Dear friends,

One of the most incredible aspects of Art Omi is the magic that repeats itself every single year: the birth of great friendships and the alchemy of unusual collaborations that take place within the lush hills of our center is what makes Art Omi so special.

The delicious food, the support of our staff, the stunning location, the great emphasis we put on professional development--not to mention the toads and the deer, the apple trees, the good wine--are all vital parts of our program.

However, it is the synergetic mix of artists that makes Art Omi so special, so unique; it is our artists that make our residency one of the most desired in the world.

We herald an utopist community, where an abstract painter and a hyperrealist painter are equal, where a performance artist collaborates with a textile artist where an artist working in drawing can experiment with video, and vice versa.

Every year, when we invite thirty artists, often coming from more than twenty different countries--and most importantly from diverse media, ages, stages of career--we defy political, cultural, ethnic and generational boundaries, and encourage our residents to do the same, to abandon their comfortable zone and seek new perspectives.

The intensity of our program makes it difficult to immediately see the benefits of the planted seed, which often bears fruit six months, or a year later. It is always with great pride that I get emails, even years later, from one of our Alumni thanking us again for the wonderful opportunity, sharing with us how that friendship or that collaboration, or brief studio visit, developed into a very important project in their career and in their life.

Art Omi is well beyond being just a residency program; it is a key each artist is given to open doors onto new possibilities, and new views on the world.

Claudia Cannizzaro, August 2012
Noor Al Suwaidi, United Arab Emirates
Bado, Italy
Santiago Borja, Mexico
Carlos Castro, Colombia
Noa Charuvi, Israel/United States
Blue Curry, The Bahamas/United Kingdom
Agathe de Bailliencourt, France/Germany
Bembol dela Cruz, Philippines
Ahmed el Shaer, Egypt
Rosemarie Fiore, United States
Han Seok Hyun, South Korea
Samah Hijawi, Jordan
Ivelisse Jimenez, Puerto Rico
Sang-bin Kang, South Korea
Jayson Keeling, United States
Kakyoung Lee, South Korea/United States
Lia Lapithi, Cyprus
Frank Martinez Gonzalez, Cuba
Jasmina Metwaly, Poland/Egypt
Mrugen Rathod, India
Erik Olofsen, The Netherlands
Zohra Opoku, Ghana/Germany
Gamaliel Rodriguez, Puerto Rico
Sonie Ruffin, United States
Salvatore Scalora, Italy
Alexander Seton, Australia
Matt Shane, Canada
Jay Shinn, United States
Els Vanden Meersch, Belgium
Andy Webster, United Kingdom
Saul Ostrow is a critic and curator and Art Editor at Large, Bomb Magazine.

Since 1987, he has curated over 70 exhibitions in the US and abroad. He is presently working on two projects for Fall 2012, The Gravity of Sculpture (White Box and Dorsky Projects) and The Lure of Paris, American Abstract Painters in Paris 1950-1960 (Loretta Howard Gallery.)

His writings have appeared in numerous art magazines, journals, catalogues, and books in the USA and Europe. His most recent catalogues have been An Account of the Absurd, and Traumatic Details of Balázs Kicsiny’s Installation: Killing Time, Kemper Museum, St. Louis, MO. and To Scale: The sculptures of Mia Westerland-Roosen, Betty Cunningham Gallery NYC.

He and the artist, Charles Tucker have collaborated since 2008, on a project in which they seek to construct a quantifiable “systems-network” by which to analyze artworks. Currently he serves on the board of directors of the College Art Association. He has also been Co-Editor of Lusitania Press (1996-2004) as well as the Editor of the book series Critical Voices in Art, Theory and Culture (1996-2006) published by Routledge, London.
Denise Carvalho, Ph.D., was first Critic in Residence in 2000. We have been happy to welcome Denise to our board last year, and honored to have her back as Critic Emerita this summer.

Dr. Denise Carvalho is an art critic, independent curator, and cultural scholar. Her latest accomplishments include several exhibitions in Eastern Europe and in the US focusing on the dialogue with Eastern European contemporary art. She has also curated exhibitions at Smack Mellon, Dumbo Arts Center, Westport Arts Center, Momenta Art, White Box, and the Chelsea Museum.

Her upcoming exhibitions include the 3rd Mediations Biennale in Poland in 2012, where she is the main curator of the Americas, and an international selection from the biennial at the Gyeonggi Museum of Art in Korea in 2013.

