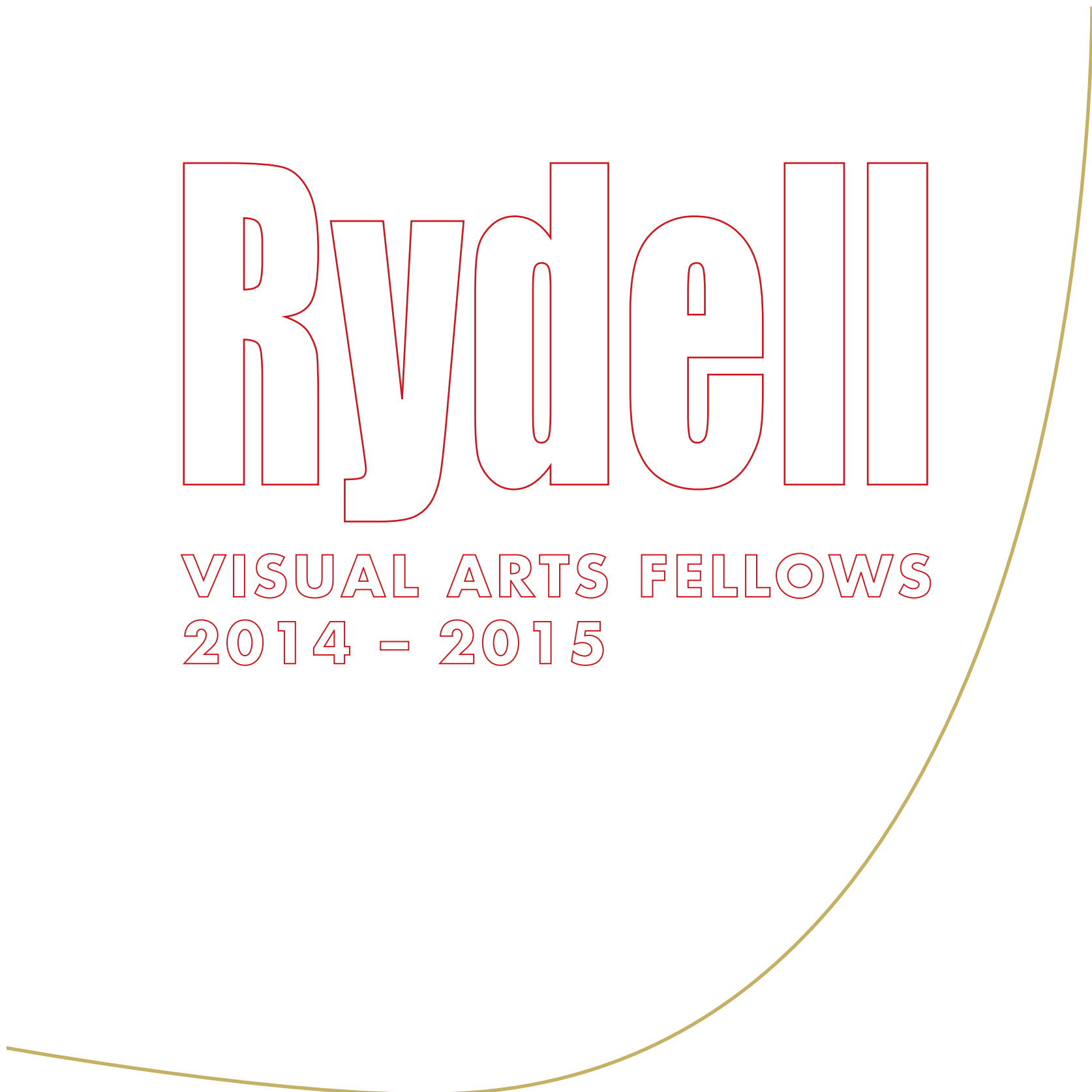


2014 2015
Rydell
VISUAL ARTS FELLOWS

Jody Alexander
Jim Denevan
Elizabeth Stephens

Rydeall

VISUAL ARTS FELLOWS
2014 - 2015



Helping Artists Make Art

In Memory of Roy and Frances Rydell



Jody Alexander
Jim Denevan
Elizabeth Stephens

We're used to seeing art around every corner. Yet, the artists creating the paintings, videos and sculptures we admire often struggle out of the limelight to support themselves, their families and their artistic careers in our beautiful, yet expensive, corner of California.

Roy and Frances Rydell knew this. They lived and breathed the arts in their home and work life. When they passed away they left everything to the Community Foundation. The intent of the endowed fund they created was that local artists, now and in the future, would get help to live in the place they loved.

People Are Taking Notice

Since 2006, eighteen artists and one collective have received \$380,000, plus an exhibition of their work and promotion beyond our county. I feel a buzz growing. People are taking notice that we have something here not found in many other communities, thanks to the Rydells.

I've worked in and around the arts for years after getting my degree in aesthetic studies from UC Santa Cruz. In all my years in the arts and now in philanthropy, I can't think of anything more gratifying than meeting each

Rydell Fellows 2014 / 2015

One Juror's Perspective

new round of fellowship recipients. I know the awards and recognition would have pleased Roy and Frances, as would the stories you'll hear from the artists on how the help furthers their careers.

Great Ideas Benefit from Good Advice

The Rydells left little direction about the grant-making you see coming from their fund. With counsel from some of their closest friends and input from local arts leaders, we designed a program to provide grants to local visual arts organizations and these fellowships to individual artists, in perpetuity.

Behind the scenes, their friend and attorney Ian MacPhail worked to make it happen. Ian believes so much in the power of endowments that he led the charge to form this community foundation and set the stage for the good work that followed, including the visual arts fellowship program.

The Rydells' Love for the Arts Lives Here Forever

As you look at the exhibition of the newest Rydell Fellows—their work excitingly different

from their predecessors—you are touching into the energy and joy Roy and Frances felt for the visual arts. They cared so much about the creative process they ensured good things would happen even after they left us.

