

2012

2013

Ryde 11

Visual Arts Fellows

Art Meets Philanthropy

Ian Everard
Isabelle Jenniches
Rocky Lewycky
Encyclopedia Pictura

Roy and Frances Rydell were artists and dreamers, who also understood the practicalities of our everyday world.

They loved life, art, their friends and their home in Santa Cruz County.

We are proud to be the stewards of the assets which created a legacy to promote the arts in our community, forever, through the Rydell Visual Arts Fund.

The Rydell Visual Arts Fund

I've been asked the following many times:

Where does the money come from? And, How does the program work?

The fund Roy and Frances established is an endowed donor-advised fund, invested so the historic investment remains untouched and its grantmaking power grows in perpetuity.

As with all our endowed funds, the annual payout (money available for awards) is 4%, calculated on the average balance of the fund over 12 trailing quarters.

After setting aside the money from the fund for the next round of fellowships, any remaining balance is available for grants to visual arts organizations.

As in previous years, each fellow receives \$20,000. As this is an endowed (i.e., permanent) fund, the fellowship program will continue (and grow), forever.

Since 2005, the fund has awarded \$769,000 in grants and fellowships, with the fund's current balance of \$2.3 million.

How the Program Works

Jack Walsh, a curator and filmmaker, manages the fellowship program. We selected Jack based on his success working on similar projects with the Fleishhacker Foundation in San Francisco. It's his job to recruit the awards panel from throughout the United States.

The artists seen by the panel are nominated by regional arts organizations, arts councils and galleries. Only mid-to-late career visual artists living and working in Santa Cruz County, with an established body of work, are eligible.

Like a blind tasting, the panel only sees the artists' works, with no other information about them.

Local artists told us they wanted help getting seen outside the county. That's why we

invite outside nominations, look nationally for our awards panel and print this catalogue to provide added visibility and opportunities for the artists.

A Lasting Legacy

Those of us who had the good fortune to spend time with Roy and Frances know what wonderful individuals they were and how happy they'd be with the fruits of their gift. Their love of life, art and "beauty in the home, in the garden and in the community" lives on, forever.

Lance Linares

CEO, Community Foundation Santa Cruz County

In Memory of Roy and Frances Rydell



Rydell Fellows 2012 — 2013

Congratulations. You have just picked up a book of dreams. While this group of Rydell Visual Arts Fellows creates concrete artwork that you can see and touch, the ideas behind their work stretch further. Their art opens windows into imagined spaces, re-arranged memories, and shared possibilities for our collective future.

The Rydell Visual Arts Fund is a kind of dream in itself: a rare fund that supports talented artists and cultivates creative work with no strings attached. The Rydell Visual Arts Fellows are leaders in our region—educators, innovative thinkers, and members of a passionate network of professional artists. Working with organizations like Community Foundation Santa Cruz County and the Santa Cruz Museum of Art & History, these artists are able to push their work forward and amplify their reach. The Fellows presented in this catalogue are exemplars of their craft, and it is a pleasure to be able to celebrate, showcase, and support their work.

I am particularly energized by this cohort of Fellows because of the diverse ways that they



Roy and Frances Rydell, 1985

reflect and amplify the Santa Cruz Museum of Art & History’s mission to ignite shared experiences and unexpected connections.

These shared experiences occur among artists and visitors, students and lifelong learners. They come together in the many discussions our team has had with the artists in putting together this publication and the related exhibition, and in the conversations that happen in the museum around their incredible artworks.

Each of this year’s Fellows creates work that sparks unexpected connections: in Isabelle Jenniches’ webcam-based photography, between publicity and privacy; in Rocky Lewycky’s ceramic performances, between generosity and capitalism; in Ian Everard’s installations, between memory and ephemerality; in Encyclopedia Pictura’s films, between magic and meaning.

I want to express thanks to everyone who keeps this dream alive. Here at the Museum, thanks to Justin Collins, Stacey Garcia, Marla Novo, and Robbie Schoen, who support the exhibition’s creation, and Emily Dobkin,

who translates the Rydell Fellows’ work into inspiring educational programs for schoolchildren and families. We gratefully acknowledge Christina Cuevas and the team at Community Foundation Santa Cruz County for shepherding the Fellows process and supporting the creation of this publication. We appreciate the authors, photographer, and designer who have filled these pages with inspiration: Marc D’Estout, rr jones, Anthony Merino, Hanna Hannah, Michelle Kasprzak, and Mark Stuver. And finally, we thank the artists, whose work and vision inspires us all.

