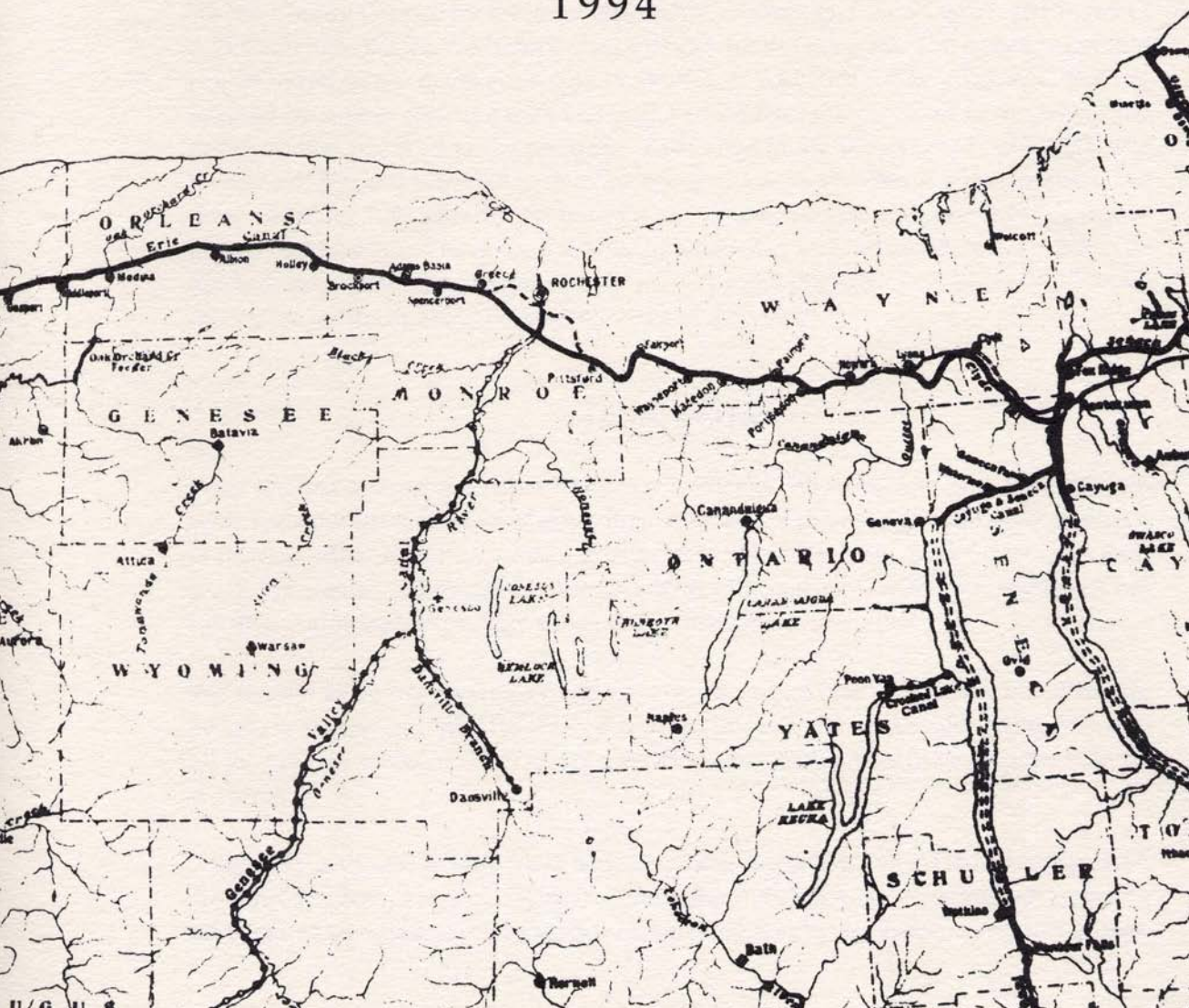




ARTIST RESIDENCY EXCHANGE:

Western New York

1994



Program Description

Artist Residency Exchange: Western New York (ARE:WNY) provides working facilities and financial support for visual artists' residencies in the counties of Erie, Monroe and Wayne. A major goal of the program is to foster the interchange of artists' work amongst the three counties involved — artist recipients are asked to perform their residency in a county other than their county of residence.

