



# UCROSS

OREGON ARTISTS AT WORK

# DJERASSI

THE FORD FAMILY FOUNDATION



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OREGON ARTISTS AT WORK  
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Top left to right: Djerassi, Ucross, Djerassi Bottom left to right: Ucross, Djerassi, Ucross

# CONTENTS

5	Foreword	Anne C. Kubisch
7	Introductions	Margot H. Knight Sharon Dynak
11	The Perfect Studio	Tad Savinar
16	Artists	Avantika Bawa Pat Boas Michael Boonstra Cody Bustamante Christine Clark Anne Connell David Corbett Ka'ila Farrell-Smith Erik Geschke Sarah Grew Stephen Hayes Garrick Imatani Malia Jensen Shelley Jordon Ann Kresge Adam Kuby Jeff Leake Ellen Lesperance Donald Morgan Darren Orange Roger Peet Julie Perini Ryan Pierce Brittany Powell Parich Paula Rebsom Jack Ryan Julia Stoops Cara Tomlinson Amanda Wojick

74 Acknowledgments

# OUR MISSIONS

The Ford Family Foundation was established in 1957 by Kenneth W. and Hallie E. Ford. Its mission is "successful citizens and vital rural communities" in Oregon and Siskiyou County, California. The Foundation is located in Roseburg, Oregon, with a scholarship office in Eugene.

The mission of the Djerassi Resident Artists Program is to support and enhance the creativity of artists by providing uninterrupted time for work, reflection, and collegial interaction in a setting of great natural beauty, and to preserve the land on which the Program is situated.

The mission of Ucross Foundation is to foster the creative spirit of deeply committed artists and groups by providing uninterrupted time, studio space, living accommodations, and the experience of the majestic High Plains while serving as a good steward of its historic 20,000-acre ranch.



# FOREWORD

In 2011, The Ford Family Foundation established a granting program to fund Golden Spot residencies in Oregon for Oregon's visual artists. More than 25 artists annually enjoy residencies in inspiring locales. Current residency partners are Caldera, Crow's Shadow Institute for the Arts, Pacific Northwest College of Art at Leland Ironworks, and Playa.

In 2013, the Foundation unveiled a national component of its artist residency program and we initiated partnerships with Djerassi Resident Artists Program and Ucross Foundation. We wanted to provide opportunities for Oregon visual artists to experience month-long residencies among their national and international peers against the backdrop of inspiring Northern California and Wyoming landscapes.

Four years later, we are pleased to support the publication of *Oregon Artists at Work*, a commentary on the artist residency program and the 29 Oregon visual artists who experienced the magic of "away time" at Djerassi and Ucross between 2013 and 2016.

To a person, each artist has spoken of the freeing that comes with a residency. They all report exploring new boundaries, new materials, new approaches, and new ways of seeing and knowing. Surrounded by their peers — poets, performers, composers, writers, other visual artists — the Oregon 29 exchanged ideas around the dinner table, then returned to the solitude of their studio to consider their work in an expanded light.

The blossoming of our partnerships with Djerassi and Ucross Foundation has increased the Foundation's appreciation for what residencies can do for artists. As a result, in late 2015, we created new partnerships with four additional national Golden Spots: The MacDowell Colony, The Robert Rauschenberg Artist Residency - Captiva, Vermont Studio Center, and Yaddo.

We are certain that Hallie Ford (1905–2007), one of the founders of the Foundation and in whose honor the visual arts program was conceived, would be pleased with the progress these artists have made. We remain committed to advancing Oregon's visual artists who are engaged in producing new work and the institutions that further their progress.

We are grateful to Raymond Plank and Dr. Carl Djerassi, who founded their respective residency programs to foster uninterrupted time for artists to reflect, pursue a new vision, or expand a creative portfolio. We are indebted to the staffs of both organizations, led by national arts professionals Sharon Dynak and Margot Knight, for their cooperation in selecting and ensuring our Oregon visual artists have the most beneficial away time possible. And without the spirit and talent of Tad Savinar, this publication simply would not be possible. Finally, we wish to thank Oregon visual artists who leave their families and work in Oregon to continue the growth of their creative practices to all of our benefit.

With this publication, we share with you the magic of the work of many of our state's visual artists. We hope that you will come away inspired by all that Oregon has to offer to the national and global visual arts community.



Anne C. Kubisch  
President  
The Ford Family Foundation








*They call it regional, this relevance —  
The deepest place we have: in this pool forms  
The model of our land, a lonely one,  
Responsive to the wind. Everything we own  
Has brought us here: from here we speak*

William Stafford, from "Lake Chelan," 1977

regon has never been my home, though I claim 23 years of residence in all three of its Pacific Northwest neighbors. I admire many Oregonians — suffragist Abigail Scott Duniway, chef James Beard, poet Kim Stafford, writer Ursula Le Guin, and essayist Barry Lopez. A student of Northwest Indian tribal and pioneer history, I know the stories of the Klamath, the Coos, and the Nez Perce tribes.

But it wasn't until our partnership with The Ford Family Foundation that I learned to treasure the hearts and vision of Oregon's contemporary visual and media artists. And what a vision it is.

Before 2013, only 13 artists from Oregon had been part of "the gift of time" here. With no statistics about how many applied, it's hard to say why. Perhaps some applied and weren't accepted. Perhaps the "I can do it on my own" last-frontier spirit that inhabits many Northwesterners prevailed. Perhaps artists weren't aware of us or felt residencies weren't for them.

The recognition by The Ford Family Foundation of visual artists in their own Oregon backyard was not just symbolic — it was revolutionary. It has real consequences for the work of every artist in this publication. It has real consequences for every Oregon citizen.

We live in a world dictated by product and outcomes. The idea that investing in the creative process of Oregon artists — not just their work but in THEM as individuals — is all too rare. Residencies at both Ucross Foundation and the Djerassi Program broadened the perspectives of both artists and hosts.

The collegial experience we provide is a multidirectional creative highway. For 30 uninterrupted days, each of the resident Oregon artists lived in a community of 11 composers, choreographers, playwrights, poets, and filmmakers from across the globe. What happened on the mountain went back home with them.

Artists make the world a more vibrant place. They hold a mirror to humanity and reflect the worlds of the past, present, and future. The shared investment in Oregon artists will be returned many times over for decades to come. That's what happens when artists are trusted.

"Home," writes Oregonian John Daniel, "is not the place we were born. . . but the place where we are — the place we learn to see and listen for and come to know as part of our lives."

If that's the case, thanks to Oregon artists and The Ford Family Foundation, a little piece of Oregon is home to me now.

Margot H. Knight  
Executive Director  
Djerassi Resident Artists Program







Ucross Foundation has collaborated with many organizations during its 35-year history, but this project marks the first time we have focused on supporting artists from a specific state. Thanks to the vision of Portland artist and Ucross trustee Tad Savinar, and the long-range thinking of The Ford Family Foundation, our creative ties to Oregon are now deep and strong.

All of these 29 Oregon artists were selected for residencies at Ucross and Djerassi through a highly competitive review process. Each was willing to take the courageous step of leaving home for the company of strangers and an unfamiliar landscape. There is a real power that comes with distance from ordinary life — in the case of Ucross, around 1,000 miles. My guess is that by the time the artists arrived for their residencies, a creative transformation was already underway. As artist Pat Boas said, “Being outside of my normal habitat was very exhilarating and beneficial.” Eric Geschke commented, “Working in a new environment helped invigorate my practice.”

An important element of the residency experience is a concept called *entrainment*, which I first read about in the book *Free Play* by the musician Stephen Nachmanovitch. “We can play together without even playing together,” he writes. “Artist colonies are often good places to work because even though the people around us are total strangers and are all doing their own private work, the silent rhythm of working together strengthens everyone’s work energy.” Every artist at Ucross and Djerassi knows that serious creative effort is taking place behind the other studio doors. It really is physiological — a felt awareness that raises the bar for all.

Much of what happens during a residency is subtle, intangible, invisible — and frequently life-changing. Residents are guaranteed uninterrupted time to concentrate on their work. Even lunches arrive without disturbance, just a welcome thump outside a studio door. Each individual has a different response to place and solitude. But all of them remark upon the immense value a residency has for their artistic careers. This publication is intended to celebrate the participating artists, and to document some of their unique creative processes. Hopefully it conveys a little of their excitement and focus, their imagination and startling energy.

It has been a privilege to work in partnership with The Ford Family Foundation and the Djerassi Resident Artists Program on behalf of Oregon artists — our own form of organizational entrainment. The project has inspired us all. As Lewis Hyde wrote in *The Gift*, a book about the place of creativity in a commercial world, “the gift must remain in motion.” That is a guiding principle for all of the participants in this effort. I am especially grateful to The Ford Family Foundation for its generosity, commitment, and willingness to experiment. It is an honor to have supported these Oregon artists on their creative journeys.

Sharon Dynak  
President  
Ucross Foundation





Adam Kuby working in Djerassi studio

# THE PERFECT STUDIO

Tad Savinar

## THE FIRST STUDIO

Twenty thousand years ago, deep in a hillside cave outside Lascaux, France, someone mixed a little red clay with some water and began to paint pictures on the walls. Since the cave's discovery in 1940, historians and anthropologists have worked to interpret these images. Were they dreams? Were they records of recent events or wished-for futures? And who made them — a shaman, a mother, a hunter, someone just traveling through? I've always thought of them as paintings on the walls of the first artist's studio. Most likely there were requirements — proximity to red clay and water, adequate light and wall surfaces large enough to provide the sufficient "canvas." Not just any cave would do.

## THE SEARCH FOR THE PERFECT STUDIO

Throughout time, artists have searched for the perfect studio. The back room of a medieval workshop, a skylit French garret, an empty industrial plant in Detroit — no matter the era or location, the requirements have remained constant: the perfect light, the perfect windowed view, the perfect walls, the perfect dimensions, the perfect floor, the perfect silence, the perfect proximity to home, the perfect coffee spot or bar around the corner, and of course the perfect price and the perfect lease.

Over the years I've had some great spaces and some not so great. My very first studio, when I was barely ten, was in the basement of my home, where I commandeered what my mother called the "Party Room." It was complete with a pink-and-black-checked linoleum floor and walls painted with Parisian scenes. In the fifty-six years since then, I've had studios in office buildings, above auto repair shops, one in the living room and another at my kitchen table. I've worked in a 6 x 6 foot windowless mini-storage space, and in a couple of 3,000-square-foot timbered warehouses.

To be successful, it helps if discipline and focus accompany an adequate place in which to work. A studio is part personal sanctuary and part surgical theater. The challenge for an artist is to conceive something new, determine how to create it, muster the skill to make it as first imagined and then to engage in an extraordinary process of self-critique to determine if it is worthy. The studio needs to be supportive to the tasks at hand. It needs to hug you like a loving mother and challenge you to do your best like an encouraging father. For in the studio you will crouch and sand, stand and paint, sit and write — all in the quest to create something that no one else has ever created before. The slightest distraction, moment of self-doubt or awkward slip of the brush can derail the entire exercise.

In short, the studio needs to be perfect.

## KINGS AND OTHER PATRONS

Ever since the first patrons saw work they liked, they have supported artists by purchasing a work or commissioning something new. But others have gone beyond to generously provide studio space. In 1979, Dr. Carl Djerassi founded the Djerassi Resident Artists Program on nearly 600 acres in the Santa Cruz Mountains of northern California. And in 1981, Raymond Plank established the Ucross Foundation, situated on a 20,000-acre working cattle ranch in northeastern Wyoming at the foot of the Bighorn Mountains. In the nearly forty years since, these two institutions have enticed thousands of artists out of their safe and familiar studios, given them room and board, studios sited within thrilling natural landscapes, and — most important of all — uninterrupted time to make art. Djerassi and Ucross continue to remain committed to their early instincts and values: to foster innovative thinking and enhanced creativity by providing artists with time and space in which to work. And what a gift that is — to the artists themselves and to the cultural communities to which they will return.





## THE BENEFITS OF LEAVING HOME

For some artists a residency is a dream come true. For others it is a fish out-of-water experience. Most arrive with some idea of what they hope to accomplish during their stay. But after a bit of time — and to their surprise — many come to realize the place is altering their original plans. Maybe it's the quiet. Maybe it's the pace, or the isolation. Or maybe it's just the landscape itself. Djerassi and Ucross have taken extra care as sensitive custodians of the land, to preserve the extraordinary raw beauty of their natural settings, while integrating a sympathetic set of buildings for living and working. The relationship of what is natural to what has been built is seamless and supportive. The vast sky, the weather, the wildlife: it is what artists see out the window, or walk through, that transforms their thinking and their work.