Lance Linares

CEO, Community Foundation Santa Cruz County



Roy and Frances Rydell, 1985

To be a juror on a panel to select recipients of the prestigious Rydell Visual Arts Fellowships is incredibly rewarding and daunting at the same time. It's a terrific opportunity to see a significant amount of art from one community in one fell swoop. On the other hand, it's a bit overwhelming to see so much art at the same time. Added to this is the task of meaningfully considering the submissions while remaining open to art forms and conceptual underpinnings with which I have limited experience. I'm always excited to see stage designers and jewelry and furniture makers in the mix! The charge set forth by the Community Foundation, however, is simple and straightforward: choose work you feel passionate about and that exemplifies excellence. In helping to choose the 2014 and 2015 recipients of the Rydell Fellowship, I felt strongly that these artists—Elizabeth Stephens, Jim Denevan, and Jody Alexander—all, interestingly, met in obvious and indirect ways, my own criteria.

I added to the Community Foundation's broad directive a search for artists' works that speak to, or are representative of, contemporary ideas and conversations taking place in the national and international art world. There were many

compelling artists in contention but Stephens, Denevan, and Alexander are all making exciting work that seems to embody the spirit of our artistic times. Many contemporary exhibitions, as well as individual critics and writers, have posited the idea that artists working today are reinterpreting, consciously and unconsciously, the art (and artists) of the 1970s. Part of the reasoning behind such suggestions has to do with artists' current emphasis on the body as both a subject of study, from a personal and societal point of view, and as a means of exploring ideas. Frequently, this subject matter has political dimensions that challenge the status quo.

Stephens incorporates film, video, installation, and performance art that frequently include the artist and her collaborator, Annie Sprinkle, in ceremonies that wed them to each other and to the earth. These performances culminate in large-scale wedding reception festivities that celebrate the wonderment and love of nature. Stephens relies on her and Sprinkle's bodies to convey the joyful, playful, and at the same time deadly serious nature of their endeavor to protect and reverse environmental degradation, especially in light of mountain top removal tech-

niques used by the mining industry. Denevan's temporary drawings also strike me as intimately connected to the body, given the incredibly physical nature of their creation. Denevan formulates and repeats a series of movements and gestures to fully articulate the work, sometimes in the presence of an audience. Denevan's performative works, like Stephens's, also seem to speak to advocacy surrounding the environment. The delicacy of the drawings reflects the fragility of the landscape in which they are created and raises questions about rising sea levels, which scientists predict will engulf many coastal areas, much like the ocean swallows Denevan's drawings. Alexander's large-scale, elaborate installations indirectly reference the body by highlighting its absence. The domestic settings she creates, along with handmade dresses and altered shoes, serve as haunting reminders of a female figure who could have once inhabited the space. Alexander's works, with their nostalgic associations, celebrate books but they also seem to highlight their precarious position in our technological world.

As a juror, I also looked for what I'll call outlier artists—practitioners who utilize materials,

concepts, or techniques in a fully-formed, skilled manner that may have little or no relationship to current art discussions, and whose practices establish a new or different vein of inquiry. It can be exhilarating to see work by such artists, because the art is often startling for its complexity, ingenuity, and singularity. Stephens's practice of linking ecological awareness with LGBT and feminist advocacy strikes me as forward thinking and incredibly unusual among artists dealing with environmental causes. Denevan's drawings, incised in the sand with a stick or his hands, are startling for their simplicity, yet remarkable for the wonderful temporary designs that result. Finally, Alexander's utilization of books to create sculptures and elaborate installations that evoke the past and mysterious narratives, result in magical interiors that spark one's imagination and creative energy.

Lastly, I looked for artists who not only make excellent work, but who are also fully committed to, and deeply engaged with the ideas or concepts they are investigating. It is clear from the quality of Stephens, Denevan and Alexander's oeuvre and their extensive resumes and exhibition histories that although they may shift their practices to

tackle new ideas or challenges, they are invested in their profession and in pushing themselves to achieve new artistic goals.

I feel privileged to be associated with the Rydell Fellowship, a radical endorsement of the continued practice of artists. I use the word radical because such generous, direct-to-artist awards allocated to one community are rare. These prizes transform both the recipients and the community. In receiving an award, artists are given the power of choice. They can decide to cut back on a day job that takes them away from art making. They can take on a project it would have been impossible to realize. They can choose to invest in a studio. The Fellowship has benefitted Santa Cruz County as well by helping to sustain its cultural community; the possibility of receiving a Rydell Fellowship often keeps talented artists in the area. I regard the Rydell Visual Arts Fund as a resounding call to action for communities and individuals to recognize and reward artists for having the courage and conviction to create, and in so doing make our neighborhoods and cities a richer place.

Elyse A. Gonzales

Acting Director

Art, Design, & Architecture Museum

University of California, Santa Barbara

JODY ALEXANDER



The Language of Books

Jody Alexander

Jody Alexander's art is haunted. There are ghostly presences in her bindings and installations, a preoccupation with impermanence, and conversely, with the poignant remains of our fleeting existence. Her work is a kind of membrane, a field between what is fixed in time and what fades away. She recognizes that well-handled objects are a buffer between the living and the dead, a salve against the pain of oblivion.

In *Sedimentals* (2010-2012), Alexander buries books in layers of batting like corpses, fossils embedded in layers of cloth. In Alexander's words, they have been "placed for safekeeping between the folds of fabric, stitches of thread, in the sediment of a household." Alexander has bound these books to insulate them from the havoc and ruin of the world, from the oblivion toward which we human 'readers' are ineluctably drawn.

In Alexander's work, an unopened book is more important than an opened one. A closed book is protected, inviolate—we cannot read it. An unopened book is a safe book, and Alexander places books in boxes from which they are not intended to be removed. She seals them in batting, ties them up with string, sews their pages together, and preserves them in bookshelves like

talismans. By "protecting" these books, Alexander executes a kind of domestic ministration. In her studio, there are stacks of books reaching to the ceiling grouped according to the color of their faded bindings. Most were selected from the 8,000 volumes discarded from the library where Jody Alexander works as a librarian. Some of these books have been mined for images; others have been culled simply for the hue of their covers or the stitching on their spines. All are waiting for a second life.

Authors often speak of characters "coming alive," and driving narratives in directions the author had not anticipated or intended. In Jody Alexander's installations, characters leave a physical residue, and rather than write a story to accommodate the imagined desires of a character, Alexander listens to the characters she conjures, and instead of writing their stories, she builds a world these characters can inhabit.

