constantly consumed and altered by viewers, readers, and listeners. The Visions from the New California residency was a pivotal opportunity to initialize cross-cultural dialogue, and to expand notions of diasporas and vision in my own artistic practice.”

The space at 18th Street provided him with a home base in which to synthesize his research and to explore his creative impulses. He described the role of the residency in his artistic process as an important venue in which to “research, reflect, produce, and discover.” It also gave him access to a community of fellow artists: “It was a very inviting and warm stay. The 18th Street Arts Center staff and artist community were both very welcoming and helpful in getting me acquainted and comfortable, as well as with providing great resources and tools to do my research and help make new work.”

Another important outcome of Ala’s residency stay was that it connected him to 18th Street’s international arts network. According to Jan Williamson, executive director of 18th Street, “It was a terrific outcome of the residency that we were able to include Ala Ebtekar in an exhibition of provocative contemporary Iranian art that 18th Street premiered in the United States. The show was guest-curated by Nazila Noebashari of the Aaran Gallery, Tehran, with help on our side from [former] 18th Street artistic director Clayton Campbell. Further more, it appears Ala will be exhibiting with the Aaran Gallery next year in Iran.”
Djerassi Resident Artists Program
March 16–April 15, 2010

Prajakti Jayavant
Prajakti Jayavant

Painter
www.prajart.com

Starting with sheets of paper, Prajakti layers paint, crimps, cuts, and folds to create dynamic three-dimensional forms. Her work functions as an object, drawing, and painting, while maintaining a strong minimalist aesthetic: "I practice restraint with the fragile tactility of paper and the vast temperament of paint. The traditional drawing material of paper is no longer flat, but now holds unenclosed volume."

Dennis O’Leary, executive director of Djerassi, recalls that Prajakti came to the residency after an unavoidable hiatus from making art: "This residency provided Praj with an opportunity to renew her creative practice in a supportive environment amongst a small group of contemporaries. The studio became a defining force for Praj. Having never been to residency before nor afforded the luxury of an expansive space in which to work, the time and space offered her both the spirit and the place for renewed creative exploration."

The studio became a defining force for Prajakti during her stay. She recalls how “the openness of the studio offered physical space for contemplation and for various optical perspectives.” She was able to work on several pieces at once, increase the scale of her works, and resume the use of oil paints—all of which she had found difficult to do within the confines of her small apartment/studio.

Working primarily on the floor, Prajakti slowly and deliberately manipulated paper into shallow relief forms that were displayed on or leaned against the walls. Utilizing the gift of space to its fullest, she worked on eleven pieces simultaneously over the course of a month—a large number for her in such a short period of time. At the conclusion of her stay, she wasn’t sure if several of the pieces were complete, but she was pleased that she had made great strides in advancing her creative endeavors.
Dennis observes that “Praj entered into the residency experience with an awareness of a responsibility to do her best as an artist to reengage and advance her creative work, as well as to be responsive to the Visions program and the opportunity the residency afforded her. With this motivation, she purposefully set out to not waste time and make the experience as productive as possible. She managed the time by establishing short-term or daily goals to advance the work, and everyday she set about accomplishing another objective, fulfilling her overall ambitions.”

Prajakti was moved by her residency’s uplifting reassurance: “The Visions award is especially meaningful for me: news of my nomination came just days after a significant personal tragedy. The award provided reassurance amongst the uncertainty. It will always be a reminder of the support I’ve been given, the importance of art, and my role in fulfilling its experience. I’ve become more comfortable with my creative practice and confident in my stance that everything in life contributes to it. “Whenever I question myself, I think of Dennis O’Leary quoting ‘yield to whim’ and remember to trust in the continuation of my process and the experience it presents.”
Sally and Don Lucas Artists Programs at Montalvo Arts Center
July 1–31, 2010

Rebecca Lowry
Rebecca Lowry
2D & 3D Conceptual Artist
www.studiolowry.info

Rebecca trained as an architect at Harvard’s Design School. While living in Zurich, Switzerland, she worked at the firm of Herzog & de Meuron, which strongly influenced her engagement in visual art. She describes her art as creating “relationships between texts, objects, and actions as a means of modifying and reinforcing the associations already inherent in them. In a sense, I make object-based poems.”

Rebecca has been pursuing her independent fine art practice since 2003. Her residency helped to connect her with other artists, which was especially important to her since she does not have an academic background in art. “Overall, I would say that for someone like me coming from another field, living in a community of artists was very validating and stimulating. I saw many different processes and participated in many studio visits.”

During her stay at Montalvo, Rebecca immersed herself in several projects including a new body of work that involved drawing music on paper. While in residence, she realized an important piece that “was key to clarifying my ideas for the music series.” The work was influenced by several conversations she had with fellow resident Erin Gee, a musician and composer.