For the resident artist, there is no longer the need to create a studio as a fortress against the demands of daily life. Rather, the residency studio is merely a modest construct within an unfolding, dynamic and expansive

sanctuary of nature. The beauty of a residency is that there is really only one goal: to make the work. Imagine if you had not four, not six, but as many as twenty-four hours a day to create — without interruption. All limits disappear, along with them the relief of distractions and excuses. Making work is hard and making good work is even harder. I confess that I have always possessed an obsessive need to create calm and order in my studios. So you can imagine my concerns in 1997 about trying to work in a new studio at Ucross — a place I'd never been before, far from the regularity of my routines.

Upon my arrival at Ucross I moved into a small 10 x 12 foot studio space in the Big Red Barn (these no longer exist, replaced in 2000 with the beautiful Rock Studios, 400-square-foot spaces on the banks of Piney Creek). In stark contrast to my expansive, skylit warehouse studio, this was a very intimate space with a single window facing the foothills of the Bighorn Mountains.

Maybe it was the intimacy of the room, the weather changing so dramatically on the other side of that glass pane, or maybe it was the doe who would visit me every evening just before dinner to press her nose up against the glass and peer in at me. I soon realized that even though my work was about the contemporary world, it need not be subservient to it.

With no distractions I found an unbridled drive to work — first going back to the studio after dinner, and then gradually beginning my workdays earlier and earlier. Sleep became overrated and unnecessary. Finally, during the last week of my residency, I arrived at the studio ready to work at 4:00 AM every day.

The seemingly endless amount of time to think and to pursue concepts to their logical conclusion was a luxury I had not known in a long time. This small studio had become a frame through which I could examine and question everything conceptually that had come before. I soon discovered that my residency would not be about continuing the path of work I brought with me. Rather, this residency would be about a fresh look. Here in northeastern Wyoming, I had been given the freedom to explore





and make mistakes. I could spend the time completely devoted to the process of challenging myself.

My work changed dramatically as a result of my residency. The Wyoming landscape brought a new humility to my work. With it, an injection of clarity and purpose that remains foundational in my studio practice to this day.

## A SHARED EXPERIENCE

At Djerassi and Ucross, visual artists share their stays with writers, composers, choreographers and other artists. The communal evening meal is the only scheduled interaction between residents. East meets West, mid-career artist meets recent grad, recluse meets extrovert, urban meets rural, and painter meets dancer. At residencies, there is a unique power that is unspoken, yet recognized by all: the reason everyone is there in the first place is to work. This understanding creates not only a bond but also a shared responsibility not to squander even a moment of the opportunity. Everyone gets it. The work is primary.

## UNFAMILIAR TERRITORY

In real life, the artist goes to the studio to work. At a residency, the artist is in the work. It is inescapable. No longer is there a separation between work and not-work. Recently I rented a studio during a trip to Florence, Italy — an independent residency of sorts. The project that I had planned was to merely sit in the studio and think, perhaps organize a traveling exhibition of a body of past work. I had brought only some books, a yellow legal pad and a ballpoint pen. As soon as I sat down and began, I was overwhelmed with the conceptual through-line for a body of new work. Was it the Renaissance atmosphere of the city? Or, was it that the regularity of my daily life with all its details and duties had been replaced by an open and horizonless atmosphere? Maybe a little of it all — whether in Florence, or Djerassi, or Ucross.

I believe there is a balance between what we aspire to do, what we do well, what others appreciate that we do well, and a larger notion of what we value. We all seek to strike that balance within the confines of our own studios. We fashion our studios with the intention that they will facilitate our best work. We consider them sacred places, safe places — nurturing and familiar. However, “safe” and “familiar” are adjectives few of us would ever use to describe the intentions of our work. To explore the new and to search for the untried is, or should be, at the epicenter of what artists do. It is our duty to ensure that we use every single tool available to us to get the job done. The artist residency — a situation in which nothing is familiar — is one of those tools.

## A WESTERN PARTNERSHIP

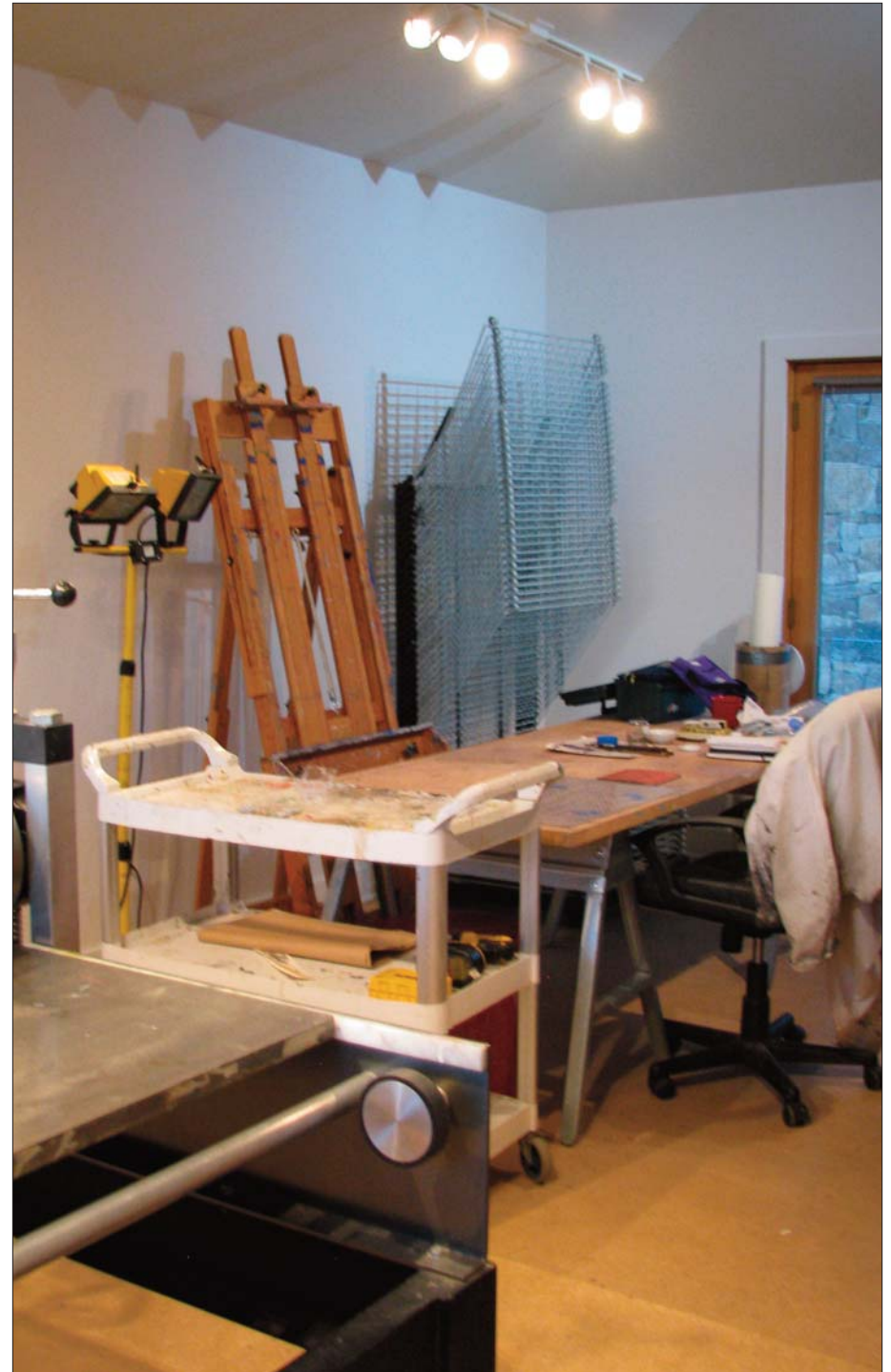
Out here in the West we live and work with a pragmatic, can-do common sense. Be it born from the internal strength of the redwoods, a reaction to the force of thunderstorms blowing across the High Plains, or the unrelenting rhythm of the crashing waves of the Pacific Ocean — as Oregonians, these elements are in our blood. And even as our own immediate regional beauty — the Columbia River Gorge, Ecola State Park, Silver Falls, Smith Rock and so many others — surround us, they are still

familiar, much like our studios are familiar. The founders of Djerassi and Ucross clearly understood the value of their own powerful landscapes and sought to foster creativity by inviting artists to share their natural settings. From 2013–2016, through support from The Ford Family Foundation, twenty-nine artists from Oregon had the opportunity to create new work at Djerassi and Ucross.

Obviously there can be a profound benefit to individual artists when they participate in a residency program. Artists have the potential to sharpen their conceptual focus and explore new paths for their work. And, they bring these evolutionary changes back to their local communities. In the best of circumstances their practice has improved; their improvements have the potential to strengthen the practices of their fellow artists and ultimately raise the bar to encourage more rigorous pursuits.

The Western tradition of partnership runs to the core of The Ford Family Foundation, Djerassi and Ucross. The extraordinary vision of the founders, the unrelenting majesty of the landscape, and the drive, self-reliance and intelligence of the artists of Oregon have worked in concert to produce works that are now creative records of the time in which they lived.

**Tad Savinar** has been a practicing visual artist since 1973. He first came to Ucross as a resident in 1997. He later served on its selection committee and is now a member of the Ucross Board of Trustees. In January 2017, the Hoffman Gallery at Lewis & Clark College in Portland presented *youniverse* — a one-man exhibition including work conceived during a sabbatical in Florence, Italy in 2014. He lives in Portland, Oregon.

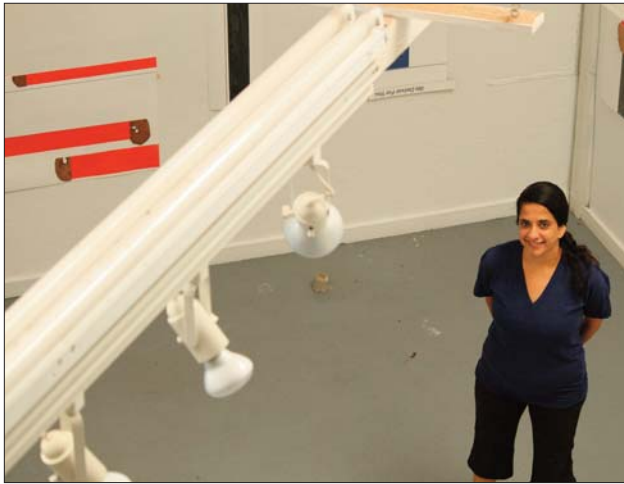


Working in Ucross print studio

*It is the removal of ordinary life which leads to extraordinary thinking. My residency reminded me of the importance of placing myself in unfamiliar places in which to create my work. The benefits are many. After I left the residency and returned to my studio I found that I used my time in the studio with a similar urgency. I was able to begin a new direction in my work that I had never had the time to get to. One of the most powerful things in a residency are the relationships you discover with the other residents. These encounters with a diverse group of creative people representing a broad range of disciplines and geographic locations resulted in new ways of thinking about my work. The openness of the landscape encouraged me to work in a looser, more expressive manner. Each day wasn't long enough and I found myself sleeping less and less as the place and my work became more present. There was one night when it started raining and thunderstorming while I was at the studio. I bicycled back to my bed with lightning lighting up the sky every few seconds. It was wild. I knew it was dangerous, but it was truly beautiful and strange. I think the residency has been pivotal. It has recalibrated my goals and the entire direction of my studio practice.*



# AVANTIKA BAWA

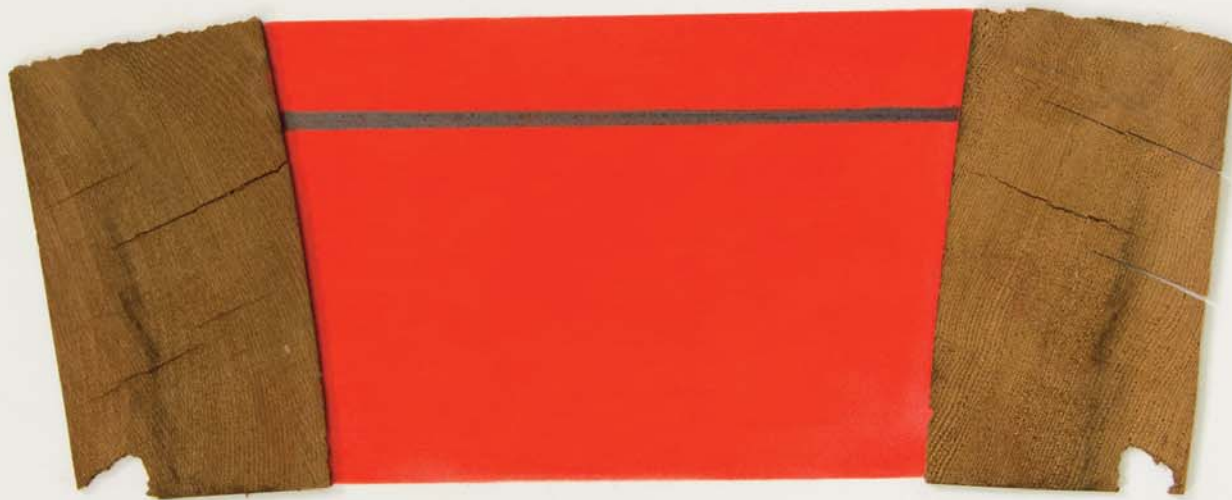


"My work changed in a very literal sense. I used pure red in my work for the first time. This was initially a tongue-in-cheek response to being surrounded by the redwoods. I incorporated slivers of redwood in my collages. I am now comfortable using red! On a more conceptual level, the residency pushed the range and pace of my drawing practice. The community was fantastic, fun, diverse and energized!"

