



IN THE AiR
BYRDCLIFFE ARTISTS-IN-RESIDENCE
2017

In the AiR, Byrdcliffe Artists-in-Residence 2017

Exhibition Dates:
April 7 – June 3, 2018

The Woodstock Byrdcliffe Guild

Kleinert/James Center for the Arts
36 Tinker Street, Woodstock, NY

Curated by Oscar Buitrago
Catalogue design and production by Abigail Sturges

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All 2018 Byrdcliffe arts programming is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

DEDICATION

With love and immense gratitude, we dedicate this catalogue to Charles C. Bergman (1933–2018) who was Chairman of The Pollock-Krasner Foundation, Inc. for over 30 years. Year after year, he championed the Byrdcliffe Art Colony and believed in the important work the Artists-in-Residence accomplish while in Woodstock. We are certain he would have been enormously pleased to celebrate the creativity that is evident in this exhibition.

DIRECTOR'S NOTE *Jeremy Adams*

The Woodstock Byrdcliffe Guild is proud to support this publication produced for the exhibition *In the AiR: Byrdcliffe Artists-in-Residence 2017*, presented in our Kleinert/James Center for the Arts in the heart of Woodstock. We are a unique hybrid of artists' communities that blurs the boundaries between the fine arts and the arts and crafts traditions. Our goal is simple: to help artists explore, experiment, and push the boundaries of their artistic practice in ways they feel are most beneficial. We seek to impose no requirements on artists who come to Byrdcliffe, just to provide them with the opportunity to experience uninterrupted time to work in a creative, collaborative environment amidst the natural beauty of the Catskills. In addition, our Artist-in-Residence Program not only provides people with an opportunity to pursue their art, but also to become part of the ongoing legacy of Byrdcliffe. This exhibition is the manifestation of the wondrous creative endeavors of the artists in our program and we are honored to have the opportunity to showcase their work in this important exhibition.

Many thanks to the curator of this exhibition, Oscar Buitrago, who worked tirelessly on all aspects of the show, from engaging with the artists during the selection process to overseeing the installation; without his efforts this exhibition would never have come to light.

Many thanks also to Abigail Sturges for designing this catalogue. Yet again, her services and experience have made an elegant anthology of one of our exhibitions possible.

INTRODUCTION *Oscar Buitrago, Curator*

The Artist-in-Residence (AiR) Program at Byrdcliffe is very special. It gives artists a chance to come to a magical town called Woodstock, New York, and to become part of the great tradition of the Byrdcliffe Art Colony which began in 1902 and still thrives today.

Artists, writers, and composers come to Byrdcliffe to escape their regular routine and live an artistic life. They have the time to reflect and may even become risk-takers in their art. It is our hope that the gift of time, which is so precious, and the experience in Woodstock and at Byrdcliffe will have an impact on their lives and give them inspiration to go forward in their artistic careers.

Participants in the AiR Program at Byrdcliffe enjoy freedom in the kind of work they undertake according to their own schedules and processes. The present exhibition of the work of Byrdcliffe's 2017 artists-in-residence illustrates this creative independence in the diversity of subjects and media on view. Nevertheless, certain themes recur, perhaps a reflection of the rustic natural setting of Byrdcliffe itself, and a reflection on Woodstock as a town with traditions rooted equally in visual excellence and socio-political awareness. Craft, meditation, social concerns, and multiple artistic techniques are all present in the gallery, with the work on view either created on-site at Byrdcliffe or inspired by the residency at Byrdcliffe.

Sarah-Anne Winchester's *Cereal Bowl* and *Pitcher*, although for practical use, make one think of a quiet meditative place. Anne Mailey's *Camel Jacket* and *Agnes*

Denes Patch are both in the craft tradition, using everyday sewing techniques to tell the artist's story. Betsey Regan in *Woodstock 3* employs the centuries-old technique of fresco to make a twenty-first-century statement. Henrietta Mantooth grapples with difficult political and social concerns in her explicit works titled *Make America White Again* and *Historic Crop Angola Prison*. Jodie Mim Goodnough's *Threshold* is a standing screen of photographic images of nature around Byrdcliffe, referencing her own New England roots and the Japanese decorative arts tradition. Anne Arden McDonald is a visual artist whose work inspires meditation in its interplay between realism and fantasy. Justin Raphael Roykovich is a conceptual artist who focuses on popular culture, giving viewers a chance to find new meanings and interpretations of the world around us. James Adelman, who will be returning in 2018 as Byrdcliffe's AiR Program Manager, conveys a special mood of contemplation in his paintings *Three Dresses II* and *Shot In the Dark II Tennis Player*.

The examples above are highlighted for how they reveal the hybrid of traditional craft and contemporary discourse pervading artistic productivity at Byrdcliffe; but altogether the nearly 60 works of art and writing comprising the exhibition *In the AiR: Byrdcliffe Artists-in-Residence 2017* make evident that being a resident at the Byrdcliffe Art Colony inspires a wide range of experimentation and serious work. Artists are allowed the time and space to explore, reflect, experience a new environment, and interact with new people—all this and more, far from the routine of their everyday lives.

A painting of a birch forest. The scene is filled with numerous birch trees, their white bark and dark horizontal lenticels clearly visible. The foliage is a mix of vibrant green and golden-yellow, suggesting a late summer or early autumn setting. The brushwork is visible, giving the scene a textured, painterly quality. The text 'THE EXHIBITION' is centered in the middle of the image in a black, serif font.

