



**NATIONAL
PERFORMANCE
NETWORK**

2007

Visual Artists Network





2007

Visual Artists Network

For nearly two decades, the National Performance Network (NPN) has advocated for independent artists and artistic producers through support of initiatives that value cultural equity and social justice. Our motivation is a vision of a world where artists are recognized as valid and important participants in a thriving and healthy society. As a partnership organization, NPN serves artists, arts organizers, and a diverse range of audiences and communities across the country through activities such as artists' commissions, performance residencies, community engaged cultural projects, and convenings. Historically, our work has focused on the performing arts, but recently broadened to the visual arts where we discovered a need for a system of support within the field. Our ambition: to forge a national framework for visual artists that fosters communication amongst peers, builds relationships between diverse communities, and provides opportunities for advancing their careers.

In the spring of 2007, NPN created the Visual Artists Network (VAN) to offer visual artists the chance to travel in the United States and exhibit their work in a one to two week residency within the context of community engagement. At the project's inception, seven residencies were awarded to test the new program, which is based on NPN's model for touring performing artists. NPN is honored to introduce these artists whose work has extended beyond their residencies to participation in a cultural policy discourse. Learning from the experiences of the VAN participants, NPN is now envisioning an expanded national program that may also include commissioning and convenings. NPN's larger goal for VAN is to develop as a sustainable and ever-evolving network of visual artists, curators, and organizations across geographic divides and social boundaries. The Visual Artists Network is imagined as a reservoir of opportunity for visual artists emerging into the national arena who seek to advance their careers as they connect with people and places.

Foreword

What an exciting time for NPN—this beautiful catalog captures the successful pilot project we launched in 2007 to explore the feasibility of a Visual Artists Network (VAN), patterned after our successful touring network for performing artists.

During the mid 1990's, when the National Performance Network was still under the umbrella of Dance Theater Workshop in New York, the idea of NPN exploring the creation of a similar network for visual artists was broached. That good idea was not pursued then for a variety of reasons—not the least of which was the change in the national climate for support for artists. In 2004, after NPN's re-emergence as an independent organization based in New Orleans, the idea for VAN again surfaced. Happily, new attention nationally was being directed to the needs of individual artists. Response to the Urban Institute's *Investing in Creativity* report gave focus to the needs of artists, identifying areas in which they need support if they are to thrive—validation, demand/markets, material support, training and professional development, communities and networks, and information/data collection. NPN's infrastructure of Partner organizations—our network—is a vehicle to fulfill many of these areas of need. Providing subsidies, public presentations, national and regional convening opportunities and forging relationships to build community engagement are what NPN does. As an artist-centered network, the idea of NPN extending similar support to visual artists seems to be a logical progression in our mission. Many current NPN Partners are multi-disciplinary organizations, with strong programs presenting visual artists as well as performing artists. The absence of a strong national organization facilitating support, communication and exchange for visual artists interested in touring in the national arena highlighted the opportunity for NPN to step in to try to address this need.

Of course the working methods and approaches of visual artists are not identical to performing artists; we began VAN as a pilot so that we could understand the best ways to adapt our successful structures and systems to the needs of presenting visual artists and their work in a context of community engagement. The underlying premises of NPN on which performance residencies are supported hold true for VAN: an artist-centered focus; exhibiting organizations have full curatorial control—the NPN National Office does not make artistic decisions for the presenting organizations, does not create a roster and does not select the artists who receive subsidies; community engagement is a vital aspect of an artist's residency; and there is agreement on a fixed fee structure, helping to equalize the uneven power dynamic between artists and organizations.

Each of the seven residencies in the VAN pilot is different, representing artists working in different media and working with communities in diverse ways. It is exciting to see the results of their projects in this catalog. The VAN pilot gave us the opportunity to reach beyond the current membership of NPN Partners and begin to create relationships with four visual arts organizations in different regions of the U.S. Galería de la Raza, San Francisco, CA presented Jaime Mendoza; Hammonds House Museum, Atlanta, GA,

Theodore A. Harris; Real Art Ways, Hartford, CT, Fay Ku; and SPACES, Cleveland, OH, Manuel Acevedo. NPN Partners included Intermedia Arts, Minneapolis, MN who presented Lady Pink; PICA, Portland, OR, Arnold J. Kemp; and Women & Their Work, Austin, TX, Kowkie Durst.

I want to thank the many people and organizations whose hard work and contributions have made VAN successful. Without the dedication of our staff, Ann Schnieders Kaufman, project director for VAN and Alec De León, project assistant, the success of the pilot would not have been possible. Funding from The Andy Warhol Foundation for the Visual Arts provided core support; their ongoing dedication to the needs and interests of visual artists and the infrastructure which supports them is of extraordinary value to the field. The breadth of this catalog was made possible with funding from the Joan Mitchell Foundation, enabling us to include more detail on each project, and print more copies for wider distribution.

Many thanks also go to the NPN VAN Advisory Group, who provided advice and insight as the pilot took shape, and who are helping us to evaluate and fine tune it: NPN Board Members John Herbert, Tamara Alvarado and Gayle Isa and NPN Staff, Alec De León, Stephanie Atkins and Stanlyn Brevé.

A handwritten signature in black ink, appearing to read 'MK Wegmann', with a long, sweeping horizontal line extending to the right.

MK Wegmann
President and CEO
National Performance Network
November, 2007

A Perspective from the Field

Artists Unhoused

There is a lot of talk these days about the needs of artists. What are the ingredients that allow the artist to fan the creative flame? What does it take to make and maintain a thriving artist community? How can artistic networks flourish? From New York to Los Angeles, Chicago to New Orleans, artists have managed to answer these questions themselves, congregating in neighborhoods where rent is cheap, sharing studio spaces and materials, collecting at bars to read poetry, play music, and spin discs. Curiously, the argot of the contemporary marketplace of art and ideas is now heavily infused with terms like *investment*, *entrepreneurship*, and *creative industries* so that it all seems like a matter of high finance and heavy engineering. Buying and selling, even in the object-obsessed world of the visual arts, has given way to an almost 19th century interest in display itself. Art fairs, international biennials, “being seen”, high-jinks at auctions, designated cultural capitals, *Olympic* investments in cultural hoopla are the stuff of what is called the “art world,” a globe unto itself.