Nina Simon

Executive Director
Santa Cruz Museum of Art & History
at the McPherson Center

Ian Everard



Studio as Transport:

Ian Everard

Ian Everard has repeatedly reconstructed his studio at various venues. Amidst the transported furniture, materials, paraphernalia, and works in progress, he is at his worktable in the process of performing his high-wire act of astonishing re-enactments. Everard notes: “Moving the studio—or using studio furniture to represent the studio’s space—imaginary space—is more than just a framing element (though it is that). The studio, for me, is a form of transport. As such, it seems part and parcel with the subject matter.”

Everard’s studio functions like a prosthetic site for greater magnifying or telescoping, through which he attempts to apprehend himself from near and far: to catch himself in the act of mirroring while being mirrored. The multifarious evidence poignantly conveys an indefatigable attempt to recapture everything exactly as it is, in duplications that seem both as teeming and inevitable as mitosis, and as imbued with nostalgia for irreparable loss.

Any iteration of Everard’s studio is reminiscent of a cabinet of curiosities, with myriad

collected objects on display: a variety of memorabilia—book covers and photographs most saliently—and watercolors that mimetically replicate them. Rendered in a flawless trompe l’oeil technique, we cannot tell which is the original and which is the copy. In an ontological wrestling match, Everard’s copies vie with their originals to collapse all difference. Whether we choose to or not, the plethora of mirrored images beset us at a gut level with the eternal sequence of wonderings about life’s meaning that begins with questions about origins.

Increasingly zeroing in on his familial and cultural histories, Everard seems to have entered a labyrinthine investigation: a hero’s journey, if you will, in which each finding only leads to others. Each subject has demanded that he take up different modalities for their expression, including traditional drawing and painting, video, sound works, installations, and texts. For example, in evoking his parents—originators of Everard’s beginnings, to be explicit—he chose to render large-scale portraits in pencil based on photos of them taken before his birth:

“...nostalgia is the repetition that mourns the inauthenticity of all repetition...”

—The Future of Nostalgia, *Svetlana Boym* (2001)

one canvas of his mother, another of his father. These were left “unfinished,” resembling the grisaille stage that typically precedes the full application of paint in traditional paintings. In their arrested state, the portraits exude a sense of immanence, as the grown son atavistically attempts to recapture his mum and dad. The parents appear as giants, and the full trajectory of their life, although already gridded out in pencil, is yet to be fulfilled.

