



Visions from the New California



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An initiative of the ALLIANCE OF  ARTISTS COMMUNITIES

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, Los Angeles

Djerassi Resident Artists Program, Woodside

Dorland Mountain Arts Colony, Temecula

Exploratorium, San Francisco

Headlands Center for the Arts, Sausalito

Kala Art Institute, Berkeley

**Sally and Don Lucas Artists Programs
at Montalvo Arts Center**, Saratoga

AN INITIATIVE WITH VISION

What does California look like to its artists? How can the field of residency programs nurture and sustain multiple visions? Seven artist residency programs, in concert with the national Alliance of Artists Communities, set out to answer these questions and describe a changing California, according to its artists.

Visions from the New California celebrates, supports and promotes the work of seven 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 support available through artist residency programs.

First we needed to find the artists. In an effort to identify a broad range of under-recognized artists doing outstanding work, we gathered the names of more than 100 artists and arts professionals and invited them to nominate qualified California visual artists, whom we would then invite 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 and applications were sent to 102 artists identified by the nominating panel. Sixty-one artists submitted samples of their work and the required application.

Next, we invited four distinguished artists/arts professionals to serve as a selection panel:

- **René de Guzman**, Visual Arts Curator at the Yerba Buena Center for the Arts, San Francisco
- **Paul DeMarinis**, visual and electronic artist exhibiting nationally and internationally since 1971 and Professor of Art at Stanford University
- **Leslie Ito**, Executive Director of Visual Communications, the nation’s first Asian-American media arts organization, Los Angeles
- **Reina Prado**, curator, educator, and doctoral candidate in American Studies and Ethnicity at the University of Southern California

Together the panelists created a shortlist of 14 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 group, seven 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 in whatever way each artist desired.

THE ARTISTS, THEIR VISIONS

Mooshka [aka Kevin Cata], a sculptor from San Francisco

I am a product of two distinct cultures and draw upon my Native American Heritage and my urban lifestyle in everything I do. My art is a testament to that. When I returned to the Pueblo as an adult, I was inspired by the costumes, the colors, the land, and the movements of the dancers. From then on, my sculptures began to transform.

Victor Cartagena, a mixed media/ installation artist from San Francisco

My artistic career started as a young man in San Salvador, El Salvador, where I was born, when I decided to attend San Salvador's School of Fine Arts (Escuela de Bellas Artes). Unfortunately, I had to interrupt my studies due to the Civil War.

Andaleeb Firdosy, a film installation/ video artist from Los Angeles

My explorations into image making and visual communication have evolved from graphic design to 16mm film/video and installation work. I became interested in design because I believe that, aside from being an important visual language for the present, design is a prime archive of identity and culture for people in the future. The idea of leaving a paper/pixel trail fascinates me.

Midori Harima, a sculptor from San Francisco

Sometimes the way of creation corresponds to a desire to own an object by stopping it with artificial force. I think art should be conscious of the violence that the way of creation and desire to create potentially contain. . . . I grew up in a post WWII Japan that was built under western cultural control. I feel that made me lose trust in stories because a lot of things around me, as imports, had no basis or roots. The stories were overflowing, whimsical changes like passing fashions, which copy the surface endlessly.

Taraneh Hemami, an installation artist from San Francisco

My work has increasingly become the visual and conceptual language with which I record, translate, and interpret my hybrid existence. Exploring the issues of displacement, preservation, loss and meaning, I create personal as well as collective archives that transform cultural memory into the material world, creating a record and a documentation of a specific time, place and people.

Daniel Lavitt, an installation artist from Los Angeles

I create little living spaces for myself. I find peculiar spots such as cabinets, closets and other odd crevices that no one else seems to see. If they are big enough for me to fit into them, they are out of the way and are easily concealed, then they may become my next installation. I transform shoddy little junky spots into beautiful, unique and cozy little rooms. I love transforming space.

Ricardo Rivera, an installation/video artist from Oakland

In my work rather than accepting things as they appear, or as we are used to them appearing, I attempt to reject my first resolution of an artwork. Rather, I continue to rework through intuition and trial and error to arrive at some point where I expose something about the work, which was previously hidden.

We'll further introduce each of these artists—through their thoughts, their work, and their residency experiences—in the following pages.

SANCTUARY FOR THE VISIONARIES

The Role of Artist Residency Programs

Standing at the forefront of 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 ideas by nurturing the creativity of artists from a wide range of aesthetics, backgrounds, and areas of concern. By providing artists with time, space and community, without demands for production or specific output, artist residencies actively contribute to the continuing development of culture. Residency programs make space for new ideas.

Giving the gifts of time and space

One of the most important gifts an artist can receive is that of time and space to think and create. While many artists find a way to carve out bits of time in their daily life, very few have the ability to dedicate consistent, large blocks of time to their work. And often this work happens in less than ideal work spaces. Residencies offer artists the freedom of time and space to do their work, apart from the usual competitors for their attention. All within a “no strings attached” environment that trusts the artist to know what is most important and needed at any particular point in his or her creative process.

Extending a crucial form of support

Recognition and validation of an artist's work are often the most crucial forms of support they can receive. The simple action of selecting artists through a peer panel or curatorial process sends the message that “We recognize you as an artist doing important work.” Artists tell us that this message frequently comes at a critical point in their professional development, offering encouragement and affirmation. Steady in the recognition that their work matters, artists work productively and with confidence during the residency.

Fostering exchange across boundaries

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

Trusting creativity and process

Unlike many other supports for artists, artist residency programs are primarily, and often solely, focused on the process of creation, not the product. While many artists note that they produce at a much-increased rate during their residencies, there is no defined expectation of output. The opportunity to experiment with new techniques, ways of thinking and seeing, and even art forms often leads artists in directions never before contemplated. Support for this type of risk-taking and rejuvenation is the benefit of residencies highlighted most by artists.