THE EXHIBITION

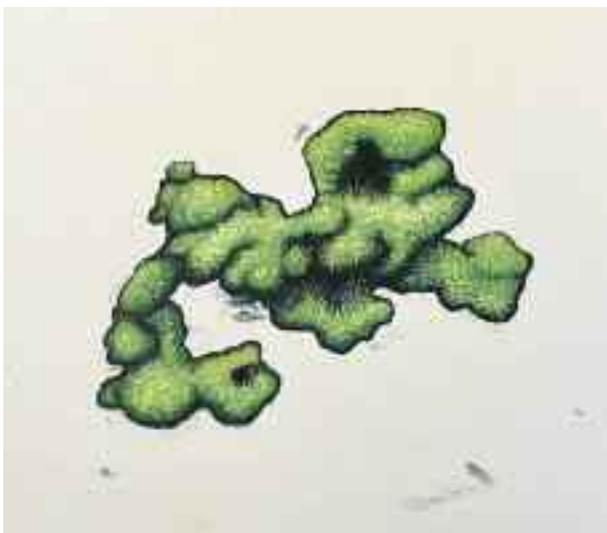




James Adelman, *Shot In the Dark II Tennis Player*.
Oil on canvas board, 8 x 6 inches.



James Adelman, *Three Dresses II*.
Charcoal on paper, 18 x 24 inches.



Katherine Bickmore, *Untitled*.
Watercolor on paper, 6 x 8 inches.



Lucille Collin, *Land without Borders*.
Acrylic and fabric collage on canvas, 18 x 24 inches.



Lucille Collin, *Adulation*.
Oil, acrylic, and fabric collage on canvas, 30 x 18 inches.



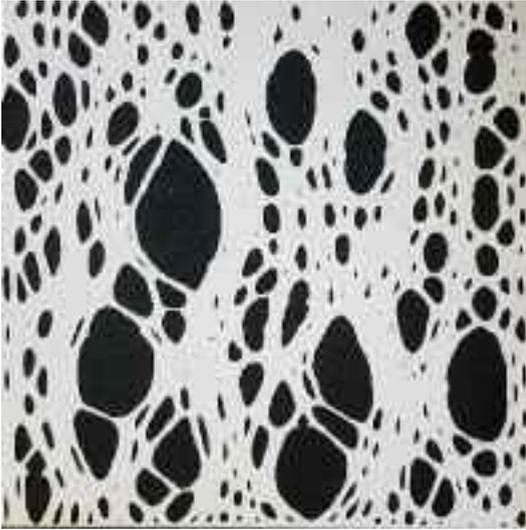
Amanda Lucia Côté, *Striped Vessel*.
White stoneware and high fire glaze, 6.75 inches high x
5 inch diameter



Gwen Fabricant, *Compost #9 (Pink)*. Assemblage of organic matter
on wood, 14.5 x 18.75 inches.



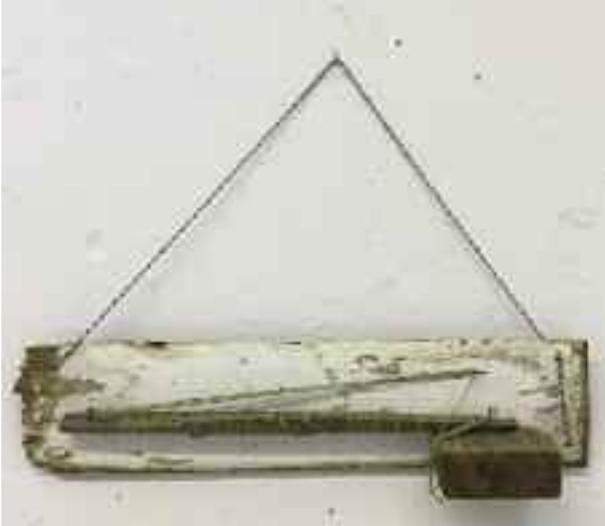
Gwen Fabricant, *Compost #5 (Square)*.
Assemblage of organic matter on wood, 16.75 x 16.75 inches.



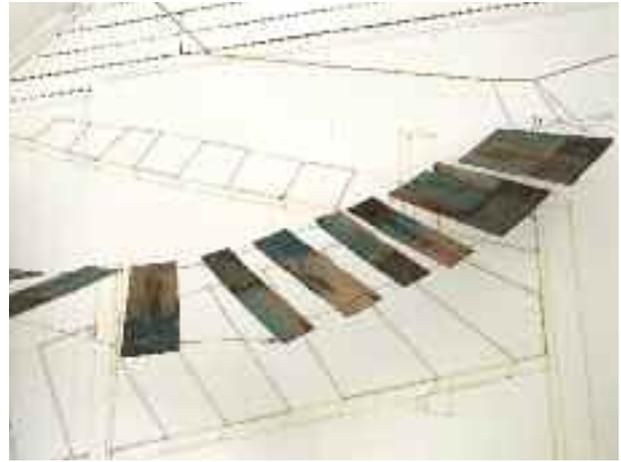
Eliza Evans, *Slick*.
Mixed media on board, 12 x 12 inches.



Jodie Goodnough, *Threshold*.
Wood, inkjet printed silk, 84 x 144 inches.



Susan Feldman, *Little Bridgescape*.
Found wood, hemp, 4.25 x 18 inches.



Susan Feldman, *Shingle Bridge #1*.
Shingles, rope, spray paint, dimensions variable.



Elissa Gore, *Birch Forest*.
Oil pastel on paper, 20 x 48 inches.