Yet, somewhere between the jet-set and the cheap rent is that vast sprawl in which other frameworks of support and nurturance are being imagined. As issues of resources, space, presentation and market opportunities, exposure, and recognition keep cropping up those who create and sustain infrastructures that support artists continually re-craft and re-imagine them. But is this really necessary? After all, artists have survived, even thrived, under several different names—master craftsmen, court poets, state employees, wives—and great art, beautiful craftsmanship, and sheer personal pleasure has been produced under different guises with a good bit of it surviving over time. But for those who think hard about the place of artists in the modern world and about what makes for that generative tension between being well-housed and “not at home,” the question of where and how an artist and an artistic practice is housed is critical. These are some exploratory thoughts on how one might think about a “habitat for creativity.”

For the modern artist, such a habitat is rarely found in the neighborhood in which he or she happens to be housed. The ubiquitous residency is often the real home of the artist. These days, residencies come in all forms—rural idylls, sophisticated salons, barn studios, urban atelier, as places of secluded contemplation or community-based exchanges; local, national or international in scope—and they form the mainstay of much artistic production. So, how is an artist made to feel at home? Does an artistic practice belong somewhere? What is the relationship of an artistic practice to location? What are the politics of relationality—of social connectivity? What happens when artists move from residency to residency?

Residencies are not immune, either because of their duration or because of good intention, from joining the art-world circuits of movement and display. Artists come and go, the host institution turns into a landlord. For the encounter to fuel something else, the engagement must be deeper or becomes dislocating. What would it mean for the artist to be a guest rather than a temporary visitor or tenant? What would the demands be, on either side?

How does one make an artist feel welcome and at home while providing an atmosphere of stimulation? Can one comfortably inhabit a space while still being adequately unsettled? There are two parallel but closely aligned approaches to this issue of habituation—architectural and sculptural. Architecture creates our habits while sculpture bears the imprints of our habits, of our own shaping. Eventually, as we grow accustomed, both can form part of our habituated daily life but the agency behind the sculptural approach is never quite lost. An architectural approach to a creative program is an approach that builds a structure in which a practice grows and fits while a sculptural approach to a creative program implies an approach that shapes the structure of the program out of the nature of the artistic practice. Neither is exclusive, of course, but the emphasis helps one think about what sort of artist or practice would be encouraged or would flourish by what is offered.

Housing and habituation are also relevant in another context, that of the artist as a social being, as a citizen, as a relational entity. Is the residency program predicated on a conception of the artist as a solitary, contemplative creator or one who is actively in dialogue or in an exchange? What is encouraged? What is required? Is the artist asked to produce or present a work? Is it exploratory? Is he or she in dialogue with a community of other artists or with a public? Does he or she have a choice? How is the artist chosen? What are the necessities and tendencies of his or her practice? The ways in which programs are structured to respond to these questions can determine the success of a residency for the artist, the institution, and where relevant, to the community.

The insertion of a community exchange component in a residency can be challenging, but equally invigorating. How is the artist introduced? How can he or she inhabit this new relationship? Given that artists often come as visitors, even as “master” teachers of workshops, the relationship to a local community may not always be clear. Is he or she a guest,

a teacher, an artist? Who initiates the relationship to the community? Is it a community of other artists? Is it a local neighborhood community? Is this community itself in flux? All too frequently, “community” is code for disadvantaged and disenfranchised areas in which the artist is inserted as an outsider. While the one-on-one encounter of the exchange may have powerful results, the dynamics of power between the community and the host institution determine what the long-term effects of this exchange will be. If the community is one in which the host institution has a long-standing and mutual relationship, then a more fruitful and informed relationship can develop between the artist and the community.

Habitable spaces for artists are not easily crafted these days because they must be adaptable, taking into account the movement of artists. The transient nature of people and thought—of bodies that move, feet that tire, tongues that labor to pronounce something new and the thrill and excitement of encounter and difference—poses a unique challenge to the more stable idea of residence. If artists today are on the go from place to place, is the residence the right model for creativity? What might it mean to suggest that a habitat for creativity might really mean “un-housing” the artist.

Radhika Subramaniam is the Director of Cultural Programs, Lower Manhattan Cultural Council where she oversees an arts and ideas program. She is an independent writer and scholar with a PhD. in Performance Studies and a Masters in Anthropology.

July 28–August 5, 2007

In the group exhibition *No Distance is More Awesome*, Jaime Mendoza was one of nineteen contemporary artists from north and south of the U.S./Mexico border looking at issues related to immigration. Mendoza presented work in the gallery and also created a computer-generated mural that was featured on an outdoor billboard as part of Galería's digital mural series. Through community panel discussions with the other artists, Mendoza examined the immigration debate from critical perspectives that counter those reflected in the media and public discourse.

Presented by

Galería de la Raza

San Francisco, CA

(415) 826-8009

www.galeriadelaraza.org

Founded in 1970, Galería's mission is to foster public awareness and appreciation of Chicano/Latino art and culture and serve as a laboratory where artists can both explore contemporary issues in art, culture and civic society, and advance inter-cultural dialogue. Galería's artistic programs include visual arts exhibitions; the Digital Mural Program, a new genre public arts series exhibited on a 24'x10' billboard attached to their venue; the ReGeneration Project, which provides emerging artists exhibition and career development opportunities; and the Youth Media Project, a mentorship program that provides Mission District youth training and resources in the creation of digital arts. Galería's programs recognize the profound relationship of the arts to neighborhood revitalization and engage Latino artists and youth to actively use their creative skills as a tool and resource for community empowerment and the formation of public dialogue.

Jaime Mendoza

Born: Chicago, IL, 1974

Based in Chicago, IL

"My work is motivated by a fervent desire for dialogue and community. Working in a variety of media—including painting, sculpture, photography, installation, and video—each one of my pieces engages in art strategies that emerge from the assimilation of cultural beliefs and traditional art concepts. My work is relatively simple in construction yet rich in emotional content. I strip my objects down to their elemental and geometric form to allow the viewer to approach the piece without any preconceived notions that the work is either difficult or unapproachable."