Promoting artistic development

Artists sometimes view residencies as a luxury they can't afford and others sometimes refer to residencies as “vacation.” But dedicated time to create is as an essential aspect of making art—as all artists and arts patrons know. Without time to invest in experimentation and growth, the artist, and the art, remain stagnant. Nurturing the creative life of an artist is an investment in the work itself. An investment in the artwork is an investment in the forward progress of our culture. And so we come full circle.

Headlands Center for the Arts

April 1–30, 2004

Mooshka [aka Kevin Cata]



Mooshka [aka Kevin Cata]

"Well, I worked and worked and worked a lot. I think I got about thirteen projects done while I was here." That is Mooshka's response to a query about how he spent his time in residence at Headlands Center for the Arts. "I did a variety of things, some of which I probably would have never done unless I was here in this environment." The environment he speaks of is an artists' community sited in a National Park, surrounded by low coastal hills and scenic Pacific Ocean bluffs at the northern edge of the entrance to the San Francisco Bay. The Headlands community is home to around twelve artists at a time and is "committed to cross-cultural and cross-disciplinary exchange," according to director Kathryn Reasoner.

"To me, being a Native American, it is extremely spiritual out here. I feel it coming across the bridge. The peninsula has amazing power," Mooshka says. "Definitely the land has a great deal to do with the creativity here." Mooshka describes himself as a product of two distinct cultures and draws on both his Native American heritage and his urban lifestyle for all his artwork. His recent works, including some of the projects completed while at Headlands, are Kachinas (dolls) based in traditional iconography. He brings these dolls into the 21st century by incorporating a theme of sexual fetish. "The combination of man-made objects, fabrics, and treasures from nature represent spiritual sexuality and the rich tradition of my Native American roots."

In addition to the land, Mooshka recognizes the inspirational power of being in residence with other artists. "I was influenced by them, by what I had seen in their studios." The interaction during meals shared with the other artists was integral as well. "It's so interesting to hear



911 2002, Kinky Kachina, 3 1/2" x 12", gas mask, telephone wire, baby shoes, leather, American flag, fabric



Two Spirit (Boy), Two Spirit (Girl) two-sided 2001, Kinky Kachina, 2 1/2" x 5", burlap, sea kelp, Lasr rubber, crock skull, rope





Kooky Wolf 2002, Kinky Kachina, 14" x 4", faux fur, yarn, wool, clay, wire, leather

Bead Man 2002, Kinky Kachina, 14" x 4", faux fur, yarn, beads, clay, wire, feathers, shells

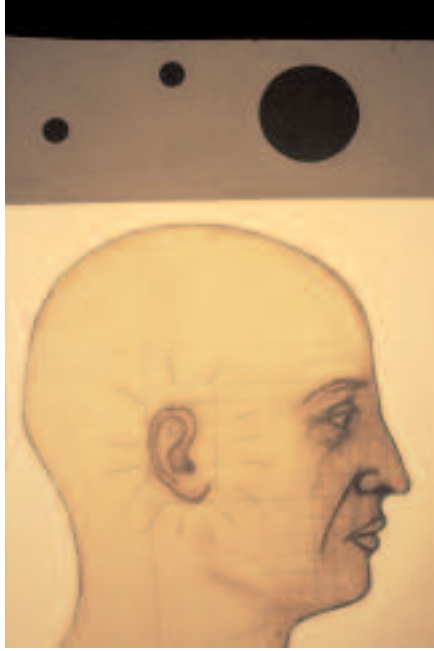
about what other people are doing. It gives you ideas for your stuff in a weird sense. You will get inspiration just from conversation." Echoing the sentiment of many others, Mooshka hopes to keep in contact with the artists he met at Headlands. "Because I find them all fascinating," he says. "And their work."

Perhaps the most powerful moment of Mooshka's residency came during the Center's Open House. Three times annually, Headlands opens its doors to the public and invites them to view the artists' studios and visit with the artists-in-residence. "Open House was amazing. . . . I found out how powerful Native American art can be. It was festive, the crowd was respectful. . . . I had my Buddhist friend come and give my place a blessing, and the Native Americans showed up and sang songs and burned sage. . . . It was a celebration. I was so happy to be hosting in this great space. It made me feel successful."

18th Street Arts Center
June 15–July 15, 2004

Victor Cartagena





Victor Cartagena

"I grew up in times of war, under the 'military boot' and the cassock, under a dictatorship that left behind the painful after-taste of death and disappearance. In my close to forty years on this earth I have been a witness to wars, invasions and revolutionary movements, cold wars, curfews, walls built and walls demolished. . . . I immigrated, running away from a world embroiled in an unending war, and war continues to color my everyday life. Art is the primary tool we use to interpret our immediate environment and the forces shaping our world, both locally and globally. I am a living, breathing human being whose art cannot but intersect with issues of social justice, identity and class."

Victor Cartagena's residency at 18th Street Arts Center—an organization dedicated to the advancement of culture through artists working with issues of social consciousness, community, diversity and beauty—was a perfect fit.

Victor came to California from El Salvador in the mid-eighties, seeking a better environment to further his artistic career, which had been interrupted by civil war. "The work I produced in the 1990s battled with memories of the violence in El Salvador and the pain and separation that I experienced in relocating to the U.S.," he says. Victor cast this work "in a magic realist style." "After an intense six-year exploration of [that] territory using the medium of prints, I added other themes and issues to my initial intense need to articulate the immigrant experience and my understanding of the historical reality of El Salvador and its twelve-year civil war that followed a long series of dictatorships and violence. I was especially interested in the social issues that play a dominant role in U.S. society, such as consumer culture, homelessness, material waste and capital





punishment. At the same time I started tackling new issues, my artistic palette also branched out to include sculpture, audio and video.”