Elissa Gore, *Swinging Bridge*.
Oil on canvas, 14 x 11 inches.



Janet Gorzegno, *Ancestry*.
Gouache on paper, 10 x 8 inches.



Janet Gorzegno, *Icarus*.
Gouache on paper, 12 x 12 inches.



Erika Kari, *You Mistake Veins for Rivers*.
Oil on canvas, 40 x 42 inches.



Emily Harris, *Contemplative Outerwear #1*
(wearable sculpture and performance). Baseball cap and
saffron thread, 72 x 10 inches.



Anne Mailey, *Agnes Denes Patch*.
Fabric and thread, 4.5 x 4.5 inches.



Anne Mailey, *My Camel Jacket with Montano and Hsieh Patch*.
Jacket and patch, 24 x 22 inches.



Henrietta Mantooth, *Historic Crop: Angola Prison USA* (detail).
Acrylic on canvas and milk crates with cotton boughs,
31 x 45 x 20 inches.



Henrietta Mantooth, *Make America White Again*.
Acrylic on paper and cardboard box, 16 x 14.5 x 9 inches.



Anne Arden McDonald, *Shattered*.
Cameraless silver gelatin print, 20 x 16 inches.



Anne Arden McDonald, *Nebula*.
Cameraless silver gelatin print, 20 x 16 inches.



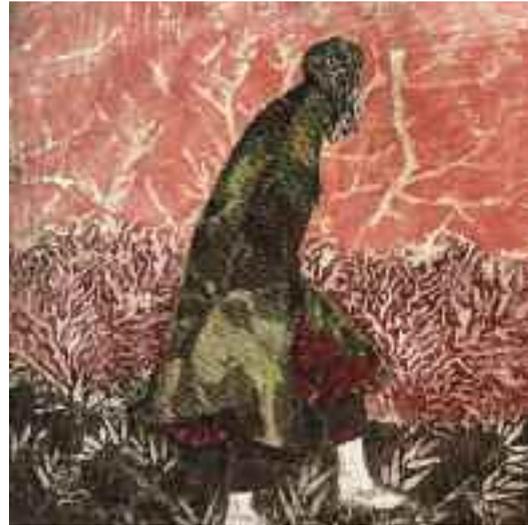
Virginia Melnyk, *Strange Succulent 1*.
Various fabrics and stuffing, 3-ft 4-in x 2-ft 7-in x 2-ft 7-in.



Virginia Melnyk, *Strange Succulent 2*.
Various fabrics and stuffing, 3-ft 2-in x 3-ft 6-in x 2-ft 2-in.



Betsy Regan, *Woodstock 3*.
Fresco and fabric on paper, 12 x 12 inches.



Betsy Regan, *Woodstock 4*.
Fresco and fabric on paper, 12 x 12 inches.



Betsy Regan, *Woodstock 6*.
Fresco and fabric on paper, 12 x 12 inches.



Betsy Regan, *Woodstock 8*.
Fresco and fabric on paper, 12 x 12 inches.



Rebecca Nison, *Jane Awake*.
Mixed media on paper, 5 x 7 inches (closed); 10 x 7 inches (open).



Rebecca Nison, *Pangea + Daughters*.
Mixed media and watercolor on paper, 6 x 12 inches.



Justin Roykovich, *Polaroid*.
Polaroid print, 3.5 x 4.25 inches.



Justin Roykovich, *Black and White Tree Print 2*.
Photo paper, 11 x 14 inches.



Justin Roykovich, *Black and White Tree Print 1*.
Photo paper, 11 x 14 inches.



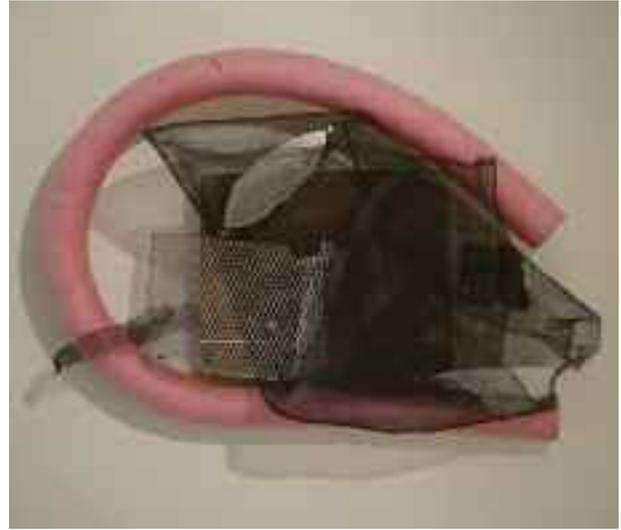
Beth Shipley, *Object Study*.
Oil on linen, 18 x 18 inches.



Beth Shipley, *Notes on Letting Go*.
Gouache, 12 x 16 inches.



Claire Stankus, *Borrowed*.
Oil on panel, 20 x 20 inches.



Alex Valls, *All Floats On*.
Found materials from the Byrdcliffe Colony: wood, plastic, metal,
17 x 23 inches.



Alex Valls, *Worker Hands*.
Found materials from the Byrdcliffe Colony: wood, plastic, metal,
38 x 38 inches.



Alex Valls, *Good junk*.
Found materials from the Byrdcliffe Colony: wood, plastic, metal,
28 x 18 inches.



Daniel Wilkinson, *Curtis #1*.
Gouache on paper, 11 x 14 inches.



Daniel Wilkinson, *Reflect*.
Gouache on paper, 8 x 10 inches.



