Art Omi is the place of questioning, of wonder, self-examination, awareness, discovery, recognition, and revelation as they lead to growth.

Art Omi is a vibrant living laboratory that merges theory and practice through discourse. Discourse allows each artist to see/experience how the art world works outside of the purely intellectual while allowing each resident to appreciate how carefully refined and specialized each role of each player in the professional art world ecosystem actually is. Players included artists, critics, collectors, private dealers and gallerists in relation to the beholder. Argumentation, reflection, and the testing of one’s principles, presuppositions, values, structures of thought (and their limits) will be part of this discourse.

Importantly, Art Omi is the site of articulation towards professional growth, if not achievement. The Great Achievement is clarity. Growth is measured in respect to mindfulness of context. This leads to the development of nuance, and, like a chain reaction, greater nuance leads to deeper content, which leads to greater singularity and distinctiveness of voice. This distinctiveness of voice is self-expression seen as style, which, when articulated, can lead not only to an inner self-development but also to higher degrees of virtuosity.

Art Omi is a community of like-minded adventurers of the spirit. Each professional artist is “on” his or her “game”. Self-criticality is encouraged. Virtuosity is expected. Gossamer and steel combined. Virtuosity can only take place in an atmosphere of self awareness; sometimes competition can lead to greater and greater efforts which then leads to greater and greater mastery of the material (physical, intellectual, psychical) that needs to be dealt with.

The residency at Art Omi is about the search for the individual’s greater and greater clarity through articulation. And the residency will deal with the frustrations that come about as the necessary by-product of searching-out of the “ins-and-out” of often paradoxical and therefore irritatingly inconclusive (non) answers.

The Art Omi experience, finally, is offered as a key for the enlargement of the resident’s spirit. That experience is a tool towards a renewed understanding of the self, the creative self. That experience involves an encountering in a place where revelation can take place (on a personal and group level). While Art Omi is not a center where formal pedagogy takes place, education in the deepest sense of self-knowledge is foregrounded on an essential level.

Dominique Nahas, Art Omi Critic in Residence 1999 and board member, is an independent curator and critic based in Manhattan.
Critic in Residence

Charlotta Kotik, a native of Prague, first came to the United States to work at the Albright-Knox Art Gallery in Buffalo, New York. During the course of her career, she has organized over 100 museum exhibitions, presenting the work by artists as diverse as Mariko Mori, Kerry James Marshall, John Cage, Jenny Holzer, and Robert Longo. From 1992 through 2007, she was the Curator and Chair of the Contemporary Art Department at the Brooklyn Museum. There, she established one of her major contributions to the practice of curating—The Grand Lobby Projects—in order to provide exhibition opportunities for installation-based work by artists such as Martin Puryear, Joseph Kosuth, Allison Saar, Ida Applebrook, Petah Coyne and many others.

In the 1980s, she also initiated the Working in Brooklyn Series to document the energy of the nascent Brooklyn art scene. In 1993, as the United States commissioner for Venice Biennale, she presented works by Louise Bourgeois in an exhibition that later traveled internationally. Ms. Kotik also organized a traveling exhibition of Annie Leibovitz’s photography, an extensive exhibition with more than two hundred Brooklyn-based artists entitled Open House: Working in Brooklyn, and Graffiti—the first museum exhibition of graffiti art.

Since 2000, Ms. Kotik has participated in the Jindrich Chalupecky Award, an important recognition for visual artists in the Czech Republic, at first as a juror and now as chair of the Chalupecky Society. The Society became a model for art programs in many of the post-Communist countries. Presently, Ms. Kotik works as a writer, lecturer and independent curator and facilitates various projects for galleries, alternative spaces and museums, ranging from NURTUREart in Brooklyn to the National Gallery in Prague, Czech Republic. She also lectures at the School of Visual Arts in New York City.
Artists in Residence