Wayne County Council for the Arts, Hallwalls Contemporary Arts Center, and Pyramid Arts Center are the three administering agencies for the program. The organizations are also involved in the development and planning of ARE:WNY. The artist awardees are selected by a peer review panel, composed of representative artists from each of the three counties involved in the program. Each artist in the pilot year of ARE:WNY was awarded \$1,500 and provided with living space and work facilities at a host location. The three artists for 1994 also elected to complete a public service component for their project, so that they could have the opportunity to interact with members of the public. The artists were paired with a guest essayist and a project photographer, so that their work during the residency could be documented and discussed.

Introduction

From the first discussions, Artist Residency Exchange: Western New York was based on what we, as artists and regional arts administrators, felt to be the greatest need: to directly provide artists in our region of western upstate New York the opportunity to do their work. We wanted to provide facilities, housing, technical assistance, and most of all, our heartfelt enthusiasm to provide a supportive environment for artists.

We wanted to do this so artists could complete a project that they would not otherwise be able to accomplish. We also wanted to do all this in a way that could, gently and with all the help we could provide, create a generous and lasting benefit beyond the individual artist.

ARE:WNY is unique in New York State in several important ways. First, although there are other residency programs scattered throughout the state, they are limited to specific art forms or mediums, such as glass making, photography, or sculpture. In its first year,

ARE:WNY is for visual artists working in any variety or combination of mediums. Secondly, ARE:WNY is a regional program, supporting networking amongst neighboring arts organizations, area artists, and available facilities. Third, ARE:WNY connects urban and rural environments, breaking down barriers of isolation and understanding and featuring the best qualities of each.

Finally, ARE:WNY connects different kinds of organizations that serve artists in different ways. From the administering organizations to the residency host organizations, ARE:WNY is comprised of arts councils, presenting organizations, contemporary arts centers and organizations dedicated to specific mediums of art making. It is in the spirit of cooperatively serving the individual artist that these organizations have come together to create this residency program. It is our pleasure to provide you with this resulting catalogue, featuring the 1994 Artist Residency Exchange: Western New York artists.

Thank you

The commitment of ARE:WNY is only possible through the shared vision and commitment of the dedicated people who helped to develop and complete the program. Special thanks to the following individuals and organizations:

Administrative Organizations

Sara Kellner, Hallwalls Contemporary Arts Center, *Erie County*
Beth Bohling, Pyramid Arts Center, *Monroe County*
John Worden, Wayne County Council for the Arts, *Wayne County*

and to the Staff and Boards of Directors of each of these organizations.

Artist Guest Quarters

Kathy Sherin and Bob McCabe, *Erie County*
Richard Margolis and Sherry Phillips, *Monroe County*

Catalogue Essayists

AnJanette Brush, *Erie County*
Thom Ward, *Monroe County*
Heidi Lux Santelli, *Wayne County*

Catalogue Photographer

Brian Sargent, *Monroe County*

Funders

New York State Council on the Arts Visual Arts Program, Elizabeth Merena, Director
and the 1994 Visual Arts Peer Review Panel.

Host Organizations

Erie County

Buffalo Arts Studios

Hallwalls Contemporary Arts Center

CEPA Gallery

Monroe County

Community Darkroom

Genesee Pottery

Visual Studies Workshop: Media Center

Wayne County

Newark Developmental Disabilities Service Office

and to the Staff and Boards of Directors of each of these organizations.

Panelists

Erie County

Anne Wayson

Barbara Rowe

Monroe County

Roberley Bell

Edward Lester

Wayne County

Michael Savage

Things Metamorphic: The Art and Craft of Jappie King Black

by AnJanette Brush

Using natural materials for her forms and mythic figures as her content, Jappie King Black creates artwork in two and three dimensions. It is work which grows out of a concern with location and motion, and out of an interest in the nuances of the forms of life and death. Both the fact that she was raised in Latin America and her well-developed skills as a craft artist are apparent in artwork evocative of mummification, altars, and pre-Columbian forms. Her work on one hand investigates the relationship of craft art to fine art, breaking the stereotypes surrounding craft and erasing any clear distinction between the two: traditional craft techniques are used to produce art that is conceptual and self-referential, not purely functional or decorative. Moving easily between techniques of sculpting, drawing, and weaving, Black creates objects — often in series including fish-, snake-, and bird-like figures — which are at once iconic and impermanent. Their source may be in such standards as fairy tales and religion, but the natural — even biodegradable — quality of these objects makes them literally temporary, and their concentration on things metamorphic gives them a conceptual temporariness as well.