Victor continues to work in a variety of media, and his residency at 18th Street Arts Center, based in Santa Monica, resulted in a number of new installations. “During the residency at 18th Street Arts Center I was able to explore and dialogue with my own work and with myself as an artist. I was given the luxury to reflect on my own surroundings, both concretely and abstractly, and to respond in a visual way. I had the opportunity to work on two different projects at the same time, while exploring multiple ideas that are slowly finding their way in new work.”

“Under the pressures of everyday life,” he says, “it often becomes difficult, even for one completely dedicated to his art, to complete certain projects, whose creation is met with unexpected obstacles or with the tedium of survival. Having the luxury of a residency, one can marry peace and creativity, expanded by a cross-fertilization of ideas that occurs in places where diverse creative energies and inspirations come together.”

For an artist who believes that “Art in all its expressions becomes a matter of life or death in intense political times such as the ones we live in,” the residency experience may feel like a luxury. In reality, it is a necessity.

Lucas Artists Programs
Montalvo Arts Center
January 1–31, 2005

Andaleeb Firdosy

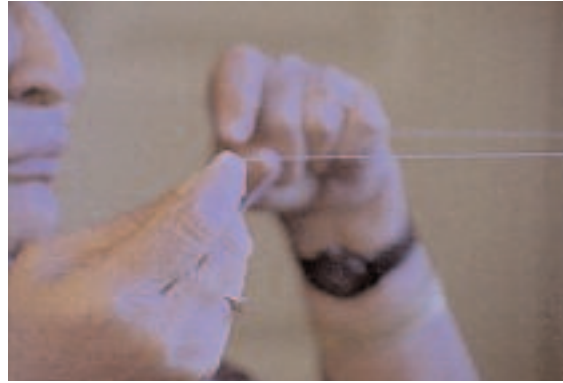


Andaleeb Firdosy

"As a Muslim Indo-American, raised in Central India and Southern California, I have often felt as if I'm perched on a fence, sometimes delicately negotiating and sometimes struggling for balance between colorful, at times clashing, cultures that have fed and shaped a vivid imagination. As a result, much of my work has been informed by this tension between a sense of collective identity and culture and aesthetic individuation."

Andaleeb Firdosy's imagination has led her to pursue a variety of artistic experiences across the globe. A self-described "hectic traveler," Andaleeb has worked or studied in France, Mexico, India, and China, to name just a few of the places she's landed. "The mobility of my education has been an invaluable factor in my resilience and sensitivity to a wide spectrum of artistic practice, from more classical forms to folk art as well as developing genres yet to be named."

Her residency at Montalvo, at the beautiful new residency campus designed by artists working collaboratively with architects, gave Andaleeb the opportunity to slow down and reflect—to be, for a time, a traveler at rest. "The residency was extremely beneficial for me in many ways," she says. "It allowed me the time and resources to focus on the process. It gave me a different perspective and a change of pace that allowed for creativity to flourish uninterrupted."



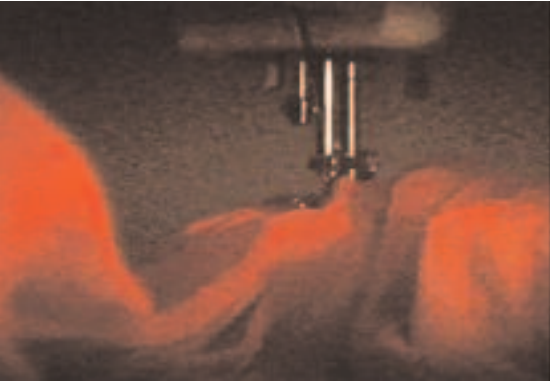
Stills from *Threading the Needle* December 2004, 16mm, color, 16.5 minutes



Kala Art Institute

April 1–30, 2004

Midori Harima



In her work as a film/video and installation artist with a background in graphic design, Andaleeb investigates the concept of archived images and how they communicate issues of identity, culture, history and ritual, for both the present and the future. "The idea of leaving a paper/pixel trail fascinates me," she says. At Montalvo her artwork revolved around "the production of a new series of photo-collages which explore the idea of 'extreme tourism'." While the piece itself may be a reflection of her own hectic pace of travel, Andaleeb found the quintessentially opposite environment of the residency most beneficial for her process: "The peace and quiet of Montalvo was perfect for me. I spent a lot of time actually working on cataloguing and exploring images I had already gathered over the past five years or so. This is something that has been extremely difficult for me to find the time to do."





this state 2002, installation, 9' x 28', paper sculpture

previous page Untitled 2004, 4' paper sculpture with black and white copy

Midori Harima

"I grew up in a post-WW II Japan that was built under western cultural control. I feel that made me lose trust in stories because a lot of things around me, as imports, had no basis or roots. The stories were overflowing, whimsical changes like passing fashions which copy the surface endlessly. The order of reason, purpose and way were mixed up because of importing before understanding or being given a way without having a purpose." In this way, Midori Harima, an artist who works in both print-making and sculpture, describes the origins of her artistic vision and process. "The process of creating a story is a way of recognizing the world and the process of being given a story is a process of understanding the world."

Midori's own work is often a way of questioning those stories and the varying ways different people interpret the same events. "I am interested

in what people see in my work and how they look at it. So long as seeing is an experience for people, I want to keep exploring how to see 'correctly' through art."