As an art critic, she has published hundreds of essays to several important magazines and journals, including Flash Art, Sculpture, Art Nexus, Art in America, Journal of Art and Society, Springerin, Umelek, and others. Since 2008, she has been teaching at the Institute for Doctoral Studies in the Visual Arts.
Since Art Omi’s very first year, 1992, we have been collaborating with Melissa and Ted Braggins of Pondside Press in producing excellent monoprints and monotypes with a select group of artists.

Each year seven to ten of the artists in residence work with the masterprinters for an individual session producing several prints that are shown at the end of the residency.
Following are an image for each of the thirty artists in residence. Some artists chose which image best represents their experience at Art Omi, others let Claudia choose one for them. Some wanted to share a few words about their stay, others chose to let the image speak. This incredible collection of images reflect the wonderful array of personalities and artistic sensibilities that Art Omi welcomes every year.
Art Omi art was an intense experience, my achievements and positive experiences would be the art production and cultural exchange with other artists [...] Overall I can not express the impact now, it will only come with time.

Noor’s residency was possible thanks to the generous support of the Emirates Foundation.

Noor Al Suwaidi
United Arab Emirates
Concentrating on oneself and one’s own work, being in synergy with nature, meeting and exchanging ideas with artists coming from all over the world: Art Omi has meant to me to grow, humanly and artistically.

I come back home profoundly enriched, with renewed energy and desire to work, with the confidence that the new connections and friendships I made may develop in future collaborations with artists and curators.

A place in my heart will always be reserved for this stage of my artistic path, and to the people with whom I shared it.

Alessandro’s residency was supported by the Dena Foundation for Contemporary Art.
“What about the concrete block? It was the cheapest (and ugliest) thing in the building world. It lived mostly in the architectural gutter as an imitation of rock-faced stone. Why not see what could be done with that gutter rat? Steel rods cast inside the joints of the blocks themselves and the whole brought into some broad, practical scheme of general treatment, why would it not be fit for a new phase of our modern architecture? It might be permanent, noble beautiful.” Frank Lloyd Wright
The phenomenal thing about being at Art Omi is that they try to facilitate your ideas without questioning them.

I felt that almost anything I wanted to try was possible. That, along with the enthusiastic support from the other artists, meant that I could work freely with no fear of failure.

Blue’s site specific work is featured on this year’s cover.

Blue Curry

The Bahamas/United Kingdom
Agathe de Bailliencourt  France/Germany
Bembol’s residency was supported by the Ateneo Art Gallery of the Ateneo de Manila University
Art Omi Residency was one of my most professional and amazing Artist Residency I was invited to. First: they waited for me two years because my visa to US is late for a year & half; that was amazing situation and so respectable.

Second: the location was wonderful for residence and art practices.

Third: organize it was so professional, helpful and responsible for how to make 30 artists in different categories and backgrounds work in same atmosphere in harmony and sharing them experience together, in other side give us a great chance to introduce ourselves to New York art scene in best kind level of curators and critics visitors and I hope one day I can be there again as artist or visitor.
Art Omi provided the assistance and support I needed to experiment with ideas and develop a new work.

Rosemarie’s residency was possible thanks to the generous support of the Sally and Milton Avery Arts Foundation.
Seok Hyun’s residency was supported by the Paradise Culture Foundation

Han Seok Hyun
South Korea
8 days after being deserted in the train station with some of my new (artist) friends: I recall that day I was contemplating a call to Claudia and her ‘angels’ to ask if they remembered to pack us a lunch box - because I was starting to get a little hungry and not sure how to go about feeding myself.

The memories of the luxurious residency are now all coming back slowly.

Last night I missed my friends, the beautiful surroundings, my studio and the time I had to bring my work together, to have great conversations. Plus an invaluable opportunity to get the chance to meet and talk with professionals from New York.

I have a feeling this will remain one of my best residency experiences for a long time. Hats off the team for managing 30 artists patiently and professionally. Thank you!

Samah’s residency was possible thanks to the generous support of the Francis J. Greenburger Foundation

Samah Hijawi

Jordan
An unusual and unique experience.

A well orchestrated coincidence.

Differences and similarities gave form to 3 weeks of productive walks up and down the road of events that seem to me so natural and the same time so fantastical.

I love it and feel lucky I was part of it.
Sang-bin Kang
South Korea

Sang-bin’s residency was supported by the Paradise Culture Foundation
“To live on a day-to-day basis is insufficient for human beings; we need to transcend, transport, escape; we need meaning, understanding, and explanation; we need to see over-all patterns in our lives. We need hope, the sense of a future. And we need freedom (or, at least, the illusion of freedom) to get beyond ourselves, whether with telescopes and microscopes and our everburgeoning technology, or in states of mind that allow us to travel to other worlds, to rise above our immediate surroundings.

