Visions from the New California

An initiative of the Alliance of Artists Communities

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Six artist residency programs in California, in concert with the national Alliance of Artists Communities and The James Irvine Foundation, set out in 2003 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.

Launched as a pilot program, 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 sixth installment of Visions, documenting 2011 awardees.

Selecting six artists from a diverse group of talented individuals is always a difficult task, and the open call yielded 200-plus outstanding applicants for the six awards.

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

— Eliza Barrios, artist, San Francisco
— Binh Danh, artist, San Jose
— Ciara Ennis, gallery director, Pitzer Art Galleries, Los Angeles
— Mark Greenfield, artist/independent curator, Los Angeles

These panelists reviewed all of the applicants’ work samples and narrowed the pool down to sixteen semi-finalists who exhibited the highest quality of work and also represented a diversity of artistic disciplines, cultural backgrounds, ages, and professional experiences. From this short list, six artists were selected by the participating residency programs to be awarded the Alliance of Artists Communities’ 2011 Visions from the New California Award: a $4,000 grant, a one-month residency at one of the participating programs, and inclusion in a multi-city exhibition in 2012.
MEET THE ARTISTS

Anja Ulfeldt
a installation artist from Oakland

So much of our survival depends on the technology we use to make ourselves mentally and physically comfortable and safe. It is our relationship with modern technology, both simple and advanced, that informs my work. Most of my installations look like or reference modern appliances, but their intended function is unexpected and therefore creates an uncertain relationship between human and device.

Andre Woodward
a sculptor from Costa Mesa

I like to think of my work in terms of a paradox, which leads to the gaining of spiritual awareness. The truth of the matter is that our human environment is dictated by a perpetual struggle for control between the human and natural environments, where at any given moment one or the other will have the advantage.”

Asad Faulwell
a mixed-media artist from Simi Valley

My work explores the relationship between political and religious faith through an examination of the political climate in the post-World War II Middle East. As an artist, I combine digitally-manipulated photographs of historical figures—cut and reconfigured into geometric and organic patterns—with various elements of pattern-based abstract painting.

Matthew Mullins
a painter from Berkeley

My recent paintings and drawings reflect the spaces and objects of our built environment, and how these creations will one day become the artifacts of our culture. Everything that we consciously and unconsciously fold into our creations reflects our goals, desires and what we want the world to be. My fascination with making Art and the artifacts of human life lie in their ability to communicate over the chasm of time with people who are yet to be born.

Joanne Hashitani
a painter/sculptor from Oakland

I am interested in investigating perceptual shifts and the way that our preconceptions often make us see what is not there; or conversely, not see what is right in front of us. This exploration is materialized by my formation of rigid, repetitive, and systematic structures and the simultaneous erosion of this framed stability.

crystal am nelson
a media artist from San Francisco

Although I investigate race, sexuality, and class as individual consequences of unresolved history-cum-trauma, I am specifically interested in the contemporary cross-sections of these categories. My work often takes the form of confrontational and absurd photographs, videos, actions, and performances. I use taboo imagery, language, and iconography, which include fictional sources as well as appropriated materials and texts.

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Over twenty years ago, The MacArthur Foundation advocated for the creation of the Alliance of Artists Communities to “nurture the process of creation... at a time when it is important to reaffirm the essential freedom that is necessary for all creative accomplishment.”

“Process” and “freedom” may seem at odds in a world that values products, quick turn-around, and minimization of risk. But the essential freedom that is necessary for all creative accomplishment is more important now than ever—freedom to develop without expectations of outcome, freedom to challenge assumptions, freedom to take bold turns toward new directions that will shape our world in years to come.

We believe that the cultivation of new art and ideas is essential to human progress. As research-and-development labs for the arts, residency programs support artists through time, space, and community dedicated to the development of new work. Just as importantly, residencies offer artists trust, in the private moments of creative daring when ideas are most fragile, when first pen is put to paper or fingers to keyboard or brush to canvas. Trust in the creative process, without dictating outcome. Trust in an artist’s own best path to creative discovery, without setting the destination. Trust that transformation will come by providing an environment rich in inspiration, engagement with other artists, and the freedom to explore new ideas.

Time and space dedicated for creative work are gifts, for artists who struggle to carve out minutes or hours in their daily lives, who work in the kitchen early in the morning or in the garage late at night, who juggle families and jobs with precious few resources available for art-making itself.