Sami Al Turki  Saudi Arabia  Salwa Aleryani  Yemen  Martha Atienza  Philippines  Ateneo Art Gallery Fellowship
Aideen Barry  Ireland  Kim Beck  United States  Bahar Behbahani  Iran/United States  The Pollock Krasner Foundation Grant
Lucile Bertrand  Belgium  Sung Rok Choi  South Korea  The Paradise Culture Foundation  William Corwin  United States
Nandita Kumar  India, Prana Studio Award  Tamara Dean  Australia  Australia Art Omi Committee
Josh Dorman  United States  The Milton and Sally Avery Arts Foundation Fellowship  Marit Følstad  Norway
Guy Goldstein  Israel  Rodrigo Imaz  Mexico  Remy Jungerman  Suriname/The Netherlands
Liane Lang  Germany/United Kingdom  Véronique La Perrière M.  Canada  Antrev Habland Award
Jeong Bae Lee  South Korea  The Paradise Culture Foundation  Kristin McIver  Australia  Dylan Palmer  United States
William Perez  Cuba  Carol Prusa  United States  Sheena Rose  Barbados
Malik Sajad  India  Francis Greenburger Fellowship for Mitigating Ethnic & Religious Conflict
Paul Anthony Smith  Jamaica/United States  Charlotte Street Foundation Fellowship
Kama Sokolnicka  Poland  Adam Mickiewicz Institute Fellowship & the Polish Cultural Institute New York
Laura Stancanelli  Italy  Dena Foundation Fellowship in collaboration with MARCA – Museo delle Arti di Catanzaro, Provincia di Catanzaro
Kazumi Tanaka  Japan/United States  Cecily Brown Fellowship  Roberto Visani  Italy/United States
Cedric Yon  China  China Construction America Fellowship

Artwork by Remy Jungerman
There is a certain majestic power that lies embedded in the grounds of this place.

From the waking crusted eye moment, the song of birds engulfs you as if a wave of sound so wonderful and articulate that starts your morning for you.

The walk down to the studio barn gives a feeling of fulfillment to our reason and purpose and to not fear the grandeur but embrace all and everything.

The atmosphere of everyone is extremely uplifting, motivational and pure; thus aiding to create to wonder to ponder about the possibilities of life.

Sami Al Turki
Saudi Arabia/United Arab Emirates
When asked where I would like to be I often say one foot here and the other elsewhere. At Omi my feet kept wandering off from one studio to the other, at times it would be a peek, at others a long talk and sometimes borrowing something. Then off up the road, to the pool, down the hill again, over the bridge, and always with the company of others.

As I worked through my thoughts on roads in their flatness and unevenness I was reminded that “A child’s foot doesn’t know it’s a foot yet And it wants to be a butterfly or an apple; the streets, the stairways and the roads of hard earth keep teaching the foot that it can’t fly, that it can’t be a round fruit on a branch.” but at Omi it seemed like it could.
Martha Atienza
Phillippines Ateneo Art Gallery Fellowship

Before arriving to Art Omi, Martha traveled extensively on cargo vessels, shooting an incredible amount of film footage of the water witnessing and accompanying her during her intercontinental journeys.

She arrived to Art Omi with hours and hours of footage that she incorporated into her video and multi media installation featuring images of water juxtaposed onto reflections of actual bodies of water she created in her studio at Art Omi.
Bisociation is an installation orchestrated by Aideen Barry as a part of her studio practice while in residence.

Barry uses the silo as a space that echoes back to the architecture’s history of hybridity, a space of food production, fermentation and distillation. The artist references the agricultural history while simultaneously dealing with her own need to express milk for her infant child on a regular basis while on the residency programme. In this process of combining two different forms and functions the work becomes a Bisociation.
Kim Beck
United States

Art Omi has been an amazing place to work and meet other artists from around the world. These are the kind of friendships that I’m certain will continue and grow over time too. At the same time, I managed to complete a series of drawings for a new artist’s book and make headway on another project too. I shared a doorway with another artist and at some point, we started passing drawings back and forth to each other, a kind of game that has resulted in a body of new collaborative drawings.