We may seek, too, a relaxing of inhibitions that makes it easier to bond with each other, or transports that make our consciousness of time and mortality easier to bear. We seek a holiday from our inner and outer restrictions, a more intense sense of the here and now, the beauty and value of the world we live in.”

Oliver Sacks
Being at Omi for 3 weeks, not only I had done two big projects done for my upcoming shows in September, but also I had great time with 30 artists and staffs. I loved that we are in a great diversity of medium and nationality we are from. We shared ideas, and talked about our projects and lives.

I had great chance to meet and show many art professionals as well. I’m glad, it’s only a lifetime experience, so my memory at Art Omi will be very special in my life time...

I already miss the ping pong nights! One suggestion, we need extra ping pong balls and rackets... :)

Kakyoung Lee

South Korea/United States
Crossing the Atlantic I fell down down down the rabbit hole, and landed at Ledig House, where Alice, immigrated to NY, eats with her rabbit. “What has become of me?” Alice asks, now 17.
Frank Martinez Gonzalez
Cuba
Jasmina’s residency was possible thanks to the generous support of the Adam Mickiewicz Institute and the Polish Cultural Institute in New York.
Pac man image, whenever comes to my mind, I think about the Greedy creature who is not supposed to stop eating even there is fear factor. Here I made a Pac Man out of so called Tetra Pac company who has become really famous showing paper packaging and so it is recyclable. I call them Green wash and I installed my piece in front of a huge tree showing it is just going to eat.

Mrugen’s residency was possible thanks to the generous support of Prana Studios

Mrugen Rathod

India
Erik Olofsen  

The Netherlands
Sculptural portrait of the wardrobe of 6 artists from Art Omi 2012, 1 selfportrait

Through the group dynamic and social intervention as well the green environment let me include the Art Omi artists into the site specific installation.

Big thanks to:
Santiago Borja / Blue Curry
Ivelisse Jimenez / Kakyong Lee
Mrugen Rathod / Jayson Keeling
Art Omi was a great experience and an amazing opportunity to dialog with different art professionals during the visitors week plus to have a valuable art critic during our residency. I think this is the core of the program.

Gamaliel Rodriguez

Puerto Rico
My Art Omi experience was inspiring and creative. The group of artists that attended were phenomenal, and left a positive impact on my being!

Sonie’s residency was possible thanks to the generous support of the Charlotte Street Foundation, Kansas City
Alex’s residency was supported by the Art Omi Australia Committee
I thought my admittance to Omi was due to some elaborate office mistake. I was trying to hide the fact that I knew I was an imposter at first, but then I realized that others felt the same way.

What had we done to deserve this pool? We were mostly busy, urban people, and now we had a wealth of time and space to discover together.

Over three and a half weeks, I felt many of my pre-Omi habits and anxieties dissolve. I found myself painting more fluidly, eating healthily, drinking much more, sleeping less, and becoming exceedingly close with people I had only just met.

I’ll remember Omi forever, and I plan on visiting all of the other residents once I can afford a round-the-world ticket. Omi felt like how life is supposed to be, but if all life was like Omi, life would have to be a lot shorter, or we’d all be exhausted.

Matt’s residency was supported by Antrev/Habland Management
The “Omi Experience” was incredibly intense on many levels. One of its most valuable aspects was the opportunity to observe on a daily basis the diverse studio practices of the other resident artist from all parts of the world. The unique and individual directions of work being accomplished at Omi was an enriching experience which will continually expand my own vision going forward.

Jay Shinn

United States
From an intense 3 and half weeks together with artists from all corners of the world I experienced once more the value of many different points of views. In my work I was already dealing with the possibilities of multi perspectives. After doing this residency I am more than ever convinced and motivated to work as I have never done before. Thanks!!

Els Vanden Meersch
I did not have many expectations but everything about Omi was a complete surprise. Each day I met fabulous people - the omi staff, the catering staff, artists, writers, critics, and curators - who were always serious enough to get things done but equally happy to talk, laugh and to be quite silly! As a consequence I immediately felt at ease and often worked long hours throughout the day and went places with my work that were completely unanticipated and unexpected. For these reasons and many more I am really really pleased to have participated in the residency this year. Thanks very much!