Selected Exhibitions: 2006, Glass Curtain Gallery, Chicago, IL (group). 2005, Mexican Fine Arts Center, Chicago, IL (group). 2005, Victoria University, Victoria, Australia (group). 2004, Funcion Variable, Barcelona, Spain (group).

Honors, Awards & Publications: *La Chamba: Drawings by Jaime Mendoza*, Mendoza, J., Utah: Ardvark Publishing, 2007. National Association of Latino Arts and Culture, One year grant to produce a book of drawings, 2005. Instructor and Academic Support Professional Excellence Award, Northeastern Illinois University. ENLACE Leadership Institute, Pre-Servicing Latinos for Higher Education Faculty Ranks, One year fellowship.

Northeastern Illinois University, BA, 1998

University of Illinois at Chicago, BFA, 2002

www.neiu.edu/~jmendoza





Previous page and opposite page

center *The New Black*, digital print, 10' x 24', photo courtesy of the artist.

Opposite page, top Installing the billboard. **Opposite page, bottom** *The New Black* (with anonymous tag), photos courtesy of Galería de la Raza. **This page** *La Sirenita Café*, mixed media, photos courtesy of Galería de la Raza.

“There was definitely a strong dialogue with the community. The billboard that I created, *Immigration: The New Black*, was well received by the artistic community; however, there were certain anonymous individuals who took it upon themselves to vandalize the billboard. I saw this act of vandalism as an extension of our dialogue and welcomed the graffiti.” —Jaime Mendoza



July 22–28, 2007

Theodore A. Harris' exhibition *Our Flesh of Flames*, a collection of collage compositions, opened in conjunction with the U.S. Social Forum Conference bringing attention to the role that art plays in social commentary. To foster community dialogue, Hammonds House Museum partnered with the National Black Arts Festival by hosting an institute of workshops and presentations. Harris conducted several workshops, leading discourse with visitors from youth and elder community centers, as well as with school teachers who discussed integrating Harris' powerful imagery into classroom lessons.

Presented by

Hammonds House Museum

Atlanta, GA

(404) 612-0482

www.hammondshouse.org

Hammonds House Museum and Resource Center of African American Art is a fine arts museum whose mission is to preserve, exhibit, and increase public awareness about the contributions visual artists of African descent make to world culture. Through its extensive permanent collection and annual exhibition series, Hammonds House Museum is an educational reservoir for Fulton County residents of all ages and serves as a unique cultural host to countless visitors from around the world. The organization maintains a solid sense of identity and offers a range of arts and cultural programs to a broad and diverse audience, especially reaching out to those who do not ordinarily have access to the visual arts.

Theodore A. Harris

Born: New York, NY, 1966

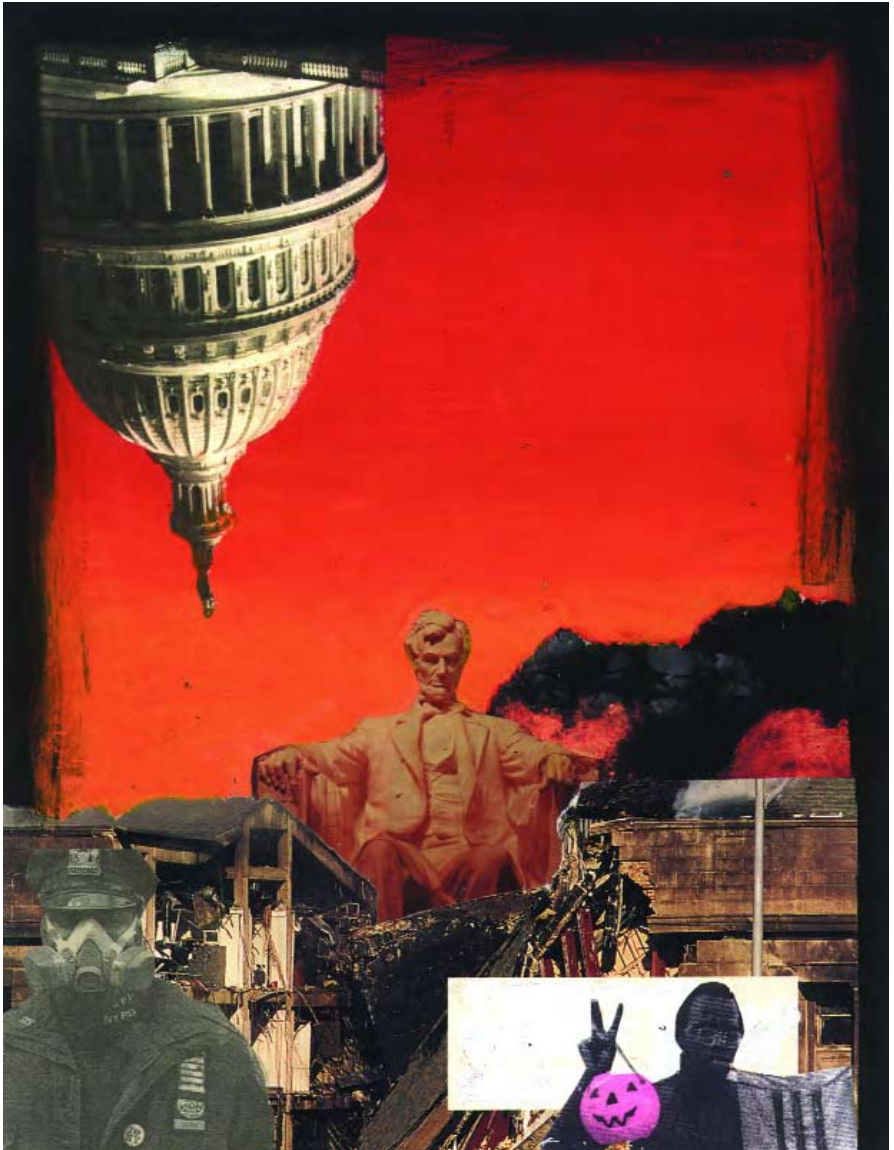
Based in Philadelphia, PA

"The collages exhibited at Hammonds House Museum from my publication *OUR FLESH of FLAMES: Collages by Theodore A. Harris and Captions by Amiri Baraka* are like most of my works, weapons from an arsenal of confrontational collages engaged in visual war-'fair,' created to raise questions about America's domestic and foreign policy. Depending on your politics when viewing these works, which are constructed with inverted images of the Pentagon and United States Capitol buildings, you may feel you are looking into what James Baldwin called 'a very disagreeable mirror.' These collages are visual, poetic essays that are direct reflections of the West imploding on itself. My aim as an anti-imperialist artist is to be a creator of truth and beauty, reflecting the reality of our lives, the exiled from exile."