Avantika Bawa (Djerassi, 2014) is an artist, curator, and academic whose work emphasizes the intersections where drawing and sculpture, stasis and motion, and the functional and the non-functional mingle. Her work has been exhibited at the Schneider Museum, Ashland, OR; Suyama Space, Seattle, WA; Saltworks Gallery and the Atlanta Contemporary Arts Center; Nature Morte and Gallery Maskara, India; Disjecta Contemporary Arts Center, Portland, OR; the South by East Biennial in Boca Raton, FL; the Museum of Contemporary Art, GA; the Surrey Art Gallery in Canada; and The Drawing Center and Smack Mellon in New York. Bawa is represented by Saltworks Gallery, Atlanta, GA and Gallery Maskara, Mumbai, India. She received an MFA from the School of the Art Institute of Chicago, and a BFA from the Maharaja Sayajirao University of Baroda, India. She is currently associate professor of fine arts at Washington State University, Vancouver, WA.

[www.avantikabawa.net](http://www.avantikabawa.net)





# PAT BOAS



"The wonderful isolation and the intensive expanse of time allowed me to move ahead on my project and also to play with and explore other pieces. Being outside of my normal habitat was very exhilarating and beneficial. The studio was like working in a gallery, which allowed me to better envision what the work would look like in upcoming exhibitions. I loved the opportunity to share this peaceful, productive time with a great and varied group of artists, writers and composers."

Pat Boas (Ucross, 2015) makes drawings, paintings, prints, and digital projects about the common activity of reading. Her work has been shown at the Portland Art Museum, the Art Gym, PDX Contemporary and Elizabeth Leach Gallery in Portland, OR; the Hallie Ford Museum in Salem, OR; the Center for Contemporary Art, Santa Fe, NM; the Boise Art Museum; the Salt Lake Art Center; the Nicolaysen Art Museum, Casper, WY; the Center on Contemporary Art, Seattle, WA; and the Cleveland Museum of Art. She received an MFA from Portland State University, and a BFA from Pacific Northwest College of Art. She is an associate professor and director of the School of Art + Design at Portland State University.

[www.patboas.com](http://www.patboas.com)



Above: *Logo #1*, 2015, Gouache on paper, 14" x 11" Right: *Untitled (white)*, 2015, Sumi ink, gouache and flashe on Khadi paper, 30" x 22"





# MICHAEL BOONSTRA



"The interchange of ideas that happened through conversations was amazing. I'm more open to collaborative work now, and much more intentional in my studio time. The landscape helped create my work. Literally. I use evaporation and light in my drawings and installations. The work I created was specific to the environmental conditions of the time. I worked for over a year on pieces that were started in residence — each time I was in the studio, part of my mind was back at Djerassi."

Michael Boonstra's (Djerassi, 2014) work explores our perception of landscape, time, place, and scale. Recent projects involve time-sensitive, site-based elements that merge into his studio practice. This allows for both a direct and indirect exploration of place and space that continually shifts between drawing, photography, installation, and sculpture. His drawing and photo-based work has been exhibited at A.N. Bush Gallery in Salem, OR; SOIL Gallery in Seattle, WA; Duplex in Portland, OR; Root Division in San Francisco, CA; and Fairbanks Gallery at Oregon State University. He has created site-specific projects in Michigan, California, and at numerous sites in the Pacific Northwest. Boonstra received an MFA from the University of Oregon, and a BFA from the University of Michigan. He teaches at Oregon State University.

[www.michaelboonstra.com](http://www.michaelboonstra.com).







# CODY BUSTAMANTE



"Surrounded by writers, I was inspired to extend beyond the formal and conceptual bases for my work and to return to a fictional abstract space. Nighttime hikes became a regular activity. The collapsing of space afforded by darkness intensified the seriousness, laughter and sensory memories of the experience. The presence of wildlife, the weather, and the natural sounds reset my connection to nature, including other people."

Cody Bustamante's (Djerassi, 2016) work examines evolving constructions of reality as they are found in myth, science, engineering, and arts from around the world and throughout history. His work has been exhibited at Davis & Cline Gallery, Ashland, OR; Elizabeth Leach Gallery, Portland, OR; Armory Art Center, Pasadena, CA; the Schneider Museum of Art, Ashland, OR; Oregon State University, Corvallis, OR; the University of Houston; the Blue Star Art Center, San Antonio, TX; and the University of Texas San Antonio Art Collection, among many others. His work is in numerous collections, including the Portland Art Museum, University of Texas, Oregon State University, and the University of Oregon. Bustamante is represented by Elizabeth Leach Gallery, Portland, OR. He received an MFA from the University of California, Irvine, and a BA from Humboldt State University. He is currently a professor of art at the Oregon Center for the Arts at Southern Oregon University.

[www.codyabustamante.com](http://www.codyabustamante.com)







# CHRISTINE CLARK



"Ucross gave me the freedom to explore new materials and a different approach to working. It gave me the permission to play a little more freely than I have in the past. I went on hikes and took in the air. It made me so excited to get back into the studio to work. I was full of ideas. The other residents were incredible — respectful, fun, curious, interesting. All of it made me love what I do, and reminded me that there are people and organizations who truly respect and value artists."

Christine Clark's (Ucross, 2015) work focuses on installations in steel wire, abstract sculpture and mixed materials. Numerous exhibitions of her work include the Bellevue Arts Museum, WA; Patina Gallery, Santa Fe, NM; Nine Gallery, Portland, OR; the Savannah College of Art and Design, GA; Robert Daniel Gallery, Tacoma, WA; and Alysia Duckler Gallery, Portland, OR. She recently completed a public art commission at Eastern Oregon University's Pierce Library in LaGrande, OR, and is working on another for the Waypoint Site on Bainbridge Island, WA. Clark is represented by Patina Gallery, Santa Fe, NM and Nine Gallery, Portland, OR. She received an MFA from Rochester Institute of Technology, and a BFA from the University of Washington. She is currently a professor and head of the Metals Department at Oregon College of Art and Craft in Portland, Oregon.

[www.cclarkstudio.com](http://www.cclarkstudio.com)







# ANNE CONNELL



"I made tremendous progress on a specific project. Because my work is to a significant degree rooted in late-medieval art, and theretofore 100 percent handmade, I had been stubbornly resistant to the idea of using software to manipulate images and experiment with ideas. (Fra Angelico didn't need software!) I began to force myself to learn a new program at Ucross, and since then I have spent more time learning and using it. It has begun to spark ideas for my work on paper. My gratitude is infinite."

Anne Connell's (Ucross, 2014) work, which has been described as "quietly luminous symbolist poetry" (*The New York Times*), is born of a regard for the past. She makes pictures that rethink and restate fragments from Italian late-medieval and early Renaissance painting, discovering latent possibilities in the conventions of an earlier tradition. Her work has been exhibited at Stephen Ongpin Fine Art, London, UK; Robischon Gallery, Denver, CO; Miller Block Gallery, Boston, MA; Washington Project for the Arts, Washington, D.C.; Tinney Contemporary, Nashville, TN; and the Fort Collins Museum of Contemporary Art, among others. Her numerous honors include a Fulbright Fellowship to Italy. Connell is represented by Stephen Ongpin Fine Art, London, England. She received an MFA from the University of Michigan, and a BFA from the University of Colorado.

[www.anneconnell.com](http://www.anneconnell.com)









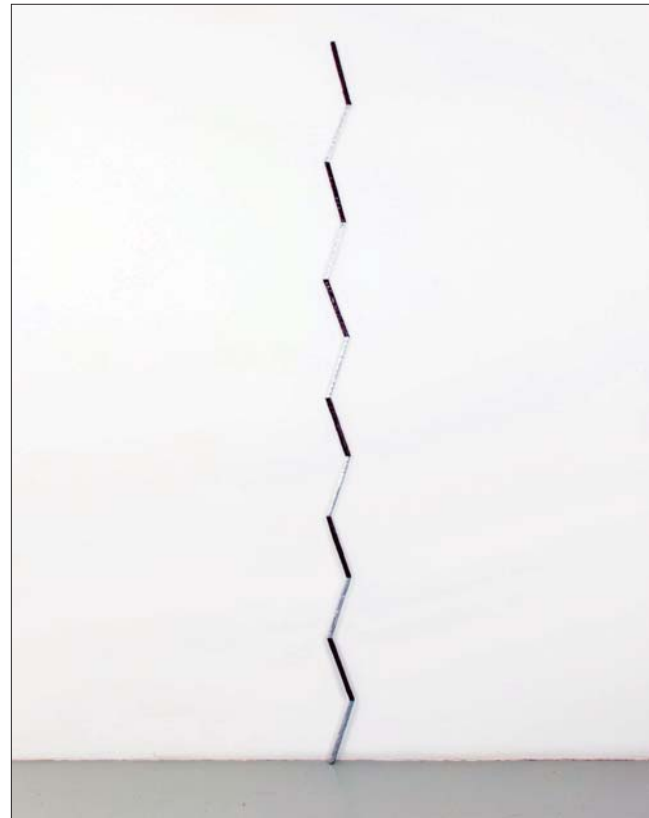
# DAVID CORBETT



"I arrived with a clear goal — to refine the dense, organic structures in my sculptural work into simpler, regimented wall-based works. A new thread of interest emerged — drawing with ink on paper in conjunction with making the sculpture. My time in the Santa Cruz Mountains was hugely inspirational. I was extremely influenced by the trails, views, fog, forests, creek beds, fields, animals and art I encountered. While walking the grounds I worked out questions that my time in the studio had brought to the forefront. The people I met at Djerassi are what I cherish most about the program."

David Corbett (Djerassi, 2013) has exhibited his work at Carl and Sloan Contemporary, Portland, OR; Fourteen30 Contemporary, Portland, OR; Half/Dozen, Portland, OR; Linfield College Gallery, McMinnville, OR; 65 GRAND, Chicago, IL; Evanston Art Center, Evanston, IL; Contemporary Art Workshop, Chicago, IL; Archer Gallery, Clark College, Vancouver, WA; and Disjecta, Portland, OR. His work has also been seen in 20 x 200, New American Paintings, Portland Modern, Pierogi 2000 flatfiles, White Columns online registry and the Drawing Center's online viewing program. He received an MFA from Rutgers University and a BA from San Francisco State University.

[www.65grand.com](http://www.65grand.com)





# KA'ILA FARRELL-SMITH



"I brought six birch panels to paint and my aim was to create a series of new abstract paintings. I let the landscape, reading, and current events influence the content and exploration of new directions in my painting practice. A direct element that began during my Djerassi residency was the inclusion of dark starry night skies. A group of us stayed up late watching meteor showers, and I wanted to capture that in my painting series. The series was inspired by the Indigenous protection of land and water from the No Dakota Access Pipeline currently happening at Standing Rock Sioux reservation in North Dakota. After Djerassi there has been a heightened playfulness and exploration in my mark making. The time, beauty, solitude, and remoteness was an incredible combination that made an ideal work space and incubator for creativity."

Ka'ila Farrell-Smith (Djerassi, 2016) is a contemporary Klamath/Modoc visual artist. The conceptual framework of her studio practice is focused on channeling research into a creative flow of experimentation and artistic playfulness that is rooted in Indigenous aesthetics and abstract formalism. She works as an art teacher and visiting artist as well as co-director for Signal Fire Arts and One Flaming Arrow: Inter-tribal Art, Music & Film Festival. Her work is in the permanent collection of the Portland Art Museum and has been widely exhibited at museums and galleries including the Tacoma Art Museum; Fresh Pot and Verum Ultimum Gallery, Portland, OR; Longhouse Education and Cultural Center at Evergreen State College, Olympia, WA; Washington History Museum, Tacoma, WA; and Archer Gallery, Vancouver, WA. Farrell-Smith received an MFA from Portland State University and a BFA from Pacific Northwest College of Art.

[www.kailafarrellsmith.com](http://www.kailafarrellsmith.com)







# ERIK GESCHKE



"Working in a new environment helped invigorate my practice. The quietness of the environment had a natural effect of drawing one inward. The landscape, forest, and amazing view of the Pacific from such height — I remember these things fondly. Experiencing the transition of seasons in such an awe-inspiring landscape was an incredible experience. My time at Djerassi reinforced the knowledge that I can go to an unfamiliar place and create my work."

