



Grantmakers in the Arts  
2001 Conference

## Culture Influencing Community Change

Proceedings from the Conference

November 5-7, 2001  
Mohonk Mountain House  
New Paltz, New York

## Time and Space: Residencies and Retreats for Individual Artists

Kaatsbaan International Dance Center

Time and space have long been recognized as elusive essentials in the artist's creative process. Whether at a colony or retreat center, or as part of a long-term residency within a cultural institution, artists who spend time in communities other than their own bring with them – and derive in return – fresh ideas and creative renewal. This session explores the characteristics of successful artists' residencies and retreats. How are they funded? Are there new models? How can one assess their effectiveness? Advocates for creating time and space for artists address these issues and answer questions.

Session Designer: Irene Borger  
The Herb Alpert Foundation

Panelists: David Grant  
Geraldine R. Dodge Foundation  
Alexander Gray  
Archipenko Foundation  
Dean Stein  
The Dyson Foundation  
Vanessa Whang  
National Endowment for the Arts

November 6, 2001, 2:30 p.m.

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**Borger:** I'm Irene Borger, and I'm with the Herb Alpert Foundation, director of the Alpert Award in the Arts, which is funding to individual artists. Before we begin, I have several questions for you. How many people here work at organizations that already support individual artists? And how many support residencies and colonies? A smaller number. How many people are actually thinking about trying to introduce this? How many other people might consider it if they didn't anticipate enormous problems?

I wanted to start with a quote before introducing the panel, and it's actually from this book, which is very, very useful on artists' communities as one model. This is Michael Wilkerson, National Advisory Board, Alliance of Artists' Communities, and he's the former executive director of Ragdale, which is outside of Chicago. "Artists' communities are the nation's research and development laboratories for the arts."

I think the old model is a kind of "Aaron Copeland goes to Yaddo and makes a masterpiece," which is not to say that's not a wonderful thing, but I think what we're going to attempt to do today is talk about a number of different models.

Here's a summation. I wonder if you would consider that this subject, "Time and Space: Residencies and Retreats for Individual Artists," actually encompasses a great range of both occasions and locations for intense engagement and transformation. And that's transformation of work, of self, of community.

We're going to start with David Grant, move to Dean Stein, Vanessa Whang, and finally Alex Gray is going to be speaking with slides. Let me do some very short introductions.

An engaged educator, teacher, school founder, and consultant on education, David Grant is now the executive director of the Geraldine R. Dodge Foundation. He's long been involved with the arts and environment. At Geraldine R. Dodge, he's responsible for development and evaluation of programs in the Foundation's five areas of giving, which include the arts in New Jersey. Many of you are familiar with the Dodge Poetry Festival, and the training of teachers in the schools to work in the arts. David Grant was a founder of the Mountain School of Milton Academy, which is a semester-long environmental studies residency program. He was administrator of the school for eleven years. In his other life,

he has recreated Mark Twain in one-man theatrical performances from 1976 to the present, including a performing lecture tour around the world for five months. Another thing he brings to the panel is great expertise in assessment and evaluation.

Dean Stein, who strongly engineered today's visit, has been the deputy executive director of the Dyson Foundation since April of 2000. Before then, he has been supporting musical ensembles, not only to survive, but thrive and raise money. He was executive director of Chamber Music America and was with the Manhattan Theater Club and Opera America. He also has been teaching at NYU and the Juilliard School in arts administration. One of the great qualities he brings to this panel is that he works at a foundation that doesn't support the arts, but that has managed, as he will discuss, to actually support a facility such as Kaatsbaan. So he'll provide that model.

Vanessa Whang joined the staff of the NEA in July 1999 as director of Presenting and Multidisciplinary Projects. Before she joined the Endowment, she was director of Arts Partnership for Educational Excellence in Innovative Youth-Centered Arts Learning Initiative of the East Bay Community Foundation in Oakland. She wears multiple hats, too. She served as the artistic development director at La Peña Cultural Center in Oakland, which has long and short residencies, and, presenting in the performing arts internationally, she is also a musician who plays many different instruments. I asked her, "What do you play as a multi-instrumentalist?" Not only did she start in piano, but she plays percussion, strings, wind, and she's a composer and arranger and toured nationally with the Latin American musical ensemble Altazor, and produced two records for the Redwood record label. Part of her expertise at the NEA is that she has such a wide range of support for artists, many different kinds of residencies. She also is familiar with urban residencies and what kinds of contributions can be made beyond time and space. We rode over on the bus together and since I went to Ronnie Brooks' session this morning about core values, that somehow entered into the conversation, and Vanessa said that really for her, it was a sense of change, community change, that was at the core of her arts support.