Meals became a wonderful opportunity for the resident artists to break bread and socialize with one another. “Most artists like to be on their own during the day, but we all very much enjoyed coming together in the evenings for dinner. The dinners were always a wonderful opportunity to discuss what everyone was up to and to get to know everyone better.” She even found time to help out in the kitchen, which was “often the highlight of my day.”

The month passed quickly for Rebecca. Her days were focused on her art projects and balancing work and other activities could be challenging. “While I
had a marvelous time, I felt I was under the gun to get as much work accomplished as possible and so I took little time to do the walking and reflecting that I’d hoped to do—or to take advantage of some of the other opportunities to go out with fellow artists. Though, when I did manage these things, I never regretted it.”

“My time at Montalvo was a very rewarding one. The connections I made while there were very helpful and I’ve remained in touch with several of my fellow residents. I’d also say that my time spent with them has given me increased confidence in my own practice and that I feel more focused. On a different note, my time spent with our culinary fellow Michelle has had a strong influence on a different aspect of my life—I now buy most of my produce at my local farmer’s market and have completely changed my approach to cooking and eating, both for the better. Overall, my time at Montalvo had an outsized impact in relation to its extremely brief duration.”
Meeson Pae-Yang
Installation Artist
www.meesonpaeyang.com

Born in Indianapolis, Indiana, Meeson has lived in the L.A. area for over twenty-five years and earned a BFA from UCLA. Her immersive art explores “the convergence of science, technology and personal mythology into a thickly layered stratum of images and objects reflecting systems within the body, nature, and imagination.”

Her residency was a formative experience: “I was directly influenced by being at the Exploratorium and learning from the exhibits. The change of location and environment allowed me to have freedom, time, and space to explore my work.” During her stay she “researched ideas based on the Life Sciences exhibit, experimented with materials, and began five different projects based on lichen, barnacles, and egg clusters.”

Jordan Stein, visiting artists project coordinator at Exploratorium, recalls that “Meeson really bonded with our Life Sciences exhibits. It’s a rare and special artist who finds not only inspiration but conceptual building blocks in the study of plankton and algae and microbes. She incorporated her findings into a series of beautiful and meticulous investigations that really left an impression on our otherwise scruffy and chaotic shop. It’s always nice when there’s a natural symbiosis between the Exploratorium and visiting artists—we were lucky to have her!”

Striking a balance between solitude and interaction was an important part of Meeson’s residency experience. She had the flexibility to moderate her interactions with other artists: “Time went by so quickly. But I did find moments to talk with a few artists. There is no specific structure to interacting with other artists, the residency is more of a communal workspace that allows for possible interactions. I think this system works well and if an artist wants to connect further or collaborate with another artist, they can seek it out individually.”
As she looks back on her residency, Meeson acknowledges that “time is one of the most precious resources for an artist. I feel very fortunate to have had a solid month to incubate thoughts, explore, and plan projects. Along with time, I was given the opportunity to work in a phenomenal institution. At the Exploratorium, I interactively learned about the sciences through hands-on exhibitions and knowledgeable staff. I especially loved the “Traits of Life” and “Microscope Imaging Station” which allowed me to research cells and the makeup of living organisms. These ideas have further developed my research and artistic practice. There couldn’t have been a better fit for me as an artist—I was in my element. The experience cannot be simply described or measured in words. This was my first residency and the experience has had an exponential impact and was truly extraordinary—leaving me hungry for more.”
Ethan Turpin
Multi-media Artist
www.ethanturpin.com

Ethan’s residency experience at the Kala Art Institute was a chance to expand his artistic scope and to incorporate new processes: “I was motivated to take advantage of the traditional and digital printmaking facilities at Kala, though this was a departure from my most familiar mediums. I brought in video equipment to continue an experiment with video feedback loops. From those recordings, I selected video stills and printed photopolymer etchings. Visually representing climate change is also a new creative challenge for me and I’ve chosen to do this by using moiré patterns to obscure found digital photos of icebergs.”

With Kala’s 30-year history as a printmaking studio, Ethan initially wondered if his expectations were too ambitious for the skills and time that he had available. “Kala is a special kind of residency with its focus on printmaking. For artists who are not experts in this discipline, there is a learning curve upon arriving. I felt strong challenges in balancing what I attempted to accomplish—perhaps bringing in too many projects with big expectations.”

He soon found a support network of staff and other resident artists that were willing to offer him their expertise and assistance. “Kala’s studio environment encouraged focus, while giving space with opportunities for conversation with other artists. I made friends and have discussed a potential collaboration in the future. I certainly gained technical knowledge from the printmakers around me. Working with the technical staff and a tutor was helpful and fun in a highly technical medium.”

Lauren Davies, director of exhibitions and public programs at Kala, remembers how she and the other residency directors “immediately responded to Ethan’s multi-media work with its overlapping interests in history, nature, culture, technology and the phenomena of perception. It was easy for
Video Feedback: Pixel Behaviors
2000, interactive video installation, 12' x 20' x 30'
us to envision how Ethan might make use of Kala’s studio, with its array of traditional and digital print media. Ethan far exceeded our expectations with his creative persistence, technical savvy, and community engagement. He gave a particularly interesting public presentation about his work and technical experiments. The audience was packed with members of our arts community."