Sarah-Anne Winchester, *Pitcher*.
Terra cotta clay, terra sigillata, and clear glaze, 5.5 x 7 x 5 inches.



Sarah-Anne Winchester, *Cereal Bowl*.
Terra cotta clay, terra sigillata, and clear glaze, 3 x 5.25 x 2.75 inches.

EXHIBITION CHECKLIST

James Adelman, *Shot In the Dark II Tennis Player*.
Oil on canvas board, 8 x 6 inches.

James Adelman, *Three Dresses II*.
Charcoal on paper, 18 x 24 inches.

Katherine Bickmore, *Untitled*.
Watercolor on paper, 6 x 8 inches.

Laura Brown, *Made By Mary* (excerpt from novel).
CR Press, 2018.

Lucille Collin, *Adulation*.
Oil, acrylic, and fabric collage on canvas, 30 x 18 inches.

Lucille Collin, *Land without Borders*.
Acrylic and fabric collage on canvas, 18 x 24 inches.

Viv Corringham, *Cabin at 11:00 am*.
Audio recording.

Amanda Lucia Côté, *Striped Vessel*.
White stoneware and high fire glaze, 6.75 inches high x
5 inch diameter

Eliza Evans, *Slick*.
Mixed media on board, 12 x 12 inches.

Gwen Fabricant, *Compost #9 (Pink)*. Assemblage of organic matter
on wood, 14.5 x 18.75 inches.

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Assemblage of organic matter on wood, 16.75 x 16.75 inches.

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Shingles, rope, spray paint, dimensions variable.

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Found wood, hemp, 4.25 x 18 inches.

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Wood, inkjet printed silk, 84 x 144 inches.

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Oil pastel on paper, 20 x 48 inches.

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Oil on canvas, 14 x 11 inches.

Janet Gorzegno, *Ancestry*.
Gouache on paper, 10 x 8 inches.

Janet Gorzegno, *Icarus*.
Gouache on paper, 12 x 12 inches.

Emily Harris, *Contemplative Outerwear #1*
(wearable sculpture and performance). Baseball cap and saffron thread,
72 x 10 inches.

Faith Heyliger, *Selected Poems*.
Audio recording.

Madeleine Hines, *The Edge*.
Oil on linen, 53 x 36 inches.

Erika Kari, *You Mistake Veins for Rivers*.
Oil on canvas, 40 x 42 inches.

Anne Mailey, *My Camel Jacket with Montano and Hsieh Patch*.
Jacket and patch, 24 x 22 inches.

Anne Mailey, *Agnes Denes Patch*.
Fabric and thread, 4.5 x 4.5 inches.

Henrietta Mantooth, *Dog Days, The Meeting, and The Pawn Shop*.
Short stories.

Henrietta Mantooth, *Historic Crop: Angola Prison USA* (detail).
Acrylic on canvas and milk crates with cotton boughs,
31 x 45 x 20 inches.

Henrietta Mantooth, *Make America White Again*.
Acrylic on paper and cardboard box, 16 x 14.5 x 9 inches.

Anne Arden McDonald, *Nebula*.
Cameraless silver gelatin print, 20 x 16 inches.

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Various fabrics and stuffing, 3-ft 4-in x 2-ft 7-in x 2-ft 7-in.

Virginia Melnyk, *Strange Succulent 2*.
Various fabrics and stuffing, 3-ft 2-in x 3-ft 6-in x 2-ft 2-in.

Rebecca Nison, Excerpt from *The Land of the Living*,
a hybrid memoir (available at reading station).

Rebecca Nison, *Jane Awake*.
Mixed media on paper, 5 x 7 inches (closed); 10 x 7 inches (open).

Rebecca Nison, *Pangea + Daughters*.
Mixed media and watercolor on paper, 6 x 12 inches.

Elizabeth Primamore, "Stonewall '68."
Short story.

Betsey Regan, *Woodstock 3*.
Fresco and fabric on paper, 12 x 12 inches.

Betsey Regan, *Woodstock 4*.
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Gouache on paper, 11 x 14 inches.

Daniel Wilkinson, *Reflect*.
Gouache on paper, 8 x 10 inches.

Daniel Wilkinson, *Upfalls*.
Movie, runtime 43:57

Sarah-Anne Winchester, *Pitcher*.
Terra cotta clay, terra sigillata, and clear glaze, 5.5 x 7 x 5 inches.

Sarah-Anne Winchester, *Cereal Bowl*.
Terra cotta clay, terra sigillata, and clear glaze, 3 x 5.25 x 2.75 inches.

Clare Wu, Excerpts from the novel *Lemonade*



Anne Mailey, *My Camel Jacket with Montano and Hsieh Patch*.
Jacket and patch, 24 x 22 inches.

WHY BYRDCLIFFE? *Katharine L. McKenna, Artist*

You have to experience it to understand it: Woodstock. An artists' haven that goes far beyond the 1969 concert for which it is so famous. Woodstock. This mecca for artists started with a utopian dream, an artist colony called Byrdcliffe, founded in 1902 by Ralph Radcliffe Whitehead and his wife, Jane Byrd McCall.