Alex Gray calls himself an evangelist – I'm quoting – "psychotically passionate about supporting individual artists." Many of you may know him from

the Museum of Modern Art in New York and from Visual AIDS, and quite a number of us visited ArtPace in San Antonio, where he wore many hats, including being involved with all external affairs, community relations, public relations, education, and public programs. This past year, he left ArtPace to come to Woodstock, where he grew up, and he's leading the new Archipenko Foundation, which is meant not only to support the legacy of the Cubist sculptor Alexander Archipenko, but also to develop programs to foster "innovation" in the visual arts.

I want to thank you all for coming. People are going to speak for about seven minutes, then we'll move into a conversation.

**Grant:** Thank you very much. It's hard to know what to offer a roomful of people who think about these things all the time in seven minutes. Let me just throw out a few things about the way we at Dodge think about our support of artists.

To orient you quickly, Dodge is a medium-sized foundation. We give away about \$22 million a year, about \$4 million in the arts, and we restrict it to New Jersey. As part of our picture of how to support the arts, we support individual artists. About ten to fifteen percent of our annual funding goes right to artists' communities around the country. And we have a dozen, thirteen, fourteen, of them that we work with to be sure that residencies are available to New Jersey artists. It's a portfolio ranging from the traditional ones that have been around a long time, to ones that are brand new and have policies that are a little different from the more traditional ones. Some that are more family-friendly. Some that are more overtly career-oriented, where there's juried feedback of work and actual technical assistance on marketing and the like.

The idea is not to say that any one of them is clearly a superior model to another, but there are going to be better matches for artists at different times in their career, their different temperaments. Whether they want the intense solitude or the more casual atmosphere where they play off of others. If you believe in this kind of thing, to get a range is a good idea.

We also support the Alliance of Artists' Communities and have helped them with some technical assistance for themselves and the groups that they help with. The Stevens Group in Minneapolis gave a so-called "Life Cycles Workshop" at a meeting last year that

really helped organizations think about themselves as organizations, which is another Dodge theme.

We also realize that it's all well and good to give artists the time and space to create new work, but who wants it? So we have supported programs at arts and cultural organizations across the state about new work, so that theoretically over time, the artists who have had the advantage of some time away actually have a place that is welcoming them to come and take it to the next stage.

This is fine. This is a way that we can imagine supporting artists in the way that the world is. But I love to think about the way to support artists in the way the world should be, and realizing that there's this big vision of our culture, our society, our schools, our communities, where the role of artists might be a little different than it is now. I think lots of foundations try to surround and help define and articulate that kind of vision.

A couple of things we do in that area are that for ten years we have had what we call a Visual Artists' Educators Initiative, and it's saying, there are a lot of terrific artists who decide to teach. They teach in the schools, and often they're alone. They might have a department of one. They don't feel particularly supported by the administration of the school. We get them together with their peers, and we just honor the hell out of them. We have great meals, and we go to museums, and we get to studios of terrific inspirational artists who are further along in their careers. Then we give them some stipends, give them a grant to the school, and say, "This can only be used by Ms. So-and-so in this class." That elevates the status of the teacher a bit, and allows things to happen in the schools. It's even preserved some programs in the schools. So that is a way to acknowledge that there are lots of artists who choose to have another career, and many of them are also excellent teachers as well.

Another thing along those lines is in the context of New Jersey's arts plan. It has six goals. Just last week, in Trenton, we did a sense of progress on these goals. One of them was dismally behind the others, and it was support of individual artists. What did that mean? It meant they don't have anyplace to live, they don't have studio space, they don't have health plans. So we're working with local arts councils who then are in a position to help draft an arts plan that then gets into these crucial areas of housing and health, et cetera.

Finally, I would just mention that we run our poetry festival, which we think of as the largest four-day retreat for poets and poet-lovers in North America, every other year. We will certainly invite you. Next time is September, 2002.

Were any of you in Chicago at the Future of Creativity Workshop? A few were? Friends who were there have been debriefing me, and we were talking about the findings that Holly Sidford and Maria-Rosario Jackson presented. One thing just struck me that I would like to mention here, which was that their findings were that support for artists is unlikely to increase unless there's greater understanding of their work and more meaningful engagement with community. At the same time, another finding was that artists need and desire training that enables them to work in diverse contemporary settings.

This is part of a vision that we don't see a lot of now, where communities understand their needs in terms of arts and culture, and the artist has a role that is honored, instead of peripheral. When I think about artists' communities, one of the most interesting tensions is this whole issue of their lack of visibility, which sometimes means lack of funding. Yet to shout, "Look at me!" is diametrically opposed to the essence of what they're all about. I'm not sure they need to be about that. We need a larger view, a larger system where the artists' communities have a valued role, and they don't have to be standing up and saying, "Look at me! Look at me! Aren't we important?" We should know they're important, because we have a larger vision of what the artists who are there can be for their communities.