"The residency was a very important and meaningful experience for my career at this point. Through the residency I could experiment with new materials and processes. As a result, I expanded my skills and the possibilities of my work." The environment of the Kala Art Institute is especially accommodating for this kind of experimentation. Located in the historic Heinz Ketchup factory in Berkeley, Kala offers print-makers, book artists and digital media artists shared equipment and facilities in a collaborative environment.

"I am always struggling to live here while at the same time creating art work," says Midori. "Living and working in California makes me



this state 2002, installation, 9' x 28', paper sculpture, oil pastel drawing on fabric



Beginningless Story 2002, installation, 10' x 28', wooden stage, sculpture with paper and xerox copy, pastel drawing on wallpaper with black and white copy

conscious of differences and helps me to consider more deeply and purely the theme and subject of my work. Differences always raise questions about my base and weed out impurities that aren't mine."

When asked if she feels receiving the fellowship has been beneficial to her career as an artist, Midori is quick to answer: "Yes, I do very much. The experience made me feel the need to develop my artistic career more and actually it helped me to find new possibilities in my art work and expand my connections to new opportunities."

Djerassi Resident Artists Program

September 14–October 14, 2004

Taraneh Hemami



Taraneh Hemami

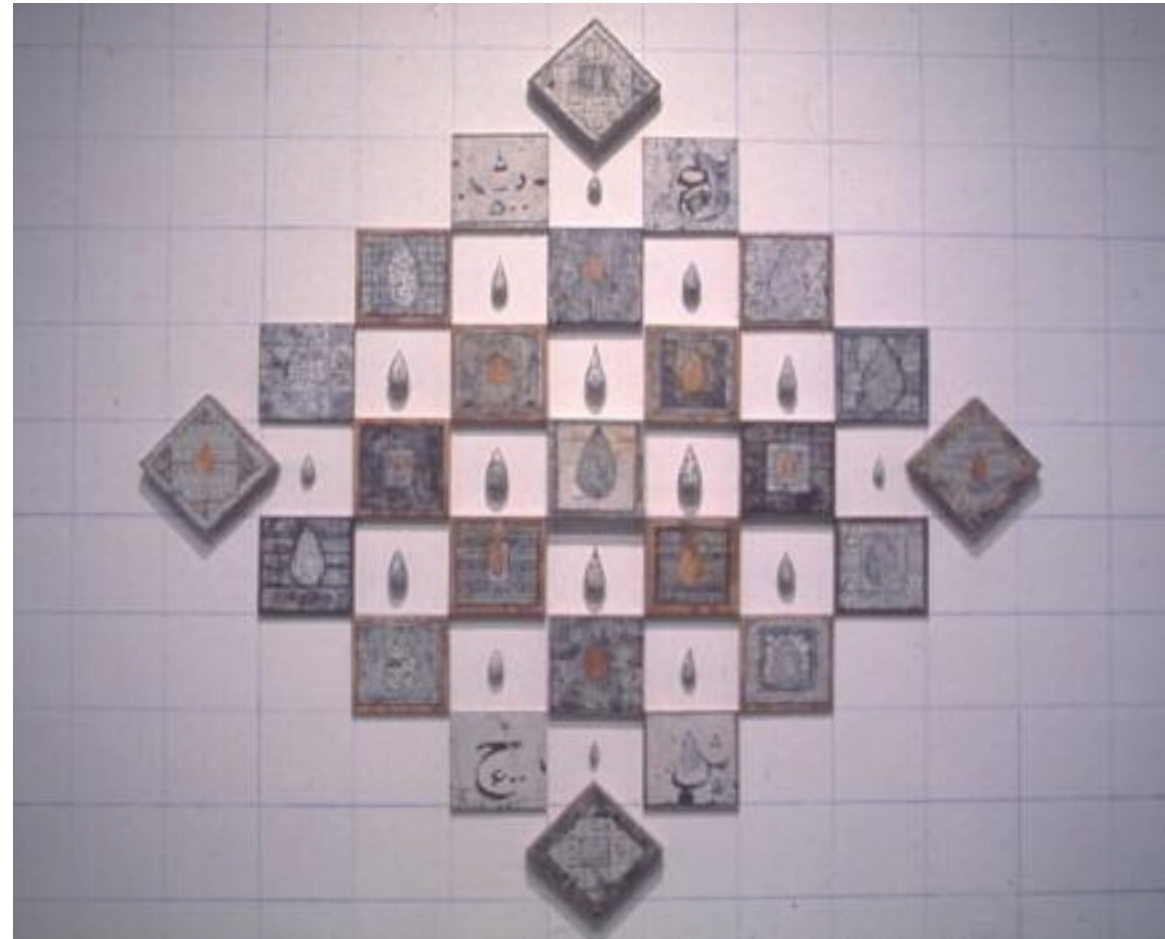
“Watching the process of others—seeing their works unfold, develop through the course of the residency—listening—learning—loving—connecting—trusting—believing—in yourself and others—and the power of the work that we do as artists—believing in its importance—relevance—honoring the process of creating—as this program exists to do—appreciating the limited time that is offered—away from the everyday worries and obligations.” These are all the ways Taraneh describes her time at the Djerassi Resident Artists Program in Woodside, California. Set on a 580-acre former cattle ranch in the Santa Cruz Mountains, the secluded property encompasses vast grasslands with spectacular views of the Pacific Ocean, cascading creeks, and woodlands thick with towering redwoods, ageless Coastal Oaks, and twisting madrone. The Djerassi Program manifests the particular and sometimes paradoxical mix that residency programs cultivate: privacy for artists in the company of other creative artists. In residence with up to nine others at a time, Djerassi artists-in-residence “engage in collegial fellowship seldom realized in the outside world,” says Director Dennis O’Leary. Clearly, Taraneh’s experience was no different.