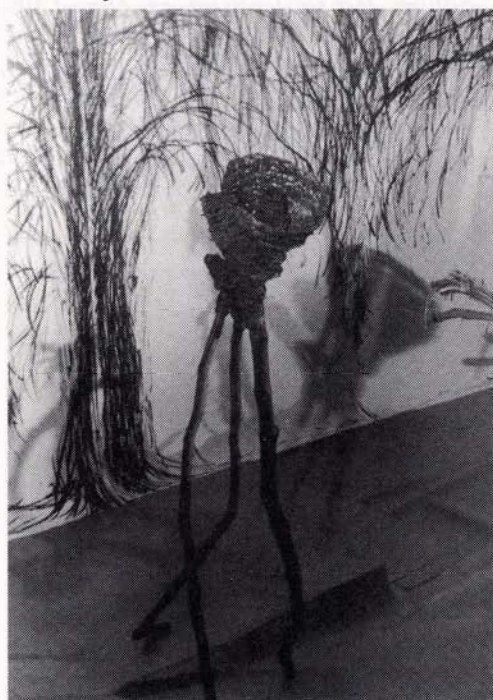


The studio space the Artist Residency Exchange: Western New York program provided her was extremely important to Black, allowing her to explore this artwork on a larger scale for the first time in over a year. Rather than weaving small masks, bowls, hands, and other objects in her kitchen or storing the larger ones on her porch, she was able in her workspace at the Buffalo Arts Studio to finish four wall-size drawings and several large sculptural works. The drawings — renderings of willow trees — have close ties to Black's home and are reminiscent of those forms outlining the field that is her backyard.

The accompanying sculpture, including a sprawling fence-like construction, is shaped from the grapevines and bark that Black collects from this countryside near Brockport. With the vines and other natural materials she collects around her home, Black creates artwork inspired by the monolithic trees that dot the horizon of this area. Her sculpture takes shape through knotting and binding the grapevines and the bark, which during her residency were soaked in a wading pool she brought into her studio.

Occasionally stripped by hand to provide variety in color and texture, the pliable damp vines were woven around and within each other, the ends having first been carefully wrapped with vine to provide a gentle cover or cap for each. These varied levels of complex and thorough weaving hold together pieces which are, paradoxically, constructed loosely enough so that they in fact hold nothing.

A survey of Black's work before her ARE:WNY residency reveals a paradox, a certain



play between oppositions, that has long occupied this artist's attention. For example, figures traditionally in and of motion — birds, fish, the banished Lilith of Hebrew folklore who flew through the night — are woven with vines and bark, taking shape only through the restrictive processes of binding. In still other work, Black presents the contradiction of simultaneous strength and fragility through casting baskets in bronze after she weaves them. Since the baskets often break slightly in the process of casting, the resulting effect is that of objects both beautiful and deteriorating. These vessels, too, are emblematic of the tension in Black's work between containment and separation. The baskets she casts and the fences and forms she weaves display an interest in playing between structures of holding and of motion, revealing an almost obsessive and contradictory need to set her subjects free from their historical context by

knotting them together. Incorporating the moving with the static, intertwining presence and absence, and making the new appear ancient are puzzling paradoxical processes, perhaps indicating an intriguing desire to escape certain frames of reference by journeying only along impossible borders.

Black, as a professional artist for whom awards like the ARE:WNY are crucial for survival, took full advantage of her opportunity to work in Buffalo. By adhering to a disciplined and rigorous schedule in the studio, she eventually filled the space allotted to her

with new work. When exhibited together at Hallwalls, these drawings and sculpture will also profit from the ARE:WNY's offering of space, finally having enough to shape a completed installation. This installation will be first seen — including by the artist herself — at the exhibit of the three ARE:WNY grant recipients' work at Hallwalls. Presenting Black's sculpture against the backdrop of her drawings, the installation will allow the forms of altar and trees to enter into a dialogue, a dialogue expressing this artist's unique vision of a world wrapped up tightly in order to move and change. Bending definitions and functions, Black's art offers a quietly political rethinking of history, myth, and even the status of the art object itself.

Jappie King Black, from Brockport, NY, was awarded a residency at Buffalo Arts Studios to complete a new body of large-scale drawings and sculptures. Black's artistic and curatorial leadership in the textile arts has led to her desire to create a new series of work that explores connections between natural materials and "primitive" cultures. Her residency was in August 1994.

AnJanette Brush is a visual artist and Ph.D. candidate in Comparative Literature at SUNY-Buffalo. She is also the co-director of Big Orbit Gallery in Buffalo

Three Multi-Media Photographic Works

by Thom Ward

The photography of Josh Iguchi stays with you for a long time.

The themes in his multi-media works are compelling; the use of light and shadow arresting; the relationship between the photographs and frames striking. Iguchi's photographs — staged and shot in Buffalo and processed at Community Darkroom in Rochester — make viewers rethink the relationship between religious stories and contemporary culture.