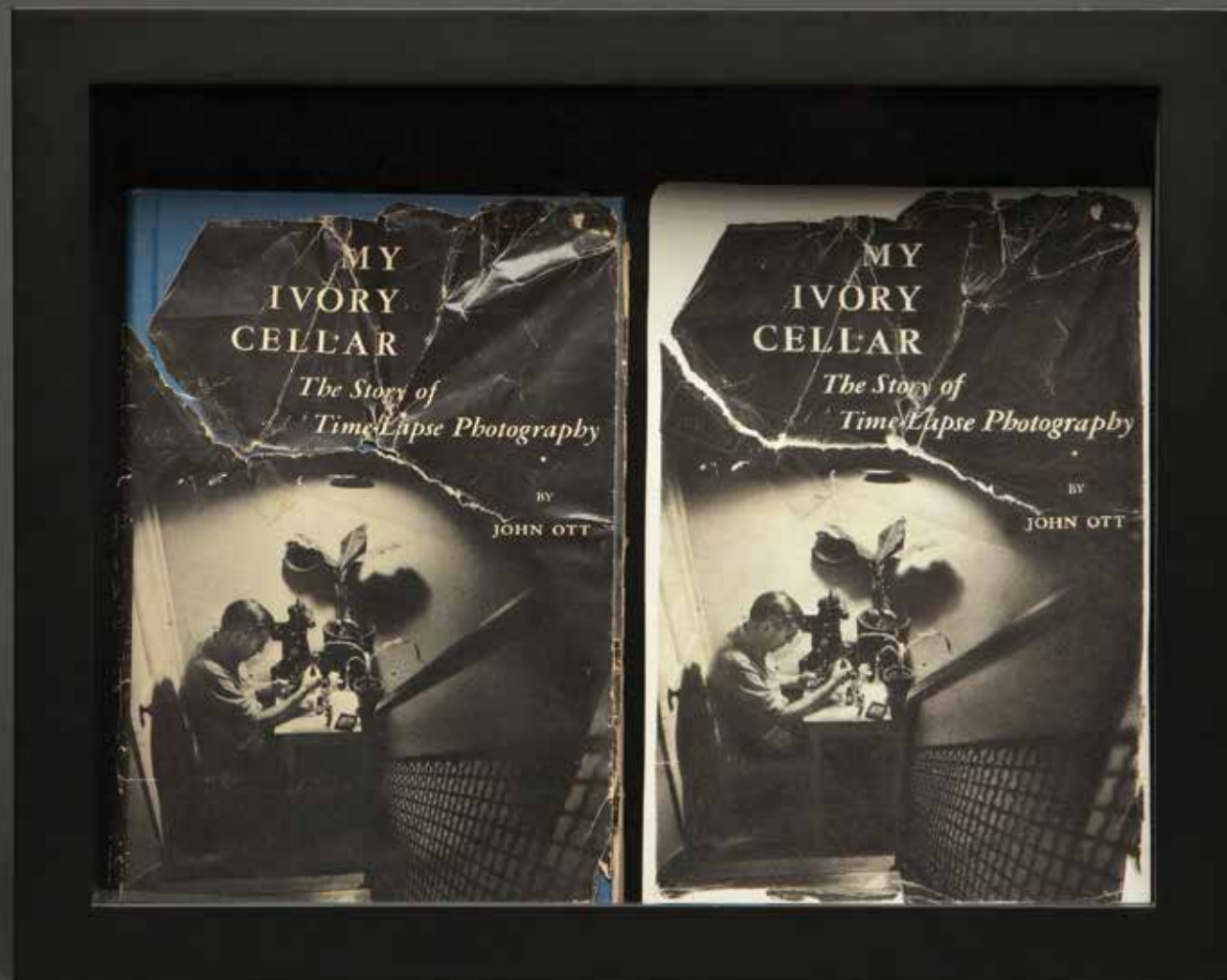
Everard’s delving further and further into his own origins has led to going back recently to his natal home in St. Ives, a charmed and moody town in Cornwall. His home was part of a sea wall barricade made of granite that would shake when the waves crashed against it, which they did with predictable and raging force on a daily basis. (The house next door, incidentally, is still home to the venerable “St. Ives Art Club” that once counted Whistler and Sickert, among others, as its members, and over which Leslie Stephen—Virginia Woolf’s father—once presided.)

Clearly, St. Ives is a place that holds mythic import for Everard, whose revisiting it has led

to the seemingly endless exploration that has become his most recent project. As he himself has put it: “It is as if I am haunting myself, looking for the key that I can’t find [both literally and otherwise] to that front door.” When Everard was denied access to the interior of “his” house by the present owners, he appropriated it by making a life-sized rubbing of the implacably locked front door. Returning and being locked out convey a dynamic that pervades his work, lending it increased depth of pathos.

When Everard states that the studio is a site of transport, he is saying that it is the vessel which he, like Odysseus traversing Scylla and Charybdis, uses to navigate the turbulent and elusive waters—indeed the very waves (pace, Virginia Woolf...) at St. Ives—of memory and reality, in his quest for origins. It is from the confines of his studio, however often he displaces/ replaces it, that Everard re-enacts his Odyssean journey, one that ends upon the hero’s return home as a stranger.