“Exploring the site and landscape has been most inspiring,” says Taraneh. “The landscape guides you to a place that defines pure beauty, the humbling experience of being in the presence of the endlessness of the land that surrounds you, and to have the time and the encouragement to experience the landscape has been the greatest gift of all.

“Most of what I have been doing in my professional life has been devoted to community projects and, although rewarding in their own right, my personal art work has suffered in recent years because of lack of time/money to devote to it. And the pressure I have felt in



Alphabet of Silence (detail)



Alphabet of Silence 1999, collaged Persian alphabet, wax on wood



Hall of Reflections 2002, digital transparencies on mirror, glass, wood with resin

fulfilling my obligations has taken over my artistic (personal) life. The award could not have come at a better time, as I was questioning the merit of working so hard on these projects while getting further away from the reasons that I had become an artist in the first place. . . . To have this recognition of my work has given me the encouragement that has allowed me to continue to search/work/create on both personal and collective paths."

When asked what she worked on while in residence at the Djerassi Program, Taraneh is quick to speak of the opportunity to explore new ideas and of her renewed focus. "I used the time for experimentation towards new directions in my work. Some of it was also spent solidifying paths that I have been

working on. . . . I had the chance to develop some of the ideas I have been thinking about in the past few years, but have not had the chance to focus on."

Talking about the work she spent the most time developing during her residency, Taraneh returns to the inspiring landscape and the connections many artists forge with that land. "From responding to the lines that become the evidence of the long life of a tree, to recording the passage of time through tracing shadows of a cut tree at different times of day, to gathering the remnants of recently cut, dried out, burnt trees, to giving life to it through my process. . . that I became dedicated to for the last two weeks of my time here."

Headlands Center for the Arts

May 5–June 7, 2004

Daniel Lavitt



Daniel Lavitt

Note: Daniel was initially awarded a residency at Dorland Mountain Arts Colony, which was destroyed by wildfire shortly after his arrival. He was evacuated, along with the other artists in residence at the time. Unfortunately, the fire destroyed all of his art supplies. In spite of this difficult start, Daniel was immediately and warmly welcomed into the Headlands community and soon found ways to recover from the trauma of the fire and to renew his creative process.

“To sum it up: my experience here got me out of a rut I did not know I was in until I was out of it.” Daniel, an installation artist from Los Angeles, found his residency at Headlands Center for the Arts illuminating on many levels. “I did not realize how angry I was and how much angst I had from my day to day life. I didn’t know that I had it until it started to subside.” Daniel describes a situation many artists find all too familiar, “I had a gradual accumulation of stress: job, living arrangements, wanting to make art work but not having

the time or the outlet.” He had expected his residency to afford him the time and space to experiment and try new materials, but he hadn’t expected the significant shift in his state of mind.

He attributes that change to the “better circumstances” offered by Headlands – “a larger studio, a real supportive staff, and a community of artists that are interested in what you are doing. They encourage you to do what you do, which fuels your fire to make something. Having it quiet and being able to concentrate, but knowing that there is someone not that far away, keeps you from feeling alone, desperate or isolated.”

Headlands Center for the Arts, located in the coastal wilderness of the Marin Headlands north of San Francisco, offered Daniel a change of pace and scenery and allowed him the freedom to create without feeling any pressure to produce a result or a finished project. “You enjoy making it rather than focusing on the end result.”