As you view Iguchi's three works, *Abraham and Isaac*, *Judith*, and *The Flagellation of Christ*, (powerful reinterpretations of paintings by the Italian master artist Caravaggio) you realize something of what this Buffalo artist knows — violence (anticipated and real) and grace (promised and unexpected) are often interrelated. No where is this correlation more pronounced than in Judeo-Christian stories and parables. It is toward these antecedents that Iguchi has turned a thoughtful eye.



"Caravaggio knew the difference between real and idealized violence," says Iguchi, "And, well, we are a violent society, and there are ways in which violence are acceptable. So what do we do with this?," he asks. "Another connected issue — if some of the 'miracles' in these stories happened today, would anyone believe them?"

The possibilities in art to illuminate connections between the past and the present is of considerable importance to Iguchi. Such connections are perhaps reasons why Iguchi retains much of the original elements and characters from Caravaggio's paintings, adding only a few contemporary items.

In Iguchi's photographs Old and New Testament and Apocrypha characters maintain the physical relationships that convey a fierce realism; knives are knives; swords are swords; some perpetrate violence; others receive it. The lines are that clear. Part of Caravaggio's genius was that he advanced the aesthetic of exclamation. He believed that art must reveal the harsh, clear drama of the instant and in doing so becomes timeless. Iguchi also believes this.

"What is so attractive about using Caravaggio as a guide, is that he captured what he saw," Iguchi notes. "When someone was kneeling down, even if it was a saint, the bottoms of their feet were dirty — as they should have been. For those reasons and more, I'm interested in using Caravaggio as the basis for my work."

A few moments with Iguchi's photographs and viewers get a strong dose of what resonates in these well-known stories. Iguchi knows his models well enough to understand the kind of emotion they can convey in each scene. He choreographed the models but did so within the physical parameters previously established by Caravaggio. Thus, in each photograph, viewers are pulled to the faces of the three "protagonists"— the awakened Assyrian General Holofernes, the screaming Isaac, the silent Christ. Each character reacts to the pending violence in a way true to his historical nature; that is, their reactions are consistent to the written narratives. Iguchi privileges what is universal and human over what may be considered late twentieth century. Contemporary "props" are purposely avoided, and the work is stronger for it. When Iguchi does add contemporary elements — such as a shade, a plant, a can, or a coffee cup — they work to advance the realism of the moment, not to draw attention to themselves.

Iguchi has employed neon lighting in his photographs since he was an undergraduate at Alfred University. "Color is very, very important. For example, where the lighting is and where it goes helps to convey certain feelings," says Iguchi. "Caravaggio used a lot of lighting in the top left corner and had it shooting diagonally. I'm fond of this and drawn to it." All three of Iguchi's works are lit by different combinations of neon lighting directed from various positions. The dark light in the alcove above Christ and his tormentors throws shadows and a blood-red color on the hardwood floor. The stop-action in *Abraham and Isaac* and *Judith* is distilled through a spectrum of light. The former spills a range of orange, pink and violet, the latter, blue, red and salmon.

What T.S. Eliot said for young poets is true for young visual artists. "Bad poets imitate. Good poets steal." In the case of geometric relationships and postures, Iguchi's theft from Caravaggio is perfect. His photographs maintain rigid triangles and slashing lines that produce tension and terror. Iguchi has also lifted a number of essential postures. They include the positioning of the angel, who seemingly appears from nowhere and clamps Abraham's wrist, and the posture of the heroine Judith, who recoils slightly from the sword, as if part of her body is not committed to the act that she knows will free Judea from the invading Assyrians. Conversely, her servant's gaze shoots across the photograph directly to the point of contact between blade and flesh. Christ's face is cast

down, his body limp, a positioning in direct opposition to the stiff howling tormentors. Iguchi understands that the next moment — as much as the frozen one — offers death or salvation.

When we look even closer we also realize that Iguchi knows that the face, the eyes and the body are the true means and ends of violence, more so than the actual instruments themselves. So too, in the face, eyes, and body are the possibilities for redemption and grace. Through these focal points the viewer enters and exits the work.



But not entirely. Iguchi has made it difficult for us to make a clean getaway. Why? Because of the thick, anchoring frames. In different periods of his life, Iguchi has helped construct houses with his brothers, uncles and cousins. That work has paid off. "I used to buy antique frames, but after a while I realized I was handy with wood and could make them myself," he says. "So my frames are original, and I hope give more integrity to the work."