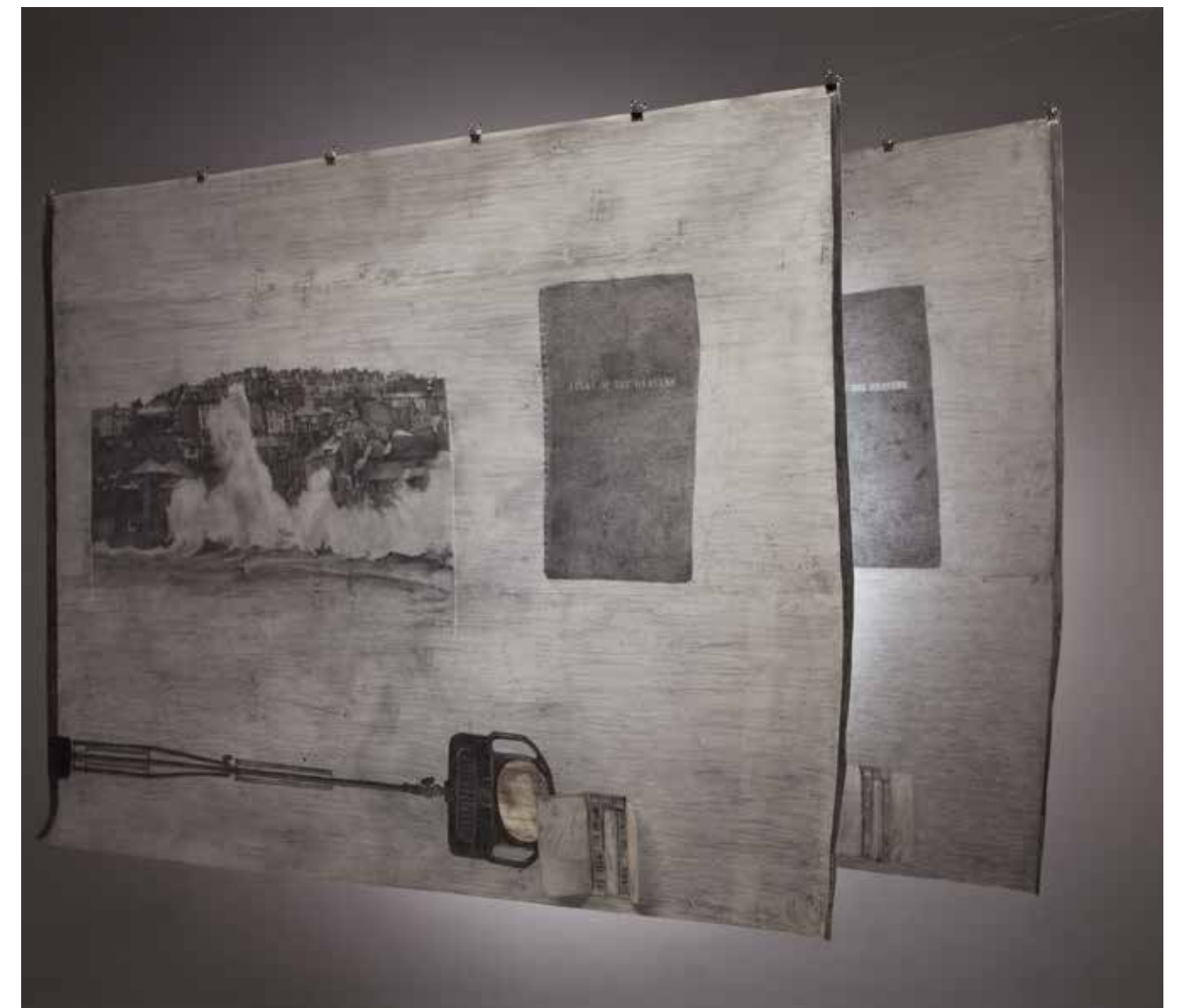
Hanna Hannah
Santa Cruz, CA



Time Lapse 2, 2012

Found book (*left*)/watercolor (*right*)

11 x 14 x 4"



Surface Imaginary, 1&2, 2013

Graphite on vellum

44 x 60 x 36"



Wave, 2013
 Graphite on vellum (Drawings for video sequence)
 4.5 x 5.5"



Rough Stuff 1, 2012
 Acquired postcard (*top*)/watercolor (*bottom*)
 8 x 10 x 4"



Vanishing Point, 2013

Inherited postcard (*left*)/watercolor (*right*)

8 x 10 x 4"

Taking Steps, 2012

Graphite on vellum

112 x 53 x 55"





MuMum, 2013

Inherited photograph (*left*)/watercolor (*right*)

8 x 10 x 4"

DaDad, 2013

Inherited photograph (*left*)/watercolor (*right*)

8 x 10 x 4"



MuMum 2, 2013
Graphite on prepared linen
67 x 96"



DaDad 2, 2013
Graphite on prepared linen
67 x 96"



Ships, 2011
Watercolor
8 x 10 x 4"

Statement

Recently, I returned to the house of my birth—built upon a sea wall, facing the Atlantic, in the ancient town of St. Ives, in Cornwall. The house has stood for hundreds of years. Built to withstand full force gales, it seems impervious to the elements, indifferent to the inhabitants. I remember sitting in the window seat, looking out to sea, to the lighthouse, with spring tide waves crashing against the walls, over the roof and into the street, becoming a river. I am seven or eight. I am there still.

