



Art & Community

8

Visual Arts Residency
Program 2006–2007

Claire Sherwood
Yukie Kobayashi
Maria Anasazi
Matthew Dehaemers

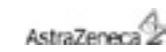


Art & Community

8

Visual Arts Residency
Program 2006–2007

Claire Sherwood
Yukie Kobayashi
Maria Anasazi
Matthew Dehaemers



This program was made possible, in part, by grants from the National Endowment for the Arts; the Delaware Division of the Arts, a state agency dedicated to nurturing and supporting the arts in Delaware, in partnership with the National Endowment for the Arts; JPMorgan Chase Foundation; AstraZeneca; ING DIRECT Kids Foundation; Wilmington Flower Market; Target; and the Puffin Foundation.

ACKNOWLEDGEMENTS

At the heart of the Art & Community Visual Arts residency is the word “community” and it truly takes a community to bring this innovative and dynamic program to fruition. The first members of this community are the generous sponsors who help make the program possible. We wish to thank the National Endowment for the Arts, the Delaware Division of the Arts, JPMorgan Chase Foundation, AstraZeneca, ING DIRECT Kids Foundation, Wilmington Flower Market, Target, and the Puffin Foundation.

The community of artists who left the comforts of their own homes and studios to participate in this program are to be especially thanked. What they were able to accomplish in a scant six weeks is remarkable. They formed strong relationships and even lasting bonds with adults and young people in challenging situations who were previously strangers to them. And they took these individuals on a transformative journey through which they became a community that shared in the production of exciting and often tremendously moving works of art.

We thank artist [Claire Sherwood](#) and the women she worked with in the Delores J. Baylor Women’s Correctional Institution, their Life Skills teacher Isabel Companiony, and Warden Patrick Ryan.

We thank artist [Yukie Kobayashi](#) and the students she worked with through First State School at Wilmington Hospital and Wilmington

Homeschoolers; Christine Sowinski, Recreation Therapist-Administrative Coordinator at the hospital; and Connie Newby, Parent and Program Volunteer with the Wilmington Homeschools.

We thank [Maria Anasazi](#) and the participants she worked with at the YWCA Home-Life Management Center; Chandra Pitts, the YWCA’s Employment and Program Development Specialist; and Patricia Pettaway-Ward, Director YWCA Home-Life Management Center.

We thank [Matthew Dehaemers](#) and the families he worked with through the Alzheimer’s Association Delaware Valley Chapter, and Siobhan Gannon, Program Coordinator Alzheimer’s Association Delaware Valley Chapter.

And, finally, we thank Holly Bennett Jackson, the DCCA’s Curator of Education. Holly was involved in every facet of the residency programs, securing funding, organizing the selection of artists and matching them with local organizations, and overseeing myriad logistical details. We thank her for making all the components of these complex residencies come together and for melding the program participants into a creative community whose achievements enrich us all.

Maxine Gaiber
Executive Director

The goals of the DCCA’s Art & Community Visual Arts Residency program are tri-fold: to provide innovative artists the opportunity to develop professionally in a new environment; to infuse challenging ideas and issues into the greater Wilmington community; and to allow time for artists to collaborate with under-served community groups in creating unique works of art that are relevant to the community.

Every year, as we complete each residency project, we are struck by how successfully this program makes a lasting impact on the artists and participating individuals alike. At the outset of each project, the path to such success is not always clearly marked. With each new pairing of artist and community group, similar challenges arise. Artists often voice concern about being able to connect with the individuals with whom they are to work. Likewise, community members express concern that they are “not artists” and will not be able to effectively create a work of art or rise to the task of the project. As each project progresses, however, these concerns dissipate as artists develop close relationships with the people with whom they are working and the individual community members begin to realize that they do have artistic potential within themselves.

Reflecting upon this past year’s projects, such outcomes are striking. Claire Sherwood’s own work became informed by her post-residency

correspondence with her group. After working with Yukie Kobayashi, some of the youth participants began considering art as part of their long-term goals. Maria Anasazi found parallels between the changes in her own life and those of her group. Matthew Dehaemers was able to connect with members of his group because of his own experience of watching a loved one face dementia. It becomes clear that, through the hard work of our resident artists and community groups, the Art & Community Visual Arts Residency program generates new thoughts and dialogue about the artistic process and our lives. The program also addresses the DCCA’s mission of broadening public understanding and appreciation of contemporary art, and fulfills the organization’s public service commitments by reaching new and diverse audiences, and giving voice to their issues and concerns.