Iguchi spent much of his time on the pine frames — sawing, hammering, spray painting and coating each with polyurethane. The latter process lends a conspicuous sheen. During this period, Iguchi also visits thrift and Catholic shops to find the appropriate non-wood elements that he would fix onto or work into the frame so that these elements might complement the photographs. "I've gone in to some Catholic stores and bought 30 crucifixes at a time," he says. "I get a lot of strange looks but that's all right."

Since the ram remains the crucial symbol in the *Abraham and Isaac* story and is present in Caravaggio's painting, Iguchi felt it was essential to include the animal. By fashioning a mold he was able to produce four dozen plaster rams that frame the photograph. The knives in Judith were purchased at a Rochester Salvation Army store and arranged randomly. The correlation is clear; we, like the brutal Holofernes, are slain by our own

swords. *The Flagellation of Christ* photograph is flanked by two wooded columns; they can be viewed as the pillars of the New Temple constructed by Christ's grace. A single barbed wire at the foot of the frame serves as a contemporary interpretation of Christ's crown of thorns. The rams, knives, columns and barbed wire as well as the thickness of the wood create a physical barrier that is not easily passed through. As with the photographs, these frames remind the viewer that in a world enmeshed in violence and buoyed by the possibility of grace, no journey is swift. We must step carefully.

"These photographs are not trying to sway anyone toward religion," Iguchi concludes. "My work explores traditional religious iconography as it may appear in a contemporary context. I hope these photographs will convey a certain dialogue. I want that to happen."

Buffalo photographer Josh Iguchi was awarded a residency at Community Darkroom in Rochester, NY. Iguchi used his residency to create large-scale photographs that create contemporary allegories based on events in the Bible. His residency was in September, 1994.

Thom Ward is a Rochester poet and essayist. His poems have appeared in many literary magazines and journals and his essays in local newspapers. He is also Director of Marketing and Development at BOA Editions, Ltd., an independent publishing house of American poetry.

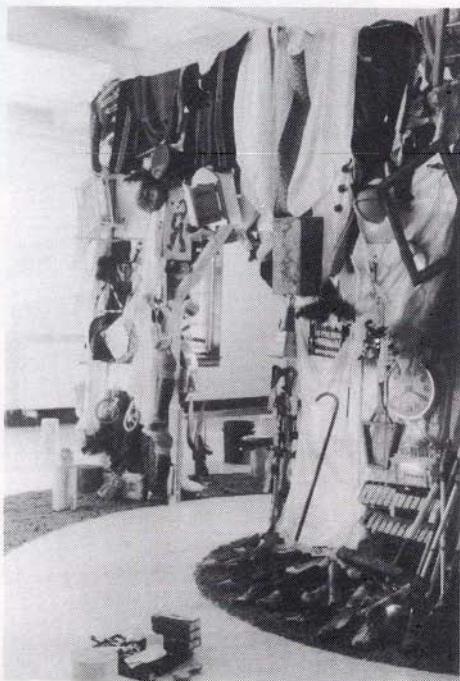
Burnham Interpreted: An Installation by David Merkel

by Heidi Lux Santelli

For those of us who grew up in Wayne County, NY, the Newark Developmental Center was a place our parents drove by, never through. The mentally handicapped population housed there was neatly hidden behind institutional brick and pretty green lawns. In many respects, we knew less about this little community than they knew about us. That is, until they became our good neighbors in 1991, living beside us in newly constructed group homes.

Rochester artist David Merkel penetrated the mystery of the old Developmental Center with his site-specific installation. Given an empty dormitory building called Burnham as his "canvas," he sorted through the remains of the institution to find its still beating heart. A sad little shoe, one of the first artifacts he found, bears witness to the life that thrived there.

It must be possible for a human to imprint emotional scars, living patterns, or auras on inanimate objects such as buildings. David Merkel happens to be graced with a gift to tune in, pick up, and amplify these signals and imprints of the past.



Of all places, "the Hill", as the Newark Developmental Center was affectionately known, must bear such an imprint. The Burnham Building carries the sound of hundreds of its former residents, some contained for life in an institution that they knew as their only home. There, Merkel senses, people "lived, sweat and cried."

In all that living, he finds, miracles took place. A *Whispered Longing* is a shrine to that wonder. Merkel has reverently sifted through the objects of the Developmental Center's past and offers them up on an altar in the ancient way of milagros. A labyrinth of pathways allows the participant to experience the installation from the many different perspectives, similar to the multiple experiences of residents, staff and visitors of

Burnham. Years of living are marked by candles. The shoes, facing outward as though leaving, reflect the many people transformed by this place.

"I am not here to judge," says Merkel. He is here to record, to preserve, to help us remember this sectorized community that lived and died here for 113 years until the doors to the outside opened in 1991 and the residents finally went home.