I returned to the house but was not invited in. I drew the outside. I knocked on the door. I peered through the letterbox. I placed tracing paper on the granite steps and rubbed graphite for an impression. As a boy, I ran up and down these steps. I sensed my footfall. The mica, feldspar and quartz became mountains, valleys, rivers—a journey in time.

I rubbed the door to reveal the grain, the door knocker, the dimpled window, the letter box. I could not finish.

I sent drawings in the mail from halfway across the world. I returned to Santa Cruz with tracings of the door and steps. I returned with pictures and moving images. I drew and painted moments of the generations before me and my imaginary world. Moments that are there and not there now.

Ian Everard

Isabelle Jenniches



Image as Information:

Isabelle Jenniches

I first became acquainted with the work of Isabelle Jenniches just after Y2K through a collaborative webcam performance Jenniches created with Canadian artist Michelle Teran. Entitled *AFK* (an internet acronym for Away From Keyboard), the work was composed of a series of instructions the artists sent to each other for performance in the view of one of many online webcams looking out onto public space. The webcams offered control mechanisms for panning and zooming, enabling viewers to change the perspective on the subjects. The assignments that Jenniches and Teran created for each other were site-specific and detailed while remaining playful. For example, one assignment for Jenniches in Cayucos, California read as follows:

- Chalk your message on the Embarcadero behind the Good Clean Fun.
- When the first symbol is completed, talk to a passerby.
- When the third symbol is completed, wave to Jim in the Smokehouse.
- When the entire message is completed, pose with surfers next to the drawing.

AFK was created in 2001. The use of webcams, while pioneered in the early 90s, had only recently come into prominence. The first webcam performer, Jennifer Ringley of *Jennicam* (online 1996-2003), transmitted images of her daily life for viewers—everything from making dinner to working on the computer to having sex. Fast forward a few years and the use of webcams had exploded. At around the same time as this dramatic increase in the use of webcam technology, Jenniches began her series of webcam composite images.

Jenniches’ images function as photographic portraits of spaces that also act as data visualizations. Each image is composed of numerous webcam images of a particular place that have been meticulously collected over the course of years. Weaving the collected images together into a single image, the portrait of a place also becomes an expression of change and representation of time—a visualization of information.

In Edward Tufte’s classic text, *Envisioning Information*, he outlines best practices in information visualization through the use of color, scale, and other techniques. He calls

Arjen Mulder notes in his book *From Image to Interaction*: “A constructed image’s presentational meaning does not foist a finished world on the viewer but shows its creation—the process, not the end product. It lets us see an image or a world coming into being, again and again.”

the 2-dimensional planes that designers use “flatland.” The book showcases examples where information can “escape flatland,” thus becoming more rich and vivid. He states: “Even though we navigate daily through a perceptual world of three spatial dimensions and reason occasionally about higher dimensional arenas with mathematical ease, the world portrayed on our information displays is caught up in the two-dimensionality of the endless flatlands of paper and video screen.” The way Jenniches uses time, layering, and ordering of information to construct her detailed portraits of place exhibits an intent for the images to be more than just beautiful, but to be legible as information.

To highlight her methodological approach, we can consider *MIDWINTER TURNS TO EARLY SPRING* (2006-2007), wherein Jenniches documents the change from winter to spring at the C Lazy U Guest Ranch in Boulder, Colorado. The work spatially orients the transition to occur from winter scenes to evidence of spring from right to left.

The webcam composites that Jenniches creates are overviews, and though while

considering them one may recall other large-scale, detailed portraits of place—the work of photographers such as Edward Burtynsky, for example—Jenniches completes this work from a distance, using existing infrastructure as a framework. As in *AFK*, Jenniches uses a readymade infrastructure: webcams that can be controlled from anywhere. The performative nature of *AFK* allowed Jenniches and Teran to create temporary interventions in the landscape. With her webcam composites, Jenniches views her subject from afar, not venturing into the landscape to change it, but to document it and its critical changes over time undisturbed.