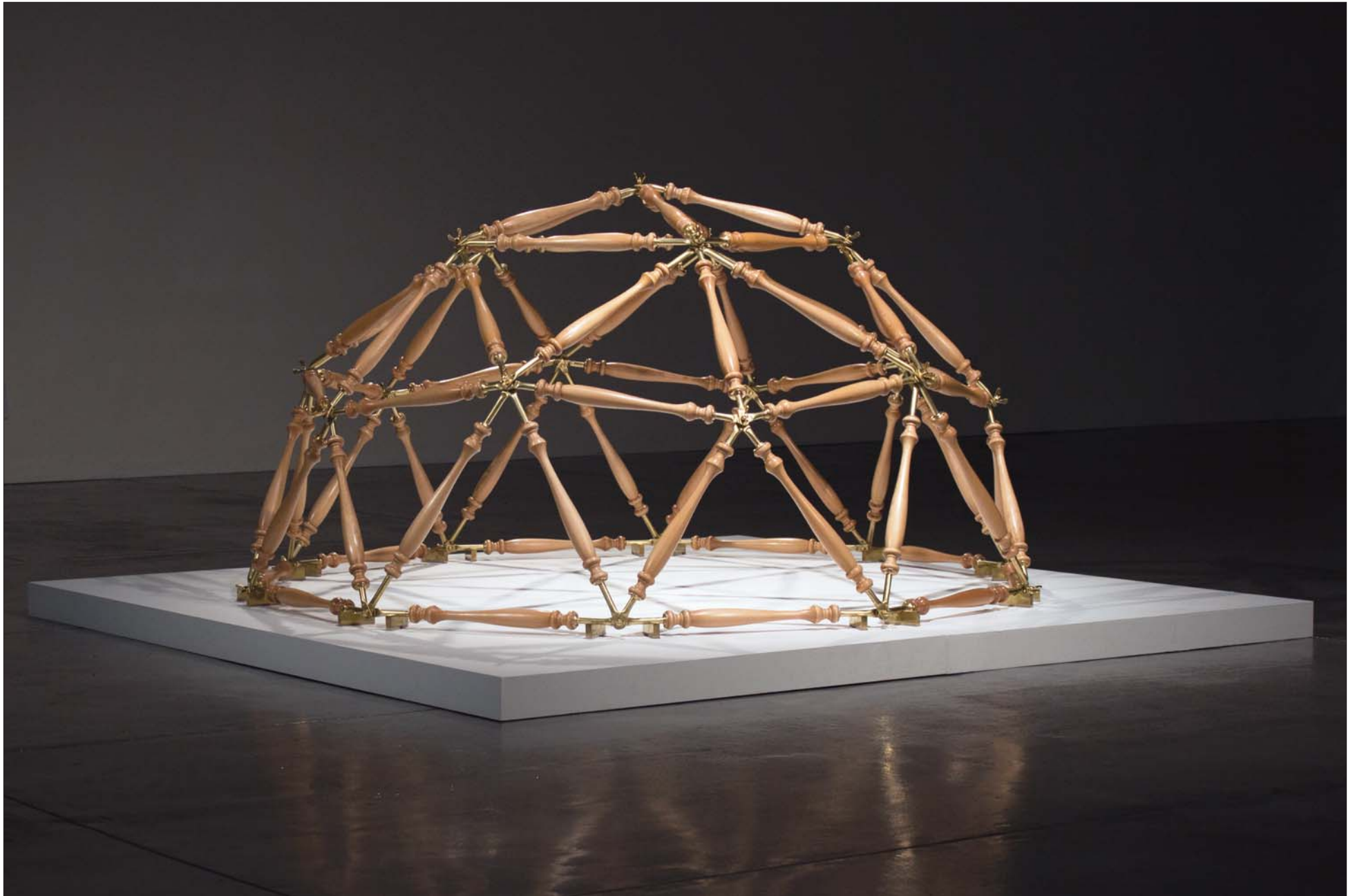
Erik Geschke (Djerassi, 2013) is a mixed-media artist who has exhibited nationally and internationally at museums and galleries including the Hammer Museum, Los Angeles, CA; ZieherSmith Gallery, New York, NY; Navy Pier, Chicago, IL; Vox Populi, Philadelphia, PA; Aldrich Contemporary Art Museum, Aldrich, CT; Contemporary Jewish Museum, San Francisco, CA; Seattle Art Museum, Seattle, WA; Disjecta Contemporary Arts Center, Portland, OR and the FIAC Contemporary Art Fair in Paris, France. He received an MFA from the Maryland Institute College of Art, attended Skowhegan School of Painting, and received a BFA from Cornish College of the Arts. He is associate professor of art at Portland State University.

[www.erikgeschke.com](http://www.erikgeschke.com)



Above: *Cracks in the Stable*, 2015, Aqua resin, fiberglass, pigment and acrylic polymer, (clockwise from left) 16.25" x 6" x 6"; 16.25" x 8" x 41.75"; 16.25" x 20" x 25.75" Right: *Untitled (Invidious Consumption)*, 2014, Hemlock, brass and shellac, 36" x 72" x 72"







# SARAH GREW



"I was in a transitional phase of my work and used the time to explore new directions. The influence of the landscape was huge. The open space, the color of the sky, the shapes, the red clinker rocks, and scrubby gray-green plants — all of that has shown up in my work. I knew it would be beautiful but the depth of that beauty was unknown, the way it would sit with me for years. I started playing with concepts of time and have continued to explore time, memory, erasure and perception ever since."

Sarah Grew (Ucross, 2013; Djerassi, 2016) creates work involving painting, photography, installation, collage, and environmental art, although her primary focus is painting. Currently, she is working on a series of paintings that examine perception of the horizontal line in relation to time, and a group of photographs that push image capture into the realm of abstraction. She has completed several public art projects and her work has been exhibited at A Healing Space, Eugene, OR; the Fairbanks Gallery, Oregon State University, Corvallis, OR; Umpqua Valley Arts Association, Roseburg, OR; Ann Arbor Art Center, Ann Arbor, MI; Verum Ultimatum Gallery and Black Box Gallery, Portland, OR; and New York Center for Photographic Arts, New York, NY. Grew received a BA from the University of Michigan and participated in the School of Visual Arts of New York's Summer Program in Tangiers, Morocco.

[www.sarahgrew.com](http://www.sarahgrew.com)







# STEPHEN HAYES



"The work I intended to make was a departure in approach for me and I made strong forays in this new direction. My work changed in relationship to how I am choosing to 'see' the land. I began using Google Earth as my method to travel to places around the world — 'virtually' seeing and exploring specific places. The communal meals with other artists were something I had been missing in my life. What external influences affected my work? Quiet and stars! Night skies. The SUN!"

Stephen Hayes (Ucross, 2015) was born and grew up in Washington, D.C. where his earliest memory of an interest in art is of a drawing he made with silver crayons of John Glenn and his "Rocket Ship." In the twenty-five years he has spent working and teaching in Portland, OR, he has participated in scores of exhibitions and produced dozens of one-man shows of his paintings, prints, and drawings. He is on the faculties of both Oregon State University in Corvallis and Clark College in Vancouver, WA. He is represented by the David Richard Gallery in Santa Fe, NM, and the Elizabeth Leach Gallery in Portland, OR. In 2017 his work will be presented in Painted Landscape: Contemporary Views at the Cape Cod Museum of Art. He has an MFA from the University of Wisconsin.

[www.stephenhayes.net](http://www.stephenhayes.net)







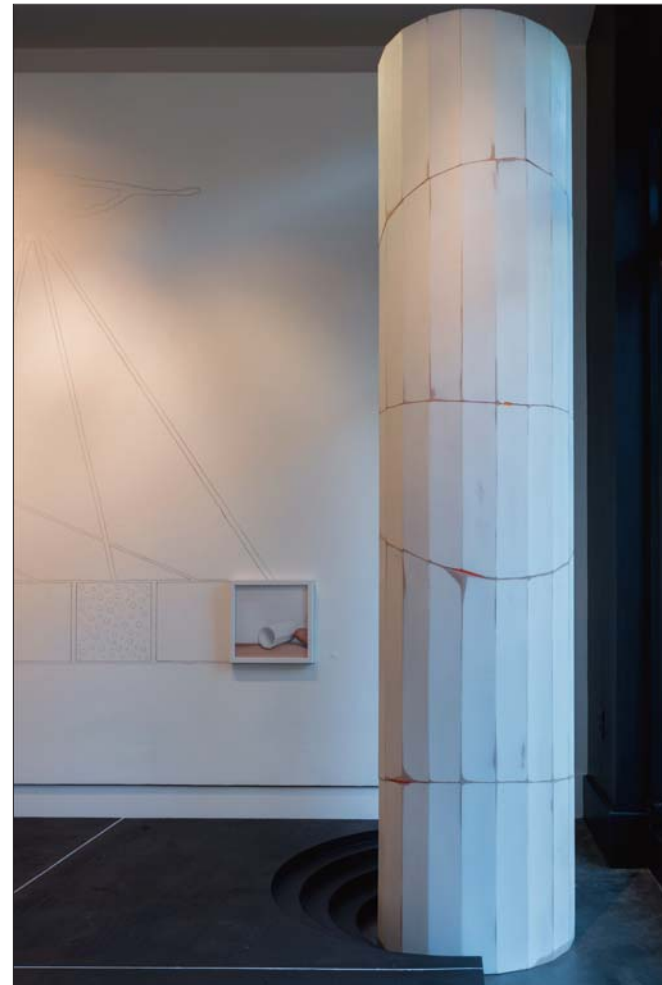
# GARRICK IMATANI



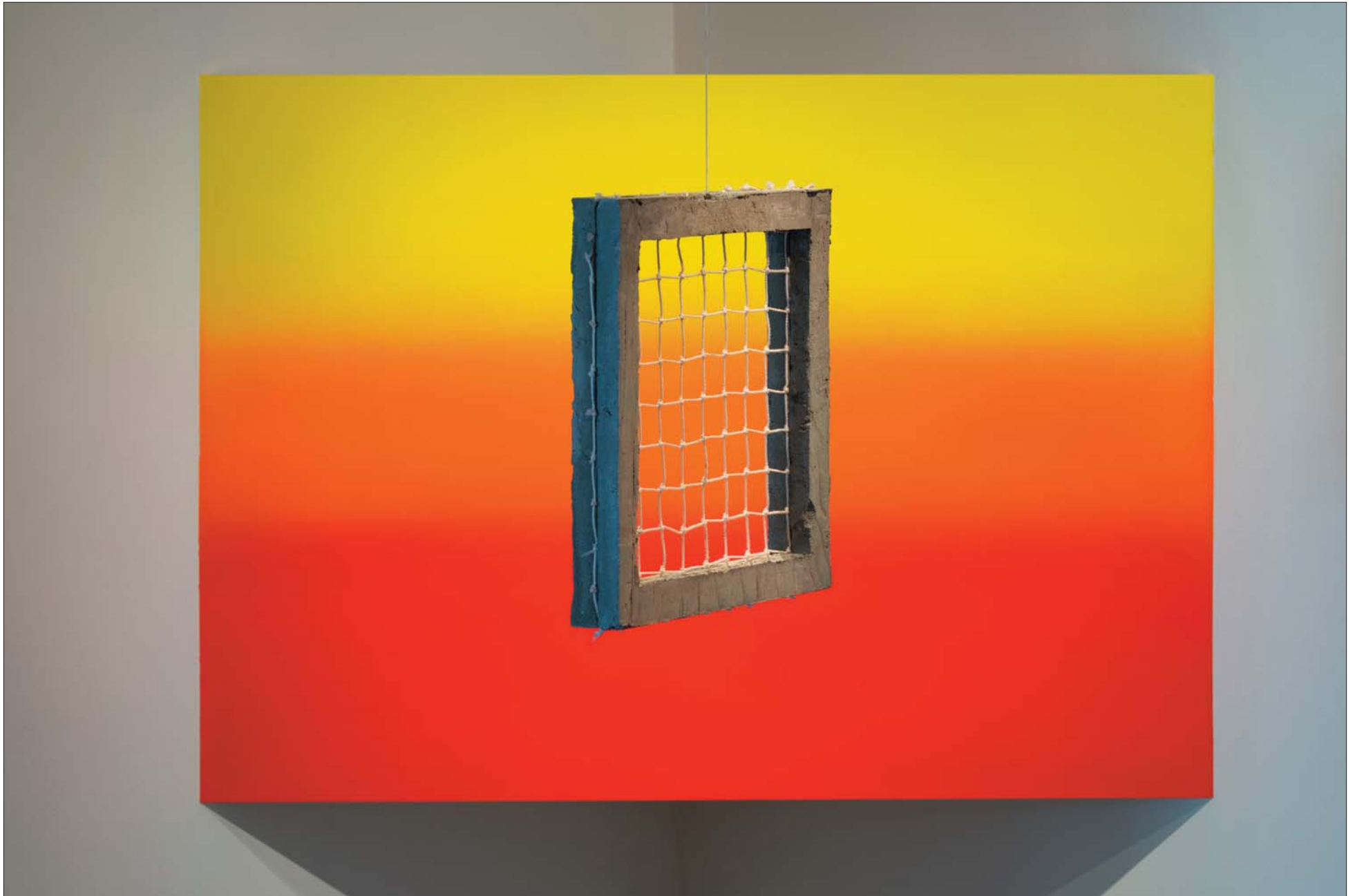
"I was able to access a part of my thinking and process from an emotional and psychological space that is so difficult to achieve in day-to-day life. The cross-disciplinary interaction (especially with dancer/composer Keith Johnson) was the most fruitful and engaging part of the residency experience. I was grateful to go running on groomed trails — it was therapeutic being out in the woods alone while moving my body with a sense that I could easily return to a collective space."