A work as complex as *A Whispered Longing* begins with detailed plans: three months worth of intensive, draftsman-like explanations for what the artist is about to create. He patiently explains requests that may seem bizarre by business world standards. Yes, he needs chicken wire. Yes, 350 pounds of shoes is a lot to coat with glass beads. Yes, he would really like to use sand that comes directly from the site.

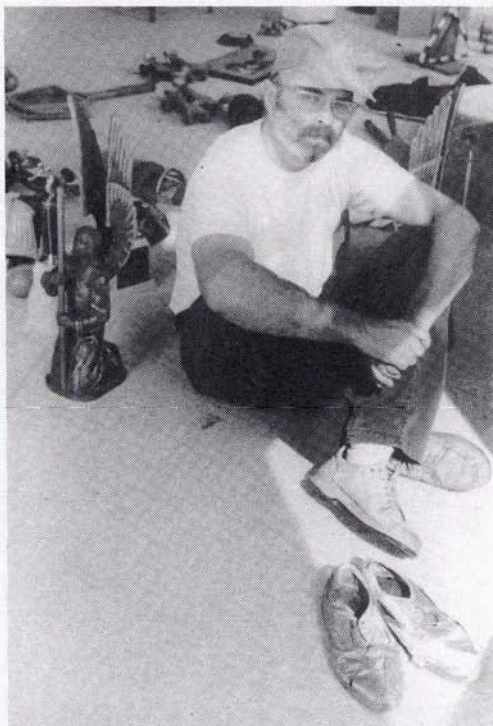
"I've been overwhelmed with the cooperation I've received," the artist remarks. "I come to them with some pretty strange requests. But in the process they become involved — they have a sense of participation."

The artist revels in the process. The installation changes and grows daily during his residency. Visitors are always welcome to come in to watch, talk and work. In helping, they invest themselves emotionally. They feel a sense of ownership and pride in the growing work.

Reactions to the work in progress are varied. Merkel encourages viewers to look, then look again. His installation, like all truly good art, forces the viewer to see the commonplace and familiar in a whole new light. He places coldly written instructional index cards next to photographs of real people. He rewires an electric fireplace and places near it religious objects and specimen cups. Assembled, the objects take on a new meaning.

While working on the project Merkel spent a great deal of time with current staff members, retirees, and even former residents. He gleaned intimate information about the people who lived here and uses it in a respectfully anonymous way. As you watch the endless resident names cascade down video screens in the heart of the art work, you get a sense of the passage of time. Many people called this place "home."

Burnham was a structure built for mass living. Residents, young and old, showered, received medication and therapy, en masse. Sometimes there were visitors. Sometimes no one at all. One year Ethel M. did not receive one Christmas gift. It is logged, like her



behavior and medications, in massive record books kept by the state. Who would want to know, years later, that Ethel had no gift to open; was not thought of by anyone? Merkel wants you to know and remember, understand and carry with you a system that has faded with the past.

Like the contents of the building, memories of the Hill are rapidly being stripped. Time softens them into weary shadows. Thankfully there is someone to remember and care about the Ethels of the world, so that no one life is lived in vain.

Appropriately, mentally handicapped residents of the new group homes helped unload cement columns that were to represent the "way points" of institutionalization in the exhibit. After looking at them through log books, handling things that were used on and by them, these were real people after all. They looked at Merkel's growing installation with interest and approval in their eyes.

Artist and writer got the chance to sit with them on the steps of Burnham in the diluted sunshine of an early Autumn day. David Chapin, Developmental Disabilities Program Specialist One for the very changed Newark Developmental Center, took our photograph. Thus we became a part of Burnham's history — part of future memories to be sorted and preserved.

David Merkel, from Rochester, NY, was awarded a residency at Newark Developmental Disabilities Service Office, located in Wayne County. Merkel's career has involved site-specific installation projects that combine architecture and environment. In his residency, Merkel utilized historical artifacts from Newark DDSO to create an installation at the Newark DDSO site. His residency was in September 1994.

Heidi Lux Santelli has been writing professionally since 1986 when she edited the arts and features section for the Brighton-Pittsford Post. She currently writes freelance articles from her home in Sodus Point, NY, and works part-time for Wayuga Community Newspapers, Red Creek, N.Y.

Administering Organizations

Wayne County Council for the Arts

Wayne County Council for the Arts is the lead service organization for Wayne County, located midway between the urban centers of Rochester and Syracuse. Bordered by Lake Ontario on the north, and the Eire Canal on its southern end, Wayne County's population of 90,000 is comprised of ethnically diverse small towns and villages. The people of Wayne County live in a beautiful landscape of rolling hills carved out by glaciers millions of years ago.