**Stein:** As the local guy on the GIA planning committee, I want to welcome you all to the Hudson Valley, and thank you for taking time to get out of Mohonk for an afternoon just to see some of the other sites in the area. For the last fifteen years, I lived in New York and moved up here about a year and a half ago, and along the way found one of the most spectacular places I've ever seen. I also want to acknowledge all the work of the committee in making sure that we had the weather that we have for you. Last year at this time, we had snow on the ground, I'm pretty sure, and it was on the ground until April. It was a pretty nasty winter.

I have a few provisos I need to put out before I begin. As Irene told you, first, the Dyson Foundation doesn't have a dedicated arts program. The founders of the

Foundation were quite interested in and supportive of the arts; however, their children have not maintained that interest.

But what they do have an interest in is making the Hudson Valley a vibrant, interesting, safe, well-planned community and place to live. So while you've all seen what I think of as a pretty remarkable facility here that our hosts have created, the current Dyson family has no special interest in dance. But they did feel that supporting an enterprise like Kaatsbaan would be really valuable to the region in terms of economic development and cultural tourism, and for that, they lent all of their interest.

My second proviso is that the Dyson Foundation doesn't have an overriding interest in supporting residencies and retreats for artists. But the Foundation board, I think, is very smart and very entrepreneurial, and they saw that supporting this concept, based on a very detailed business plan that the staff and founders of Kaatsbaan put together, would make sense for the community, and would make sense for Kaatsbaan also.

My contribution to the panel today is to discuss the model we chose for supporting this artist retreat setting. It's a model we're quite excited about, and perhaps some of you may be able to use in your own communities. In what I'm about to describe, I've tried to keep it as simple as possible. I've learned a lot about bond financing in the last year and a half, probably not quite as much as Greg and Bentley have, so if anyone has more specific questions, I'm certainly happy to try answering them, and probably Greg and Bentley can answer them even better.

Kaatsbaan originally approached the Foundation to discuss a significant grant. They needed several million dollars to realize this dream. The initial response of the Foundation was that it would be unlikely that we would make a grant that size to Kaatsbaan, for a couple of reasons.

First, the size of that kind of grant within the Hudson Valley would have been very unusual for the Dyson Foundation. Second, the request would have been pretty disproportionate to the family's interest in the arts within the Hudson Valley. And third, Kaatsbaan is a relatively young organization and the Foundation probably would have been hesitant to award such a large grant to an organization that young.

However, the Foundation was very intrigued with the project and the potential economic benefits to the community. We continued discussions with Greg and Bentley, and it became clear that Kaatsbaan needed a significant source of capital, and that's when we began to look at the idea of accessing the capital markets for bond financing. The Foundation felt very comfortable bringing that kind of leverage to the project.

I don't know how many of you are familiar with bond financing – God knows I knew nothing about it. Traditionally, bond financing has been available only to large mainstream nonprofits like hospitals and universities. We were quite interested in the idea of leveraging our assets to provide local nonprofits with an alternate means to secure financing. Our board wanted to pursue how the Foundation could utilize our assets for something other than just grants, and at the same time we had already been fairly deep in discussions about becoming more involved in program-related investments.

After endless conversations, it was decided that the amount of the bond would be \$3.9 million. Those funds were used to pay off the original loan that Kaatsbaan had obtained to purchase the property, and to design and build the infrastructure and some of the buildings that you have just seen.

This process was not an easy nor a quick one. The entire process from the beginning of the discussions, to the negotiations, to the closing, took almost two years.

Interestingly, the Dyson Foundation never had an annual audit. They just never felt the necessity to do that. As a result of this, we are now audited because, in order to guarantee the bond, we had to be rated by Standard & Poors. And we will have to be rated annually for the next thirty years.

How does this actually work? The Industrial Development Agency of Dutchess County issued the bond, and the Bank of New York underwrote it. The bond is paid back over thirty years at a very attractive interest rate, and the amortization schedule was structured in such a way that the first two years of payments were interest-only. The idea there was to give Kaatsbaan breathing space to get their fundraising up to snuff.

With the bank, we created what is called a debt-reserve fund, and it was funded as part of the bond closing. The fund basically has a balance equal to the

maximum debt service within a year. If Kaatsbaan is unable to make a scheduled payment those funds are pulled out of the debt reserve fund, and then Kaatsbaan is required to replenish that fund.