The Whiteheads wanted to create a place where living and creating could be part of a thriving whole, where artists working in a wide variety of media and fields could develop their artistic visions with roofs over their heads. Where artists could inspire each other by living close together. Painters, furniture designers, writers, musicians, ceramicists, weavers, and jewelers came together as they still do today in Byrdcliffe's Artist-in-Residence Program. The original vision continues to flourish when selected artists arrive every summer in search of nature, peace, and dedicated time to develop their work. Some artists want community, some want isolation, some need to finish a series, and some want to think up new ones. Byrdcliffe allows artists to experience the creative flow of ideas without the distractions of everyday life: making a salary, promoting their work, finding time. The artists live in historic cabins built in 1902–1903, meet and eat at the Villetta Inn, all the while enjoying the natural beauty that surrounds the colony as well as the greater Catskill Mountain area. One step inside an original Byrdcliffe studio tells you everything: this is the real deal.

Byrdcliffe is very hopeful for the future after receiving several important fellowships for 2018, including a Pollock-Krasner Foundation grant for artists affected by natural disaster, and special grants for women in the arts, artists of color, and playwrights. These fellowships can only help the utopian dream prosper by fostering artistic expression. In addition, the final fruits of the artists-in-residence are exhibited at the Kleinert/James Center for the Arts, an effort to bring the creative ideas to the village of Woodstock and its visitors and allow the artists to exhibit their new work inspired by residency at Byrdcliffe.

The Artist-in-Residence Program at Byrdcliffe is history in the making, a contemporary continuation of the original intent for Byrdcliffe: making art.

ARTIST-IN-RESIDENCE (AiR) PROGRAM

Since its founding in 1902, Byrdcliffe has welcomed artists—Bob Dylan, Philip Guston, Eva Hesse, and hundreds more—to and live and work surrounded by 250 acres of the Catskill Mountains' serene natural beauty.

Byrdcliffe offers several types of residencies, as described below. The main criteria for acceptance to Byrdcliffe's AiR Program are artistic excellence and a demonstrated commitment to one's field of endeavor. We hope you will join us up at the Colony!

PROGRAM MISSION

Byrdcliffe's AiR Program seeks to support and invest in individuals at the cutting edge of their fields, whose work will impact the cultural landscape at large. We provide these artists with the support and opportunity to explore, experiment, and take their work to the next level. Byrdcliffe brings together visual artists, writers, composers, and poets in a dynamic community of local, national, and international artists to create a professional network of creative practitioners and thinkers. We encourage artists to explore their ideas and work within the context of the area, bringing an international community of artists to the Hudson Valley and creating opportunities for engagement and cross-cultural exchange.

ABOUT THE PROGRAM

Byrdcliffe's AiR Program for 2018 has expanded and is now comprised of the following residencies:

- Month-long residencies
- 5 month-long residencies
- Year-long residencies

The integration of these residency programs has created a fluid group of artists that is constantly changing and evolving. Accepted disciplines include all aspects of the visual arts from painting and photography to ceramics, weaving, and architecture as well as the writing of fiction, nonfiction and poetry, drama (playwriting), and musical composition. We also opened the program up to weavers in 2017.

In addition, the AiR Program welcomes visiting theater and performance groups as well as high school students in between the regular residency sessions, thereby serving over 100 artists each season.

RESIDENCIES

Month-long Residencies

Byrdcliffe's month-long AiR Program is comprised of four sessions running from May to the end of September, serving 60+ artists. Byrdcliffe invites artists working in all corners of the visual arts, including ceramics, weaving, and architecture, as well as the writers of fiction, nonfiction, poetry, plays, and musical composition. Artists get their own private studio/workspace and separate bedroom, and share the kitchen and other common living areas. Residents cook and dine with fellow artists, facilitating the sharing of ideas across disciplines. As part of the month-long residencies there are two cottages available for artist couples and for individual artists who want to engage with fellow artists during their stay but seek greater privacy than the communal living buildings can offer.

Seasonal Residencies

In addition to the individuals participating in the month-long AiR Program, there are eight cottages available for artists from May through September. These artists go through the same application process as the month-long residents, but are selected for an extended stay by a panel of three jurors.

Year-round Residences

These cottages are currently being more closely integrated into our residency programming. Artists interested in living at Byrdcliffe for one year can submit an application that includes a statement of intent. Applications are reviewed on an ongoing basis and successful applicants are offered a place as they become available.

ADDITIONAL BENEFITS OF THE AiR PROGRAM

Visiting artists

Eight artists from a wide range of disciplines visit the program over the course of the summer months. Artists in all three programs can receive one-on-one critiques with these visiting artists in order to further their practice.

Field Trips

The AiR Manager organizes field trips to regional cultural institutions such as the Al Held Foundation, Dia Beacon, Storm King Arts Center, Opus 40, and the studios of renowned artists living and working in the area. In addition to the historical tour of the Byrdcliffe Art Colony, these trips engage the resident artists with the cultural richness of the area.

Solitude and Community

Along with providing the solitude, time, and space necessary to create enduring visual, musical and literary works, Byrdcliffe also situates AiR artists in a larger colony that is a genuine creative community and integral part of their residency experience.

Open Studios

Work developed in the AiR Program is presented to the public at the end of each session through popular open studio events and public readings; these draw a wide-ranging group, over 600 attendees each season, of Hudson Valley residents and visitors. Visual artists display their completed and in-progress works and there are readings, musical performances, and direct discussions with the artists-in-residence.