I also landed the best possible roommate, a wonderful artist from Yemen, and we regularly stay up late talking about politics and art. The studio visits have been very important and some of them also generated conversations that will continue too.
It started with confusion and continued with a productive struggle... I witnessed myself along 30 other artists, I laughed, cried, got frustrated, doubted, worked stared at walls for hours, ran, slept (not enough) became surprised, woke up early (despite my nature) met special people, had my lactose intolerance controlled well (thanks to the wonderful Omi team) collaborated, made love, found a muse, questioned… I went to Omi with my half baked idea and got back with a whole commune bread with gratitude…
Lucile Bertrand
Belgium

Art Omi has been the perfect place to experiment on a new site-specific installation, even more when I discovered that Omi is related to the small town of Ghent (NY) since I live in Belgium where the city of Ghent was founded. It brought me lots of research to do about their historical relationships, be they political, religious, territorial and economical and to try to find the right artistic synthesis to evoke these intermingled links.

Art Omi was also a wonderful place to connect with artists I would never have met otherwise and with curators and critics that you almost never get to meet otherwise.
It was great to be here and met wonderful friends. I especially thank to Omi pigeons who inspired me and encourage to make art works. Omi Pigeons and Friends Forever.

Sungrok Choi
South Korea Paradise Culture Foundation Fellowship
I was able to pursue some ideas that were edgy and weird, and had been lurking in the back of my mind. They didn’t initially seem to fit into anything I’ve been working on, but since I had the chance at Omi to explore them further, they’ve changed everything.
I have been engaging with local teenagers and the thirty artists currently on the Art OMI residency to create photographic works representing and exploring their relationships with the natural world.
Josh Dorman
United States The Milton & Sally Avery Arts Foundation Fellowship

What a gift this time at Art Omi has been. Not only did I make a year’s worth of paintings in three weeks, but I got to work side by side with fascinating artists from all over the globe.

There is an artistic energy and an openness at Omi that is totally unique.
DISORDER

The breakdown of organic structures and the process of recreating them into new forms and meta-systems are the main focus for this project. I am tracing and reconstructing an original form creating new shapes, layers and combinations that I find compelling. To disrupt the normal or systematic functioning of things are artistically an interesting concept to use in the search for new meaning. Disordered hair being combed into place can be perceived as an open-ended field of possibilities.

Meltdown of systems creates chaos and flux, and out of the ruins grows new structures and patterns.

In this body of work the figure is absent and one is left with pure form or the perception of form. Like an attempt to go behind structures and signals and rediscover what might possible be there in the background. Tearing away layers and rediscovering their origin like a pseudo-scientific research for deeper meaning of the structural form.
While at Art Omi I had the chance to explore and experiment with some ideas I had in mind for a long time.

Sense of time was a great deal to me. I played with time, I stretched the time, tried to gain it, spread it and share my time with great colleagues, visitors and amazing staff people.

The space, the atmosphere and the good will of Art Omi`s people allowed me to concentrate on my work, get deeper with my concept and technique and the great skills of other artists around me aloud me to share and collaborate for better results.
Rodrigo Imaz
Mexico

In Art Omi the pleasures and comforts of the civilized (house, studio, internet, pool, etc..) are combined with the power of nature wise. This pairing allows creative processes to have an ideal platform because it dilutes our own comfort zones. The place allows to concentrate and deepen one’s work, but also leave the inner world to be part of the natural environment.

For me it was a great experience to have such close contact with nature while developing my work, I think it is a luxury to work in an environment like this, to go out for air and forget the artist that I am, then come back to the studio with new perspectives: new eyes.
Remy Jungerman
Suriname/The Netherlands

Art Omi is an excellent international residency that gave me the opportunity to develop my art work and question it from a cultural, modern and global perspective.
Art Omi was a healthy balance between fun, art, creativity, professional networking and meeting some amazing artists (which have now become friends) from around the world.
The residency support system is fantastic which gives you time and space to explore your thoughts. When I came to Omi, I didn’t come with a fixed plan/idea on what I was going to explore.....honestly I liked that I was uncommitted. My personal restrictions were limited to the technology and the objects that I discovered within the local parameters. I landed up with a small plotter which was converted into a drawing machine where I tried to mimic a hand-drawing. A machine that stalls due to information overload and leaves a trace of its thinking in the form of an ink drop while implementing an image. The red ink/blood/life creates an image which expresses an organic blend of the future where nature, technology, body are in sync.