Holly Bennett Jackson
Curator of Education

Claire Sherwood



“One of the most positive aspects of this program was seeing how quickly the women involved transformed. Everyday they entered the class full of anxiety and sometimes anger. When they were able to pull out their work and begin their painting their entire disposition changed. Seeing them and being able to make them see the positives in their lives had to be the most rewarding experience I have encountered so far.”

Claire Sherwood

Over six weeks during the summer of 2006, artist Claire Sherwood of Huntington, West Virginia, worked with 15 female inmates from the Delores J. Baylor Women’s Correctional Institution (BWCI) on a project that addressed issues of women’s personal spaces and non-traditional roles of women. Participants worked collaboratively to build traditionally woman-made domestic objects in a place where every reminder of domestic life has been removed. They created a rug by using nothing more than donated plastic grocery bags and constructed a quilt by sewing together hand-painted cloth napkins. Each woman also kept a journal of her thoughts and experiences. Together, these projects represented the transformative process of reconfiguring something ordinary, disposable, or plain into something beautiful. The women who were involved in this program are now in the process of rehabilitating and changing their own lives into something more positive, something more beautiful.

As a conclusion to the project, there was an exhibition of the work that was created along with a reception at the detention center. After the reception at the detention center, the quilt and the rug that the women created was put on

display at the DCCA along with a video that documented the creation of the rug. After the exhibition, the queen-sized quilt was installed in the prison’s education wing, for viewing by both the inmates and their visitors. Sherwood also exhibited the rug and the video at Marshall University in Huntington, West Virginia, in conjunction with a lecture for fine arts and criminal justice students.

After completing her residency with the DCCA and BWCI, Sherwood continued to correspond with many of the women with whom she had worked. In combination with the experience of working directly with these women, these correspondences became the inspiration for Sherwood’s own work. In her exhibition at the DCCA in the fall of 2006, one of the works that Sherwood exhibited was *Word of Mouth*. This work consisted of plaster casts that showed the shape of Sherwood’s mouth as she read aloud the letters that she had received from some of the inmates at BWCI. In addition, she showed some work that was directly influenced by her role as artist in residence as an outdoor installation at Marshall University where she teaches.

Claire Sherwood worked with 15 female inmates from the Delores J. Baylor Women’s Correctional Institution (BWCI).



About the Artist

Claire Sherwood was born in Troy, New York. She received her MFA from the University of Maryland, College Park and her BFA from Bowling Green State University. Her work has been exhibited in many venues including the U.S. Smithsonian National Botanic Garden, the Corcoran Museum of Art, and Grounds for Sculpture, in Hamilton, NJ. Her work is also included in the David C. Driskell Collection and the State of West Virginia Museum of Culture and History. Sherwood has won numerous grants and awards for her work, including a West Virginia State Grant for Professional Development and an award for Outstanding Achievement in Contemporary Sculpture from Sculpture Magazine. Currently, she lives in Huntington, West Virginia, where she is an assistant professor and the Foundations Program Coordinator at Marshall University.

Yukie Kobayashi

“The papermaking class with Yukie was monumental for my daughter... I think we will be seeing the effects of this class on her life for a long time to come. Thanks for reaching out to the community and having such



Photo by Connie Newby

a tremendous impact on students such as my daughter, students who may have otherwise never seen their true artistic and personal potential without programs that the DCCA generously offers.”

From a parent

During the spring of 2007, Yukie Kobayashi worked with nineteen young people in creating *From My Heart—Papers of the World*. Six of the participating students were from the First State School at Wilmington Hospital and thirteen of the students were locally homeschooled, ranging in age from eight to fourteen years. The First State School serves chronically ill children who are unable to go to regular schools.