Whether urban, community-engaged studio residencies or isolated, rural artist colonies, artist residencies are not about retreat. They are about advancement, believing that supporting today’s artists in the creation of new work is neither a luxury nor a leisure activity, but a vital and necessary force in society.
Asad’s home base is in Los Angeles, so the opportunity to travel north to Sausalito to attend a residency afforded him a welcome change of scenery and invigorated his creative practice:

“The environment at Headlands is great and getting into a completely new environment was fantastic. It’s such a beautiful area and so peaceful, it made it very easy to work.”

He entered the residency with a clear idea of what he wanted to do and accomplish, but he found that the environment at Headlands had an even stronger impact on his practice then he had anticipated. “I personally felt calmer and more at ease making my work than I have in years. I feel my studio practice improved while at Headlands, and the peaceful environment helped me to work longer and more efficiently. The lack of distractions was amazing. I am going back home renewed and with a new piece finished that I am very happy with.”

It wasn’t just the physical environment that inspired him. Interactions with other artists-in-residence were an important component of his experience as well: “We had daily meals with plenty of discussions, as well as studio visits and a couple of interesting ‘Show & Tell’ sessions. I met artists here that I clicked with and will keep in touch with. One artist introduced me to a very useful painting tool that I was previously unaware of and I have incorporated that tool into my practice.”

He learned—as many other artists-in-residence do—that one of the greatest benefits of the experience is the chance to step away from the daily grind of routine and responsibilities and to focus completely on being an artist. “The residency allowed me to focus 100% on my work because I didn’t have to worry about any of the day-to-day distractions or responsibilities at home.”

Holly Blake, the residency manager at Headlands, remembers Asad as a “quiet individual and a very
committed artist. He mentioned to us that he was working in his studio six of seven days each week during his residency. And, as with his other works, his new series celebrating largely unsung Algerian female freedom fighters is comprised of incredibly detailed collage work that is labor intensive and demands concentrated effort. He works on one painting at a time, so while his output in terms of numbers is not prolific, the results provide a rich visual experience. His collages garnered many appreciative comments at our Open House in July and at an in-house presentation he did for his fellow artists-in-residence.”

Looking back at his experience, Asad realizes that “The Headlands residency changed the way I approach my work. Being in such a calm and distraction-free environment allowed me to work longer hours with a sharper focus. During my month at Headlands I was more productive than I have ever been. I left with renewed energy and focus. Also, having so much studio time allowed to me to do some experimentation and come up with a new technique which has now become an important part of my studio practice. The residency reminded me how important it is to have a calm and distraction-free studio space and I have attempted to replicate this feeling in my home studio.”
Joanne Hashitani
Painter / Sculptor
www.joannehashitani.com

Joanne studied art history as an undergraduate at the University of California, Berkeley. But after graduation, she put her art on the back burner and spent many years working at San Francisco Bay-area law firms. Compelled by her passion for art to return to school, she completed a BFA in painting at California College of the Arts in 2005 and was awarded an MFA from Mills College in 2008.

During her residency at Djerassi, Joanne was provided with a private studio with an adjacent sleeping space in the Artists’ Barn. “Having a huge studio, compared to the teeny place that I was accustomed to, was great because I could work on multiple projects at the same time.” Joanne’s experience was also shaped by the eight other artists-in-residence, including two choreographers from Chicago, a composer from Argentina, an installation artist from Philadelphia, a media artist from Austria, and three writers from San Francisco and New York.

Dennis O’Leary, Djerassi’s former executive director, noticed that at first Joanne had “some difficulty adjusting to the new environment and group dynamic of eight other artists being in the same place. With time she came to appreciate the camaraderie and fellowship of the group and benefitted from their collegiality.” Joanne found the other artists to be “helpful, interesting, and fun. There were some very generous and extremely talented people that I hope to keep in contact with. Talking and listening to the writers and dancers about their work and creative process has broadened my perspective and opened up new possibilities.”

The new environment offered by Djerassi presented both benefits and challenges. For Joanne, “being outside of my comfort zone was a little unsettling at first but rewarding in the long run. I took walks, watched and listened to the birds outside my studio grow up and fly away, met new people, built fires,
ate, sat outside and just took everything in, did some work, and spent time thinking.” The beautiful natural surroundings influenced her process as well: “I made little things, often using materials that I found on walks. The Djerassi environment created a sense of calm for me. Instead of walking back and forth in my studio, I could walk outside and come back refreshed and ready to focus. It won’t be easy to do when I return home, but I think that taking these ‘nature breaks’ is something that will become part of my work routine.”