Garrrick Imatani's (Djerassi, 2015; Ucross, 2016) work responds to the complexities of race, placemaking, and political history. His process frequently stems from research, site visits and collaboration, resulting in sculptures, installations, drawings, photographs, videos, and public projects that use the language of slow-moving performance and constructed landscape to find their form. Imatani's work has been exhibited at Art in General, Asian American Arts Centre, Incident Report, and the Queens Museum, New York, NY; the Schneider Museum of Art, Ashland, OR; White Box at the University of Oregon, Portland; Ditch Projects, Springfield, OR; as well as the Portland Museum of Art in Maine. He received an MFA from Columbia University and a BA from the University of California at Santa Barbara.

[www.garrickimatani.com](http://www.garrickimatani.com)



Above: *A Broken Tower* — sculpture, 2016, Wood, acrylic, 96" x 21" x 21" Right: *A Broken Tower* — *The Veil*, 2016, Acrylic on panel, concrete, string, eye screws, variable size





# MALIA JENSEN



"Working in a clean, open space without reliance on familiar tools and the detritus of old work was invigorating. This experience will remain with me. It is as though I've added a room onto my house; a new place for my mind to return to. The landscape was both familiar and strange; the craggy trees, the subtle but intense colors, the rocks with an apparent language all their own, the vastness of the mountains, and of course all the birds and animals. I've always used nature as a creative foil and it was like speaking a native language but with a fresh accent."

Malia Jensen (Ucross, 2016) spent her formative years in rural Oregon surrounded by artists and craftspeople, her parents among them, who arrived there fueled by the back-to-the-land ethos of the 70s. Her work examines a rich narrative of situations and relationships with a visual language that combines conceptual bite with beauty and humor. Best known for her sculpture, she has also worked extensively with photography and video. Her work has been exhibited widely in the Northwest and nationally, including at Elizabeth Leach Gallery, PDX Contemporary Art, and Portland Institute for Contemporary Art, Portland, OR; Richard Gray Gallery and Cristin Tierney Gallery, New York, NY; and Marian Goodman Gallery, London, UK. Jensen is represented by Elizabeth Leach Gallery, Portland, OR and by Richard Gray Gallery, Chicago, IL. She has a BFA from Pacific Northwest College of Art.

[www.maliajensenstudio.com](http://www.maliajensenstudio.com)





# SHELLEY JORDON



"I wrote this while at Djerassi: 'Dry wind, pine smells, open vistas. Coyotes, deer, cotton tail rabbits. Silence broken only by the occasional jet, except at night when crickets sing and coyotes yip and howl.' Although I had been using a lot of digital technology in my work, I spent my month off the grid, observing and painting from life two large-scale pine branches that appeared outside my studio after a windstorm. The cross-pollination of ideas and disciplines inspired my first ever permanent site-specific installation, Pine Cone."

Shelley Jordon (Djerassi, 2015) is a painter and moving-image artist who pushes the boundaries of traditional drawing and painting media through experiments with performance, animations, and installations that explore the intersection of interior and exterior worlds and the complex nature of memory. Her work has been exhibited nationally and internationally, including at the Frye Museum, Seattle, WA; the Wexner Center for the Arts, Columbus, OH; the Oregon Jewish Museum and the Portland Art Museum, Portland, OR; El Museo Cultural, Santa Fe, NM; the Tacoma Art Museum; and the Contemporary Art Center of Thessaloniki, Greece. Her hand-painted animations have been screened at venues in Australia, Israel, Lebanon, Italy, India, the UK, Canada, Cambodia, and Germany. She has an MFA from Brooklyn College, and a BFA from the School of Visual Arts in New York. She is a professor of art at Oregon State University.

[www.shelleyjordon.com](http://www.shelleyjordon.com)







# ANN KRESGE



"The support and respect of fellow residents fed my energy and enjoyment. The light and weather greatly affected my work as I work with translucent materials and light. The space of my studio became an installation unto itself. I responded to the landscape, architecture and outdoor sculpture — this translating of the physical environment into book art, paper and mixed media sculpture has continued in my work. I began a practice at Djerassi of writing down thoughts, lists, tasks and ideas upon waking up. This has given more shape to my daily artistic routine."

Ann M. Kresge (Djerassi, 2015) is an internationally exhibited artist whose works are in many university, museum and private collections, including the National Museum of Women in the Arts in Washington, D.C., the Victoria and Albert Museum in London, Yale University, Vassar College, New York Public Library, and the U.S. Library of Congress. She works in a range of media and has a specialty in printmaking and book arts, which have been shown throughout the United States, Europe, Mexico, Japan, India and Hong Kong. Her inter-art work involves installations, video, stage sets, and collaborations with improvisational musicians, poets, and dancers. Recent exhibitions include the Piacentini Gallery, Bend, OR; Camas Gallery, Project Space, and Annex Gallery, Salem, OR; Racine Art Museum, Racine, WI; Foothills Art Center, Golden, CO; and Abecedarian Gallery, Denver, CO. She received an MFA from Pratt Institute and a BA from Smith College.

[www.annkresge.com](http://www.annkresge.com)









# ADAM KUBY



"At Djerassi I started developing ideas for a new line of sculptural inquiry that are now going to be part of a public art commission in Portland... It was inspiring to connect with a younger generation of makers capturing this moment culturally, politically, artistically. The redwood landscape very much influenced the work I did there. The overall physical environment was a nurturing presence the whole time — the fog and trees and water and wind and hills. The project as a whole is creating connections between all three places — Oregon, California and Wyoming."

Adam Kuby (Djerassi, 2016; Ucross, 2017) creates landscape-based, ecologically responsive public art commissions and installations for the cities of Seattle, Portland, Vancouver (BC), Calgary, and others. His works are collaborations with the built and natural worlds and foster a sense of connectedness in our increasingly fractured environments. The works thrive on interactions with the world around them and enlist and incorporate the elements of time, change, decay, and erosion as part of their formal and conceptual existence. Kuby's past experience in landscape architecture, urban forestry and zoo habitat design informs his current art practice. Kuby studied landscape architecture and ecology as an undergraduate at the University of Pennsylvania, and received an MFA in sculpture from the University of North Carolina.

[www.adamkuby.com](http://www.adamkuby.com)









# JEFF LEAKE



"Through exploring the places around Ucross, drawing, and taking photos, I was able to take bits and pieces of the landscape to create environments in my work that exist between the real and imagined. One of the most powerful things in a residency is the relationship you discover with other residents. Spending eight or more hours at a time working in the studio helped break down a lot of the blocks I had been experiencing in my work. My relationship to the environments in my paintings has changed — I am finding that the work I am creating now is more closely related to environmental issues."

Jeff Leake (Ucross, 2014) is working in the tradition of fabulists such as Aesop and Jean de La Fontaine, using animal imagery and landscape to explore human relationships. Fascinated with the origin and nature of inner landscapes, he currently works with neuroscience faculty at Washington State University, Vancouver and Portland State University, teaching art and neuroscience there and around the Portland area. His work has been exhibited nationally and internationally, including at Gallery 114 and Weiden & Kennedy in Portland, OR; Bherd Gallery, Seattle, WA; Pterodactyl, Philadelphia, PA; Beijing Natural Culture Center, Beijing, China; and Whitworth Art Gallery, Manchester, England. Leake is a Bay Area native who has an MFA from UC Davis and a BFA from the San Francisco Art Institute.

[www.jeffleake.webs.com](http://www.jeffleake.webs.com)







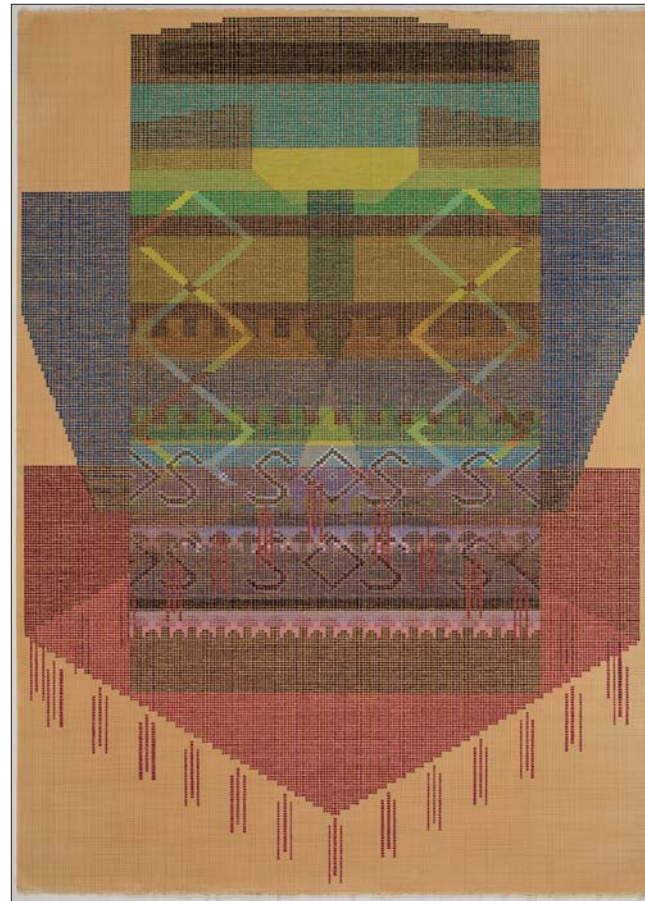
# ELLEN LESPERANCE



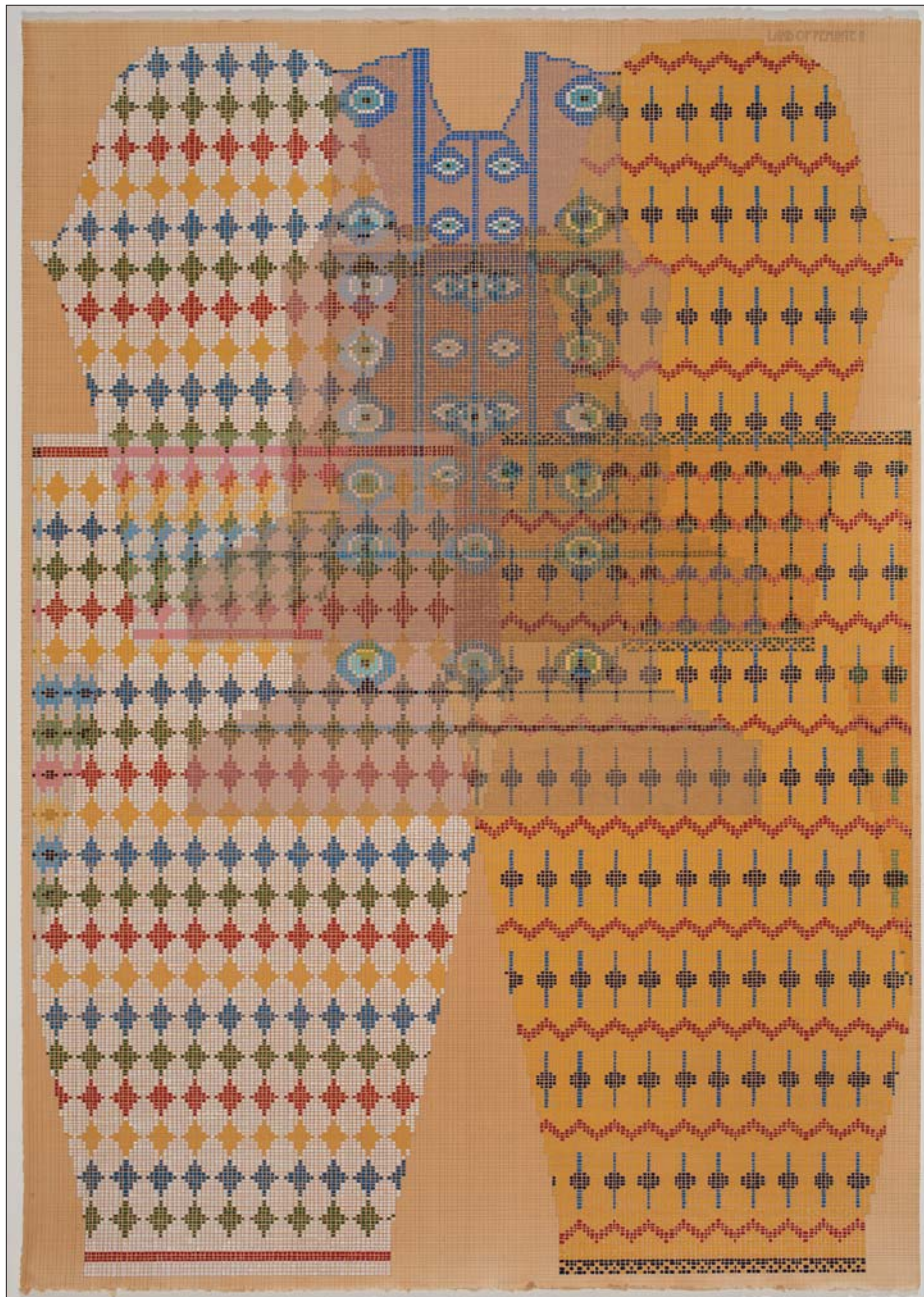
"There is definitely a tranquility to working in such a beautiful environment, and one that is so quiet and distraction free. It allowed me to really concentrate on the task of painting at hand. I am a city person so a lot of the nature-specific roving of land and exploration was lost on me... but it was fantastic to work through the night and into the morning, and then just climb up into the loft and go to sleep. I am so thankful for the time and resources afforded me at Djerassi."