Arjen Mulder notes in his book *From Image to Interaction*: “A constructed image’s presentational meaning does not foist a finished world on the viewer but shows its creation—the process, not the end product. It lets us see an image or a world coming into being, again and again.” Jenniches’ images create this space for us to consider the time period within which so much change was enacted, and it also implies that change continues after the image is fixed. Her images force the viewer to ask: what’s

happening there now? Mulder goes on to say: “Reality does not need to be represented, for it already exists; art is made for a world that does not exist or, more hopefully, does not yet but could, if only we would look (read, hear, act).” Jenniches’ images create an image that could only otherwise exist in our minds. She asks us to consider the pace of change, and what has become of these places. In confronting us with the passage of time in single constructed images, we see that our everyday perceptions must change as we do—daily; with the seasons; with each passing year.

Michelle Kasprzak

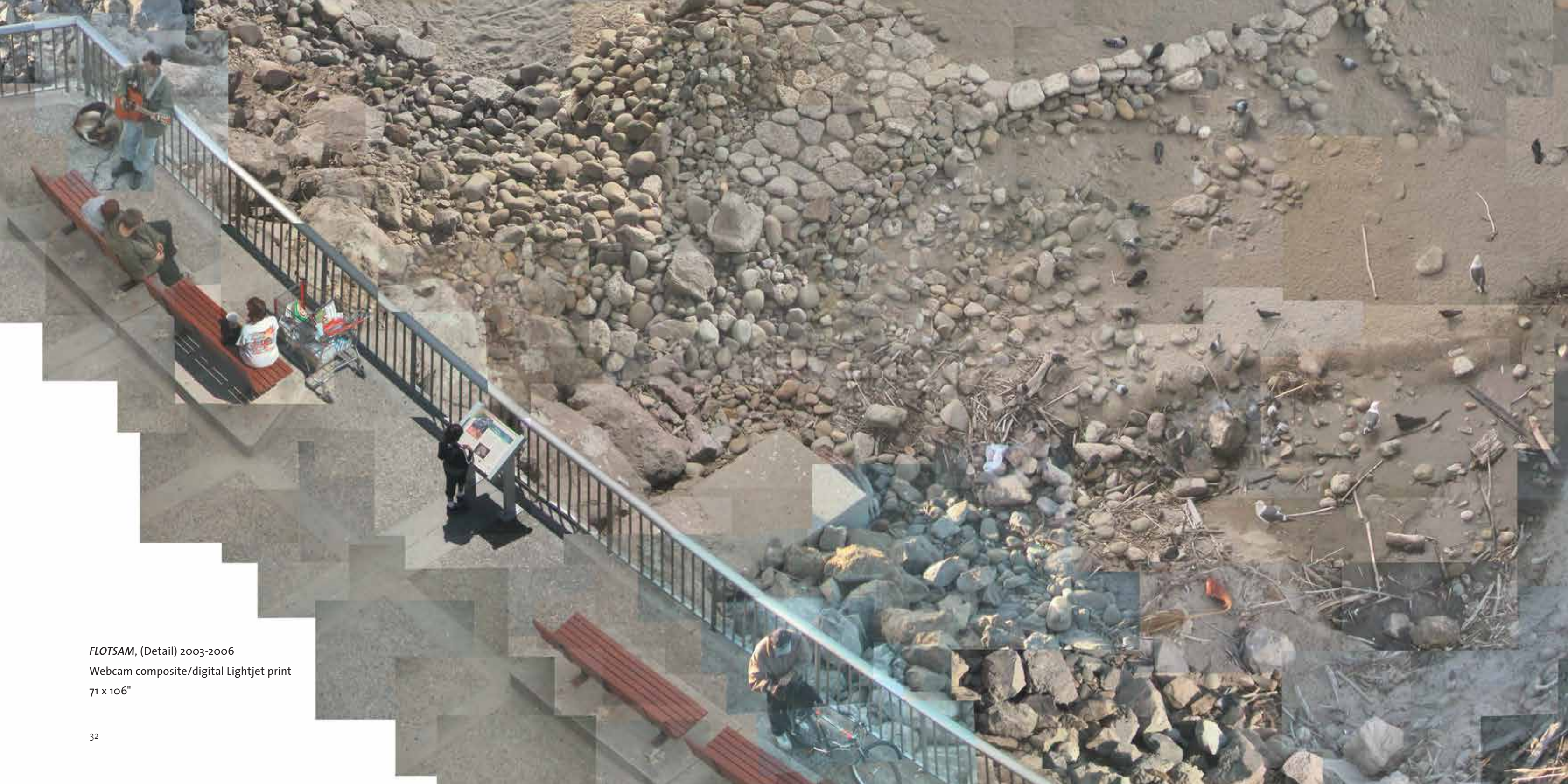
Rotterdam, the Netherlands

FLOTSAM, 2003-2006

Webcam composite/digital Lightjet print

71 x 106"





FLOTSAM, (Detail) 2003-2006
Webcam composite/digital Lightjet print
71 x 106"