Selected Exhibitions: 2006-2007, HUB-Robeson Gallery, Penn State University, State College, PA (traveling group show). 2006, Du Bois College House, University of Pennsylvania, Philadelphia, PA (solo). 2003, Saint Louis University, Museum of Art, St. Louis, MO (solo). 2002, Harmony House, Stanford University, Stanford, CA (solo).

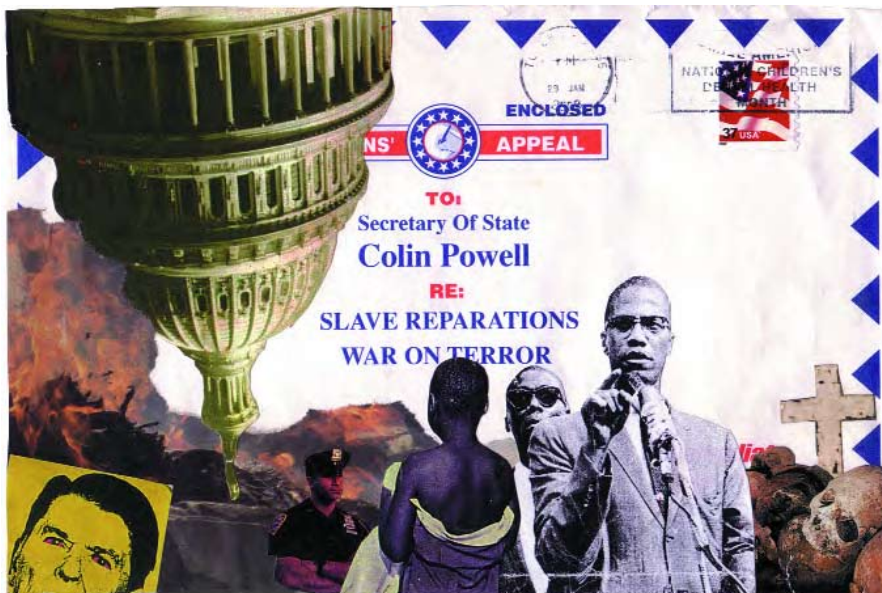
Awards & Publications: *In Defense of Mumia*, Writers and Readers, 1996. *Role Call: A Generational Anthology of Social and Political Black Literature & Art*, Third World Press, 2002. *Bum Rush the Page: A Def Poetry Jam*, Three Rivers Press, 2002. *Dance the Guns to Silence: 100 Poems for Ken Saro-Wiwa*, flipped eye publishing, 2005. *African American Review*, cover art work, multiple publications.

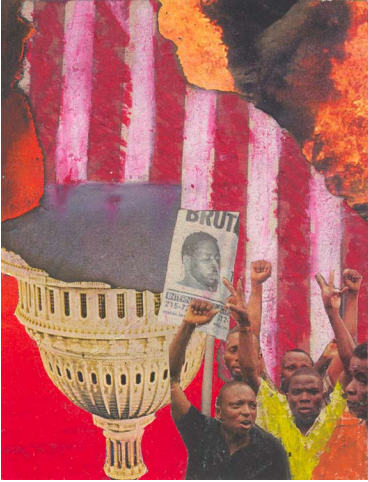
www.haverford.edu/HHC/pages/about/collections.html



Previous page *On the Throne of Fire after "Somebody Blew Up America" (for Amiri Baraka)*, mixed media collage on paper, 14" x 11", 2002. **This page, top** *Appeal to the Secretary of the Lower Intestine*, print from collage on paper, 22" x 30", 2003. **This page, bottom** *Collage for a Phoney War*, print from collage on paper, 22" x 30", 2003. **Opposite page, left** *In Defense of Thomas Jones*, print

from collage on paper, 26" x 20", 2002. **Opposite page, right** *The Pentagon is a Wounded Guillotine*, mixed media collage on paper, 10 1/2" x 10", 2004. All photos courtesy of the artist.





June 17–July 1, 2007

Renowned as the “godmother of graffiti art,” Lady Pink was a featured artist at B-Girl Be, Intermedia Arts’ annual summit of events, workshops, exhibits, and performances that celebrate women in hip-hop. With a backdrop of activities in break dance, turntablism, and rap, Lady Pink created two murals during her residency, one of which was a collaborative work with local teen girls painted in a public venue. The mission of B-Girl Be is to influence and inspire leadership to change the perceptions and roles of women in hip-hop. Lady Pink is looked to as a pioneer and model in this cultural movement.

Presented by

Intermedia Arts

Minneapolis, MN

(612) 874-2813

www.intermediaarts.org

Rooted in the Twin Cities, Intermedia Arts is a gathering place where the arts engage community members to build connections, locally and globally. Intermedia Arts’ mission is to be a catalyst that builds understanding among people through art and, since 1973, it has been a place where an innovative approach to the arts has inspired communities toward social change. As a multi and inter-disciplinary organization, Intermedia Arts addresses the most pressing issues in their community from immigration and racism, to privilege, human rights, and gentrification. Intermedia Arts seeks out opportunities to partner with and present the work of underserved art forms, artists, and communities.

“Lady Pink is a pioneer and a legend in not only the hip-hop community but in the international art world. Having her with us for two weeks through the VAN program allowed us to bring her experience and work to a larger community and deepen her impact. She inspires other young female artists to be bold, take risks, and not be afraid to speak their mind through their work.”