Jorge Luis Borges has written, "A book is not an isolated being: it is a relationship, an axis of innumerable relationships." Jody Alexander has taken this to heart. She is a novelist writing not in words, but in materials, chiefly repurposed books and their constituent parts. Books are her prima

material. Her characters reclaim lost words and lost worlds, and represent the reification of the authorial imagination.

The Odd Volumes of Ruby B. (2009-2011) is a case in point. The character Ruby B. presented herself to Alexander, who then elaborated not only the history and persona of this apparition, but the artifacts of Ruby B.'s life as well; in particular, the eccentric volumes Ruby crafted from the detritus of books, pictures and objects, which she bound and housed as a kind of autobiography. The miracle is that we readers are allowed to wander through an imagined world, and to meet, in a manner of speaking, a phantom, a literary invention come to life. Alexander offers us a rare adventure: to wander inside a book.

In an ironic twist on the ubiquitous "DISCARDED" stamped on so many books in her studio, Alexander is at work on a project titled "KEEP" using various shades of cover cloth from discarded library books. This recent work is influenced by Japanese Boro, a traditional textile composed of rags and patches. When these textiles are worn out, they are patched again, until the material becomes a palimpsest of cloth passed down and reused, sometimes for generations. Reminiscent of

the quilts of Gee's Bend, these textiles provide a physical context for a narrative inhered in the fabric.

Alexander has integrated the cover cloth of "skinned" books into her Boro-esque pieces, which interact with fugitive images cut from other books, the whole stitched together with the ubiquitous thread that unites and safely holds the disparate fragments together. Utilizing the "art of repair," the wall hangings and books built of these remnants and shards are obdurate, durable, and resistant to the evanescence of the human body. Edmond Jabès might well have had Jody Alexander in mind when he wrote, "You think you are dreaming the book. You are its dream."

Gary Young

Director, Cowell Press

University California Santa Cruz

Editor, Greenhouse Review Press



The Odd Volumes of Ruby B., 2010
Mixed media installation, Anne and Mark's Art Party, San Jose, CA
10 x 10 x 10'



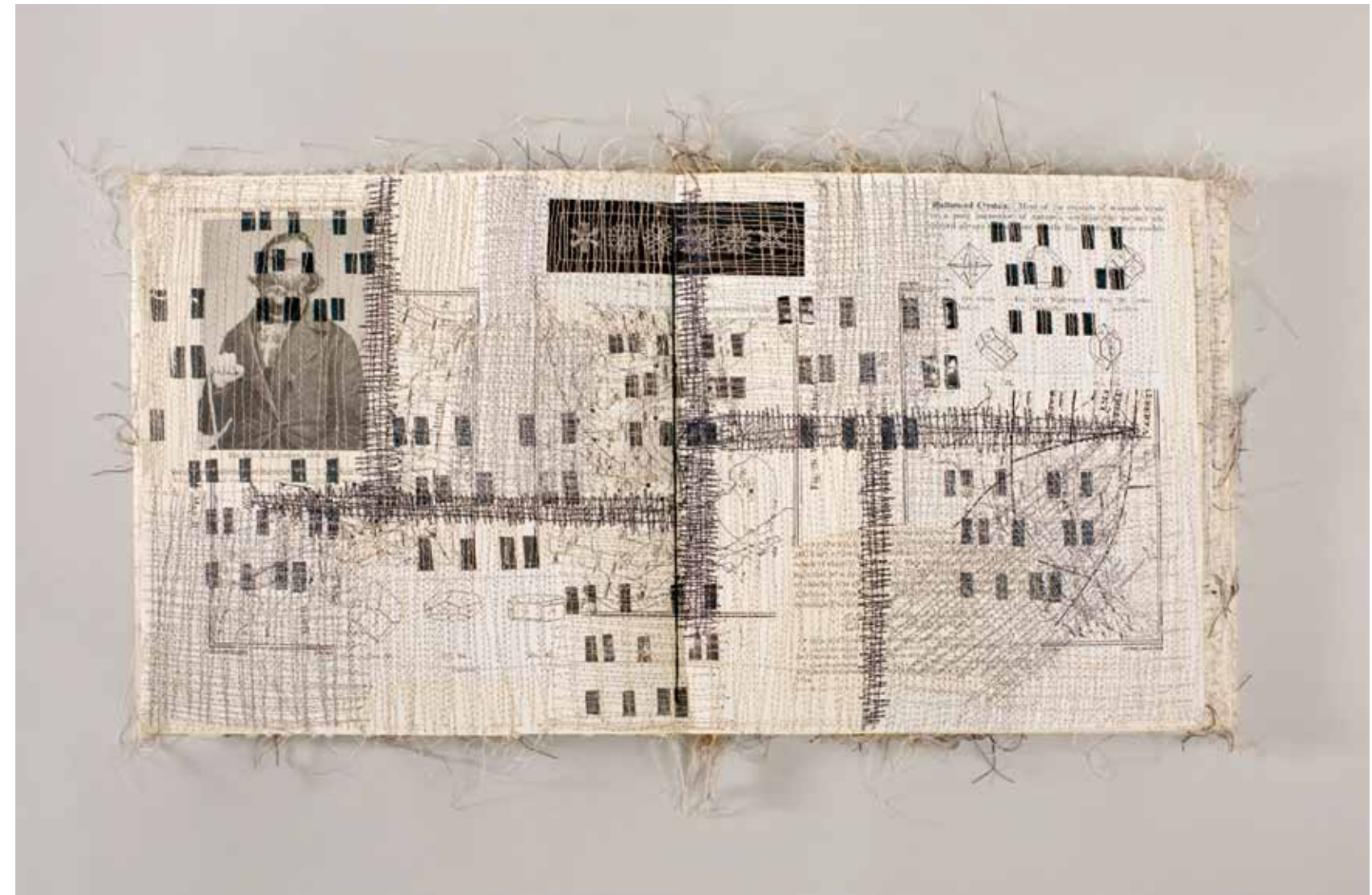
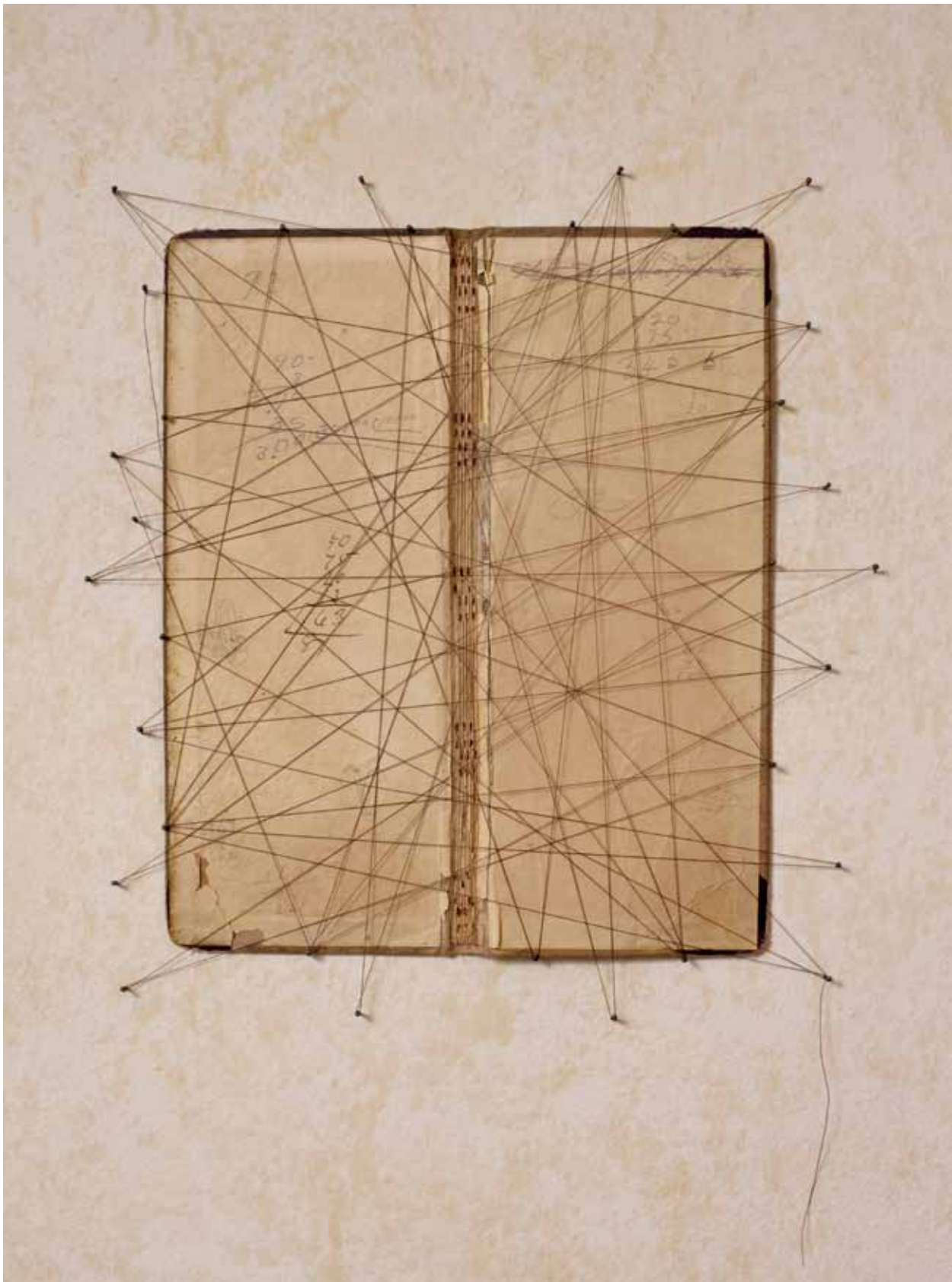
The Odd Volumes of Ruby B., 2009-2011
Paper from discarded books, fabric, photographs, thread
Sizes range from 4 x 6" to 7 x 8"