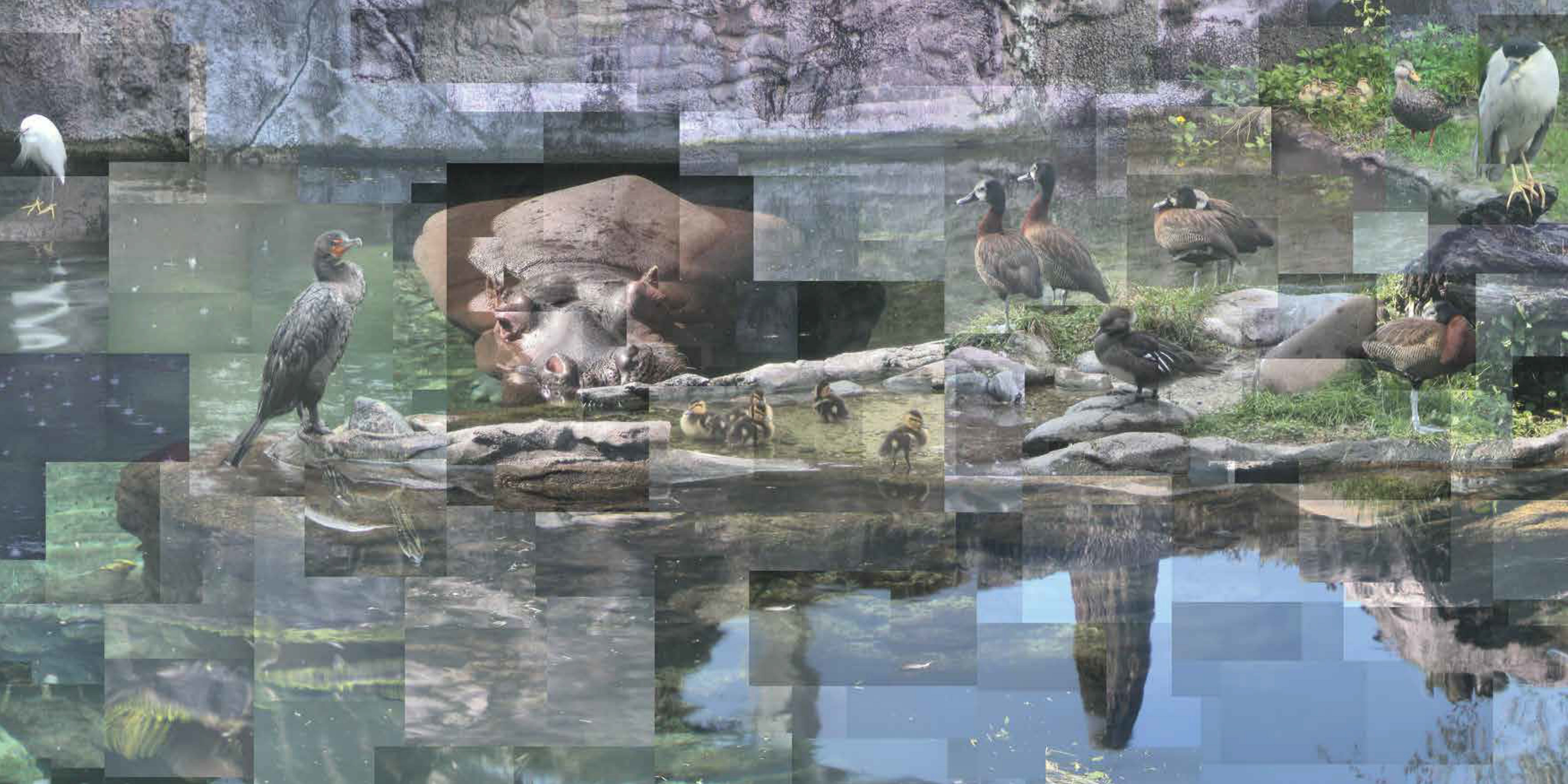


EDGE OF AFRICA, 2007-2010

Webcam composite/digital Lightjet print

37 x 144"

Next page: *EDGE OF AFRICA*, (Detail)





MIDWINTER TURNS TO EARLY SPRING

2006-2007

Webcam composite/digital Lightjet print

48 x 96"

Next page:

MIDWINTER TURNS TO EARLY SPRING, (Detail)





Statement

My fascination with live cameras on the Internet—webcams—began fifteen years ago. During this time I've seen a nascent technology evolve from its grainy origins to a high-resolution, ubiquitous phenomenon. I have used webcams in theater, online performances and photographic series. In 2003 I started to create monumental composite images drawing upon my ongoing, compulsive collections of webcam stills.

My work method involves appropriating public webcams that are typically set up to monitor construction sites or to show tourist attractions. Miles away from the actual location, I direct these user-controlled cameras to scan the field of view bit by bit. Over the course of several months or even years, I capture thousands of images, and meticulously stitch them together into panoramas of great complexity and detail.

This process of assembly uses visual grammar borrowed from cinema: repetition, montage and manipulation of time. The resulting composition becomes a dynamic map of a location's ecosystem, its socio-economic state and industrial processes. It reveals the passage of time and develops its own narrative logic, offering a fictive yet hyper-realistic portrait of a place. Changing seasons, light and shadows, diurnal rhythms, all are compressed into one composite scene.

Isabelle Jenniches

MORNING IN THE EPIPHYTE FOREST, 2011
Webcam composite/digital Lightjet print
33 x 33"

Rocky Lewycky



The Future of Us:

Rocky Lewycky

“There is no such thing as society. There are individual men and women, and there are families.” With this statement, English Prime Minister Margaret Thatcher pronounced the defining dictate of our consumer-driven capitalist society. Thatcher’s statement champions Nietzsche’s concept of the Übermensch, the exulted individual.