Joanne came to the residency with the notion that she had to accomplish a significant amount of new work during her stay, but she was reassured that she could work at her own pace. “I created little, quick, casual things rather than larger more time-consuming work,” says Joanne. “These little pieces, plus being around other artists as well as writers, have given me material for future work.”

The effects of a residency experience are not always quickly discernable. Dennis is certain that “the ultimate effect of Joanne’s residency will come in some surprising way later on. We will hear from Joanne about some carry-over that genuinely — and perhaps profoundly — affects her creativity, a direct result of her Djerassi/Visions residency.”

For Joanne, her experience left her with “a lot of small beginnings that I hope to develop over time as well as a lot of questions that I will continue to grapple with. I am taking away a much better understanding and appreciation for writing, a curiosity about new materials and equipment that I want to try, and new friends/acquaintances and many wonderful memories.”
Matthew Mullins
Painter
www.matthewtroymullins.com

Matthew’s physical journey to participate in a residency at the Kala Art Institute in Berkeley was a short one; however, it was the artistic journey during his residency that provided him with invaluable experiences and insights. “The change of location was not drastic. I live down the street from Kala. However, being able to work in a new studio with other artists was very helpful. It really encouraged me to try new things and refreshed my working routine.”

Matthew’s previous work consisted of large-scale water-color paintings of architectural spaces. During his residency, he undertook “a series of four hand-worked photo-polymer etchings that were based on paintings that I have recently completed. This was the first time I used photo-polymer etching, and took time during the residency to understand the medium’s subtleties and to iron out some of the problems that I was having with it.”

He found Kala to be a great venue for exploring different printmaking techniques, encouraging him to take risks and experiment. In addition to photo-polymer, he also spent part of his residency time exploring large-scale printing on watercolor paper. “I was curious about incorporating printing into my paintings. After trying it out, I realized that I wanted to keep everything in my paintings handmade.”

The knowledge Matthew gained from working with the new processes influenced his approach to his core art practice. It opened up his paintings to new technical influences and confirmed for him the importance of experimenting with other media. “After working with printmaking techniques, with their methods of stacking separate colors, I have begun approaching my paintings in a more systematic way. The shift is subtle, but I am noticing it. This residency, and my time spent in the print shop, has re-affirmed the role of printmaking in my practice.”
The success of his residency was in large part due to the interactions with the other artists and staff at Kala. “The community there offered professional technical help, criticism, and the camaraderie and support that leads to a fun and productive working environment. It was another one of the Kala resident artists who exposed me to photo-polymer etching and generously taught me how to do it. I feel like this residency has helped me establish a new community at Kala. I have met other artists who I continue to have a relationship with and I look forward to attending the events at Kala.”

Matthew credits the residency and the Visions award with “helping me transition from graduate school into my career as a professional artist. Artist residencies are rich opportunities for artists to try new things and learn new skills. The foreign, but well-equipped studio environments that are offered through the Visions from the New California award are excellent places to take creative risks and to break out of ingrained studio practices.”

Looking back on his experience, he notices how “receiving the award enabled me to pursue my work in a new environment. It provided the time and the funds necessary to try new techniques and to take the risks that are needed for an art practice to grow. The staff and other artists at Kala were very helpful and gracious with their knowledge of printmaking. The facilities enabled me to make any kind of print-making that I wanted to try and also encouraged me to use techniques that I was not planning on using at the beginning of the residency. In addition, this award also helped cultivate new personal and professional relationships that will nourish me as an artist and as a person.”
crystal am nelson

Media Artist
www.crystalannelson.com

crystal is a multi-disciplinary, research-based artist and MFA graduate from the San Francisco Art Institute. Her artwork often takes the form of photographs, installations, videos, performance, and public interventions and explores the trajectory and impact of history on contemporary society.

For her residency, crystal traveled from San Francisco to Santa Monica to live and work at 18th Street Arts Center. The change of scenery had a wonderful effect on her: “Being in LA, specifically Santa Monica, was a godsend. I was relaxed, my mood was up, the weather was beautiful, and the people were nice. The residency relaxed me to the point where I was able to really focus on making my work.”

Jan Williamson, executive director of 18th Street, notes that “crystal’s artistic practice and the context of her work brought a unique perspective to the 18th Street artist community. Her positive energy and friendly demeanor made it easy for her to network and meet other Los Angeles artists in the contemporary art world.”