—Theresa Sweetland

B-Girl Be, Co-Curator

Lady Pink

Born: Ambato, Ecuador, 1964

Based in New York, NY

“I insisted that the teens design their own mural, with a theme of their choice so they’d like it better than if I’d impose my art on them. It means a lot more to kids if we take their ideas seriously and teach them to paint them up. I try to have an impact. I try to make a statement. I try to inspire. That’s the nature of all my work.”

Selected Exhibitions: 2007, Cheim & Read Gallery, New York, NY (group). 2007, Legion Arts, Cedar Rapids, IA (group). 2006, Brooklyn Museum of Art, Brooklyn, NY (group). 2005, New Museum of Contemporary Arts, NY (group). 1999, Bronx Museum of the Arts, Bronx, NY (group). 1984, Moore College of Art, Philadelphia, PA (solo).

Permanent Collections: Whitney Museum. Metropolitan Museum of Art. Brooklyn Museum of Art. Groningen Museum of Holland. Museum of the City of New York.

Publications: “Lady Pink: Graffiti with Feminist Intent,” *Ms.*, March/April 1993. “Amid Ashes and Creativity,” *New York Times*, Art Review, February 1, 2002.

www.pinksmith.com





Previous page Lady Pink in process, digital photo, photo by B-Fresh Photography. **Opposite page** Lady Pink in front of mural, photo by Martha Cooper. **This page, top** Kulture Klub Collaborative and Juxtaposition Arts mural with lead artist Lady Pink, photo by Mike Hoyt. **This page, bottom left** Lady Pink in process, photo by B-Fresh Photography. **This page, bottom right** Lady Pink working on mural, photo by Martha Cooper.



May 4–15, 2007

In the spring of 2007, Arnold J. Kemp traveled to Portland to execute two upcoming exhibitions—one of his own work and an exhibition that he curated—both of which coincided with the opening of PICA's Time-Based Art Festival in September. During his residency, Kemp furthered an ongoing body of work of drawings, paintings, and film, and also hosted a public screening of two 70's horror films that inform his work. He invited the audience to submit work for *Supernatural*, the exhibition that he curated. It featured the work of over 30 regional artists and was exhibited on the white walls surrounding Kemp's own installation *Daydream Nation (The Suspiria Version)*.

Presented by
PICA/Portland Institute of
Contemporary Art
Portland, OR
(503) 242-1419
www.pica.org

The Portland Institute for Contemporary Art (PICA) is about the activity generated by a community using its energy. PICA acknowledges and advances new developments in contemporary art while fostering the creative explorations of artists and audiences. Established in 1995 by Founding Artistic Director, Kristy Edmunds and a committed group of artists and patrons, PICA presents exhibitions, performances, and installations, commissions new work, and fosters creative time by granting residencies. For over a decade, PICA has been committed to the work of significant emerging regional, national, and international artists in all disciplines, and bridging the gap between historically-focused collecting institutions, commercial galleries, and performing arts presenters. Through yearlong programming, PICA provides cultural experiences of the highest caliber and access to new artists and projects, many of who have not been seen in the Northwest, reaching an audience that spans a variety of Portland's socioeconomic, professional and cultural communities, from student audiences to seniors, cultural tourists and professional delegations from other urban centers.

Arnold J. Kemp

Born: Boston, MA, 1968
Based in Brooklyn, New York

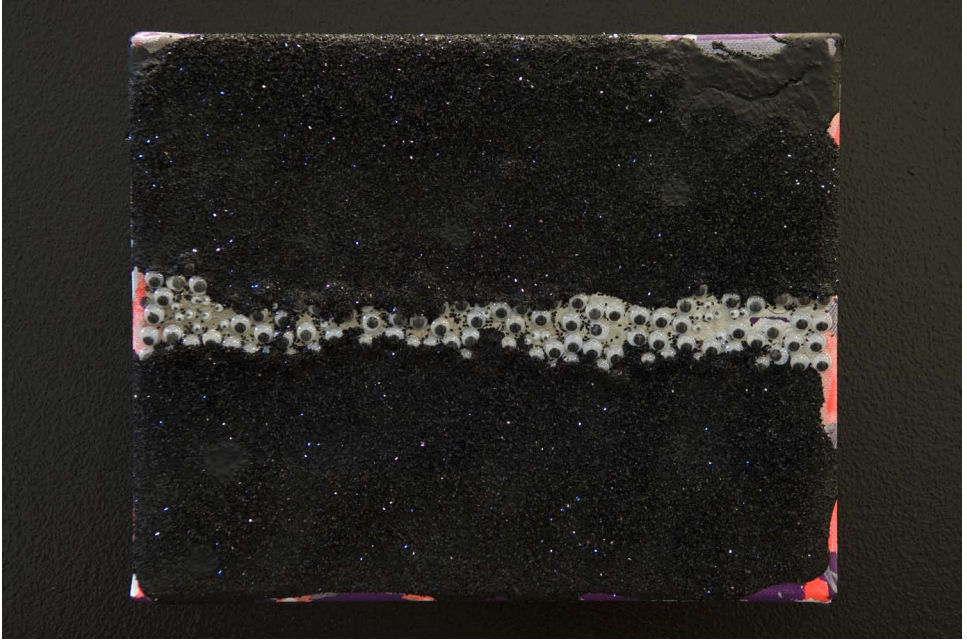
"*Daydream Nation* deals with American painters of scale and ambition like Rothko, Newman and Pollock. Their legacy has affected the way I perceive space and the psychological meaning of form. The particular experience of my work is one in which I mix up the color and the ethnic designation 'black' with the idea of the Black Arts or what might be called black magic. This allows the formal, painterly concepts in my work to be seen in comical or tragic or poetic ways in pursuit of the political, personal, and formally impure form of modern painting that interests me. *Daydream Nation (The Suspiria Version)*, a continuation of the overall project, consisted of a large scale architectural intervention, 15 individual paintings, a single mixed-media work on paper, a limited-edition print, and a projected image-installation called *Black Monochrome Machine*."

Selected Exhibitions: 2007, *Refresh*, curated by Kristin Lucas, Postmasters, New York, NY (Group / Postmasters Gallery). 2006, Stephen Wirtz Gallery, San Francisco, CA (solo). 2006, *Collection in Context*, Studio Museum of Harlem, New York, NY (group). 2001, *Freestyle*, Studio Museum in Harlem.