ADDITIONAL BENEFITS

Along with work-shares, open studios, and other activities in which artists engage with their peers, Byrdcliffe's AiR Program offers:

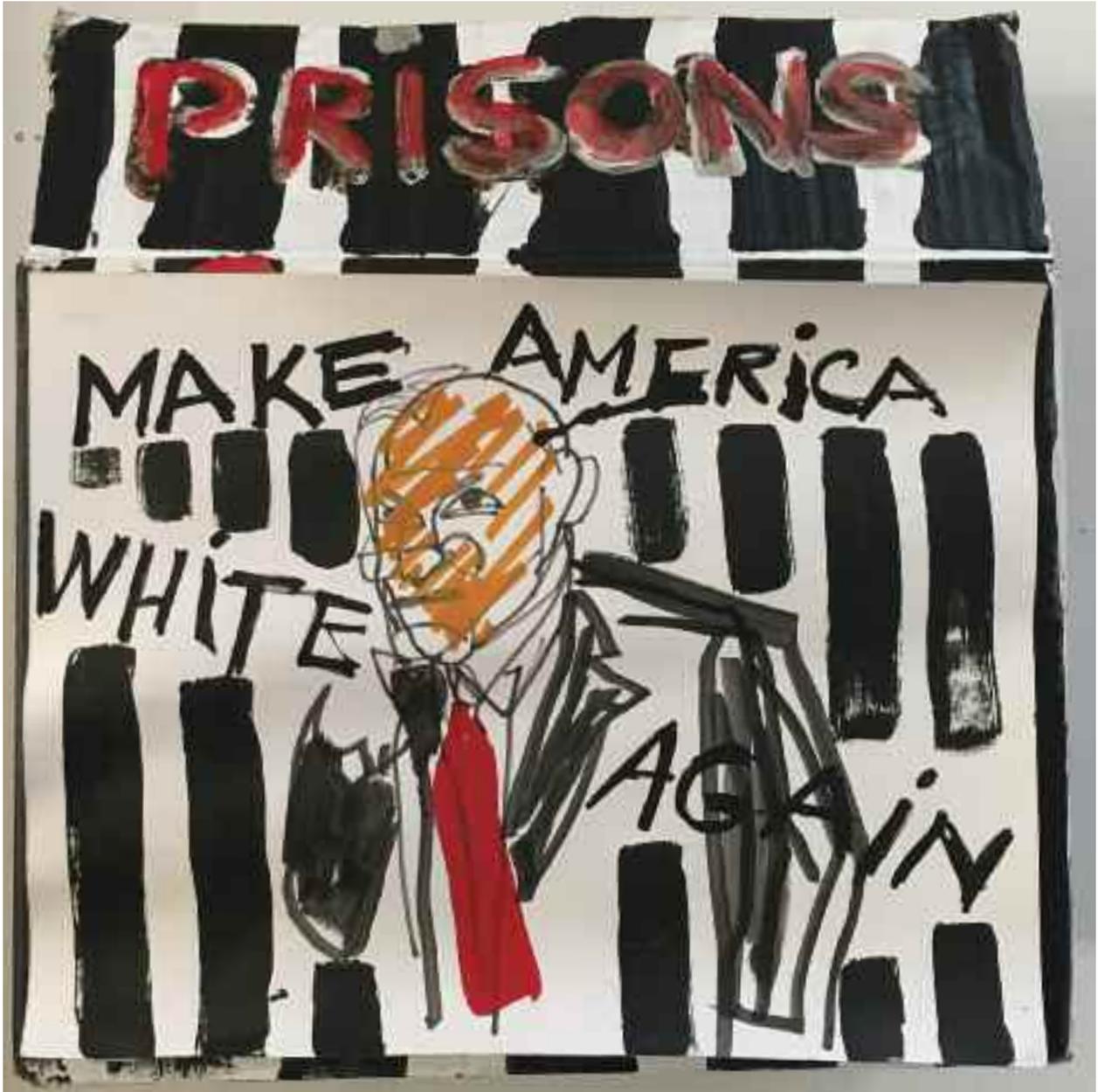
- *Bikes for residents:* Artists use these bikes to travel into town or to their studios.
- *Byrdcliffe Discount Card:* Residents receive a Byrdcliffe Discount Card which offers them a 10% discount at shops and eateries in Woodstock.

FURTHER INFORMATION

- More information about Byrdcliffe's AiR Program can be seen here:

<http://www.woodstockguild.org/artist-residency-programs/>

- Questions about Byrdcliffe's AiR Program or required materials? Email info@woodstockguild.org



Henrietta Mantooh, *Make America White Again*.
Acrylic on paper and cardboard box, 16 x 14.5 x 9 inches.

AiR PROGRAM FEES AND FELLOWSHIPS

Online Application

<https://woodstockbyrdcliffeguild.submittable.com/submit>

Residency Fee

Byrdcliffe's Residency fee is US\$700 per artist* per 4-week session. Fees are due upon acceptance into the program. *Different fees apply for independent living residencies in Varenka and The Forge.

Fellowships & Support

Byrdcliffe offers a number of fellowships each summer based on a combination of financial need and artistic merit, ranging from partial to full coverage of residency fees. These and other fellowships are listed below. The Pollock-Krasner Foundation is a major supporter of Byrdcliffe's AiR Program. We are also supported by the Milton & Sally Avery Arts Foundation.

Fellowships for Visual Artists Affected by Natural Disasters

Acknowledging the overwhelming scientific evidence that climate change is real and is having dramatic effects on the environment, we have launched fellowships for artists affected by natural disasters in 2017 with support from The Pollock-Krasner Foundation. The natural disasters we are focusing on include but are not limited to the hurricanes in Texas, Florida, and Puerto Rico, earthquakes in Mexico, and wildfires in California.

Selected artists will attend the program free of charge and receive a stipend to cover travel costs, as well as a materials fee of up to US\$400 to replace lost materials. Artists affected by Hurricane Sandy will be

visiting these artists in the program to discuss how they returned their practice back to a state of normalcy after the disaster.