My Body is My Home 2003, installation

previous page All Fly Away 2004, 8' x 6', Peeps, chiffon, hot glue



Where the Buffalo Roam 2000s, installation, Diannepruss Gallery

Exploratorium

June 1–30, 2004

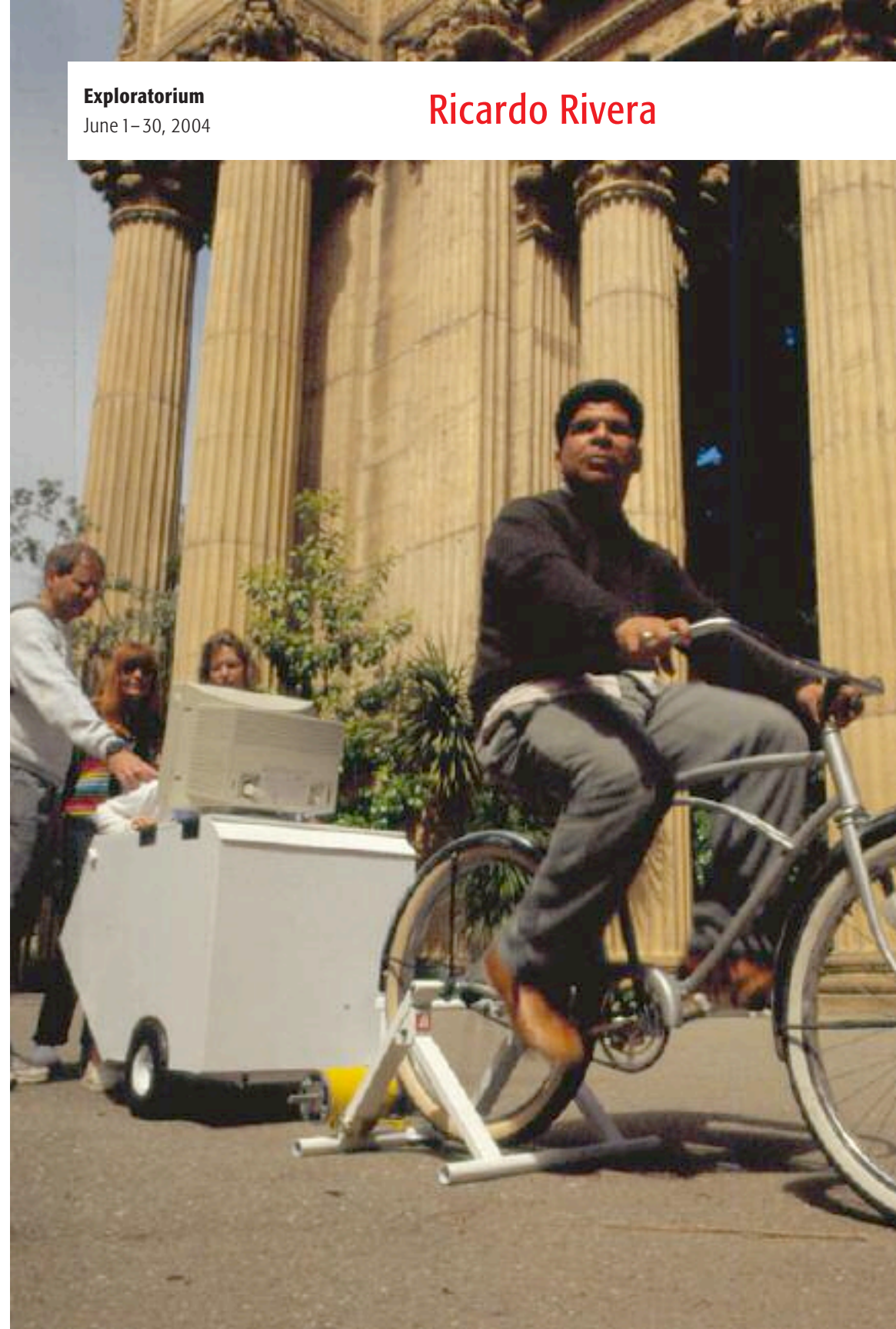
Ricardo Rivera



My Body is My Home, 2003, installation (detail)

As is the case for many artists, Daniel's residency pulled him in a completely new direction with his work. "When I first got here I thought I wanted to work with motion detectors, to create an interactive space." In his quest for materials, he stumbled across a display of boxes and boxes of Peeps, the marshmallow candy available around Easter. "They were just so alluring and colorful that I bought them all, not knowing what I was going to do with them or if I was going to use them for sure."

Eventually he was inspired to create a robe with the Peeps. He gave his piece the working title *I hope you don't think different of me*. Working with a new material challenged Daniel and his sense of controlling his creative process. "The Peeps on the fabric are going to react in a way that I am not going to anticipate—the weight, spraying them and having them wrinkle up—it created itself. It was my idea, but it told me what to do next."