In addition to the residency itself, crystal also used the grant funds to further her creative practice. “The grant award enabled me to purchase the tools I’ve needed for some time to push my techniques.” crystal soon found herself in a productive routine: “I continued an ongoing project and began two new bodies of work.” For crystal, the importance of the residency is that it gave her the time she needed to reflect on her work. “It allows the artists to better grasp the direction they need to go in with their practice,” she says. When not directly involved in her art making, crystal took some time to explore the rich cultural and artistic offerings of the LA-area. She also attended a “social practice event that sought to show artists how they can use their art as a form of political action.”
"My time as a Visions artist at 18th Street exceeded my imagination. From prior to my arrival to my departure, the staff was invested in my having a deeply engaged experience with the community of artists connected to 18th Street, as well as with the Los Angeles art scene as a whole. The facilities were amazing! My studio was huge and well appointed, making for the kind of relaxed environment that a creative mind needs. As a result, I was able to make significant progress on two ongoing projects as well as begin two new projects. The inspiration and productivity just flowed. At the end, I felt clearer on my life’s artistic project as well as my overall position within the arts ecosystem. As a result I made my move to the Los Angeles area permanent and my practice has continued to flourish."
Anja Ulfeldt
Installation Artist
http://ulfeldt.mosaicglobe.com

Anja lives and works in the Bay Area, exploring photography, sculpture, and experimental art forms. Her art often references the life sciences and the human body, drawing comparisons between the ways living organisms and machines operate. Many of her installations appear to be appliances, but with an unexpected function that creates an uncertain and, at times, humorous relationship between humans and mechanical devices.

Exploratorium—a museum that explores science, art, and human perception—provided a rich and inspiring setting for her residency. During her stay, Anja built six electrostatic generators and created an interactive installation called “A Life Electric” at the FM Gallery in Oakland, California. She also worked with the staff at Exploratorium to build and automate “Ice Brain (a collection of thoughts),” a time-based sculpture made from a salvaged commercial refrigeration unit and charged with Freon gas. When the sculpture’s copper coils cool, they build up condensation that forms sparkling ice crystals. The ice continues to grow until the refrigeration unit is no longer able to insulate any new layers; its size and growth are directly related to the temperature and humidity of the space.

The wealth of materials and resources at Exploratorium allowed Anja to realize her artistic vision: “I found the shop environment conducive to creation. Anything I needed could be ordered quickly or found in the scrap bins. The knowledgeable staff really helped me to move quickly and be productive.” It also afforded her opportunities to learn new processes and techniques that she could then bring into her art making: “All the exhibit developers were enthusiastic about new projects. I learned so much about fabrication, as well as electricity and electronics.”

Exploratorium’s artist-in-residence program typically hosts one artist at a time, but Anja still felt as though she was part of a larger creative community. “I met artists who were working on other projects for the galleries and enjoyed the community greatly. The exhibit developers were welcoming and willing to help. The staff went out of their way to help and be accommodating.”
I will be forever grateful for their time and generosity.” The museum also provided educational programming that Anja appreciated. “I loved the lunchtime colloquium series when staff and guest lecturers presented on new subjects. This was a neat perk!”

Since the residency program takes place in a bustling museum, participating artists must be prepared for an active milieu. During Anja’s residency, multiple projects, programs, and exhibitions were in development at any given time and the shop in which she worked was often busy. “I have no complaints about my experience. I will say that the setting is by nature noisy and hectic so you would have to be able to tune out exterior input and focus amidst a changing environment.”

The Visions award allowed Anja for the first time to “work full time as an artist and really have the space, resources, and budget to create exactly what I wanted to. This residency gave me the determination I needed to further my exploration of what is art itself.”

“It was too tough to say goodbye to Anja,” says Jordan Stein, the visiting artist project coordinator at Exploratorium, “so we didn’t. Once the term of her residency was up, the Exploratorium offered to purchase a piece for our permanent collection. This meant we had the pleasure of keeping her on-board to transform her prototype into a museum-floor-ready exhibit. A natural fit in our exhibit development shop, Anja took full advantage of her resources and surroundings, often arriving early and staying well past reasonable evening hours. Her new piece, ‘Ice Brain,’ will be a welcome addition to our brand new museum floor in 2013.”
Andre Woodward
Sculptor
www.aswoodward.com

Andre is a sculptor who lives and works in Costa Mesa, California. His artwork has been shown in alternative and traditional sites around the state. A self-taught electronics engineering enthusiast, he incorporates live plants within intricate support systems using light, water, and sound. “There is a romance in our idea of nature and our need to control and dictate it on our terms. The main goal within my work is to personify ecological facilitation between nature, technology, and man.”