The two groups created works of art using a variety of traditional and contemporary hand papermaking techniques from both Asian cultures and Western cultures that use natural pulps and Japanese mulberry fiber. The students had the opportunity to manipulate pulp, color paper with pigments, and create hand-made paper. The resulting works of art included framed pieces as well as an installation of lamps that illuminated sheets of hand-made paper. The students also created short books, origami, and maintained a journal. The goal of the project was to create works of art that used materials and processes that are not usually available to students and to help the two different groups share a similar experience. Both groups of students gathered for the unveiling of the residency exhibition on May 2.

Yukie Kobayashi worked with nineteen young people ranging in age from eight to fourteen years.



The students who participated in this project are Bria Bordley, Joel Bowswelt, Teeaira Brooks, Nathan Buxton, Alex Heiney, Benjamin Helton, Joshua Mayes, Victoria Michaels, Paul Miller, Allie Mueller, Teddy Newby, Billie Rose Newby, Abbie Schelich, Michaela Sleitweiler, Nate Smith, Salina Sweeten, Logan Visser, Nova Ward-Gallop, and Leo Whitten.

About the Artist:

Yukie Kobayashi was born in Yokohama, Japan, and has been in the Philadelphia area since 1989. She received her MFA from the Pennsylvania Academy of the Fine Arts and has seven years experience working as an Associate Paper Maker at both Pyramid Atlantic Art Center and Ellen Mears Kennedy Art and Handmade Paper Studio, Maryland. She has shown her work both nationally and internationally and most recently at the NEXUS Foundation in Philadelphia. She is also the recipient of a Leeway Foundation Award.

Maria Anasazi

Maria Anasazi worked with a group of residents from the YWCA Home Life Management Center.



For six weeks during the spring and summer of 2007, artist Maria Anasazi worked with a group of residents from the YWCA Home Life Management Center, an organization that provides emergency and transitional housing for families as well as programs to help these families achieve self-sufficiency.

During the residency project, Anasazi assisted the participants in creating small framed self-portraits as well as “art clothes” using vintage sewing paper patterns to create symbols of self-expression and self-definition. By layering the old patterns with contemporary and often non-traditional materials, the participants were able to develop a metaphor about their lives. While the old patterns represented where they had been and what they had done, the added embellishments suggested new patterns and ways of life. Anasazi also suggested the participants think of the body as a vessel, the container of experiences. Anasazi explained: “Speaking of the body as a vessel, the container of our experiences through the five senses, we addressed the primordial need to take care of it, no matter how displaced it is or what transitions it has gone through. This care can be thought of as a form

of dressing, or as the creation of a skin, an act of protection.”

The finished works became metaphors for issues and ideas of identity, loss, and change. As part of the final installation on view at the DCCA, Anasazi also created a documentary video that recorded participants’ reflections on life experiences. The video also showed individuals in the process of creating their works as well as the parallels that Maria saw in her own life.

About the Artist:

Maria Anasazi was born in Greece and moved to the United States in 1980. She holds a BFA in Graphic Design from California College of Arts and Crafts and an MA from San Francisco State University. She also holds a certificate in Expressive Arts Therapy from the JFK School of Psychology in Orinda, California. She has shown her work at Pyramid Atlantic in Silver Spring, Maryland, the Corcoran Gallery of Art, The National Museum of Women in the Arts, and Maryland Art Place. She has worked extensively in community arts projects and has received numerous awards from the Maryland State Arts Council. Currently, she lives and works in Philadelphia, Pennsylvania.

“This project served as a reflective mirror between art and community. DCCA provided the “space” for me to hold that mirror and also allowed me to look into it myself.”