Once the bond closed, Kaatsbaan didn't receive the \$3.9 million in one fell swoop. In order to exercise some fiscal monitoring and control over the funds, we put in place a review process that approved cash requests that came in on a fairly regular basis, either to cover funds they'd already expended or funds they intended to expend in the next month or two.

So a good question to answer in this panel is, has this model of financing a nonprofit organization, and in this particular case an arts organization creating an artists' colony, been successful? Unfortunately, we're too early to tell right now. We're still evaluating how the process is working, how we might refine it should we guarantee other bonds for local nonprofit organizations.

It does seem clear, though, that using the bond guarantee structure enabled us to provide financial assistance to a very worthy nonprofit organization, to a very worthy goal, and to provide the nonprofit with the necessary capital it otherwise would not have been able to access at that moment in time in order to achieve their mission.

Just as a little caveat, because it's important to know all the facts, I should add that in addition to the staff time that was needed to get this going, there's been a financial cost to the Foundation as well, and it's primarily been legal costs. I did some adding up last weekend. I think the Foundation spent in excess of \$100,000 to put this model in place, but everyone at the Foundation, including the board, thinks that it was a completely worthwhile investment, because we now have a model template that we can use with any number of other nonprofit organizations in the community. I think I'll leave it at that.

**Borger:** Could you answer one question? You said it's too early to tell about success and I wonder, how would you measure success?

**Stein:** Success is an organization achieving the full mission that was intended, and being flush with capital to pay back funds. While it's a great infusion of capital, it is debt that the organization picks up.

**Whang:** I'm Vanessa Whang. One of the things about the Endowment is that it's known as the one that doesn't do individual artists. Actually, I understand, thanks to Melanie Beene, we are still able to make literature fellowships, which are the only fellowships we have for individual artists. She said something convincing to Congress, and can take the credit for that. That is the one category where we still can actually give money to individuals in the fellowship form.

Although we still do support individual artists in a number of different ways, such as through our awards. We have a couple of honorifics for Jazz Masters, which are obviously people very established in their careers, and then the National Heritage Fellows, who are also people who are very established and renowned in their careers.

We have a bunch of other mechanisms that we use to support the work of artists to make work. Obviously, the R and D, one of the purest forms is through artists' communities, and we do fund quite a number of different artists' communities, some in that more traditional Yaddo-MacDowell model of retreat, "Get away, leave me alone, lock me in the room and I'll do my stuff. Or maybe I won't, but in any case, I just need some time to think about what I do, and do something."

We also support the Alliance of Artists' Communities, the service organization, and there's an enormous variety in the kinds of artists' communities that are out there, and I think the more, the better. I applaud the fact that the Alliance has opened up their definition of what it means to be an artists' community. I think that was enormously necessary, both for their survival and for the field.

In opening up that definition, obviously there are places that are like the traditional ones, but then there are also ones that are in urban-based situations. I would say the definition has now opened up to places like Harvestworks in New York City, or Experimental Sound Studio in Chicago. I mean that kind of thing where you have organizations that are giving access to artists to have tools they need to make their work, that they couldn't finish without that kind of access, even though they're not living there. They are sort of residency programs where they're giving them time to have access to equipment to finish their product. Usually those places are more product-driven as opposed to some of those other places.

Some of these places have figured out they need to be connecting more to their communities for their own survival and visibility so people around them understand what their function is and what they do. They're not just this mysterious place off in the woods, but there's a lot more public programming going on at artists' communities, and a lot of that is really great.

Presenters are commissioning work more than they have in the past. Also that whole sector of midsize organizations that traditionally have worked to have artists in residence for longer periods of time, to help them make their work before it's ready before a performance, but they get to interact with audiences, and they really need that interaction to develop their work. So we fund all of those different ways.

One of the things that I feel challenged to think about are the different ways all of us can do that in terms of where artists are in their careers. Who is supporting emerging artists, and what is the best way to do that? Who is supporting mid-career? Who is supporting established artists? What are the different mechanisms out there that we can use, and maybe the ones that are the most appropriate and can make that really key intervention that will get somebody up to the next level? That's a question I'll throw out there, because I certainly don't have the answer to it. It's something we need to think about.

Also, thinking about the continuing not only of the individual artists but the life of a work. What is the right mechanism for the point where the thing is just an idea, it doesn't have a name yet? Maybe you're not even sure who your collaborators are yet, and to the place where it does have a name, or at least a work-in-progress name and you do know who your collaborators are, to the point where you have a premiere. Maybe to that next point where you're reproducing the work, and then preserving the work. Trying to figure out all of those different stages of support of work along that evolution.