Upholsterables: Sushi Rolls, 2012
Rebound books, fabric, steel wool, thread
7 x 7.5" x 4 and 7 x 9 x 4"



Sedimental No. 9 with Exposed Spines, 2010 – 2012
Discarded books, cloth, thread
Bookcase: 32 x 25 x 9", Exposed spines: approx. 4 x 9 x 7"



Opposite:
Suspendable Ledger, Library, Preparing for Evanescence, 2012
 Mixed media installation, Cabrillo Gallery
 15 x 12"

Above:
Franken Boro Book, No. 1, KEEP Modern Library Series, 2014-2015
 Paper from withdrawn library books, mull, block prints, thread
 Open: 9 x 17", Closed: 9 x 8 ½ x 1"



Above:
New Acquisitions, KEEP Modern Library Series, 2015
 Paper and bookcloth from withdrawn library books,
 linen, stencils, thread
 15 ½ x 18"



Opposite:
Essential, KEEP Modern Library Series, 2014
 Bookcloth from withdrawn library books, deconstructed
 linen dress, block prints, transfers, thread
 37 x 30"



91385, *KEEP Modern Library Series*, 2014
Bookcloth from withdrawn library books, linen, transfers, thread
28 x 23"



Boro Vessel: Topsy Turvy, Inside Out and Outside In, *KEEP Modern Library Series*, 2014
Paper and bookcloth from withdrawn library books, mull, thread
Open: 6 x 10", Closed: 6 x 5 x 1"



Pantry and Sewing Room, Preparing for Evanescence, 2012
Mixed media installation, Cabrillo Gallery

From The Artist

My interest is in basic human conditions. I create objects that exist in spaces inhabited by my characters who are reacting to their circumstances. Loss, choice, mortality, dematerialization, and isolation—these are some of the catalysts. Each of my characters possesses a “why.” Something has happened in their lives that have compelled them to create in this manner. I am a storyteller, but not a writer. I tell my stories through objects my characters make and rooms where they live.

Jody Alexander



JIM DENEVAN



Everything is a Drawing

The Art of Jim Denevan

In one of my notebooks there is a list called *Scouting with Jim* that reads: “Dew; constellations; self-driving cars; Mars; dancing; El Dorado; everything is a drawing.” Tucked in with this list is a sketch by Jim Denevan that bleeds through both sides of a thin airline napkin. It is a royal blue ink drawing of ascending spirals, directional arrows, small conjoined circles that create a larger circle, and some rough outlines of squares.

