

2019 Artists in Residence

February 2019

Brian Martens (past Pond Farmer)

Writing/Poetry

<https://www.facebook.com/brianmartenspoet/?ref=settings>

Work during Residency:

I have always been a poet at heart and have, in the last few years, dedicated my life to writing and exploring poetry as my passion. I attended Pond Farm for three summer sessions. ('73, '74, & '75) This is a perfect residency for me to explore in nature's silence what it means to "be in Nature." This working and absorbing nature in this remote area is exciting because I will be able to be in close contact with nature and all the animals there. Also, because of Marguerite's teaching, this land has a special significance for me in regards to the feeling of the place as Marguerite's presence can still be felt there.

Community Engagement:

Will teach creativity workshops for adults who are interested in finding and exploring their creative passions. These would be held at Pond Farm. I would also like to do a workshop with the youth at risk program. This workshop with kids could be done in nature or at the Stewards office. I would also like to do speaking engagements/readings in the Guerneville area, and the county. These will be a mix of poetry reading, exploring creativity, and what I learned from Marguerite by attending Pond Farm classes.

March 2019

Mary Grisey

Visual Arts/Textiles

www.marygrisey.com

Work during Residency:

My specific project concept weaves together sculptural and sonic elements inspired by the Myth of Er in Book X of Plato's Republic. Basically I would like to create a "The Spindle of Necessity", which is a device that reveals a life review of all things in the past, present and future. It will consist of a series of large-scale linen weavings created from my floor loom that emulates the device. These weavings will interact site-specifically with the contours of the space as they will be hung from the ceiling in a circular, spiral shape and parts of it draped onto the floor. Inside the woven spiral, portable and wireless speakers would be embedded and hidden within the weavings, and the viewer will be invited to walk inside the woven spiral, experiencing the sound emanating from the woven "walls". These auditory elements mirror the songs of the Fates and echo traces of the past, present and future, and the ruinous materiality of my sculptural work.

Community Engagement:

I would like to engage with the community by offering a natural dye workshop, first Friday art walks, an artist talk and offering a weaving to the residency as a token of gratitude.

April 2019

Minal Hajratwala

Mixed Media Poetry

www.minalhajratwala.com

Work during Residency:

WOUND THEORY: Poetry for a Charnel Era

Out of the wound of European war, the Bauhaus as a movement—and Marguerite Wildenhain as an exemplar—sparked new beginnings based in creative spontaneity and rigorous attention to craft. We live in a time of great wounds, and creating work that aims to address these, directly or indirectly, seems to me the only way to honor the legacy of our artistic and political ancestors. In a time of shocking political (obviously) and personal grief (the death of my father, and the subsequent ripple through every synapse of our family), I find myself yearning for creative sanctuary such as that which Pond Farm seems to have always provided.

For my next book, a poetry volume with the working title WOUND THEORY, I feel that I need a much more solitary process. The book takes as its core the tantric possibility of digesting that which is unassimilable/unbearable/taboo, and exposing it with a rigorous, meditative focus. I have drafted portions of the work, and would emerge from the residency with a complete manuscript ready to submit to the two presses who have expressed interest.

Community Engagement:

Conduct at least two FOREST FOR THE TREES transhuman poetics workshop where participants will connect with nature and write poetry. The workshops could culminate in a public reading of “Forest for the Trees” poems -- allowing workshop participants to bring the voices of the Pond Farm ecosystem out to the human community in a library, bookstore, or similar space.

May 2019

Allison Dana Spreadborough

Visual Arts

www.allisonspreadborough.com

Work during Residency:

I'm a watercolor artist and Northern California native most inspired by the natural environment of the California coast, the Sierra Nevada Mountains, and deserts. My work draws parallels between natural forces in the world of form through art, geology and botany and the formlessness of space. My primary painting practices combine plein air along with studio work and intuitive painting practices.

During my residency I intend to paint local landscapes and botanicals in plein air mostly around the Austin Creek SRA or the immediate residency grounds. For each week of the residency, I'll complete either two full sheet watercolor paintings (22" x 30") or four half-sheet watercolor paintings. In reality, I'll probably paint a great many more paintings. I will use my uninterrupted residency time to delve deeply into working in a larger format free from day to day disruptions.

Community Engagement:

To engage with the community, I will provide several one hour workshops to park visitors and staff on plein air nature journaling practices which reflect local plants and topography.

I'd also like to work with other local artists to present a public gallery show of art based primarily on the history and natural beauty of the Austin Creek SRA. In addition, I will donate a watercolor that exemplifies the natural environment of the Austin Creek SRA. It may be a botanically related painting or a landscape.

June 2019**Jacqueline Mallegni**

Visual Arts

Writing/Poetry

<http://www.mallegni.com>**Work during Residency:**

I'm a native Californian living in Santa Fe, New Mexico. Patterns in nature, textures and seasonal changes have always played an important role in my art practice along with discipline, the internal wisdom transformed into sculpture and Japanese aesthetics of "Wabi-Sabi" (beauty that is imperfect, impermanent, and incomplete).

I am a papermaker, and have also worked with clay, metal and stone. I create mixed media sculpture with natural materials and handmade kozo or gampi paper incorporating indigo, sumi ink, shifu, kibiso and flax roving.