Andy Webster

United Kingdom
Every year we invite art professionals to visit for a day to conduct studio visits with our artists. Here is a list of this year’s visitors.

Bruce Chechefsky, Artist, Director of the Reinberger Galleries Cleveland Institute of Art
Catherine Morris, Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum
Dominique Nahas, Critic, Art Omi board member
Elga Wimmer, Curator, Gallerist
Felicity Hogan, Artist, Curator, Program Officer, New York Foundation for the Arts
George Ciscle, Director, MFA in Curatorial Practice, Maryland Institute College of Art
Jan Castro, Art Historian and Critic
Jennie Lamensdorf, Curator, Francis Greenburger Collection
Jonathan Goodman, Critic
Kathleen Triem, Architect, Art Omi board member
Kari Conte, Program Director, ISCP
Koan Jeff Baysa, Independent Curator, Art Omi board member
Larissa Harris, Curator, Queens Museum
Marco Antonini, Curator, Director Nurture Art
Manuel Orellana, Artist
Margaret Evangeline, Alumna, Art Omi board member
Marysol Nieves, Curator, Consultant to the Bronx Museum
Meenakshi Thirukode, Independent Curator

Niels Van Tomme, Independent Curator
Paul Laster,
Peter Franck, Architect, Art Omi board member
Renee Riccardo,
Regine Basha, Independent Curator
Rupert Goldsworthy,
Sandi Slone, Alumna, Art Omi board member
Sandra Skurvida, Art Historian, Independent Curator
Sara Reisman, Director, Percent For Art, Art Omi board member
Sina Najafi, Senior Editor, Cabinet
Stephen Westfall, Artist, Contributing Editor, Art in America
Wendy Vogel, Independent Curator
Yasmin Ramirez, Independent Curator
On July 15, 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 afiocionados, art lovers, art professionals, and passers by.
The Art Omi Community
We are grateful to the following institutions for their enthusiasm and support:

Adam Mickiewicz Institute / Antrev Management / Art Omi Australia Committee / Ateneo Art Gallery of the Ateneo de Manila University / Charlotte Street Foundation / Dena Foundation for Contemporary Art / Emirates Foundation / Francis J. Greenburger Foundation / Milton & Sally Avery Arts Foundation / Paradise Culture Foundation / Prana Studios

Sponsors
A very special thank you for their time and dedication:
Dan Devine / Denise Carvalho / Ross Willows

Photo credits:
Adam Hall / Ahmed el Shaer / Alessandro Badolato / Blue Curry / Carlos Castro / Claudia Cannizzaro
Ivelisse Jimenez / Jasmina Metwaly / Mrugen Rathod / Noor Al Suwaidi / Ross Willows / Santiago Borja
Zohra Opoku

Art Omi International Artists Residency’s Staff:
Jules Anderson / Carina Kaufman / Carrie Tuccio / Christopher Vining / Claudia Cannizzaro / Meghan Van Alstyne
Rose Vining / Ruth Adams / Sam Devine / Sarah Haze

Special Thanks
Board of Directors:
Elisabeth Akkerman / Euridice Arratia / Isabelle Autones / Koan-Jeff Baysa / Lawrence Benenson / Holly Block
Isabelle Bosquet-Morra / Denise Carvalho / John Cross / Linda Cross / Tarik Currimbhoy / Kinga Czerska
Blaire Dessent / Dan Devine / Margaret Evangeline / Matt Felton / Peter Franck / Phillip Gesue
Alexander Glauber / Francis Greenburger / Terri Gumula / Fred Holland / Leslie Horvitz / Marc Kemeny
Jennie Lamensdorf / Robert C. Morgan / Dominique Nahas / Odili Donald Odita / Mimi Poser / Sara Reisman
Frances Richard / Anders Schroeder Franklin Sirmans / Sandi Slone
Kathleen Triem / Christian Viveros-Faune / Gregory Volk
Lilly Wei / Ross Willows

Board of Trustees:
Bruce Burnett / John Cross / Matthew Doering / Alan Fishman / Francis Greenburger / Abby Hamlin
Andy Humprey / Robert Kantor / Tarik Currimbhoy / Anders U. Schroeder / Joe Thompson

Advisory Board:
Bill Botzow / Dan Cameron / Rosemary Foot / Alain Kirili / Tadaaki Kuwayama / David Lebenstein
Raphael Rubinstein / Jens Henrik Sandberg / Frances Schools / Sen. Charles E. Schumer

Art Omi Boards