On the scouting trip, I accompanied Jim to dry lakebeds just outside Las Vegas, where we were in search of a location for a composition with 25,000 solar lanterns. As we surveyed the parched earth, Jim told me about a time he was in New York City and there was a strong hurricane coming from off shore. He responded by making sure that his hotel room had a window directly facing the storm, so he could feel its power.

Jim’s engagement with nature is evident through all phases of the artistic process. Jim’s enormous works are created first by understanding the space as a whole, then by walking the lines over and over. If a composition is 2.5 square miles, Jim walked at least 215 miles to create that work.

The scale of Jim’s temporary compositions is enormous, so they are best seen from the air or a

high vantage point. This was how Jim saw his earliest drawings on the beaches just north of Santa Cruz: by surveying from the bluffs. He takes in the space from above, sometimes using Google Earth, camera-equipped drones, or any other means to get up high above the space. In January 2015, for his installation of 12,000 solar lanterns in Sharjah, United Arab Emirates, Jim used the “Eye of the Emirates” Ferris wheel to see the total composition.

In creating each of his site-specific works, the rhythm is intrinsic much like it is to a dance. Using a canvas of earth, Jim has danced compositions into existence on beaches, islands, deserts, lakes of ice, and in fields from Argentina to Siberia. He has experimented with creating the lines of his compositions using water, sand, snow, light, and recently with the absence of light. Their temporary life further likens each drawing to a performance — the rhythm of creation and the fleeting nature of each work combines to create a spectacular event.

In a recent experimental installation, Jim used black agricultural plastic to create lines in a field of grass. “Walk straight out and count your steps,” Jim says as we, in tandem, begin to push a roll of the biodegradable plastic down over the tall grass. “Now turn toward me... now turn again

“The traveler and his line are one and the same.”

– Tim Ingold, from *Lines: A Brief History*

and walk back. Walk past the camera. Perfect.”

Both natural elements and time itself have consumed all of Jim’s artworks. As tide or wind or new earth enter the stage, the composition vanishes from sight. Sometimes this occurs when he is in the midst of creating them—like a ball of yarn unraveling as the sweater is being knit. There is a give and take, and Jim may even incorporate new elements into the work as it is being consumed. Each drawing is an ephemeral presence, captured only through photo or film documentation.

Jim’s monumental earth works are created without the use of measuring aids, but they are not laissez-faire. They are created slowly and exactly, with latitude for small human touches in each design that reveal their handmade quality.

The time dedicated to all of the compositional elements is awe-inspiring. Prominent land artist Robert Smithson notes “any critic who devalues the time of the artist is the enemy of art.” In one of his drawings, a single line extends for a mile. In another, he spent two weeks creating a nine square mile installation of radiating circles on a frozen lake surface. Jim’s attentiveness to natural elements orchestrates a special relationship to a space, both while dancing within the composition,

and when viewing it from the above.

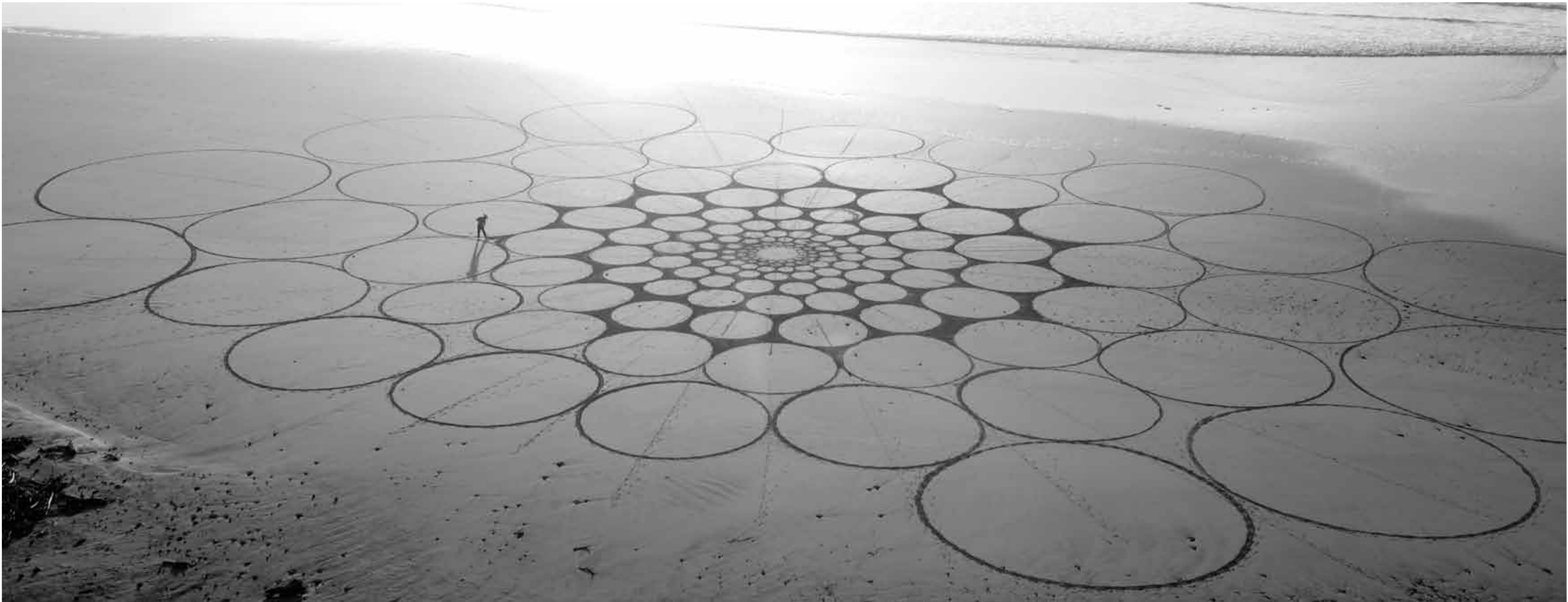
Their hand-drawn quality is part of what engages your eye. Unlike a computer generated, pre-spaced drawing, each of Jim’s pieces contains small deviations. So when you see a Fibonacci spiral or other divine ratio come to life through Jim’s dance, you will see that his time, focus, and tremendously keen sense of space have not obscured the humanity within that mathematical precision.