Some of these other mechanisms that we put money into, with the use of intermediaries like TCG's playwright fellowships, where playwrights get the opportunity to work directly in a community not where they're from, for an extended period of time. Being able to give somebody that experience to develop their work in a different way. Something like the Seiber Fellowships for younger conductors, where they get a chance to access a tool, which is an

orchestra, maybe at a certain level that they may not have been able to do, and that's what they need to advance their careers, and that's obviously a difficult thing to get access to.

There are a lot of different mechanisms that we're involved in. It would be helpful to have a map to see what the mechanisms are, and who is supporting what, and where the holes are.

One of the holes is that there aren't artists' communities out there that can support choreographers and dance companies to make work, because they don't have space. Most artists' communities are really for individual artists: the composer; the writer; the visual artist; or sometimes people who work by themselves. But for ensembles to make work, that's a huge hole in the field.

Another thing to think about is, what are creative ways we can think of partnering with folks who don't do arts funding, but do other kinds of things that could enormously help artists? Let's think about health care. Let's think about child care. If we had systems like that in place, that would be some of the greatest support to artists around, if everybody had access to health care and child care, et cetera. That's another thing that artists' communities are looking at, too, in terms of maybe having space sometimes for children to be there, or for their spouse to be there.

Looking at the different models of what an artist needs to be fed with, and I'm thinking about Pepon now, who absolutely needs to be in his community to make his work. We really need to be open to these different kinds of models of how people work and what they need to make it, and the stimulus that they need, and it's not all necessarily about being locked away in a room.

**Gray:** So here's the performance section of our presentation. As a slight introduction, I'm starting with a vintage slide of the Archipenko School of Art in Woodstock, New York – this is circa 1950 – to illustrate the idea that artists' communities really begin with artists. That the artist's studio and atelier really becomes the center of a community; in this case, Archipenko is supporting his work by having a summer school in Woodstock, New York.

This is where the foundation is headquartered, and is the house where I grew up. So a little reminder.

Today's ateliers, of course, are more industrial and urban, like this image of the Bemis Center in Omaha, Nebraska. I'm just going to take us on a little tour.

We've talked a lot about the Alliance of Artists' Communities, but I really wanted to illustrate who the members of the Alliance are, to give us an idea of the diversity of organizations that are supporting this concept of time and space, and also this idea of retreating *to* work, rather than retreating *from* work that artists are able to take advantage of through these residency opportunities.

This is a studio that Peter Coe was working in at the Bemis Center. It's in Omaha, Nebraska, and it's very much revitalized downtown Omaha, so it's played an important economic development role as well.

The Provincetown Fine Arts Workshop in lovely Cape Cod. This is an image of one of their studio barns. Provincetown, of course, is a site of art historical significance, and particularly for its summer art community, the Fine Arts Work Center does most of their programming off-season, during the fall, winter, and spring seasons, so they really are able to maximize their real estate as well.

The Vermont Studio Center; this is an interior view of their canteen, which also is a vital place in the summer months.

The Hedgebrook Writers' Residency Program. This is very much "retreat-y." This is in Washington State.

**Audience:** Whidbey Island.

**Gray:** Yes. Their program is focused on women writers, so they're a very specific focus with the work that they're doing.

I love this slide, it's like a NYSCA presentation from the late '70s. The Sculpture Space, in Utica, New York, which allows artists the opportunity to work on a scale that really isn't available to them in the marketplace, in a gallery or museum setting, with acres and acres and acres of space to make sculpture in.

In Wyoming, the Ucross Foundation, which I believe the Alpert Foundation is collaborating with. It's a nice example of a residency program outside of the eastern seaboard.



Coming a little closer to home, to the Hudson Valley, the Women's Studio Workshop in Rosendale, which is across the river in Ulster County, up the road from Mohonk. This is a broader arts center that has a very strong residency component for women artists, that came out of the 1970s, early '80s activism, that spearheaded the artists' organizations movement, and of course informed by feminism.

Also in our immediate region, the Millay Colony, another "barn" thing. An excellent residency program for visual artists.

Another favorite in the area, just down the road from Kaatsbaan, is Art/Omi, which has an excellent program in the summer with, I think, about fifteen visual artists. One of the things that they do is bring in a lot of visiting critics and curators on a weekly basis, not just to give lectures, but to give very specific feedback to the emerging artists who participate in this program and work side by side in, as you can see, a barn.