Andre creates organic sculptural installations by fusing vegetation with materials from the built environment. His micro-ecosystems resemble topiary gardening experiments or innovative hydroponics labs. “Through our attempts to control and create, we are developing complex systems that promote the convergence of many things natural and man-made,” says Andre. “As a result, we set up situations with these creations that evolve into their own unique existence.”

During his residency at Montalvo Arts Center in Saratoga, he spent his time developing new projects and by the end of his residency had finished three art pieces: “About You,” “Cherry came too,” and “Darklands.” He was also given a solo show, “A Common Balance: Impossible Dream’n,” at the Project Space Gallery at Montalvo. The space was transformed into a visual grow lab with twelve of his sculptural installations. Kelly Sicat, director of the Lucas Artists Residency Programs at Montalvo, noted that Andre’s residency “was an opportunity for him to renew his focus on his practice,” and that “given Andre’s full time employment as a gallery manager it has been challenging for him to carve out time for his art work. His time at Montalvo enabled him to revisit a significant body of work, and he was also able to reach new audiences through his solo show.”
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

PARTICIPATING RESIDENCY PROGRAMS

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Andre found the change of environment to be “very influential in helping me regain focus on my practice.” The camaraderie with other artists, particularly those from other disciplines, also offered inspiration. “I think the interaction is great here. The nightly dinners provide a wonderful setting for interaction and the grounds make it very easy to plan activities amongst the residents. The community aspect of this residency was great and I talked to people from many different fields and actually came up with solutions to issues in my work.”

By the end of his residency, he had noticed a transformation in his art-making approach. “I will definitely remember the amazing grounds at Montalvo. But in addition to that, I will take with me the value of community through all areas of the arts. I have changed my outlook on making work. By having the opportunity to experiment on new things, I have been able to adjust my practice in ways that will add to its overall sustainability.”

“I have to say the experience I had at Montalvo was amazing. Being a recipient of the Visions award has had a profound influence on me as both an artist and human being, and has reinvigorated my practice. Being in the midst of a community of creative people from all genres gave me a great perspective on the contemporary climates in performing arts and literature. The environment and facilities were an explosive kindling for art production, inspiring me to complete projects that have been rattling around my head for years. I am extremely grateful for this opportunity and the hospitality of Montalvo and the Alliance of Artists Communities alike.”

April Skies, 2011, Reclaimed Heart Sill, old oak, quakertown blue, electronics, artificial quartz, paint, resin, 36” x 36” x 36”
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 Arts Center operates a variety of residencies, 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 twenty-three 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.

Founded in 1988, more than 6,000 visual and performing artists have participated in programs at 18th Street Arts Center ranging from group and individual exhibitions, to special events and presentations at the Center’s popular ArtNights. Since 1992, 18th Street’s Visiting Artists in Residence Program has hosted more than 250 artists from dozens of countries around the world. These artists are in residence for one to three months at a time. Their presence at 18th Street enlivens the multicultural dialogue of Los Angeles.

Each year, 18th Street Arts Center seeks to stimulate public dialogue around the role of artists in society through its exhibition programming. In its main gallery, 18th Street supports funded residencies in the form of “artist laboratories” that foster exploration and experimentation. This opportunity is for individual artists or artist teams to develop a process-based exhibition, create new work, or generate provocative programming that stimulates 18th Street Arts Center audiences to question their notions about contemporary art making practices. Artists are encouraged to use the space—which is open to the public—in a dynamic capacity. For example, artists may collaborate with other artists, use the gallery as a studio, develop on-going programs and events, create installations, or modify their exhibition layout over the course of their 3-month residency.

Now in its 33rd 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.
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—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. Residents are also provided ample opportunities to engage with the wider community of Silicon Valley through public presentations and conversations about their work and process. 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 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, all set within the 175 acre arts center and park that house the residency.

Kala Art Institute
Berkeley
www.kala.org

Founded in 1974 by artists for artists, Kala Art Institute provides professional studio facilities to artists working in printmaking, photography, book arts, installation, digital media, and social practice projects. In addition to a vast array of equipment available in the print studio, Kala offers an Electronic Media Center equipped with computer suites, high-resolution scanners, video and sound editing tools, and large-scale printers. Kala’s facilities also include a photographic shooting studio and darkroom plus three artists project rooms. 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.
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Caitlin Strokosch
Executive Director

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