Ellen Lesperance (Djerassi, 2014) was born in 1971 in Minneapolis, and currently lives and works in Portland, Oregon. Her work has been exhibited widely, most recently at the Drawing Center, New York; the Seattle Art Museum; the Portland Art Museum; and in the People's Biennial (traveling). Lesperance's work is represented in the public collections of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum; the Museum of Art and Design; the Portland Art Museum; the Bill and Melinda Gates Foundation; and at the Kadist Art Foundation. She received an MFA from Rutgers University in 1999.

[www.ellenlesperance.com](http://www.ellenlesperance.com)









# DONALD MORGAN



"The parameters of my project were pre-set, making work for an upcoming solo show at Fourteen30 Contemporary. I was very inspired by the saddle museum in Sheridan and all the different kinds of ropes. I got a lot of ideas for future artworks. I was impressed by the prevalence of cowboy hats everywhere."

Donald Morgan (*Ucross*, 2014) has had recent shows at Soo Visual Arts Center in Minneapolis, MN and at Fourteen30 Contemporary in Portland, OR, where he is represented. His work has also been shown at venues such as the Portland 2016 Biennial; Traywick Contemporary, San Francisco, CA; White Columns and Gavin Brown's Enterprise, New York, NY; Roberts and Tilton and International Art Objects, Los Angeles, CA; Karma International in Zurich, Switzerland; and the Palace of Fine Art, Cairo, Egypt. Morgan is a director and founder of Coast Time Artist Residency in Lincoln City, OR. He is an assistant professor in the Department of Art at the University of Oregon. He received an MFA from Art Center College of Design in Pasadena, California and a BFA from the University of Oregon.

[www.fourteen30.com](http://www.fourteen30.com)







# DARREN ORANGE



"I drove to Ucross from Astoria, Oregon, with the intent that the landscape would provide me with reference material and a direction. Instead, the muse directed me to work with subjects and landscapes found at Ucross. As a result of needing to work fast due to limited time, I began to work more quickly and in a more focused way. My marks became more confident, more deliberate, less reworked. Confidence has carried into my work and the work has changed to more abstracted expressionistic action painting. The experience lives with me as a milestone of creativity."

Darren Orange's (Ucross, 2013) artwork addresses the issue of natural beauty in the wake of human influence. His interests are in reflecting the authentic narrative of place in the Pacific Northwest. He is inspired most directly by his surroundings and places he has lived: the farms and timber homesteads of Central Washington and fishing villages on the lower Columbia River. His work has been widely exhibited at Peoples Gallery, Launch Pad Gallery, 12x16 Gallery and Graeter Gallery in Portland, OR; Shidoni Gallery, Santa Fe, NM; Oregon Coast Council for the Arts, Newport, OR; Coos Art Museum, Coos Bay, OR; and Brooklyn Waterfront Artists Coalition, Brooklyn, NY, among many others. He is represented by Imogen Gallery in Astoria, OR. Orange received a BFA from Western Washington University.

[www.darrenorange.com](http://www.darrenorange.com)







# ROGER PEET



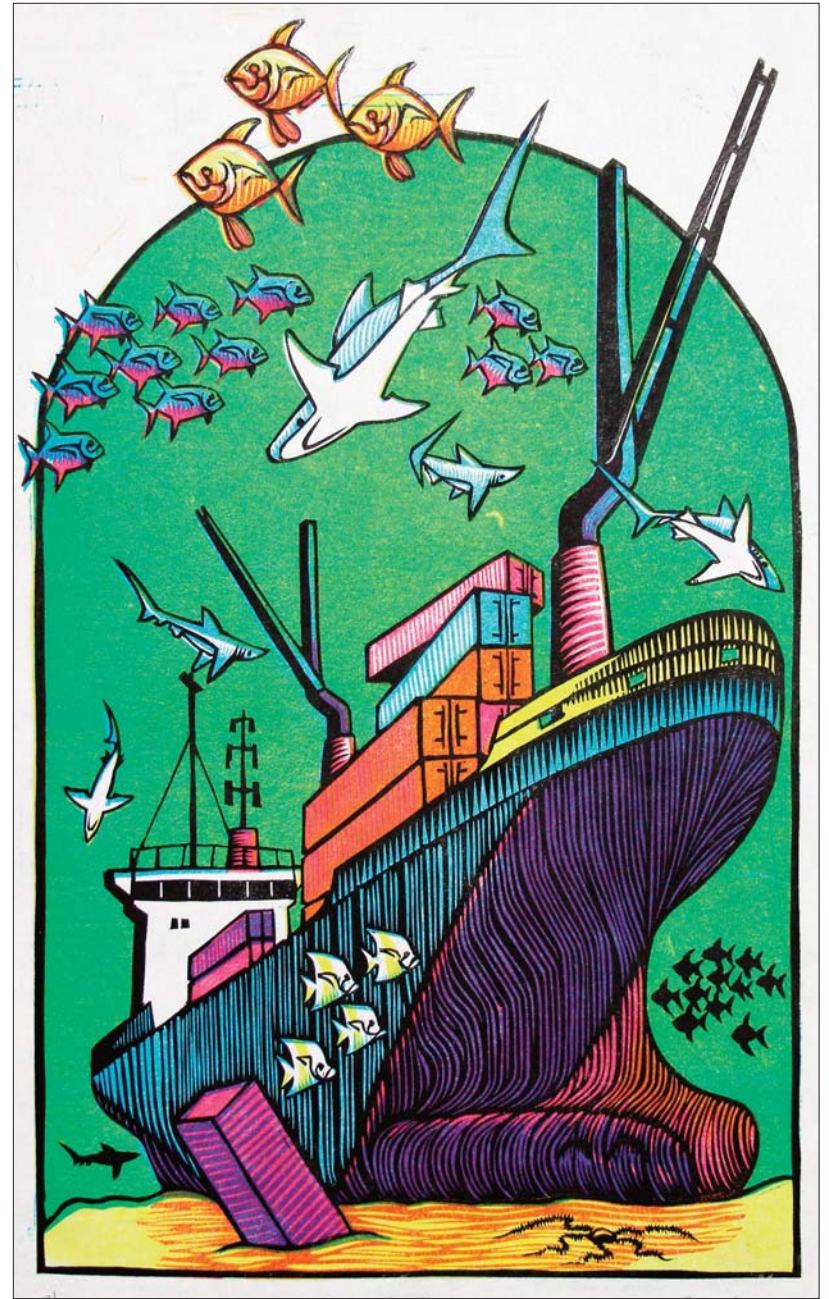
"I came with a desire to experiment and practice with familiar forms in a more ambitious format. The grasslands and the hillsides full of fossils and the nearby mountains all combined with my love of deep history to contribute to new imagery and vivid reimaginings of earlier drowned worlds. I walked for miles, explored caves, climbed mountains, descended watercourses — it was magic, and so fast, and smelled so good. Then I would return to the studio and carve long into the night, thinking about the wind in the grass."

Roger Peet (Ucross, 2015) is an artist, printmaker, muralist, installation artist, writer and puppeteer. Born in South Africa, and raised internationally, he came to the United States in 1988 and studied sociology at Oberlin College. His current work in graphic art addresses issues of extinction, biocultural diversity and environmental disaster with an emphasis on predator-prey relationships and representations of under-appreciated species. Recent exhibitions include Iron Tail Gallery in Lincoln, NE; Littman Gallery, PNCA, and Screaming Sky Gallery in Portland OR; Wing Luke Museum, Seattle, WA; Vakiopaine Gallery, Jyväskylä, Finland; and BOXOProjects, New York, NY. Peet is a founding member of the Justseeds Artists' Cooperative, a group of North American artists producing socially and environmentally engaged art, and is the board president of Flight 64 Print Studio in Portland.

[www.toosphexy.com](http://www.toosphexy.com)









# JULIE PERINI



"I was intoxicated by all of Djerassi's land, particularly first thing in the morning and at sunset: the oak and redwood forests, the rolling brown hills, the view of clouds rolling in from the Pacific. I loved being around writers, visual artists, a composer, a dancer, and another media artist. I value the cross-disciplinary conversations that arise in such groupings. When I emerged from my residency, I am pretty sure I have never felt better in my life. I felt physically strong, well-rested, focused, inspired, understood, and completely clear-headed and in touch with all aspects of my being."

Julie Perini (Djerassi, 2014) creates experimental and documentary videos/films, installations, and live events. Her work often explores the areas between fact and fiction, staged and improvised, personal and political. Perini has exhibited and screened internationally at such venues as the Centre Pompidou-Metz, France; the Fuori Festival, Italy; Artists' Television Access, San Francisco, CA; Visible Evidence XX, Stockholm; The Horse Hospital, London; Cornell Cinema, Ithaca, NY; and Microscope Gallery, New York, NY, among others. She has an MFA from the University of Buffalo and a BS from Cornell University. She is an assistant professor in the School of Art + Design at Portland State University.

[www.julieperini.org](http://www.julieperini.org)