Maria Anasazi

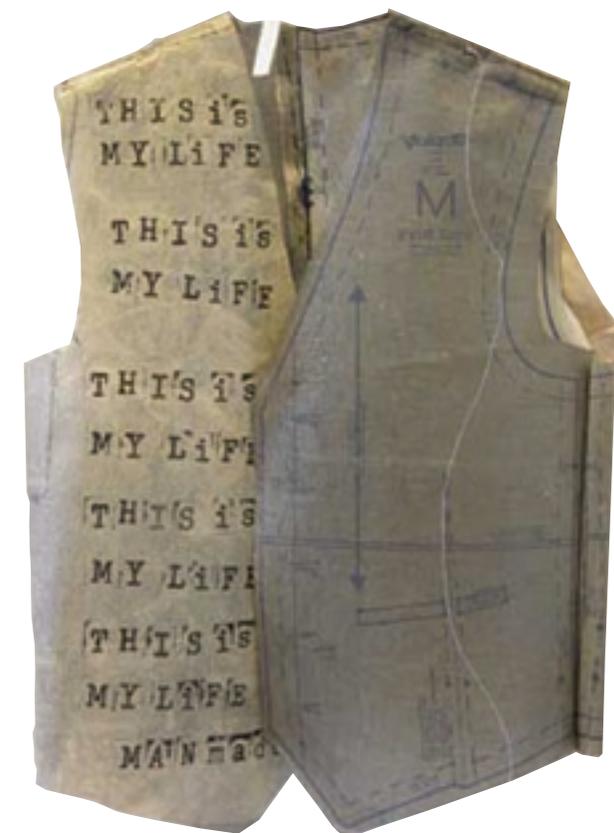


Photo by Krim Djennas

Matthew Dehaemers

“For me, it is important to use art as a tool through which people in a community can learn and feel comfortable with having an art experience.”

Matthew Dehaemers



During the late summer of 2007, artist Matthew Dehaemers worked with the Caregiver Support Group from the Alzheimer’s Association of Delaware Valley. Dehaemers began working with caregivers after going through the experience of watching his grandmother endure dementia and memory loss.

Through a series of workshops with Dehaemers, Delaware caregivers had the opportunity to record the journeys of their family members who are affected by Alzheimer’s disease through art. Each family contributed to a multimedia installation that included mixed-media works, an interactive labyrinth, and a video that featured the caregivers speaking about their family member who is afflicted with Alzheimer’s disease. For the multi-media works, the families each incorporated old photographs, writings and significant objects as “relics” into boxes and cabinets that represented the life of their loved one afflicted with dementia/Alzheimer’s disease. They used images and writings directly as well as a very unique photo transfer process to adhere images to the various surfaces. This was an opportunity for them to

create a metaphorical portrait of their loved one. Dehaemers explained: “The patients’ faces are not seen, and the relics give voice to those that do not have a voice.”

For the video component of the project, Dehaemers interviewed the caregivers about the lives of their loved ones. This video was sited to project half of the caregivers face on one side of the wall’s corner and the person with the disease on the other side. The images of the people with Alzheimer’s disease are still as their caregivers and loved ones illuminate their lives through personal stories and moments from their life. This parallels the reality that, as the disease progresses, individuals often lose the ability to speak and must rely on caregivers and family to become their voice and their advocate.

The third element of the project was a labyrinth based on a colorful PET scan of the brain of an Alzheimer’s patient combined with the marble floor labyrinth in Chartres cathedral in France. Unlike a maze that is confusing, a labyrinth is meant to be meditative as there is only one winding path that takes you in and out of the structure. On the way to

the center the words are in reverse and confusing. As you make your way from the center back out to where you started, clarity takes hold, as you are able to read words. The various phrases and text come from Alzheimer’s caregivers, statistics, and poetic quotes from famous intellectuals. Since the installation at the DCCA, the labyrinth has also been and will continued to be featured at the Memory Walks and other events sponsored by the Alzheimer’s Association of Delaware Valley.

The participants in this project include Tiffany Woodward and Eunice Woodward-Deputy on behalf of their grandfather and father, Charles Woodward; Yvonne Nass on behalf of her mother, Sara; Carol Francis on behalf of her husband, Alfred Francis; Joe McCaffrey and Debbie Hermansader on behalf of their wife and mother, Jody McCaffrey; Robert English on behalf of his wife, Vivian English; and John William Panico, Sr. on behalf of his wife, Gerry Panico.

About the Artist:

Matthew Dehaemers received a BFA in printmaking and painting from Creighton

University. Matthew Dehaemers worked with the Caregiver Support Group from the Alzheimer’s Association of Delaware Valley.



University in Omaha, Nebraska, and an MFA in mixed media and sculpture/ installation from the University of Wisconsin. He also studied at Loyola University in Rome and the University of Kansas. Over the past seven years, Dehaemers has participated in several community-based residency projects through which he has worked with a diverse group of participants, including people from the Alzheimer’s Association of Kansas. Dehaemers is also the recipient of several fellowships, awards, and commissions for his work, including fellowships from the Joan Mitchell Foundation and the Kansas Arts Commission. Currently, he lives and works in Kansas City, Kansas, and has a studio in Kansas City, Missouri.