Awards & Publications: 2005, Cité Internationale Des Arts, Residency, Paris, France. 2003, Pollock Krasner Foundation Grant. 2000, Joan Mitchell Foundation, Painters and Sculptors Grant Program Award Recipient.

Tufts University, Medford, MA, and School of the Museum of Fine Arts, Boston, BA/BFA, 1991
Stanford University, Stanford, CA, MFA, 2005

www.worksarnoldjkemp.com/index.htm





Previous page *Daydream Nation (The Suspiria Version)*, detail, photo by Heidi Ehalt. **Opposite page, top** *Daydream Nation (The Suspiria Version)* and *Supernatural*, installation view, photo by Justine Avera. **Opposite page, bottom** *Daydream Nation (The Suspiria Version)* and *Supernatural*, installation view, photo by Heidi Ehalt. **This page, top** *Daydream Nation (The Suspiria Version)*,

interior view of *Black Monochrome Machine*, dimensions variable, photo by Heidi Ehalt. **This page, bottom** *Black Monochrome Machine*, detail, video projection on mixed media painting, photo by Heidi Ehalt. All work 2007, courtesy of the artist.



May 12–18, 2007

Fay Ku was one among six artists selected from a pool of 270 applicants as part of OPEN, Real Art Ways' annual series of juried exhibitions of emerging artists. In addition to her solo exhibition and opening events, Ku's week-long residency gave her the chance to draw from her experience as a teaching artist to work with Real Art Ways community schools. She lead a portrait workshop and a presentation with local middle and high school students, reflecting on her recurring themes of biography, psychoanalysis, dreams, myths, and what she calls "the un-thought known."

Presented by
Real Art Ways
Hartford, CT
(860) 232-1006
www.realartways.org

Founded in 1975, Real Art Ways is one of the country's early alternative arts spaces, which presents and produces new and innovative work by emerging and established artists and serves as a crucial connection for audiences and artists regionally, nationally, and internationally. The organization has sustained itself through committed support for new ideas and disciplines and has steadily built a diverse and unique audience that crosses lines of color, sexual orientation, economics, and age. Real Art Ways is a contemporary art space that has a special link with its own community. With films, concerts, performance, readings, exhibitions, and a lounge where people gather before and after events, Real Art Ways is a unique place for people of widely varying backgrounds to come together around art and ideas. Depending on the event, the audience at Real Art Ways can range from suburban grandmothers to transgendered patrons, from area business people to urban teens, from well-respected artists to inquisitive children.

Fay Ku

Born: Taipei, Taiwan, 1974
Based in Brooklyn, NY

"I am the product of Chinese immigrant parents and American suburbia. Growing up in all-white neighborhoods with no Chinese community, both cultures were equally mystifying. I became concerned with decoding the reality beneath words and behavior. Even now my work is concerned with the complex and psychological dynamics underlying relationships and issues of socialization. My work process reflects this exploration. I never do preparatory drawings; instead I slowly find my way to an image. I create mostly works on paper, narratives populated by girls and women, based on stories and random events. I am interested in stories and ideas inherited from the past, how we exist within an intersection of the personal, historical, and the cultural."

Selected Exhibitions: 2006, Brooklyn Academy of Music, Brooklyn, NY (group). 2005, A.I.R. Gallery, New York, NY (solo). 2005, Metaphor Contemporary Art, Brooklyn, NY (solo). 2005, Endless International Gallery, Shanghai, China (group).

Awards & Publications: 2007, Weir Art Farm Artist, Wilton, CT. 2007, Urban Artist Initiative/NYC Project Grant. 2006, Artist Alliance Inc. Lower East Side Rotating Studio Residency. 2005, A.I.R. Fellowship Recipient.

Bennington College, Bennington, VT, BA, 1995
Pratt Institute, Brooklyn, NY, MFA & MS, 2006

www.fayku.com



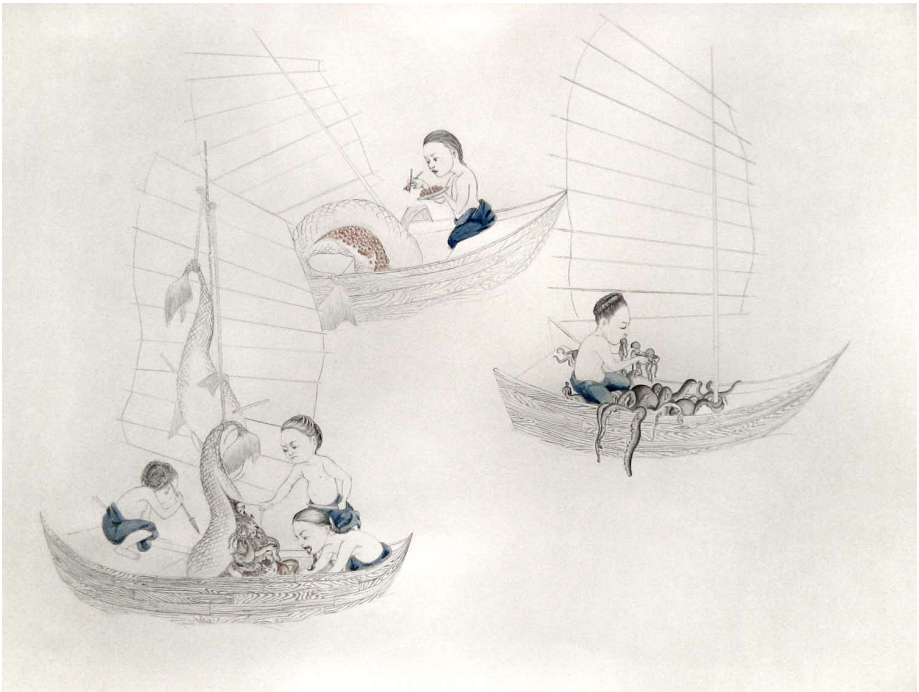
Previous page *Surface Tension X (Big Wave Good-Bye)*, graphite, watercolor, ink on paper, 38" x 50".