We intend to maintain these fellowships indefinitely as climate change continues to affect artists worldwide.

Lee Krasner Residency & Fellowship Supporting Women Artists

The Woodstock Byrdcliffe Guild received a grant from The Pollock-Krasner Foundation for the renovation and winterization of one of its AiR buildings, Eastover, and a new studio in honor of artist Lee Krasner. The award will enable the organization to extend the season for five artists participating in its AiR Program.

Fellowship for Women Artists

One of Byrdcliffe's founding principles was gender equality: women were given an equal role in the production of the arts and crafts designed to sustain the colony, and were given equal opportunity and respect as teachers in the programs and artists in their own right. The annual Monica Coleman/Kate Pierson Fellowship is available to a female artist.

Fellowships for Artists of Color

In an effort to increase the diversity of artists in our program we have secured the Meredith Morabito/Henrietta Mantooth Fellowship for artists of color. This Fellowship will provide one artist of color annually with a full fellowship to the 4-week AiR Program.

Bernard and Shirley Handel Playwright Fellowship

Each year this full fellowship is offered to a playwright based upon the excellence of submitted work.



Alex Valls, *Worker Hands*.
Found materials from the Byrdcliffe Colony: wood, plastic, metal,
38 x 38 inches.

2017 ARTISTS-IN-RESIDENCE AT BYRDCLIFFE

Samira Abbassy	Mariana Encheva	Virginia Melnyk
James Adelman	Eliza Evans	Rebecca Nison
Michael C. Anderson	Gwen Fabricant	Ngwah-Mbo Nana Nkweti
Lea Asbrock	Susan Feldman	Megan Pahmier
Sabrina Asch	Linda Forster	Alicia Peck
Jeremy Bass	Erin Galvez	Elizabeth Primamore
Emily Bernstein	Jodie Goodnough	Michael Rees
Kate Bickmore	Elissa Gore	Betsey Regan
David Bird	Janet Gorzegno	Justin Raphael Roykovich
Laura Catherine Brown	David Greenwood	Alex Sarrigeorgiou
Peter Burke	Ida Hakkila	Beth Shipley
Zak Cedarholm	Emily Harris	Molly Silverstein
Debbie Chartoff	Erin Hays	Alex Smith
Kevin Christofora	Faith Heyliger	Claire Stankus
Lauren Clark	Madeleine Hines	Mary Ann Strandell
Shayna Cohn	Erika Kari	Kelsey Torstveit
Madelin Coit	Jesse Keating	Tricia Townes
Lucille Colin	Jaqueline Kolosov	George Tzortzis
Viv Corringham	Jeanne Larsen	Alex Valls
Amanda Côté	Bobby Lucy	Siebren Versteeg
Chris Crapanzano	Anne Mailey	Chris Wells
Yingting Cui	Henrietta Mantooth	Daniel Wilkinson
Marc Delgado	Marcos Luis Martinez	Sarah-Anne Winchester
Melanie Delgado	Taft (Timothy) Mashburn	Clare Wu
Devin Dougherty	Anne Arden McDonald	Harriette Yahr



Sarah-Anne Winchester, *Pitcher*.
Terra cotta clay, terra sigillata, and clear glaze, 5.5 x 7 x 5 inches.

ABOUT THE WOODSTOCK BYRDCLIFFE GUILD

ORGANIZATIONAL MISSION

The Woodstock Byrdcliffe Guild provides a vibrant center for excellence in the arts and crafts in the beautiful and unique rural community of Woodstock, New York, while preserving the historic and natural environment of one of the earliest utopian art colonies in America. It offers an inspiring combination of residency, educational, exhibition, and performance programs that encourage creative collaboration among artists, students, arts professionals, and the public.