Kala was an enriching experience for Ethan: “I have felt different since the residency in subtle yet consistent ways. The many hours I put in producing and trouble-shooting new methods have created a greater sense of familiarity. My residency focused primarily on printmaking and thus I’ve become a better printmaker. However, the large block of experience I gained from a solid month of working has contributed to a growing, general sense of confidence with the many mediums and practices I incorporate into my work. With that comes a greater ease with representing my ideas, pursuing further opportunities, and making time for art.”
The Alliance of Artists Communities is the service organization for the field of artists’ communities and residencies. Believing that the cultivation of new art and ideas is essential to human progress, the Alliance’s mission is to advocate for and support artists’ communities, to advance the endeavors of artists. The Alliance strives for a society that values creative people and process, as well as products; that encourages experimentation and the exploration of new ideas; and that recognizes the role artists and the creative process can have in achieving this vision.

The Alliance gives a collective voice on behalf of approximately 500 artists’ residency programs in the US and more than 1,000 worldwide, leveraging support for the field as a whole; promoting successful practices in the field; and advocating for creative environments that support the work of today’s artists. 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 furthers our culture’s progress.

To learn more, visit our website at www.artistcommunities.org
18th Street Arts Center values art making as an essential component of a vibrant, just, and healthy society. Its mission is “to provoke public dialogue through contemporary art making.” With a focus on supporting creative projects by California artists, 18th Street’s residency program helps build and strengthen the creative community of the State.

18th Street operates a variety of residencies, ranging from long-term “anchor tenants,” who have helped to define the character and scope of the organization, to local and international residents who live and/or work at 18th Street for less than one year. Over the past fifteen years, 18th Street has fostered and supported the work of many of Los Angeles’ most interesting emerging and mid-career artists, and has done so at that crucial point when such recognition can make a real difference in their careers. Technical assistance for artists-in-residence includes free access to professional development workshops, staff coordination, and grant writing consultation.

Since 1995, 18th Street’s International Exchange Program has hosted 200 artists from many different countries. These artists come for two to six months at a time. Their presence at 18th Street has enlivened the multicultural dialogue of Los Angeles. Over the past fifteen years, more than 700 multicultural visual and performing artists have also participated in 18th Street’s Presenting Program, with nearly 100 group exhibitions mounted.

Each year, 18th Street chooses a theme around which many of the residencies are based. This approach gives the artists a shared focus and brings a commonality to their work and research. In 2007-08, resident artists participated in an annual exhibition themed “The Future of Nations.” The artists created new works that addressed issues related to the Constitution, demographics, and war and conflict. In 2009, 18th Street’s chosen theme, “Almost Utopia,” looked ahead ten years to Los Angeles in 2019. For 2010, artists and curators created new works and platforms for discussion and engagement related to the theme “Status Report: the Creative Economy.” For 2011, 18th Street’s theme is “Legacy,” designed to explore issues of artistic legacy and notions of mentorship as manifested in the Southern California alternative artist space movement.
Now in its 32nd year, the **Djerassi Resident Artists Program** offers up to 60 residencies during its core season to artists working in the visual arts, new genre/media arts, choreography, music composition, and literature. Located on a secluded 580-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 artistic 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 more than three decades, the Djerassi Program 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.
The **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.”
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.

Headlands’ reputation for creative exploration is world renowned, influencing communities from Bangkok to Berlin, Stockholm and 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.
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 extensive 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 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.
The Sally and Don Lucas Artists Residency Programs at Montalvo Arts Center offers facilities and staff supportive of the creative process, in an environment conducive to both individual practice and the energetic exchange of ideas among international and culturally diverse fellows. The residency has earned international recognition as a model of curatorial practice supporting new and challenging contemporary work.

Lucas Artist fellows are identified through a nomination/invitational process that helps ensure support for highly qualified artists with the potential to become major voices in the next generation of creative thinkers, but who might not normally find their way to residency programs. While at Montalvo, residents are granted time for solitary, creation and exploration, as well as the opportunity for stimulating interaction with colleagues and the greater community of Silicon Valley. 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 their residencies come to an end.

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.

Sally and Don Lucas Artists Programs at Montalvo Arts Center
Saratoga
www.montalvoarts.org
I 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 and—in particular, Jeanne Sakamoto for her guidance and partnership, John McGuirk who, in his tenure at the Foundation, was a strong advocate for this project, and Foundation President James Canales, for his vision and direction. This is a true partnership, and we are so grateful for the opportunity to work together in this way.

Our esteemed selection panelists—Kevin B. Chen, Meg Shiffler, and Lava Thomas—who took on the difficult task of selecting only a few artists from a large pool of excellent nominations.

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

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Caitlin Strokosch
Executive Director

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