My second exploration was a sound installation in the silo. 126.22 immerses the viewer in an experiential space in the Silo where I experimented with nature sounds (recorded at omi) and the frequency of the Sun (126.22Hz). My quest was to blur the boundaries using sound frequencies between the body and space. This two explorations have opened doors to multiple possibilities of exploration. Thank you Omi!!
My experience at Art Omi was intense and all encompassing. I resolved a number of works I had brought with me and discovered some new ways of doing things. The most important element for me was meeting the other artists, an extraordinary group of inspiring people who taught me a great deal.
I feel so thankful for having been part of this community, for all the time in the studio, the fantastic friends and the inspiring conversations. The aura and energy of this place will follow me back home.
Jeong Bae Lee  
South Korea Paradise Culture Foundation Fellowship

While in residency at Art Omi, Jeong Bae worked on a series of photos and sculptures that deal with ways in which capitalism is affecting natural landscapes. He created sculptures that recall the natural elements lost in contemporary cities like Seoul or Pusan, in Korea.

He juxtaposed beautifully crafted colorful sculptures, based on the outlines of the natural landscape, with beautiful, but gloomy, elegant images of the modern city in which the natural landscape has been subdued due to the advanced and exploited urban development.
Selfie (in green) is a site-specific outdoor installation which draws its subject from the artist’s digital facial recognition data, represented in physicality using local wildflowers from the Hudson area. The work merges digital and nature to become a living self portrait.
Art Omi has provided me with the type of experience that many artists need...a good balance of communal life and solitude in the studio. I expect the relationships I have built here, and the dialogue generated by the convergence of international artists from so many disciplines will resonate in my work and personal life for the rest of my days.
William Perez
Cuba

As life in his own country is highly politicized, William chose to use irony as a tool in his work to humanize important political figures of his time through odd situations, such as Che Guevara as a Samurai and both the Che and Castro in intimate settings with Geishas.

He uses these situations as a way to de-mystify these figures and make them human again, through irony. For him art must be ironic, intelligent and funny. These are the elements he played with in his studio at Art Omi.
Strange attractors came to mind as the alchemy called Omi unfolded a generating world supported by wonderful staff and visiting professionals. Fellow artists at Omi offered rich and varied perspectives in art making and generosity in supporting mine.
Sheena Rose
Barbados

“Don’t think to get big, think to get good”

- Owkui Enwenzor
Malik Sajad
Kashmir
Francis Greenburger Fellowship for Mitigating Ethnic & Religious Conflict

Sculpture park, fellow resident artists, brilliant visitors, friendly critics, landscape, fireflies, deer, distance from the world of chaos and cash, dancing and the hangover made Omi a special and unforgettable experience.
Paul Anthony Smith
Jamaica/United States  Charlotte Street Foundation Fellowship

Art Omi is an amazing place, where I was able to begin working in a new direction, which I hadn’t have time to focus on. I was able to focus in my studio but also had critical feedback on the work I making, from my fellow artists in residence as well as a multitude of visiting artist and art professionals who visited from the NYC area.
Kama Sokolnicka
Poland Adam Mickiewicz Institute Fellowship & the Polish Cultural Institute

Art Omi - very important experience.
Laura Stancanelli
Italy Dena Foundation Fellowship in collaboration with MARCA - Museo delle Arti di Catanzaro, Provincia di Catanzaro

From the voices of existence, Love for Life in the splendor of its Diversity can withstand anything, and resist any attack of the wretched man “

When life presents me with a new experience I dive into it, deep in the deepest and unexplored waters ... something wonderful will happen and my soul and body can feel the real magic that I will offer to people surrounding me in new form.

This was the indescribable and unforgettable experience of Art Omi, an experience above the everyday’s ordinary, in a paradise and somewhat challenging place, which gave me another and a new chance to learn about the world in its being Life together. Thank you, in all the languages of the world.
The night before I left for Omi, a fortune cookie gave me very wise advice.