Participating Artists

2007

Maria Anasazi, Philadelphia, PA
Matthew Dehaemers, Kansas City, KS
Yukie Kobayashi, Philadelphia, PA

2006

Claire Sherwood, Huntington, WV

2005

Kira Lynn Harris, New York, NY
Jessica Irish, Boston, MA
Stephen Metts, Boston, MA
Erika Nelson, Lucas, KS
Suzanne Proulx, Erie, PA

2004

George Apotsos, Philadelphia, PA
Madeline Gielow, Portland, ME
Tiffany Holmes, Chicago, IL

2003

Lynn Marshall-Linnemeier, Atlanta, GA
Gregor Turk, Atlanta, GA
Jane Ingram Allen, Troy, NY

2002

Ava Blitz, Wynnewood, PA
Jennifer Schmidt, Boston, MA

2001

Maria-Theresa Fernandes, Baltimore, MD
Kim Mayhorn, Brooklyn, NY
Brian Moss, Santa Monica, CA
Neila Kun, Malvern, PA

2000

John Giordano, Lambertville, NJ
Benjamin Schulman, Philadelphia, PA

1999

Sandra Camomile, Pottstown, PA
Eve Andrée Laramée, Brooklyn, NY
Paul Santoleri, Philadelphia, PA

1998

Linda Lorrie Gross, Philadelphia, PA
Mei-Ling Hom, Philadelphia, PA

1996

Susan Fenton, Bala Cynwyd, PA
Mary Giehl, Syracuse, NY

1995

Sandra Gould Ford, Pittsburgh, PA

1994

Mary Scrupe, Washington, DC
Maria-Theresa Fernandes, Baltimore, MD

1993

Homer Jackson, Philadelphia, PA
Alison Saar, Brooklyn, NY

1992

Cynthia Cox, Brooklyn, NY
Holly Hofmann, Baltimore, MD

1990

François Morelli, Hoboken, NJ

1986

Jonas Dos Santos, Philadelphia, PA
Bernice D'Vorzon, East Hampton, NY

1985

Carol Toth, West Virginia

Partner Organizations

Delores J. Baylor Women's Correctional Institution
Delaware Homeschools
First State School at Wilmington Hospital
AIDS Delaware
Alzheimer's Association Delaware Valley Chapter
Arden Community Recreation Association
Ashland Nature Center
Bancroft Elementary School
Boys & Girls Club of Delaware
Brandywine Senior Center at the Claymont Community Center
Casa San Francisco
Christina Cultural Arts Center
Cokesbury Village
Community Service Building
Delaware Adolescence Program, Inc.
Delaware Art Museum
Delaware Breast Cancer Coalition
Delaware Center for Horticulture
Delaware Korean Methodist Church
Delaware State Parks
Delaware Wellness Community
Dover Art League
Dupont Experimental Station
Eastside Neighborhood Association

Epiphany House
Girls Clubs of Delaware
First and Central Presbyterian Church
First Unitarian Church
Friendship House, Inc.
George Read Middle School
Girls Incorporated of Delaware
Haven Place
Hope House II
Hope House III
Howard High School of Technology
Indo-American Association of Delaware
Joseph H. Douglass School
Kuumba Academy
Latin American Community Center
Mary Campbell Center
Ministry of Caring Child Care Center
New Castle County Detention Center
People's Settlement Association
Services to Overcome Drug Abuse Among Teens
Sojourner's Place
University of Delaware Art Department
Westminster Presbyterian Church
Wilmington Historical Society
Wilmington Senior Center
YWCA Home-Life Management Center

200 South Madison Street
Wilmington, DE 19801

302.656.6466
302.656.6944 fax

info@thedcca.org
www.thedcca.org

The Delaware Center for the Contemporary Arts is a non-collecting art museum dedicated to the advancement of contemporary art. Our mission is to present exhibitions, offer exposure to the creative process, provide educational opportunities and extend innovative programs to a diverse community.



DELAWARE CENTER FOR THE CONTEMPORARY ARTS