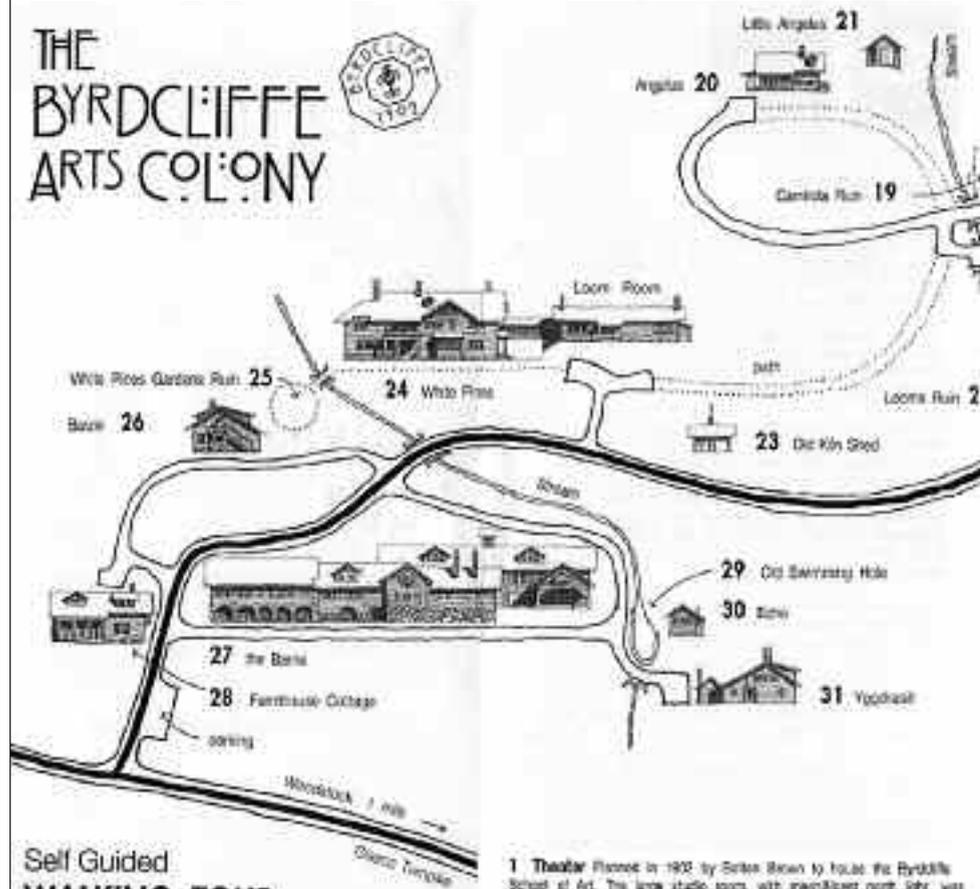
HISTORY

The Byrdcliffe Art Colony was founded in 1902 and is the longest continuously running arts colony in the United States. It was founded on the Arts and Crafts movement that began in England in the late nineteenth century. The movement's most passionate advocates were the artist William Morris and critic John Ruskin, who shared a utopian ideal of a community of artistic collaboration and innovation. Both men felt that life would be enhanced if the arts reflected the nobility they felt was lost when machines eliminated the need for many creative skills. The colony was originally founded in 1902 by Ralph and Jane Whitehead after searching across the country for the perfect location for creative endeavor. Just like Hudson River School artists such as Thomas Cole and Frederic Edwin Church, the Whiteheads found the beauty of the Catskills and the proximity to New York City ideal for the creation of artwork, and were enchanted by the painterly landscape.

Byrdcliffe provides opportunities for excellence in all the arts. It is a locus for creative collaboration and encounters for artists, students, arts professionals, and the public gathered in community. From our 250-acre mountainside campus and our arts and performance center located in the heart of Woodstock, Byrdcliffe offers an integrated program of exhibitions, performances, classes, workshops, symposia, and artist residencies. Byrdcliffe embraces all disciplines of artistic endeavor in a collaborative environment and seeks creative partnerships with fellow non-profits and educational entities in order to leverage its unique resources for the benefit of the cultural life in the Hudson Valley region and beyond.

Byrdcliffe's original vision as a multi-disciplinary artistic community continues today stronger than ever. We provide artists with multiple levels of support for creative, professional, and personal growth. The need continues for high quality artists' workspaces, and the community at Byrdcliffe encourages artists to explore their practice in a bucolic setting amongst like-minded professionals who view art as their career.

THE BYRDCLIFFE ARTS COLONY



Self Guided WALKING TOUR

- Designed as a 1 mile, 1 hour, loop walk.
- We suggest beginning at #1 where there is parking.
- Discover over 30 unique, picturesque Arts and Crafts Style buildings.
- Don't miss #1 The Theater, #7 Eastover, #24 White Pines, and #27 the Barn.
- Please stay on the roads and be respectful of working artists and craftspeople.

- 1 Theater** Planned in 1902 by Selden Brown to house the Byrdcliffe School of Art. The large studio room, with magnificent north light, was used for painting classes, exhibitions, concerts, dance performances, and social events. The west wing housed Ralph Whitehead's 5000 volume library. Today it is used as a theater for the performing arts.
- 2 The Forge** Built in the summer of 1903 for iron, brass, jewelry, and silver workers. Today it is used as a residence/studio.
- 3 Chipmunk** The center of all the cottages - 1903 residence/studio. Home for Helen Hayes in the summer of 1924.
- 4 Botany Run** 1903 Furniture-making shop. Burned 1978.
- 5 Hermitage Run** 1903 Residence/studio.
- 6 Skylight** Designed in 1907 as studio space for artists living at the Mills. Housed photographer Eve Wilson's cartoon. Now it is a double residence/studio.
- 7 Eastover** One of the largest Byrdcliffe homes built in 1904-05 as housing for faculty for the Byrdcliffe School of Art. Has been home/studio to Chevy Chase, The Bard, and others Sally and Milton Avery.

About the Curator

Oscar Buitrago is the Director of Business Development for the global Mergers & Acquisitions group at White & Case LLP and also sits on the firm's Art Committee. He was recently named to the M&A Advisor's list of 40 under 40 Emerging Leaders in Business Development and Marketing for the Mergers & Acquisitions industry.

Oscar received his B.A. in Art History and B.A in Classics from Trinity College in Hartford, Connecticut and was awarded the Donat Fellowship (for the advanced study of archaeology) and the Phi Kappa Fellowship (for advanced international studies).

Oscar first came to Woodstock in 1997. He serves on the Board of The Woodstock Byrdcliffe Guild, where he acts as the co-chair of the Development Committee in addition to sitting on both the Exhibition Committee and Nominating and Governance Committee. Oscar also serves on the Board of the Woodstock Artists' Cemetery.

In August 2017, Oscar co-curated the exhibition *Drawing Sound* at the Kleinert/James Center for the Arts in Woodstock, New York, together with fellow curators Kerrie Buitrago and Melinda Stickney-Gibson. A copy of the catalogue from *Drawing Sound* can be found at <http://www.woodstockguild.org/PDFs/DrawingSoundCatalog.pdf>.