This page *Surface Tension VII (Deployment)*, graphite, watercolor, ink on paper, 38" x 50". **Opposite page, top** *Surface Tension IX (Isolated Incidence)*, graphite, watercolor, ink, collage on paper, 38" x 50". **Opposite page, bottom** *Surface Tension III (Fishing)*, graphite, watercolor, ink on paper, 38" x 50". All work 2007, courtesy of the artist.

"I've gained a lot of confidence in trusting my own vision. Being an artist is really a lonely, solitary career, and I constantly need to make decisions on my own. Because there were people working with me during this residency, and there were others who were part of the process, I feel that I am better able to trust in the value of my own work, and also of what I have to say about it."

—Fay Ku





April 18–24, 2007

Manuel Acevedo conceived his residency as his *The Camera Communis* project. With the cooperation of local residents, he converted various live/work spaces into camera obscuras, superimposing and integrating exterior landscapes with interiors to create dialogues about myth, identity, and culture. During his residency, Acevedo worked with students from St. Malachi Center Afterschool Program to document their environments and narrate their experiences through photography. Local artist, Eartha Goodwin, who collaborated with Acevedo and the students, was inspired to continue work dealing with the children's experiences living in polluted industrial areas.

Presented by

SPACES

Cleveland, OH

(216) 621-2314

www.spacesgallery.org

SPACES advances the artist's vision. By providing freedom, resources, and an audience, SPACES enables artists to engage the public in a vital dialogue about contemporary art. SPACES interacts directly with artists, promoting excellence and experimentation to produce challenging gallery exhibitions, public programs, residencies, and publications. Founded in 1978, SPACES is Ohio's oldest and largest alternative art space. The SPACES World Artists Program (SWAP) accepts regional, national, and international visual artists who work in any media. SWAP supports the creation, exhibition, and discussion of the artists' work, and facilitates collaboration among artists, audiences, students, and area community organizations.

"Politically and socially, we took a risk by inviting an outside artist to deal with local issues. Talking about environmental and socio-political issues is not uncommon in this area; however, bringing the personal aspects of those discussions to the forefront is unusual. Manuel explored spaces in the community and used his own alternative methods of converting rooms into camera obscuras, which was risky because of the immediate trust needed, and because the project was very experimental."

—Sarah Beiderman

Residency Coordinator

Manuel Acevedo

Born: Newark, NY, 1964

Based in Queens, NY

"The main purpose of my work is to develop a dialogue with viewers in an environment where rapidly growing urban re-development and gentrification will have a lasting effect on the working class communities. I find metaphors in art and architectural structures, and utilize drawing, handmade books, sculpture, photography, and installation to examine the ways in which contemporary landscapes are shaped by a preoccupation with fear, as in gated communities, security systems, semi-public spaces, and cyberspace. My concepts for urban interventions temporarily alter the face of public spaces, monuments and the cityscape by virtue of their interplay with optical illusion."

Selected Exhibitions: 2006, Exit Art, New York, NY (group). 2006, Queens Museum of Art, Queens, NY (group). 2005, Museo de Arte de Puerto Rico, Santurce, Puerto Rico (group). 2002, Westfaelischer Kunstverein, Meunster, Germany (group). 2000, P.S.1 Contemporary Art Center, Long Island City, NY (group).

Awards & Publications: 2007, The Center for Book Arts, NYC, A.I.R. Workspace Program. 2006–7, Lower Manhattan Cultural Council, NYC, Workspace Residency. 2005, Joan Mitchell Foundation, Painters and Sculptors Grant Program Award Recipient. 2005, Longwood Arts Project, Bronx, NY, Digital Matrix Commission.

Pratt Institute, New York, NY, 2D and 3D Video/ Animation Certification, 2003.

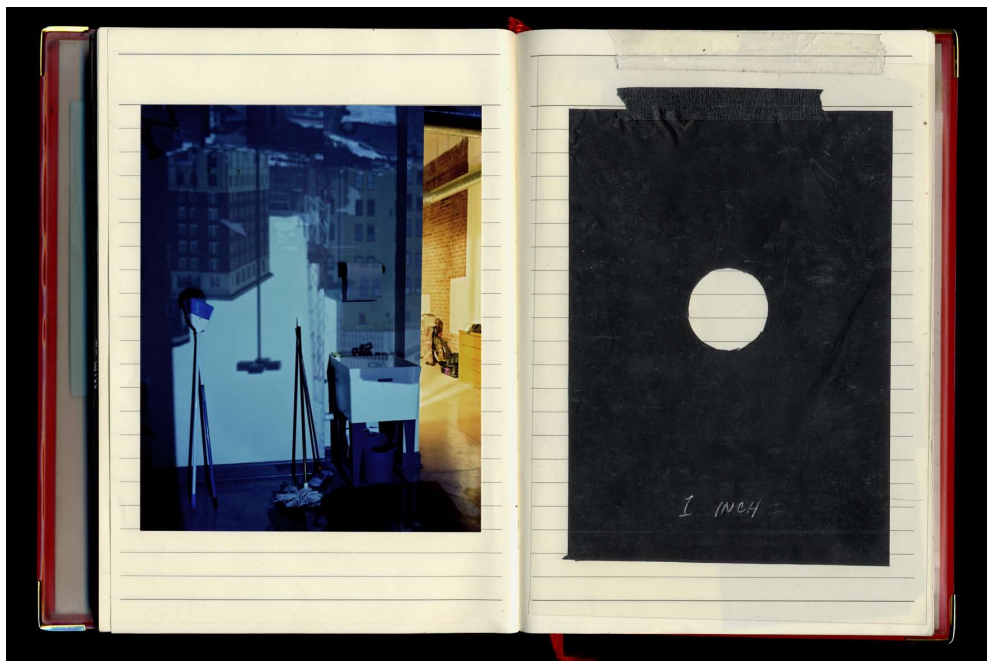
International Center for Photography, New York, NY, Photography, 1995.