The mission of Wayne County Council for the Arts is to work as an agent for cultural development, providing direct services to individual artists and cultural organizations. WCCA fosters a positive environment for the production and appreciation of cultural activities in Wayne County and the surrounding region.

Hallwalls Contemporary Arts Center

Hallwalls was founded in a West Side ice house in 1974 by visual artists as a place where artists could encounter and develop new work. During the 80's, Hallwalls began its evolution from a small grassroots undertaking into the region's largest multi-arts center, one of the most active and programmatically diverse members of the national network of artists' organizations.

Hallwalls' mission is to support artists by supporting the creation and presentation of new work in the visual, media, performing, and literary arts, and to serve the public by making these works available to audiences. Hallwalls is dedicated in particular to work by artists which challenges and extends the boundaries of the various art forms, and which is critically engaged with current issues in the arts and, through the arts, in society. We believe that the right of freedom of expression for artists, and for free access to their works by interested individuals, must be protected as a fundamental and necessary condition of our mission.

Pyramid Arts Center

Pyramid Arts Center is Rochester's contemporary, multi-arts presenter, in its 18th year of serving artists and audiences of the region. The nationally acclaimed organization provides the Upstate New York region with unique visual, performing and electronic media art and is a forum for discourse about innovative and culturally diverse programs. The gallery spaces accommodate group, thematic, solo, educational and members exhibitions. The Main Theater seats 200 and an intimate Black Box theater hosts smaller productions and poetry readings. The Pyramid offers support services such as: an artists registry, slide file, granting information, consultations, portfolio reviews and a student internship program.

1994 Host Residency Sites

1994 Artist Residency Exchange: Western New York applicants had the opportunity to match their residencies to a host residency facility. The administering organizations of ARE:WNY worked closely with other organizations to provide a full range of facilities for the artists. The following are all of the sites that offered their facilities and assistance for ARE:WNY in 1994.

Erie County

Buffalo Arts Studios
2495 Main Street, Suite 500
Buffalo, NY 14214
716/ 833-4450
Contact: Joanna Angie

Buffalo Arts Studios is a non-profit, collective studio space for artists working in all media. Located on the fifth floor of a former light industrial building, the studio occupies 13,000 sq. feet, with an adjacent 2,000 square foot gallery. Residency Artists will have a 25" x 25" space, 24 hour access to the space and to all facilities. Facilities include a dark-room with equipment for B/W processing, etching and intaglio presses, a photo shoot area, and welding equipment. The collective nature of the space allows for interaction between artists of all backgrounds, and for a support system for emerging artists. Residents have 24-hour access to the facility.

Hallwalls Contemporary Arts Center
2495 Main Street, Suite 425
Buffalo, NY 14214
716/835-7362
Contact: Julia Dzwonkoski and Armin Heurich

Hallwalls Contemporary Arts Center is a non-profit multi-disciplinary arts center which for 20 years has been supporting the development of contemporary art through the presentation of artists work, regranteeing and commissions. Hallwalls' Video Program offers resident artists full access to the Editing Suite, which offers 3/4" to 3/4" and hi 8mm to 3/4", Amiga graphics and Digital Panasonic MX 12 video mixer, and copy stand. Integrated with the suite is a sound treated production space and a Video Library with over 400 tapes by 300 artists around the world which offer the resident artist different models in all genres of production. The Video Program staff assist resident artists as necessary in the development of a project.

CEPA Gallery
700 Main Street, 4th Floor
Buffalo, NY 14202
716/826-2717
Contact: Bob Hirsch

CEPA is a not-for-profit artist organization that provides a context for understanding the aesthetic, cultural, and political intersections of photo-related art as it is produced in our diverse society. Programs include exhibitions; a guest lecture series which invites artists, critics, and curators to discuss their work; an artists project program which presents installations and publishes artists publications; community education projects; a public art program which features exhibitions in public transit vehicles and stations; an independent film forum; artist residencies and grant support for artists. For this residency, CEPA provides computer access and technical assistance to ARE recipients.