“Walk that straight and narrow path for now.”

Within a week the narrow path opened up and continue to be widened everyday.

So many discoveries and auguries, the time and ideas I shared with other artists here were some of the most profound experiences I’ve ever had.
I moved through questions faster. New ones kept coming as old ones solidified. The days lasted longer. Every day, all day, work, break, work work break, work, with good food and wine mixed in between. Days filled with emotional highs and lows and plenty in between. The intensity of experience here was beyond my expectations. I leave Art Omi, exhausted and inspired and so grateful to have had this opportunity. Thanks!
Cedric Yon
People’s Republic of China China Construction America Fellowship

WHAT I CREATED IS WHAT I WANT TO SAY
Open Weekend

On Saturday and Sunday, July 13 and 14, we opened the doors to the public.

Over three hundred and fifty people browsed the studios, interacted with the artists, participated in performances, met new friends, and most importantly, learned about different art practices.

The public was a mix of Art Omi aficionados, art lovers, art professionals, and passersby.
Open Weekend

Artwork by Aideen Barry
Open Weekend

Artwork by Dylan Palmer

Artwork by Tamara Dean

Artwork by Josh Dorman
Visitors

The Visitors Program is a vital part of the artists’ experience at Art Omi. Gallery dealers, curators, critics and artists are invited to meet the residents and discuss their work. We are committed to this tradition as a way to foster a more connected community among professionals in the visual arts.

This year the following professionals visited us:

**Bill Carroll** Director Studio Program Elizabeth Foundation for the Arts / Carolanna Parlato Artist Christina Vassallo Executive Director Flux Factory / David Rhodes Artist Art Writer / Douglas Paulson Residency Director Flux Factory / Edwin Ramoran Public Programs at Studio Museum, Independent Curator / Elaine Reichek Artist / Eva Diaz Art Critic / Eve Biddle Artist and Co-Executive Director at the Wassaic Project / Gregory Volk Independent Art Critic and Curator, Art Omi Board Member / Ian Cofre Independent Curator and Director of Pinta Art Fair / Jennie Lamensdorf Curator of the Francis Greenburger Collection, Art Omi Board Member / Jill Conner Art Critic Kathleen Triem Architect, FT Architecture + Interiors / Kianja Strobart Artist, Professor / Melissa Levin Program Director, LMCC / Melissa Phegley Development Director, Bogliasco Foundation / Michelle Handelman Artist / Odili Donald Odita Artist, Art Omi Alumnus & Art Omi Board Member / Peter Franck Director, Architecture Omi, Art Omi Board Member Ray Rapp Artist / Robert C. Morgan Art Critic, Poet, Curator, Art Historian, Art Omi board member

**Rocio Aranda-Alvarado** Associate Curator, El Museo del Barrio / Ryan Frank Artist, Curator / Sandi Slone Artist, Art Omi Board Member / Sandra Skurvida Art Historian, Independent Curator / Sara Reisman Director, Percent For Art, NYC, Art Omi Board Member / Saul Ostrow Curator, Critic, Art Editor, Bomb Magazine / Sonia Dutton Curator, Art Dealer / Soo Jung Hyun Independent Curator, Art Historian / Stephan Stoyanov Stephan Stoyanov Gallery / Stephen Ellis Artist, Adjunct Professor Cooper Union / Sylvie Fortin Curator, Critic, Visiting Curator of Contemporary Art at Agnes Etherington Art Centre, Queen’s University / Tumelo Mosaka Curator of Contemporary Art, Krannert Art Museum / Ugochukwu-Smooth Nzewi Curator, African Art, Dartmouth’s Hood Museum / Welmoed Laanstra Curator for Cultural Programs, Art in Embassies / Wendy Vogel Independent Curator / William Stover Independent Curator
The Monotype Project

Art Omi offers artists in residence the opportunity to work with Tamarind Institute Master Printer Melissa Braggins, Pond Press. They create beautifully printed editions of the highest quality with the very best collaborative effort of artist and printer.
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* in memoriam

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