Living in West Marin for almost 30 years, I recall hearing about Pond Farm as an artist colony. I remember thinking how wonderful it would have been to meet Marguerite Wildenhain. I deeply resonate with her quote about opening one's senses to nature and its strong influence on artwork. I believe the influence of nature also influences a lifestyle choice whereby art and life merge.

During my residency, I hope to accomplish the following:

1. To create a body of work to accompany my second book entitled: "Transition Still: Movement".
2. To have a quiet place in which to write.
3. To regain a sense of balance that only long periods of communion with nature can provide.
4. Begin the transition to return to rural California.

Community Engagement:

I would be happy to offer a workshop using the flax fiber technique. I call this class "Shaping Space with Flax Fiber". It's become very popular and it's an easy technique to learn. I could manage up to 10 participants, teens and adults.

Will also give a piece of art.

August 2019

Niki Tsukamoto

Textiles and Natural Dyes

<http://lookoutandwonderland.com>

Work during Residency:

Over the past three years my partner and I have been creating a body of work based on the nature of personal reality, the origins of consciousness and the modern mind. Utilizing the basic nonverbal communication structure of the flag, cross culturally recognizable iconography and plant based dyes we build a narrative with each exhibition for the viewers to interpret through their own heritage and life experience. This work is moving towards the building of interactive, meditative color and sound structures based on a personal application of color sound theory and embodied meditation practices.

Within the time allotted for this residency I will be focusing on the soft aspects of these pieces, the color frequency creation, the woven fabric, the structure of these forms.

Community Engagement:

I would love to teach about natural dyeing, specifically medicinal dyeing and those plants that are available in the ecosystem of the area, as well as embodied meditation and breathwork. If possible a nature walk to point out any local dye/medicine in the area.

September 2019

Alissa Kaplan Soto

Visual Arts, Textile, Performing Arts

www.alissakaplan.com

Work during Residency:

In my art life, I have always been drawn to working in different mediums. I choose the medium that seems best to fit with the idea I want to explore. In college at Alfred University, in Alfred, New York, my major was ceramics and mixed media, but over the years since I have worked in printmaking, painting, installation work, and performed aerial dance.

Recently I find myself questioning where to go from here. How do I use my crafts to create art? It is at this transition point that I am intrigued to discover new ways to expand beyond craft with my skills in broom making, basketry, weaving, and fiber, and to blend them with my background in anthropology, fine art, and aerial dance to cross the line into art. To some, these interests might seem disjointed. To me, they are connected not just through my own interest but through the relationship between Nature and the human body. In my mind, the ideas are percolating but have yet to surface.

I want to explore concepts that look at being present in Nature to see how that might shift our way of thinking about natural materials. It is with this deeper connection I want to create work that looks at how this time in our history reveals the shift between ourselves and Nature. I want to explore form, function, and the human body together and to see how those forces of Nature influence me. With the relationship between people and the environment I want to bring a

connection between natural materials and the use of them, with how we perceive the objects. Being at the Pond Farm I believe will give me the time and space for exploration and creation to meld these ideas and different crafts to create a small body of artwork.

Community Engagement:

Community has always been important to me. As an art teacher and a former Art Coordinator for the Redwood City Art Center a major part of that is about bringing art into people's lives. In my installation work there is often an element that requires viewer participation. Through their participation they add a bit of themselves to the piece and become part of something bigger than themselves. This is one of the ways I would like to engage with the local community and visitors at Pond Farm. For one of the pieces I want people to create an object that would become part of that piece. To me this act is important on a number of levels. It gives people an opportunity to be creative when they might not be in their lives. It shows people that everyone is an artist and it lets them be a part of something bigger than the individual. This piece would be shown with the larger body of work at the end of the residency at a gallery or alternative space open to the public in Guerneville.

Since some of the work would incorporate natural materials from the local environment but not from the park, I would find ways to ask the community for help gathering these natural material from their own home environments to incorporate in some of my art pieces to further create connections between the art, the viewer, and the community.

October 2019

Kim Collet

Visual Arts – Mosaics

www.mythicmosaic.com

Work during Residency:

As a working artist, first in Calligraphy, creating pieces and teaching it for twenty years, then as a mosaic artist the past twenty years, I'm ready to re-evaluate my direction and goals.

The natural landscape has always been an important teacher for me, either walking alone with my thoughts or with watercolors attempting to capture its beauty. The idea of a month of solitude is heaven. I would like to create a journal of the experience, with watercolor, writing and photography.

I was surprised last spring taking a ceramics class at how deeply I wanted to be involved with it. While I had done some ceramics in the past and worked intensely with the finished product in using ceramic tile for mosaic, the depth of desire to undertake a vast new direction in art startled me. I have been continuing the exploration this year, and was quite inspired by the Sebastopol Center for the Arts show of Marguerite Wildenhain and Pond Farm students' work. The historical legacy of Pond Farm and the level of training that the students achieved is formidable.

Community Engagement:

I envision facilitating a collaboration between youth and seniors to create something concrete for the garden at the Russian River Community Center. As large as a fountain or small as

stepping stones, mosaic is a wonderful way to encourage community involvement. Ideally it would have fragments contributed by local Pond Farm students.