My favorite model is the foundation that I recently left in San Antonio, Texas, which many of you visited at the Grantmakers in the Arts Conference two or three years ago, ArtPace, the Foundation for Contemporary Art there. Founded by Linda Pace, a salsa heiress, a nice model of individual philanthropy when we have been talking about this idea of venture philanthropy over the past few years. When we think about individuals doing venture philanthropy in the visual arts, or in the arts, period, I think it's all about supporting the artistic process. Linda decided to open ArtPace in downtown San Antonio, rather than in these more rural situations like we saw in our little tour, in a converted car dealership in downtown San Antonio, offering living space. Here's one of the very washed-out photographs of one of the glamorous loft apartments at ArtPace; fully equipped workshop facilities with metalworking and woodworking facilities, although most of the artists who are at ArtPace are what I consider to be post-studio artists, artists who access fabrication potential. So at ArtPace, we had a fantastic staff of studio assistants who could fabricate work for artists as needed.

I'm going to take you through a couple of what I consider the "greatest hits" of ArtPace, beginning with the inaugural exhibition of Felix Gonzalez-Torres's piece.

One of the other reasons why ArtPace is my favorite model is that it was very much devoted to this idea of

localism, to use a Rem Koolhaas term. The residency program involved three artists at a time, so a very small amount of art is given significant resources. Always an artist from the region, a Texas artist, a U.S. artist, and then an international artist, living and working side by side for a two-month residency, followed by a two-month exhibition of the work that they created, which then opened the building to the public. There were also public programs attached to that, to introduce the work to the San Antonio community.

Felix's last piece, involving a beaded curtain, before he died in '96. This was titled "Beginning," which was a wonderful gift to ArtPace in its inaugural exhibition.

Here is a San Antonio artist, David Zamoras Casas, who enjoys great visibility locally, and this residency helped launch him in a more national way. One of the things that ArtPace did very successfully was bring in critics and curators and collectors and the art world Mafia to see what was going on. We spent a lot of energy building buzz through a viral marketing program in the art world.

Here is Cornelia Parker, a British artist in 1997 – this very much is what we consider to be an ArtPace icon. She worked with pieces of charcoal from a church in Lytle, Texas, just outside of San Antonio, that had been struck by lightning a few weeks before Cornelia got there. A perfect ready-made for her to work with in terms of the materials, strung from the ceiling. The piece was called "Mass." It was just a chilling piece that was either a celebration of religion or a destruction of religion.

One of the things that residency programs do so well is create works that can't get created, and then these works have very extended lives outside of the organization. In this case, Cornelia's piece was the piece that she exhibited for the Turner Prize show. She was short-listed that year for the Turner Prize at the Tate Gallery in London. This piece was highly, highly regarded, then went on to Site Santa Fe, it was shown in New York, the Phoenix Museum of Art is considering purchasing it now. This piece has really had a strong impact on our contemporary art history, if you will.

The other thing that happens, and in the case of Tadashi Kawamata, we expected him to come and build these fabulous mud huts and continue his investigation of architecture through installation, and

we were hoping it would happen on the roof of ArtPace. He took advantage of the time, the space, and the money that ArtPace provided to go on a road trip in Texas, visiting every ghost town that was identified.

The result, because we really did want a product to share with the public, was a video diary, and it was installed in the gallery so people could watch certainly not an Academy-award-winning piece of film, but the first piece of film that Tadashi made.

For those of us who follow Tadashi's work, it illustrated a quality and an aspect of his work that I certainly hadn't seen. I had only thought of his work in terms of the urban landscape, not in terms of a ghosted psychology. So that was a very exciting and risky thing for us, it moved us outside of our exhibition-driven mode, and back to really what it's all about, which is the process.

Our first piece that involved the public was a piece by Joan Bankemper that included an offsite community garden that she planted in a residential neighborhood on the Riverwalk of San Antonio, and then a garden on the roof of ArtPace, which is this picture. She planted a hundred and fifty enormous sunflowers on the roof of ArtPace. This is really wonderful, because we got these fantastic letters from people who work in the office buildings around ArtPace, saying, "It's so great to watch this happen!"

Teresita Fernandez, here is a favorite installation by this artist who is enjoying a lot of success right now.

Isaac Julien is another artist who's currently short-listed for the Turner Prize at the Tate Modern for this piece, a three-channel video installation called, "The Long Road to Mazatlán," which was just at the Fabric Workshop in Philadelphia. Some of you saw that, and it was part of his survey show at Bard College down the road not too long ago. Fabulous artist; would be a great keynote for Grantmakers, I think.

Here is a piece by Rebecca Holland, a San Antonio artist. This was an exciting opportunity for Rebecca to challenge her work with the scale of the exhibition spaces. Rebecca's installations are very much invisible, as you can see. Here, she silver-leafed the entire ceiling of the gallery space, which on first glance you say, "Ah, so she painted the ceiling." Then you realize that what she did was touching every square centimeter of the surface, and it becomes a very kind of sexualized and emotionally charged piece that she

wouldn't be able to do in a gallery setting because, obviously, it's not saleable. We painted it over with white paint at the end of the residency. A really great opportunity for her to explore the idea of space and time.