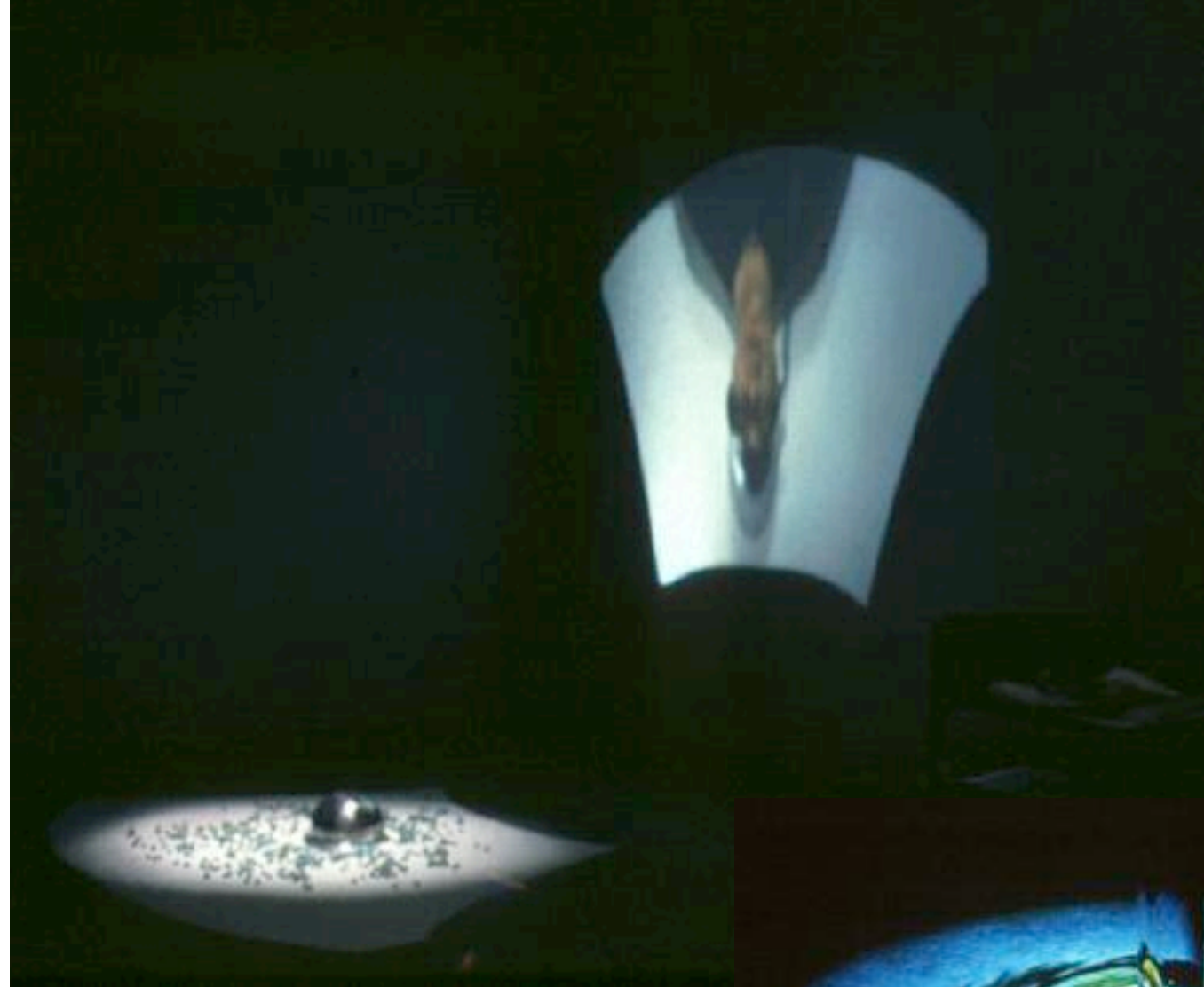
Ricardo Rivera

Seeing from a different perspective. This is how Ricardo Rivera describes both the intent behind his artistic work and the way he spent his time during his month-long residency at the Exploratorium in San Francisco. Ricardo's approach was especially fitting for an artist in residence at the Exploratorium, as the museum probes the mysteries of science, art and human perception.

Ricardo describes a vivid memory from his childhood, involving a teacher misinterpreting his verbal description of a drawing. "Being that English is my second language, this simple yet enlightening experience has recurred throughout my life. And it is my feeling that the root of many of our problems of prejudice, difference and phobias arise from an inability to acknowledge or come to terms with the fact that there are many facets to one occurrence or experience." As a consequence, much of his work involves "investigating the multitude of angles" of a single experience.

His residency at the Exploratorium allowed Ricardo to push himself further in pursuit of this prismatic view. "During my residency I worked on seeing my work from a different perspective and in a different environment. [I was in] an active environment where I investigated, shared ideas and interacted with others to create stuff. . . . The residency has reinforced my beliefs of the importance of place. Specifically, how my location strongly influences and, in turn, helps pull me away from a routine. At the Exploratorium, there are many ideas flowing, whether through an exhibition or people—both have affected my work in a positive manner."

Such interaction, with other artists, scientists and the general public, is a key component of the Exploratorium residency experience. The exposure to new ideas, ways of working and responses to his own work proved invaluable to