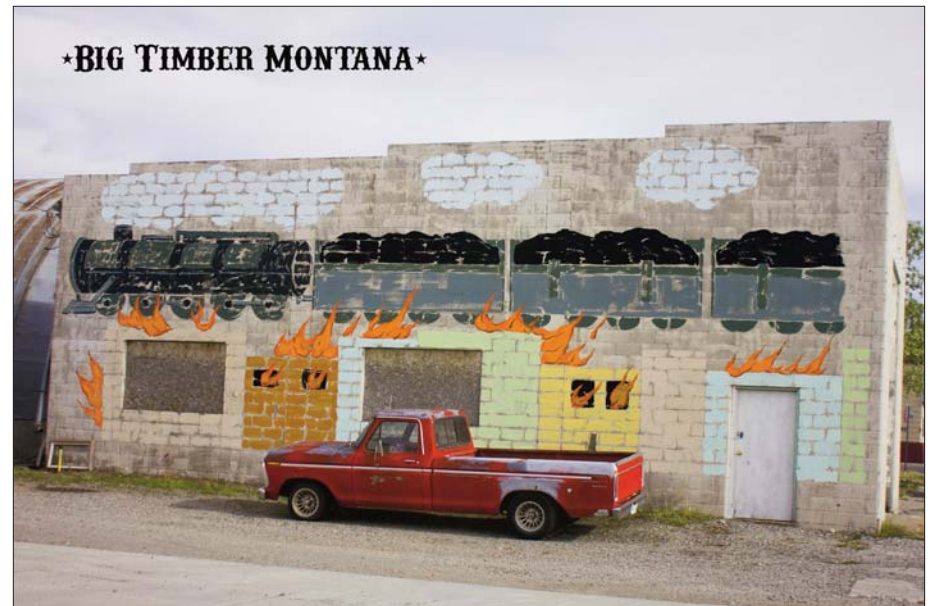
# RYAN PIERCE



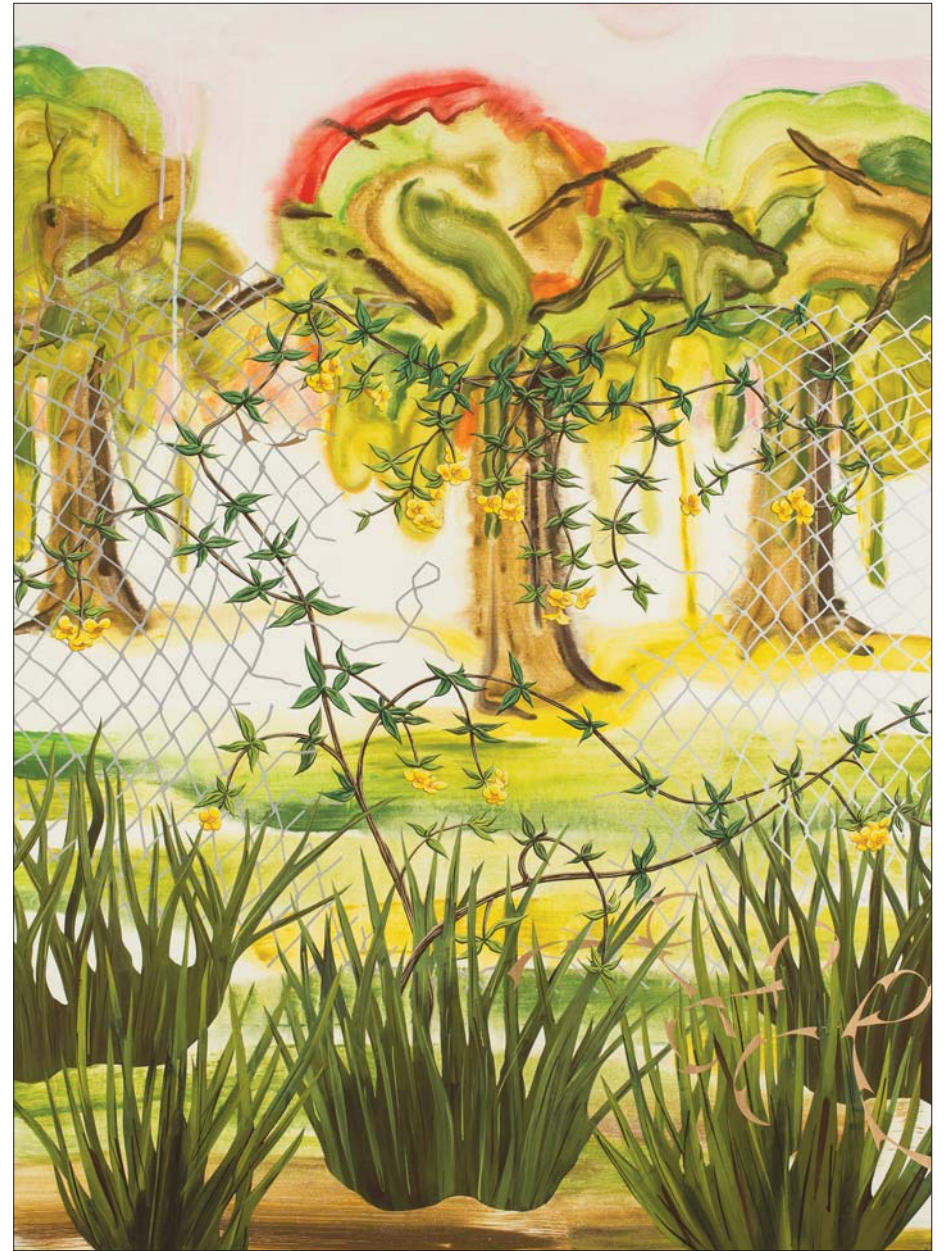
"I now expect lunch to be left at my door every day... Looking at the progression of my paintings, I think the sunlight and rolling open space of Wyoming made me relax and make looser, more expressive work. Because my work often addresses the gulf between the real and mythical West, I appreciate exploring its lonelier corners. The ghost town of Ulm must rank among the loneliest. I was surprised to experience a blizzard in October."

Ryan Pierce (Ucross, 2013) makes paintings and texts, and facilitates journeys inspired by the resilience of human and nonhuman communities in the face of climate change. Recent exhibitions of his work include Elizabeth Leach Gallery, Portland, OR; Whitespace Gallery, Atlanta, GA; Schneider Museum of Art, Ashland, OR; 516 Arts, Albuquerque, NM; and Babel Gallery, Trondheim, Norway. Pierce is the co-founder, with activist Amy Harwood, of Signal Fire, a group that provides wilderness residencies and retreats for artists of all disciplines on the public lands of the American West. Pierce is represented by Elizabeth Leach Gallery, Portland, OR. He received an MFA from California College of the Arts, and a BFA from Oregon College of Art & Craft.

[www.ryanpierce.net](http://www.ryanpierce.net)









# BRITTANY POWELL PARICH



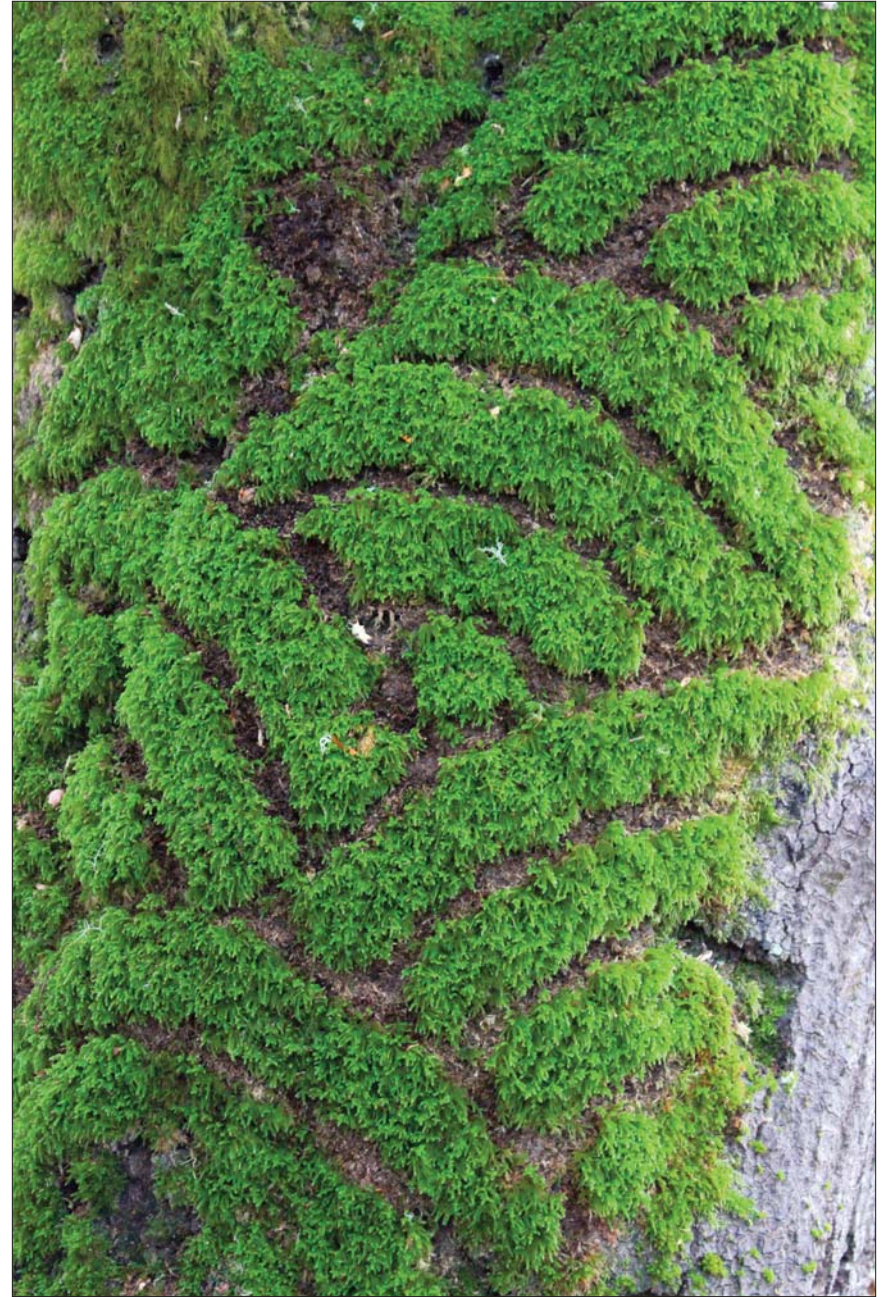
"The landscape at Djerassi was a collaborator with me. It ignited ideas and provided raw materials and backdrops for many projects. I completed one permanent installation of wire sculptures in the windows of the old barn, one temporary installation of moss patterns plucked into the oak trees on the hill trail, a set of photos of pine needle patterns, and arrangements of fast food in the forest. The place touched everything that I did."

Brittany Powell Parich (Djerassi, 2013) is interested in domestic items, the everyday, food, humor, Oregon and products. She looks for the place where the mass-produced meets the personalized, and employs methods of inventorying, making products, and setting up environments — she has rendered a Mexican restaurant in contact paper, immortalized people's cell phone photos in watercolor paintings and embroidered Ikea furniture assembly instructions onto a quilt. Her exhibitions include the Honolulu Museum of Art and the Interisland Terminal, Honolulu, HI; Frenzy and Disjecta, Portland, OR; the Boise Art Museum; Kimball Art Center, Park City, UT; Sun Valley Center for the Arts, Ketchum, ID; and the Monty Art Space, Antwerp, Belgium. She received an MFA from California College of the Arts, San Francisco, and a BFA from Oregon State University.

[www.brittanypowell.com](http://www.brittanypowell.com)









# PAULA REBSOM



"Djerassi allowed me the time I needed to explore a new direction in my work. By using small-scale props and new motion sensor cameras I was able to do more in less time. I had an image in mind of a large buck standing behind one of my circle cutout props, which would disguise the animal's identity. Magically, I captured that image during the first week of the props being installed. Djerassi's wildlife did not disappoint. My cameras captured deer, coyotes, rabbits, mice, owls, and one very large mountain lion!"

Paula Rebsom's (Djerassi, 2013) art practice draws extensively from her upbringing close to nature and the wild. She is interested in the ways we navigate built vs. natural environment and in the presence of wild animals (including predatory ones) that live among us. A project-based artist, Rebsom makes singular bodies of work that take on multiple forms including sculptures, photos, videos and site-specific installations. Her work has been shown regionally at The Art Gym, Portland, OR; Umpqua Valley Art Center, Roseburg, OR; the Bush Gallery, Salem, OR; as well as nationally at RAID Projects, Los Angeles, CA; SOIL Gallery, Seattle, WA; and Galleries of Contemporary Arts, Colorado Springs, CO. Rebsom received an MFA from the University of Oregon, and a BA from Dickinson State University.

[www.paularebsom.com](http://www.paularebsom.com)