Finally, here is Shahzia Sikander, a Pakistani artist based in New York, who was able to explore new media in her work. She created her first digital piece. She makes these very amazing drawings in the tradition of the Persian miniature. At ArtPace, she was able to turn that into an animated digital piece. If you can imagine this changing, with imagery fading in and fading out, it was a real breakthrough for Shahzia.

That's where I'll end. Thank you. It's nice to see art after talking about it for days, right?

**Borger:** First of all, thank you all. The pattern I hear in the conversation has to do with map, bridge, collaboration, and in a sense not only providing time and space, but extending those things.

David, you cited how important it was to make art known or more public in some way. How do you take what might be a necessary retreat situation, retreat into, you said, and really extend it?

To say that again, for example, I'm looking at Claire Peeps, knowing that Durfee provides finishing funds. You talked about something that your foundation could do in this instance, which wasn't directly arts-oriented. I'm wondering if we can imagine, to talk a little bit about being able to see where are the holes. What's necessary? Who's not getting funded?

There was a question to me which was, are these retreats really re-enforcing a kind of elitism? Is there something else that we need to be thinking about?

Again, it seems what's coming up so many times at this conference is the idea of partnering, but that depends also on being able to see that map of what is actually being supported.

I'll tell you the teeny experience that I had, which is so heartening. My colleague Lynn Rosenfeld from CalArts and I went out to the Ucross Foundation, a twenty-two thousand acre cattle ranch in Northern Wyoming. They contacted us because someone who had been nominated for an Alpert happened to be on the board, and so knew about the Alpert Award. We were in nomination and panel process. We only give

one award in each of the five areas, but we have these other extraordinary artists who keep getting rejected each year, and not getting the \$50,000.

In talking with Ucross, now three people who don't get the award in visual arts from us are getting a month in residence with paid travel to Ucross, and three composers as well, because they happened to have refurbished their composers' house and built four new artists' studios. So that was word-of-mouth.

I want to open it up to discussing both things you could provide, just so the other people in the community can hear you, or potential problems, why you think your foundation would never support anything like this.

**Audience:** Thank you very much, David, for quoting something that we talked about last week at the Alliance of Artists' Communities Conference, which is a study that the Urban Institute is conducting.

The Urban Institute of Research and Policy think-tank in Washington, D.C., is conducting a national study on the support structure for individual artists in this country. It's a two-year study that we're about halfway through. One of the ambitions of this study is to create that map that you were talking about, which is a national database of information about fellowships, residencies, colonies and retreat centers, technical assistance programs, insurance programs, contract information, and the full array of information about direct and indirect support for artists, which will be an online service that artists around the world can access.

An important component is that this will also be available to practitioners like you, and researchers who can analyze the patterns. How many residencies are there for visual artists in this country? How much money is represented in the fellowships for composers in this country? Where are they located? Are they all on the East Coast? Are they scattered across the country? We don't think we'll be able to get very much information in the early stages about the recipients of awards, because in fact all of you who give awards to artists, and many of you who make other kinds of support available to artists, don't actually keep very good information about that process. Some of you for very good reasons don't want to invade the privacy of the artist who you're supporting. But we're not going to be able to actually map the landscape of who's receiving the support

until there are some changes in the behavior of all of us as funders.

Ted Berger, who is, I'm sure you all know, the executive director of the New York Foundation for the Arts, is the collaborator on this project with the Urban Institute, because we're building on the Visual Artists Information Hotline that NYFA has piloted and run very skillfully for the last ten years. This new database is tentatively called the National Information Network for Artists, or NINA. Would you like to add to that?

**Berger:** Many of you may know about the Artists Hotline now. It is a database, and then there is an 800 number, primarily now for visual artists. There are some sixteen funders throughout the country that support this, and the volume of requests just in the visual arts is extraordinary in every state, now internationally. And it's all downloadable in the way it stands.

This was an initiative developed by the Marie Walsh Sharpe Foundation when they first started, and then we inherited it five years ago. It had originally been at the American Council for the Arts, and we've built on it and expanded it ever since.

What's now happening is that the Urban Institute has become, thanks to Holly, a major research partner with us in this. We have totally redone, through the vetting of the Urban Institute, the architecture of the database developed by, now, Carnegie-Mellon, so that it will be much more in-depth, which will have all kinds of information that none of us has ever had access to before.

We are expanding into all of the disciplines. First, in the performing arts. So as we speak, we have three or four research assistants plugging in information in lots of different disciplines.