Elizabeth Birnbaum

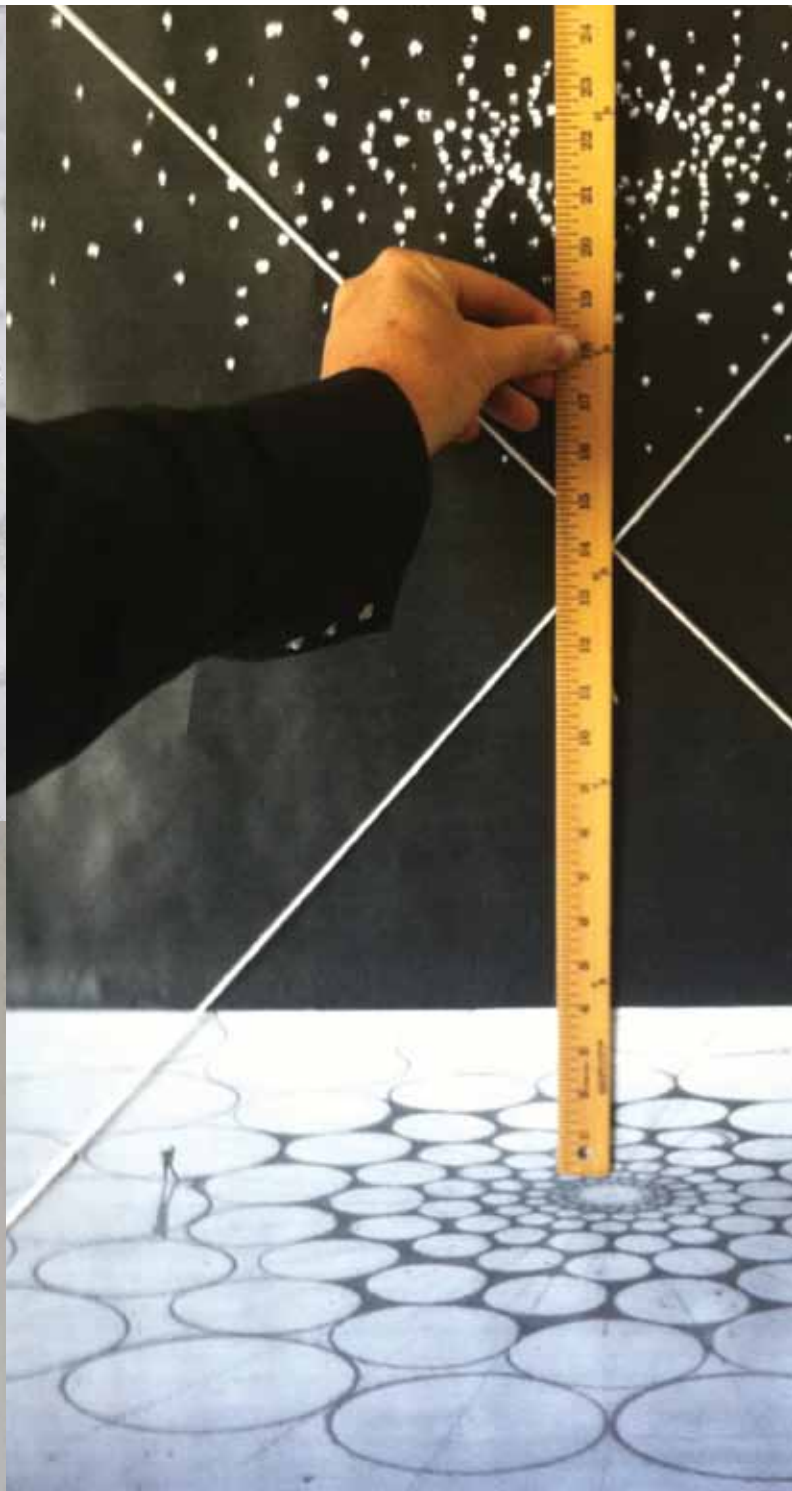
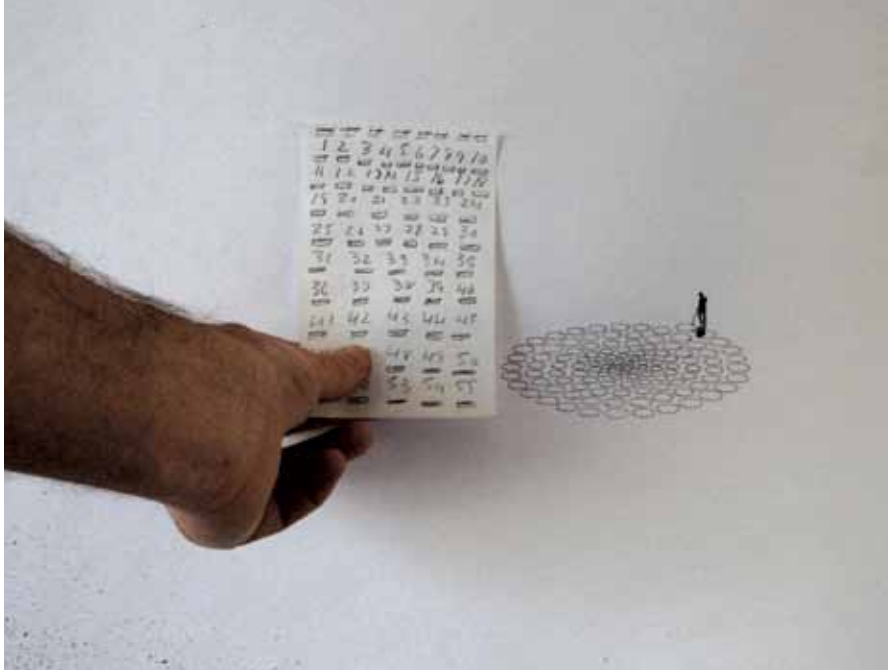
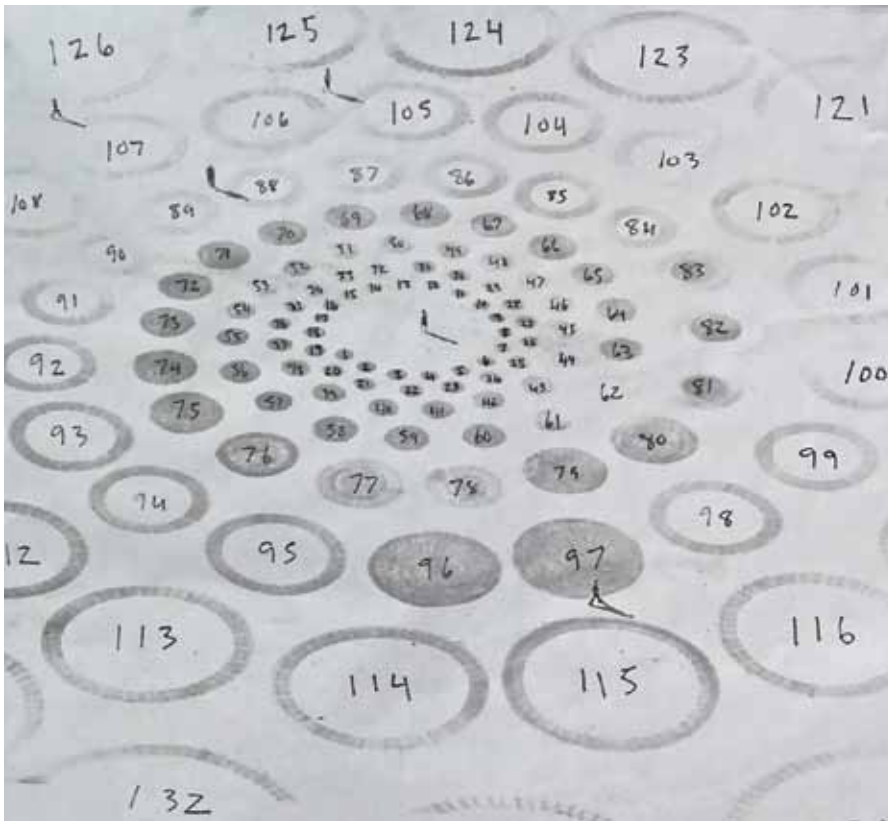
Artist and Curator