School of Visual Arts, New York, NY, Photography, 1982–83.

www.longwoodcyber.org/artists/manuel/



Previous page *SPACES*, 30" x 40", pigmented ink on paper. **This page, top** Untitled (Journal Pages), pigmented ink on paper. **This page, bottom** *Pilgram Church (Spare room)*, 30" x 40", pigmented ink on paper. **Opposite page, top** *Eartha*, 30" x 40", pigmented ink on paper. All work 2007, courtesy of the artist.





May 6–11, 2007

Through her residency, Kowkie Durst helped to deepen a community relationship that Women & Their Work has cultivated with Reagan High School, an Austin school which struggles for resources and stability in its leadership. For the past eight years, Reagan students have attended exhibitions and studio workshops at Women & Their Work and, more recently, they worked together to establish a ceramics program within the school. Durst spent a week at Reagan mentoring the school's dedicated art instructor, Maggie Stirrat, and her students. They examined Durst's body work, experimented with the medium and learned new techniques—as they inaugurated their ceramics studio.

Presented by

Women & Their Work

Austin, TX

(512) 477-1064

www.womenandtheirwork.org

Known for its pioneering spirit, embrace of artistic innovation, and commitment to Texas audiences and artists, Women & Their Work is now celebrating its 29th anniversary. Presenting over 50 events a year in visual art, dance, theater, music, literature, and film, the gallery features on-going exhibitions of Texas women artists and brings artists of national stature to local audiences. Nationally recognized, Women & Their Work has been featured in *Art in America*, *ArtForum* and on National Public Radio and was the first organization in Texas to receive a grant in visual art from the National Endowment for the Arts. Women & Their Work reaches over 2,500 school children and teachers each year through gallery tours, gallery talks with exhibiting artists, participatory workshops, in-school performances, dance master classes, and teacher workshops.

Kowkie Durst

Born: Red Hook, NY, 1968

Based in Portland, OR

"I imagine my pots in someone's home, tossed from sink to table to shelf. I want them to live with someone and become a part of their everyday life. The physical connection—lips, hands, and eyes—that engages a user with the object is essential to the creation of meaning for pottery. My approach to clay enacts my passion for the material and exposes the physical nature of my own existence.

My understanding of the power of images to translate history and stories has deepened through my study of petroglyphs. The drawings on my pots are rendered as cartoon-like abstractions of our contemporary cultural icons, which I use to narrate our intimate relationship with everyday objects as well as to capture everyday moments that may sometimes be overlooked."

Selected Exhibitions: 2007, The Art of the Pot, Austin, TX (group). 2007, Santa Fe Clay, Santa Fe, NM (group). 2007, Northern Clay Center, Minneapolis, MN (group). 2007, Xen Gallery, St. Louis, MO (group). 2007, Louisville Art Museum, Louisville, KY (group). 2005, The Archie Bray Foundation, Helena, MT (solo).

Awards & Publications: Lincoln Fellowship, Archie Bray Foundation, 2004-05. Ceramic Excellence, April 2007, Issue 67, Archie Bray Foundation Fellowship publication, 2005. Purchase Award Jersey Shore National, 2004. Merchant Award, Strictly Functional National 2001.

Penn State University, MFA, 2001

Tulane University, BA, 1990



Previous page *Contrasting Shopping*

Carts, ceramics, variable dimensions,

photo by Kowkie Durst. **This page**

Sweatshop Teapot, ceramics, 12" x 12"

photo by Kowkie Durst. **Opposite page,**

top *Laundromat*, ceramics, 15" diameter,

photo by Kowkie Durst. **Opposite**

page, bottom left Student work by

Willie King, *Goblet*, ceramics, photo by

Katherine McQueen.

Opposite page, bottom right Student

work by Alex Diaz, *Jug*, ceramics, photo

by Katherine McQueen.





VAN Funders

The Visual Artists Network pilot project was made possible through the generous support of **The Andy Warhol Foundation for the Visual Arts**, as well as through matching funds from the VAN presenting organizations: Galería de la Raza, Hammonds House Museum and Resource Center of African American Art, Intermedia Arts, Portland Institute of Contemporary Art, Real Art Ways, SPACES, and Women & Their Work.

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On the Cover

Top, left *Surface Tension X (Big Wave Good-Bye)*, graphite, watercolor, ink on paper, 38" x 50", Fay Ku presented by Real Art Ways, photo courtesy of the artist.

Top, right *Daydream Nation (The Suspiria Version)*, detail, Arnold J. Kemp presented by PICA/Portland Institute of Contemporary Art, photo by Heidi Ehalt.

Center, left Lady Pink in process, digital photo, Lady Pink presented by Intermedia Arts, photo by B-Fresh Photography.

Center, right *Contrasting Shopping Carts*, ceramics, variable dimensions, Kowkie Durst presented by Women & Their Work, photo by Kowkie Durst.

Bottom, left *The New Black*, digital print, 10' x 24', Jaime Mendoza presented by Galería de la Raza, photo courtesy of the artist.

Bottom, center *SPACES*, 30" x 40", pigmented ink on paper, Manuel Acevedo presented by SPACES, photo courtesy of the artist.

Bottom, right *On the Throne of Fire after "Somebody Blew Up America" (for Amiri Baraka)*, mixed media collage on paper, 14" x 11", 2002, Theodore A. Harris presented by Hammonds, House Museum, photo courtesy of the artist.

Inside Front Cover

Top, left Kowkie Durst demonstrating slab construction, Kowkie Durst presented by Women & Their Work, photo by Katherine McQueen.

Top, right Student throwing on the pottery wheel, Kowkie Durst presented by Women & Their Work, photo by Lisa Choinacky.

Center, left *Daydream Nation* (installation in progress), Arnold J. Kemp presented by PICA/Portland Institute of Contemporary Art, photo by Jörg Jakoby.

Center, right and bottom left Manuel discussing his work with children from St. Malachi's Afterschool Program, Manuel Acevedo presented by SPACES, photo by Susan Vincent.

Bottom, center left Fay Ku (exhibit), Fay Ku presented by Real Art Ways, photo courtesy of the artist.

Bottom, right Kulture Klub Collaborative and Juxtaposition Arts mural (group photo prior to beginning mural), Lady Pink presented by Intermedia Arts, photo by Mike Hoyt.

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