Monroe County

Genesee Center for the Arts, Education, and New Ideas: Community Darkroom
713 Monroe Avenue
Rochester, NY 14607
716/ 271-5920
Contact: Sharon Turner

Community Darkroom is a non-profit darkroom facility in its 18th year of existence. Located in a remodeled fire house on Monroe Avenue in Rochester, the facility offers three darkrooms, print finishing area, copy stand, lighting studio, and an intimate gallery space. Resident artists are able to process and print (up to 16" x 20") black and white in 35 mm, 2 1/4, and 4x5 formats, and/or make color prints (up to 16" x 20") from slides using the ICP-42 Cibachrome processor. Residencies are scheduled for the summer season. Resident artists may reserve darkrooms 24 hours a day except when classes are in session. The cooperative nature of the facility allows for interaction with Community Darkroom staff, artists and the community at multiple levels.

Genesee Center for the Arts, Education, and New Ideas: Genesee Pottery
713 Monroe Avenue
Rochester, NY 14607
716/ 271- 5183
Contact: Tiffany Dabek

Genesee Pottery was founded in 1974 and is located in a remodeled fire house on Monroe Avenue in Rochester. The facility focuses on ceramics education in the arts and community outreach to the underserved. Genesee Pottery offers a 60 cubic foot gas kiln, 3 - 12 cubic foot electric kilns, pottery wheels and group buying power for ceramic materials. Due to the community's involvement at Genesee Pottery, artists will have access to

interactions with a variety of individuals. Resident artists have 24 hour access to the facility.

Visual Studies Workshop: The Media Center at VSW

31 Prince Street

Rochester, NY 14607

716/ 442-8676

Contact: Pia Cseri-Briones

The Media Center at VSW, a part of Visual Studies Workshop, an internationally recognized center for photography, visual books and media arts. The Center offers access to production and post-production equipment at reduced rates for artists, independent producers and non-profit organizations working on non-commercial projects in video, film, audio, and computers. The Media Center's facilities offers Hi8mm to 3/4" and 3/4" to 3/4" editing suites, a small midi-sound studio, an Amiga 3000 digitizing graphics lab, and 16mm flatbed editor. Production equipment includes Hi8mm video cameras and 16mm film cameras and support. Access to the facility is on a reservation basis.

Wayne County

Newark DDSO

c/o

Wayne County Council for the Arts

PO Box 164

2 Broad Street

Lyons, NY 14489

315/ 946-5078

Contact: John Worden

Wayne County offers its resident artists the opportunity to work in seclusion. The prime facility location for the residency is at Newark DDSO - a large state facility which formerly housed a large population of people with developmental disabilities. The residency site in Newark is seven miles away from the Wayne County Council for the Arts office and gallery space in Lyons.

The residency site consists of a 1200 sq. ft. studio workspace, with an adjacent well-equipped black and white darkroom. A loading dock is available near the first floor artist studio, and the location is handicap accessible. The artist has the opportunity to utilize a 1500 sq. ft. display area. The building serves as a multi-use arts activity center for persons in need of special services and for community use.

Artist Residency Exchange: Western New York 1995

For the 1995 Artist Residency Exchange: Western New York program, we will offer 6 visual artist residencies and 4 residencies for writers including one for literary criticism. For 1995, visual artists from Erie, Monroe and Wayne will be eligible to apply for ARE: WNY funding. Writers from Erie, Livingston, Monroe and Wayne Counties will also be eligible to apply to ARE: WNY funding.

ARE: WNY Schedule

January 21, 1995	Applications available
March 31, 1995	Application postmarked due date
June 1, 1995	Artist award notification
July 1— December 31, 1995.	Timeframe for month-long residencies to occur

For more information on this project, please contact any of the administering organizations:

Wayne County Council for the Arts
2 Broad Street, Box 164
Lyons, NY 14489
315/ 946-5078
Contact: John Worden

Hallwalls Contemporary Arts Center
2495 Main Street, Suite 425
Buffalo, NY 14214
716/ 835-7362
Contact: Sara Kellner

Pyramid Arts Center
Village Gate Square
274 North Goodman
Rochester, NY 14607
716/ 461-2222
Contact: Beth Bohling

Photo Credits

cover: Detail of map of New York State. Photo Credit: Sara Kellner

Page 4: Jappie King Black at Buffalo Arts Studio. Photo Credit: Brian Sargent

Page 5: Detail of studio installation. Photo Credit: Brian Sargent

Page 6: *Abraham and Issac*, 1994, Ilfochrome print. Photo Credit: Josh Iguchi

Page 9: Josh Iguchi at Pyramid Arts Center. Photo Credit: Brian Sargent

Page 11: *A Whispered Longing* at Newark DDSO. Photo Credit: Brian Sargent

Page 12: David Merkel at Newark DDSO. Photo Credit: Brian Sargent

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WAYNE COUNTY COUNCIL FOR THE ARTS

HALLWALLS CONTEMPORARY ARTS CENTER

PYRAMID ARTS CENTER