The Curated Feast





San Mateo County, California, 2013



Opposite:
Concept drawings and notes, 2013

Above:
San Mateo County, California, 2013



Above and opposite:
San Mateo County, California, 2013



Opposite:
Vancouver, British Columbia, Canada, 2011

Above:
Black Rock Desert, Nevada, 2009



Above and opposite:
Black Rock Desert, Nevada, 2009





Sharjah, United Arab Emirates, 2015
12,000 solar lanterns

From The Artist

My art is both personal and public. I create gigantic temporary freehand compositions in sand, earth, grass, ice, snow, water and fire. The ‘drawings’ are made in large open areas with simple tools. Construction of an individual work takes place in periods of time lasting several hours to several days. The compositions require extreme mental concentration and hard physical labor. They are generally done outdoors and are seen by the general public. The artworks have a short life, and when complete they are soon destroyed by time and weather. The artworks are explored and considered by visitors and passerby from the period of initial construction to completion and final disappearance. As they can not be preserved as artwork these compositions perhaps have more in common with music or dance than painting or sculpture.

Jim Denevan

“We are all creating lines. See? I am just walking.”



ELIZABETH STEPHENS

(With Annie Sprinkle)



Ecosexuals Make Their Mov(i)e

Artist, filmmaker, educator, activist, and blue-sky thinker Elizabeth Stephens has a long track record of being ahead of the curve, as does her wife Annie Sprinkle, whose trajectory from porn star to performance artist is well known. Years before they became lovers, Sprinkle modeled as a biker's wet dream for *Lessons in Photography: Who's Zoomin' Who* (1992), Stephens's playfully apt critique of the male gaze. More than a decade later in 2005, two years after they became legal domestic partners, they began their *Seven Years of Love as Art* performance project. Inspired by Sprinkle's mentor Linda Montano's *Seven Years of Living Art*, Stephens and Sprinkle organized multiple weddings with themes and colors corresponding to each of the seven tantric charkas. What started as defiance against discrimination and legal prohibition against gay marriage took an environmental turn around 2007, when Stephens peered down from a plane and saw for the first time the devastation in West Virginia inflicted by mountaintop removal mining (MTR). Stephens and Sprinkle performed *Green Wedding #4* the following year under the Santa Cruz redwoods. In addition to exchanging vows, Stephens and

Sprinkle married the earth, proclaiming the earth as their lover. By shifting the metaphor of earth as mother to earth as lover, they reframed how we perceive our relationship with the environment. It is now up to us with regard to how we respond to their provocation.

Green Wedding #4 was a turning point in additional ways. Stephens and Sprinkle came out as ecosexuals, a new inclusive sexual identity that welcomes all nature lovers. Subsequently they married the sky in England, the sea in Venice, the moon in Southern California, the Appalachian mountains in Ohio, the snow in Canada, the rocks and coal separately in Spain, and the sun near their home in San Francisco. Since their project ended in 2011, they have been invited to marry a lake in Finland and the soil in Austria. Every wedding was an extravaganza. Members of their wedding party and guests danced, sang, delivered homilies and engaged in all sorts of daring, body-baring performance art.

But that's not all. With no prior experience Stephens directed an award-winning documentary film with Sprinkle about mountaintop removal mining in West Virginia. *Goodbye Gauley*

Mountain is more than the first queer environmentalist film; it deftly pieces together personal and local histories, ecosexual erotica, and investigative journalism. Stephens and Sprinkle traveled to West Virginia, where they learned about environmental activism by participating in protests against MTR. Along the way they inspect a few locations that have been erased from history or kept hidden. Early in the film Stephens' older sister points out the exact space where Stephens was conceived. In another segment Stephens meets her cousin at a golf course that was formerly a camp for exploited African American miners. Later Stephens and Sprinkle pay a visit to the late folk activist Larry Gibson at his mountain home before he passed away in 2012. Gibson tells them, "If you go for a walk and listen to the land, it will talk to you." When explosives detonate nearby, Stephens and Sprinkle stop in their tracks while Gibson keeps walking, remarking wryly that the sounds of dynamite can be heard at any time. As they watch smoke from the blast rise to the heavens we gain a better understanding of what is precisely at stake. The film ends with their wedding to the Appalachian Mountains. Stephens and Sprinkle

commit themselves communally to their activism, fully embracing what writer Rebecca Solnit has described as hope in the dark.