Some of the information that we have in the hotline now has always been applicable to all disciplines, and artists from all disciplines are calling now. We hope to have enough funding for it. We have a consortium in the visual arts and we are hoping to build a consortium in the performing arts that will allow this to be operational. It's one thing when it's downloadable and you can do research, but for artists who are out there, they do want someone at the end of the telephone helping them break down the questions and access the information. It's been an incredible collaboration, because it builds on the work that everybody's

doing, and hopefully from this we'll be able to start collectively to see where the holes are and where the gaps are.

**Audience:** Vanessa, you said an artist might go into a room and create or not, right? So David, could you talk a little bit about assessment? I'm wondering if that is one of the fears that foundations have in supporting these kinds of programs?

**Grant:** Good assessment is always in the context of mission, and there are places that are very clear that the "or not" is an option, and that's something to be completely valued. Then you say, well if it's not a product, what is it you most want or need to hear to make you feel that this is working? What would it look like? What would it sound like? What would an artist say after three weeks there, or a month? What would the colleagues or community of that artist say?

The problem most people have with assessment is that we all went to school. We confuse it with judgment, and some sort of after-the-fact evaluation. Of course, really good assessment is all about improving performance along the way, getting the kind of feedback that isn't about judgment. It isn't about praise or blame. It's about just description of how it's working or not working.

So whenever we've engaged in our own assessment initiative with some of the people who are scared of it, they throw up their hands and say, how can you possibly evaluate what we're doing? It's all a matter of spirit and aesthetics. I always say, if you can describe it, you can measure it, and you can assess it in ways that will improve performance.

**Borger:** Did any ideas pop into anybody's head while they were listening to all this?

**Audience:** There's a story about Oliver Sacks going to Blue Mountain Center, and supposedly he swam every day and didn't work at all. And he went home and wrote his next book.

**Borger:** It would be great to have a LISTSERVE so that people attempting this or doing it already could communicate with each other

**Audience:** Can I make a brief comment, because I think that's so important, when Mr. Berger was talking about the information. That in addition to good information, you need the relationships to

then use the information, to process it, to not only say, "What does this mean to us?" but to say, "What's missing? What information do we wish we were seeing?"

I feel it's so important to remind ourselves that those relationships in a world that, as Ken Prewitt was explaining to us, is different from the world of fifteen, twenty, twenty-five years ago. I get most excited about the envisioning process as the relationships that are built, not necessarily in the gatherings of the like-minded and the similar professions, but the ones that have a stake in a place and can look and ask about, "What do we want our place to be like five years from now, ten years from now?"

In a way that's the most valuable way to assure the role of artists and arts communities, not to go right at it. It's to go at the questions about values and meaning and community, because there's such an important place for artists in them that naturally evolves and in the process is owned by people other than the ones who are professionally committed.

**Borger:** I wanted to say one thing about that comment. My areas are presenting and multidisciplinary, and dealing with projects that are funding presenters to do commissioned work. A lot of times, the presenters can raise the money, but what they can't do is incubate the work. They don't have a space to do it. A lot of university campuses are competing with the arts departments on campus for the space.

So last year at the Alliance meeting I said, "Do you guys ever talk to presenters who are commissioning work and see if you could do a deal where you give an artist some space to make the work that's been commissioned by somebody else?" We did this little quick-and-dirty survey with their constituency, and very few people do this, but a handful of people have been doing a little bit of this, and a few more are interested.

That's just one little piece of looking at the whole picture about where the different assets are in the community, and how people could work together more with what they have, and who they could work with to provide something that they can't, like that space for the artists to be in over an extended period of time.

**Gray:** The creative capital model is really rising to that challenge by not just giving grants to artists, but

providing the technical assistance. They're filling that missing gap with very limited resources.

We've also been talking a lot about time and space, but I want to throw one more thing in there, which is money. One of the reasons why ArtPace is such a prestigious and sought-after residency for most visual artists is because cash was provided that offset their living expenses in New York or Los Angeles or Tokyo or whatever, while they're spending two months making work and not earning an income in Texas.

To drive that point home, I think it's much better to do fewer artists absolutely well than just, "Here's a barn with a dirt floor. A hundred of you artists come."

**Borger:** This is such a wonderful panel and such a great place to be. I want to thank you so much for hosting us here today.

Ellen just used the word "incubation," and I want to leave you with this image that, in the Middle Ages, which Carl Jung wrote about, in order to have transformation, in order to have something made, you need a vessel. So I feel like we're sitting inside a vessel right now, of possible transformation.

**Gray:** I will second Irene's thanks to all of you for making this happen.



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