# JACK RYAN



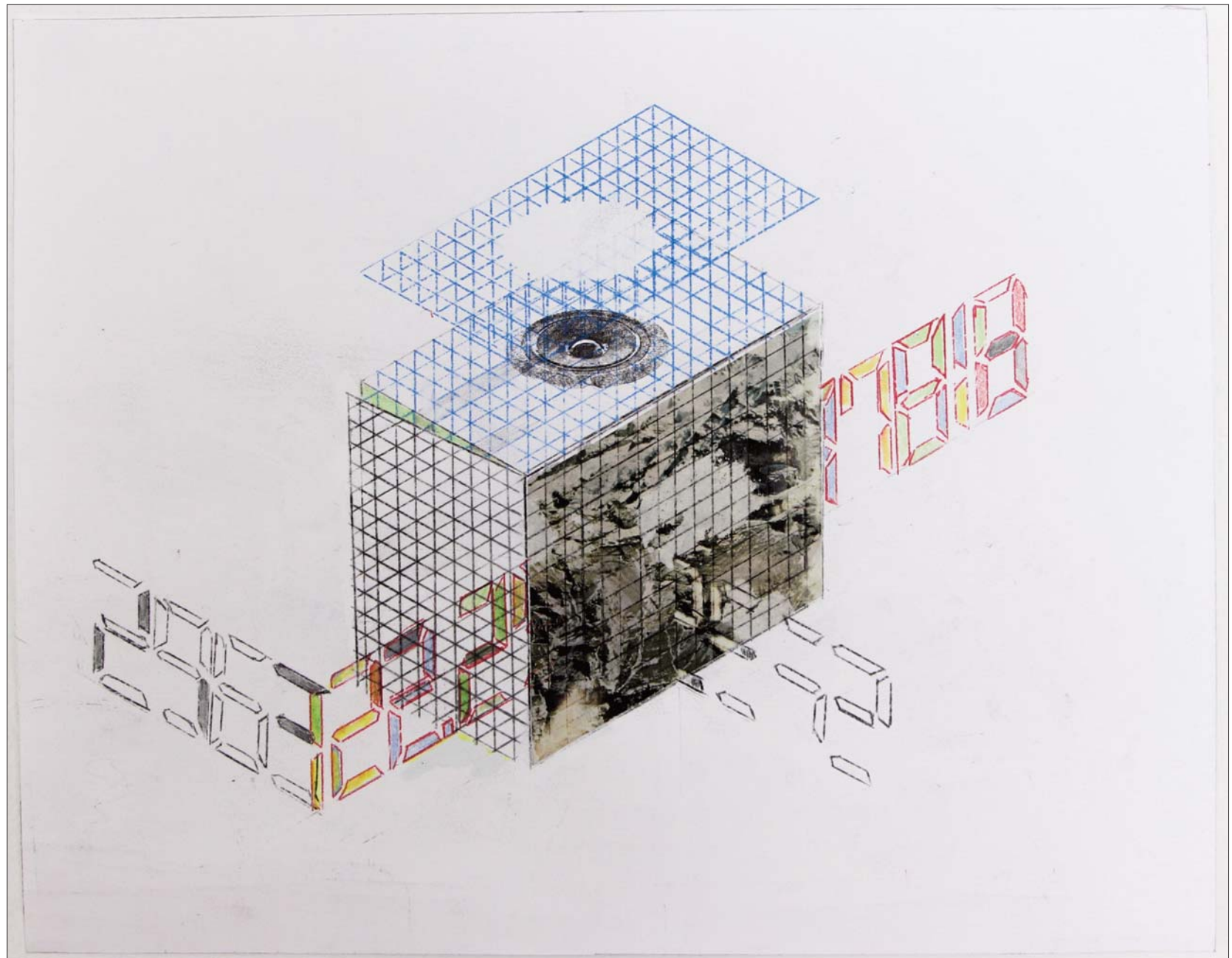
"I found a way to work on drawings that were small in scale and itinerant. I found an important way to work outside of my studio. The other fellows were amazing and I made new friendships. The food, the staff, and the freedom to work with other like-minded artists were transformative. My time at Djerassi was enormously productive and propelled my practice forward in meaningful ways."

Jack Ryan (Djerassi, 2015) is an interdisciplinary artist and independent curator. He uses sonic theory and optics as a conduit into sound and trance. His work has been exhibited at the IMAFY, Cairo, Egypt; Dublin Electronics Arts Festival, Ireland; Maison Laurentine, Paris; Ausstellungsraum Klingental, Basel, Switzerland; The American University Museum, Washington, D.C.; Maryland Institute College of Art, Baltimore, MD; and The University of California Gallery, San Diego, among others. His work was included in the 2016 Portland Biennial. Ryan received an MFA from the University of Georgia. He is the director of Pacific Sky Exhibitions in Eugene, OR, and an associate professor of art and director of the Core Studio Program at the University of Oregon.

[www.volcanophile.com](http://www.volcanophile.com)







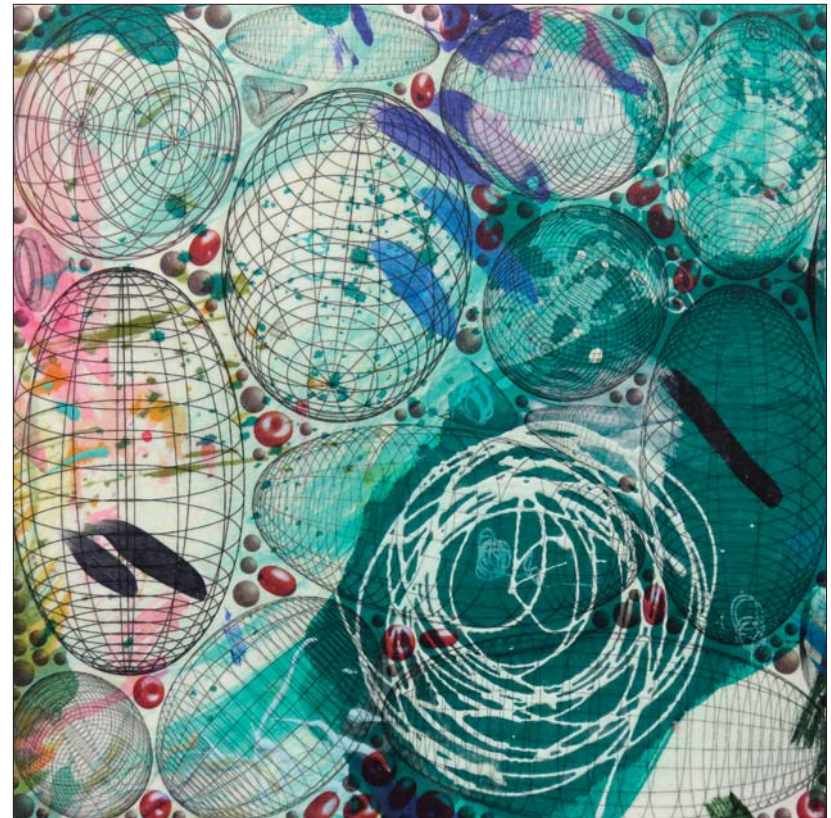
# JULIA STOOPS



"I used my time to explore new directions. Having uninterrupted time to pause, reflect and explore enabled me to follow lines of inquiry in a meandering open-ended way that I don't give myself time for in my home environment... I relished walks over the rolling hills. I miss Wyoming – the distances, the dryness, the slower pace of life, the lively dinner conversations and field trips."

Julia Stoops (*Ucross*, 2016), a visual artist and writer, was born in Samoa to New Zealand parents. Her childhood was spent in Japan, Australia, New Zealand and then Washington, D.C. She has had exhibitions in Portland at Upfor Gallery, Nine Gallery, Mark Woolley Gallery, the Museum of Modern Life, Alysia Duckler Gallery, and the Metropolitan Center for Public Art, among others. Her novel, *Parts Per Million*, is forthcoming from Forest Avenue Press in Spring 2018. She taught at Portland's Pacific Northwest College of Art for thirteen years, creating courses that explored the overlap between philosophy, painting, the media and the Internet. She holds an MFA from Portland State University, a BFA from the Corcoran College of Art and Design, and BA in Philosophy from the University of Auckland in New Zealand.

[www.juliastoops.com](http://www.juliastoops.com)







# CARA TOMLINSON



"I came to Ucross to explore and open up new directions in my work. My color palette changed, directly influenced by the intensity of light. My subject matter changed. I began a new series of paintings and drawings inspired by early Greek theories of vision. I began creating small sculptures from found materials, plaster and rags left over from the studio process that have developed into larger sculptures. I was surprised by how much work I accomplished in a short time, and by how little sleep I needed. The spaciousness left me breathless."

Cara Tomlinson (Ucross, 2013) focuses on the processes and materials of painting, exploring oil's viscosity, strata, support and dimension. Her art engages in a dialog with the long and varied tradition of the modernist pictorial style exploring the tensions between simplicity and complexity, and the intersection between painting and sculpture. Her work has been exhibited regionally, nationally, and internationally, including in shows at Cornish Gallery, Seattle, WA; the Everson Museum, Syracuse, NY; and at Workplace Gallery, Antwerp, Belgium. Tomlinson has an MFA from the University of Oregon, and a BA from Bennington College. She has held teaching positions at many universities and colleges, including University of Wisconsin—Eau Claire, Carnegie Mellon, Syracuse University, University of Iowa, and Dartmouth College. She is currently an associate professor of art and head of painting at Lewis & Clark College.

[www.caratomlinson.com](http://www.caratomlinson.com)







# AMANDA WOJICK



"I used this time to open up new spaces in the work. I ended up with a group of paper cut-outs and collages that led to new work I have been producing for over a year. (One piece in particular involved a walk to the tepee circles with three other residents.) I think about Ucross a lot. I think about other people, who I have never met, being there and working things out every day in the studio. It is overwhelmingly powerful to know that this place, and others like it, exists for creative people. I think about how valuable it is simply to be alone with your work, for hours on end. Words really don't seem to do it justice."

Amanda Wojick's (Ucross, 2014) work engages relationships between landscape, abstraction and the everyday. She makes sculptures, drawings and paintings using materials ranging from paint chips, band-aids, and linoleum, to paper, steel, and wood. Her work is in the permanent collections of the Portland Art Museum and the Tacoma Art Museum. Recent exhibitions include shows at Elizabeth Leach Gallery, Portland, OR; Stene Projects, Stockholm, Sweden; The Art Gym, Marylhurst University, OR; and Handwerker Gallery, Ithaca College, NY. She received MFAs from both Bard College and Alfred University, and an AB from Colgate University. Wojick is represented by Elizabeth Leach Gallery, Portland, OR. She is an associate professor and co-chair of the sculpture program at the University of Oregon.

[www.amandawojick.com](http://www.amandawojick.com)



Above: *Wall Stack 25 with Tall Light*, 2015, wood, paper mache, paint steel, light, 66" x 30" x 6" Right: , 2015, Wood, papier mâché, paint, 20" x 36" x 4"





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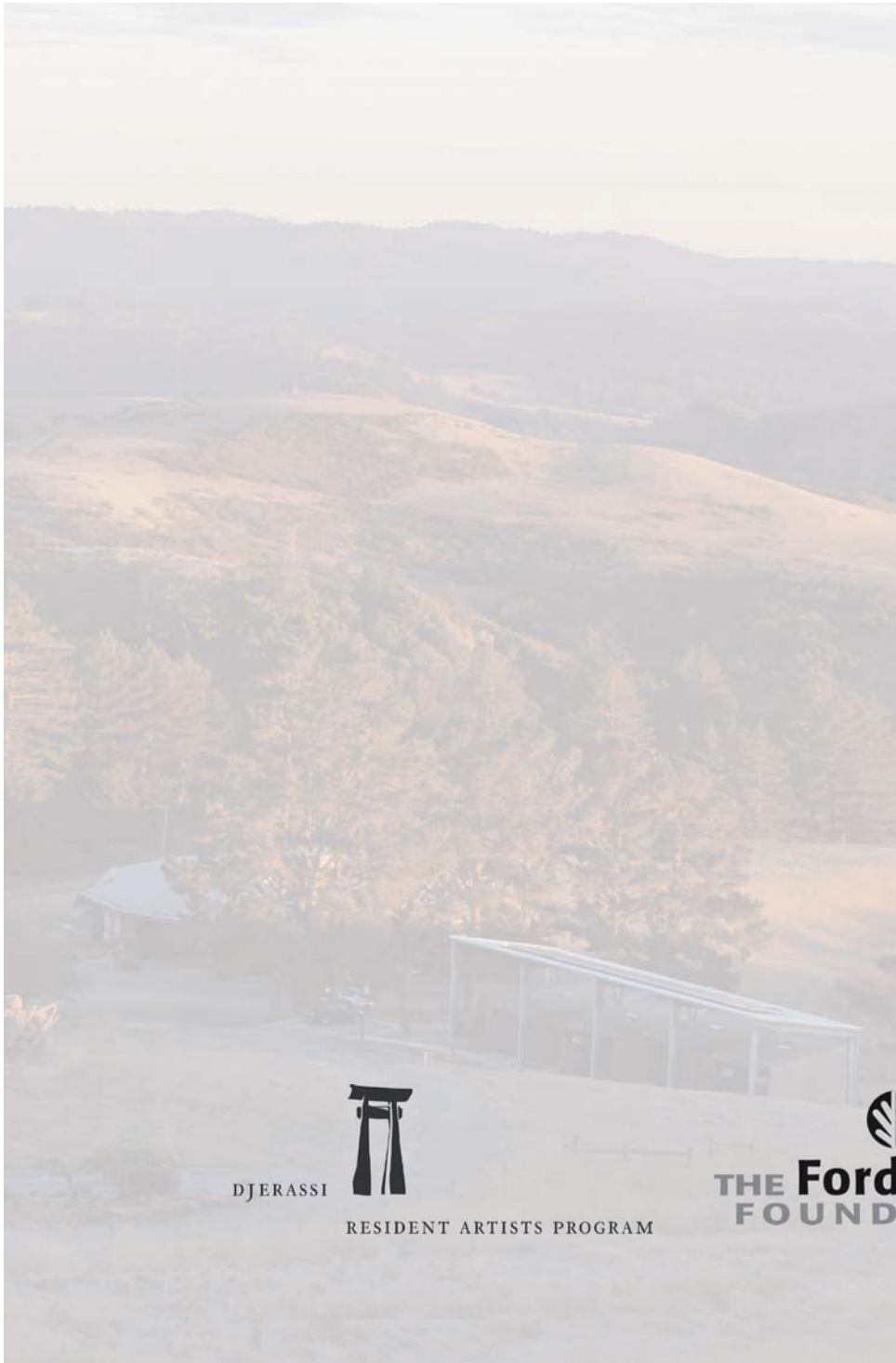
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