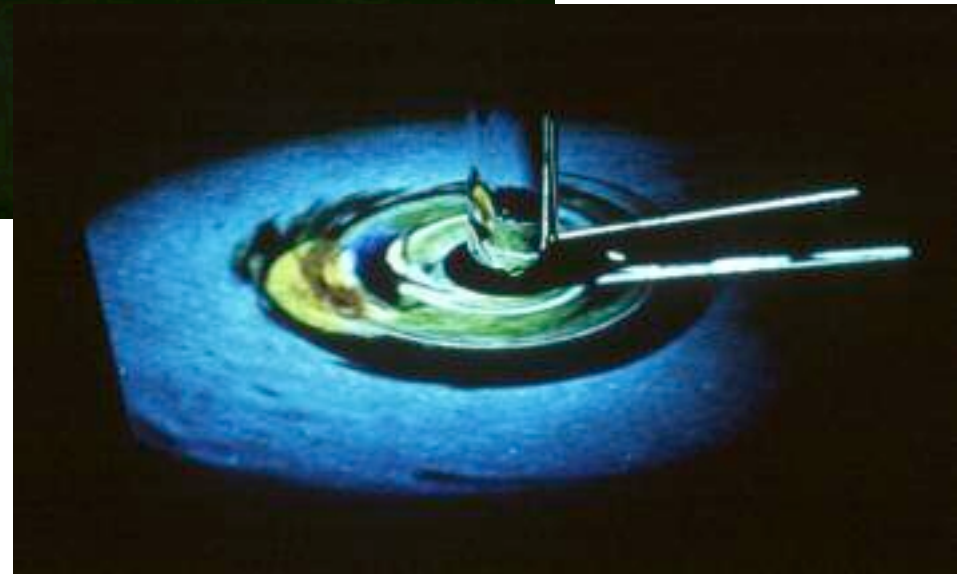


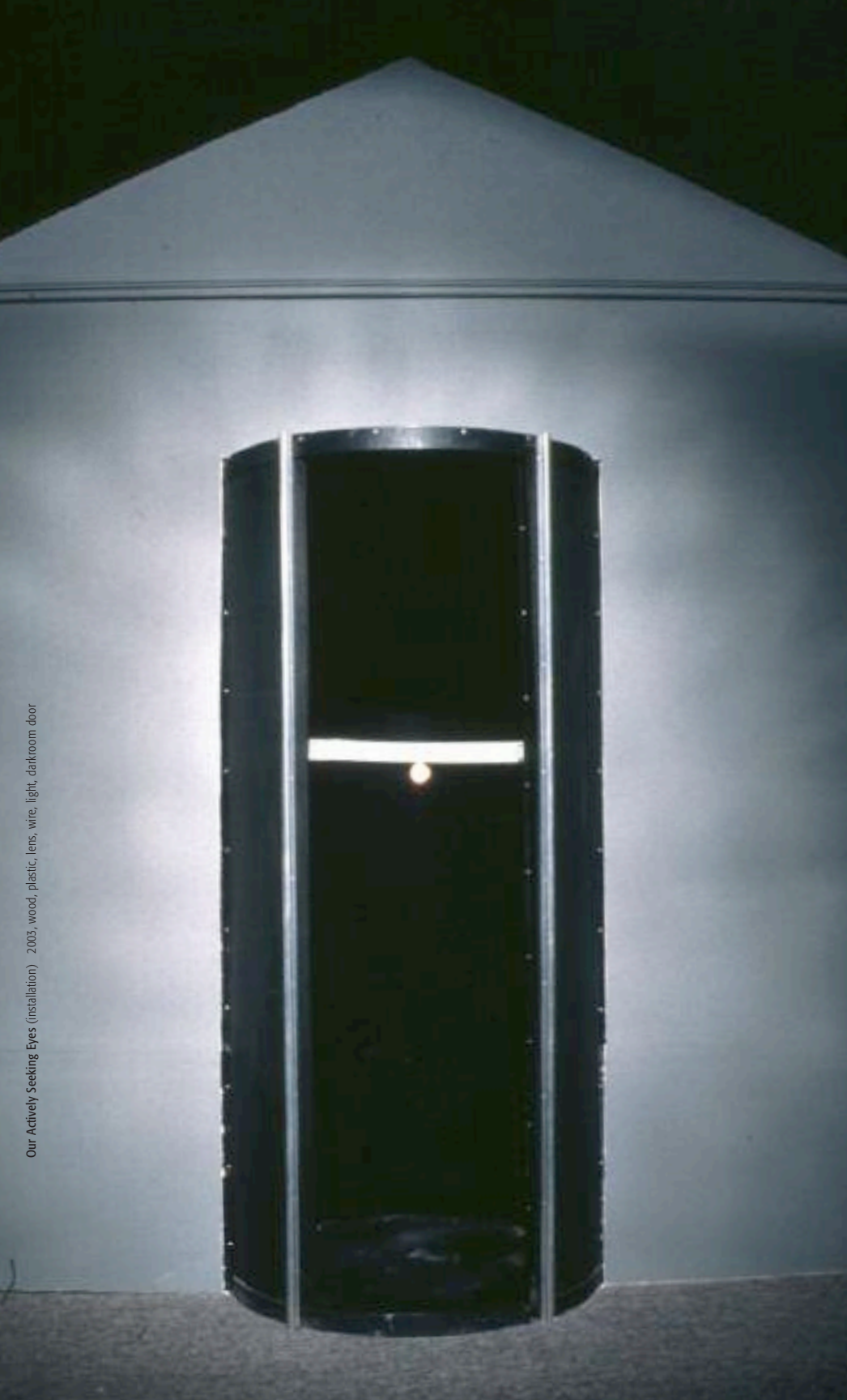
ejectanamorph (installation) 2003, video projection, helmet, marbles, light

Ricardo. "Being in the middle of a lot of really interesting people and activities," was one benefit. "Exposure to a variety of audiences and observing how they respond to my work, surprising responses."

In sharing a story about some international cabaret mechanical artists he encountered while in residence, Ricardo pinpoints what he looks for in his own work and in that of others: "Claes Oldenberg said it most eloquently, 'I am looking for an art that is political-erotic-mystical, that does something other than sit on its ass in a museum.' "

Stridden (installation) 2001, video, mylar, PVC, glass





PARTICIPATING RESIDENCY PROGRAMS

The Alliance of Artists Communities

contributes to America's cultural vitality by supporting our membership of diverse residency programs and advocating for creative environments that enhance the endeavors of artists. The Alliance is the only national service organization supporting the field of artists' communities, colonies and residency programs. Cultivating new art and ideas—which cross boundaries posed by discipline, religion, race, ethnicity, gender, class, age, and physical ability—is the fundamental work of artists' communities. Supporting artists' communities in this work, as well as acting as a collective voice for the field, is the work of the Alliance. To learn more, visit our website at www.artistcommunities.org.



18th Street Arts Center is the largest non-profit residential arts center in Los Angeles County, dedicated to the advancement of contemporary art and culture as expressed through artists working with issues of social consciousness, community, diversity and beauty. Housed in five buildings a mile off the beach, something new and challenging is always happening at the center. www.18thstreet.org



Located 40 miles south of San Francisco in the Santa Cruz Mountains, the **Djerassi Resident Artists Program** offers one-month residencies from March through November to visual and media artists, writers, choreographers and composers. Functioning as a genuine retreat, the Program focuses on the creative process with no work requirement and artists are left alone to explore their creative endeavors free from the distractions of their daily lives. www.djerassi.org

Dorland Mountain Arts Colony is set on 300 acres in the hills above Temecula Valley.* In an effort to maintain the rustic, natural environment, the only electricity consists of limited solar power on a portion of the campus. The solitude of Dorland is for many artists a welcome respite from the intrusions and distractions of what is widely accepted as normal living.

**Dorland was destroyed by wildfire in April 2004, and is currently planning to rebuild.*

www.dorlandartscolony.org



Located in the coastal wilderness of the Marin Headlands north of San Francisco, **Headlands Center for the Arts** provides an unparalleled environment for the creative process and the development of new work and ideas. Through artists' residencies and public programs, Headlands offers opportunities for reflection, dialogue and exchange that build understanding and appreciation for the role of art in society.

www.headlands.org



The **Exploratorium** is a museum of science, art and human perception located in San Francisco. Its mission is to create a culture of learning through innovative environments, programs and tools that help people nurture their curiosity about the world around them. The residencies have featured artists from a variety of disciplines, all with interests in teaching and learning, and who enjoy sharing ideas.

www.exploratorium.edu



Kala Art Institute's mission is to help artists sustain their creative efforts over time through its Artists in Residence and Fellowship Programs, and to increase appreciation of this work through exhibitions, public programming and educational efforts. Artists at Kala realize their vision using media that span the Guttenberg to digital eras, producing innovative artwork of the highest quality.

www.kala.org



Montalvo Arts Center is dedicated to forging meaningful connections between art, artists and the communities it serves, through creation, presentation and education in extraordinary ways and settings. The Sally and Don Lucas Artists Programs, featuring international, interdisciplinary residencies at Montalvo, foster temporary communities of highly committed, creative and critical minds. Fellows come for periods of three months, during which time they advance their art and scholarship in myriad ways.

www.villamontalvo.org

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