More recently Stephens and Sprinkle have focused their attention on California's water issues. Influenced by Joseph Beuys's social sculptures, Newton and Helen Mayer Harrison's environmental art, as well as ecofeminism, participatory aesthetics and theories of art as social practice, Stephens and Sprinkle expanded their art practice into a broader art movement in which queer art and film meets a new kind of environmental activism that is sexy, campy, and fun. Their current project, *Here Comes the Ecosexuals*, includes a road trip, pop-up site performances, walking tours, talks, parades, and a documentary. Stephens and Sprinkle apply the lessons they have learned by bringing their collaborative ecosexual art activism to multiple locales in California with the immediate goal, as they say, to get people wet about H₂O.

Their witty double entendre emphasizes the importance of language and communication for activist art in general and for ecosexual art in particular. Stephens and Sprinkle literalize metaphors with their mini-camper that is painted

a deep blue hue to resemble a drop of water. They mix metaphors by calling it their "*Pollination Pod*," illustrating their cross-fertilization of ideas. They send mixed messages with their water warrior costumes, juxtaposing their butch femme style as lesbians with Mad Max-inspired steam punk and mermaid camp. At the core of this project, however, is the creation of social sculptures based on the artists' conversations with their interlocutors, during which they consider water's eternal delights and current threats while debating potential solutions to water waste, fracking, and pollution. Through dialogue we become participants in their project as well as their collaborators. Engaging in social sculpture, we, along with Stephens and Sprinkle as our guides, actualize Beuys's celebrated dictum, "Everyone is an artist."

Visual elements nevertheless remain paramount. Stephens and Sprinkle transform the gallery into a campsite during the exhibition. With the *Pollination Pod*'s multifunctional interior Stephens and Sprinkle model sustainable living and art production. In so doing they join a coterie of environmental artists such as Friedensreich Hundertwasser, Paolo Soleri, and Andrea Zittel, each of whom has prototyped alternative living environments. Gallery visitors additionally view photographic documentation from their road trip as well as movie clips. But how do these two ecosexuals entice us into joining their campaign

to safeguard California's water supply? They make explicit through performance many of the strategies used by environmental activists, who understand that activism involves understanding each local situation with its distinct stories, rituals, myths, and culture before attempting to debunk prevailing attitudes and beliefs such as "money rules in California."

Let's face it: no one knows how things will turn out. It is precisely from that state of unknowing that Stephens grounds much of her work as an artist. The open-endedness of *Here Comes the Ecosexuals* reflects Stephens's uncertainty about the future and her unwavering optimism that ecosexual art activism can make a difference.

Tanya Augsborg, Ph.D.

Associate Professor of Humanities and Creative Arts, School of Humanities and Liberal Studies
San Francisco State University



Opposite:
Stephens and Sprinkle researching H₂O for their upcoming film, "Water Makes Us Wet", 2015
Photography by Seth Temple Andrews

Above:
Truckee River, 2003
Iris print
32 x 42"



A Dirty Ecosexual Wedding to the Soil, Donaufestival, Krems, Austria, 2014
Photo by Iris Ranziner



A Dirty Ecosexual Wedding to the Soil, performance by Peaches and Keith Hennessy, 2014
Photo by Iris Ranziner



Stephens and Sprinkle researching H₂O for their upcoming film, *Water Makes Us Wet*, 2015
Lake Tenaya, Yosemite, California
Digital photograph by Seth Temple Andrews



Pollination Collaboration with Luke Dixon and Bees, 2014
London, England
Photograph by Grace Gelder



Invasion of the Bee Girls, 2014
London, England
Photograph by Grace Gelder



Opposite and above:
White Wedding to the Snow, 2011
 Ottawa, Ontario, Canada
 Photography by Benoît Aubry



Ecosexual Wedding Project, 7 monitors, 7 weddings, 2015
 TV monitors, redwood frame
 7 x 6 x 2'
 Photograph by Seth Temple Andrews

From The Artist

My work focuses on inspiring people to have more empathy with the Earth through aesthetics and physical interaction with nature. As a new-media artist, my projects include visual art, performance photographs, video, costumes, and installations. In my *Marrying the Earth* project, 2008–present, I collaborated with my life partner to create fourteen performance art weddings to nature elements. Along with our guests, we married the Sea, Sun, Rocks, Sky and other nature entities. We asked for no material gifts but welcomed the gift of collaboration in the creation of the weddings.

Elizabeth Stephens

Ecosexual Healing, 2012
 Photograph by Julian Cash



Rydell 2014 – 2015 Visual Arts Fellows

Exhibitions:

December 4, 2015 – January 31, 2016

R. Blitzer Gallery, Santa Cruz, California

March 4, 2016 – April 3, 2016

Sanchez Art Center, Pacifica, California

Curated by Susan Leask

Published by: Community Foundation Santa Cruz County, 7807 Soquel Drive, Aptos, CA 95003, 831.662.2000
www.cfsc.org

Copyright © 2015 Community Foundation Santa Cruz County

All rights reserved. No part of the content of this book can be reproduced in any form or by mechanical or electronic means without the written permission of the Community Foundation Santa Cruz County.

Support for the artist fellowships and this publication is provided by the Rydell Visual Arts Fund, a donor-advised fund at the Community Foundation Santa Cruz County.

Contributing writers: Tanya Augsborg, Elizabeth Birnbaum, Elyse Gonzales, Lance Linares, and Gary Young

Studio photography: rr. Jones, Santa Cruz, CA, except as noted in catalogue

Page 2: Photograph of the Rydells: Jane Smally, 1937, West Hollywood, CA

Page 11: quotation by Edmond Jabès, 1996, *You think you are dreaming the book. You are its dream, The Little Book of Unsuspected Subversion*, translated by Rosmarie Waldrop, Stanford University Press.

Page 27: quotation by Robert Smithson, 1996, *Robert Smithson, The Collected Writings*, edited: Jack Flam

Page 27: quotation by Rim Ingold, 2007, *A Brief History*

Catalogue design and production: Marc D'Estout, Santa Cruz, CA

Printed on recycled paper with soy inks by Sentinel Printers, Santa Cruz, CA