Any artist who becomes an activist either supports or subverts this dictate. Santa Cruz artist Rocky Lewycky chooses the latter, rejecting the cult of individualism in favor of a communal approach. The artist’s oeuvre may seem eclectic, spanning sculpture, installation, and performance. But all of his work is linked by an articulation of the dangers of a society based solely on consumption consciousness.

In his ongoing project *The New Us*, Lewycky undermines the exaltation of the self inherent in contemporary American capitalism. Lewycky produces and displays ceramic drinking vessels that are given away at random to members of the public. In describing *The New Us*, Lewycky explains:

“With this project, I am interested in breaking down barriers of social separateness, while cultivating momentum toward our greater collective consciousness. By empathizing outwardly—

beyond individual gains—this new way of thinking and relating with one another will advance humanity toward a shift in the awareness of ‘Us.’”

This communal intent is a theme that Lewycky has explored throughout his career. As the bonds between people dissolve, it becomes easier to see people as others and lose awareness of our shared humanity. Lewycky reverses this process in powerful projects like *ESP (Eastern State Penitentiary) Project* and *Prayer for Al-Qaeda*.

Eastern State Penitentiary, located in Philadelphia, housed convicts for over 140 years. In 2010, Lewycky filled the space with 980 urns—one for every cell in the institution. He decorated each urn with two contradictory elements. On the front, he placed a number from 1 to 980, reducing each urn to a number in the series—much as prison transforms people from individuals to convicts. On the back, each urn was gilded with gold leaf. The use of precious metal asserts that any human, no matter how discounted, is precious. Visitors were invited to come in, pick out an urn, and then were escorted out of the prison. At its essence, this process confronts the separateness of man. The urns are clearly other people. The selection of one binds the participant/viewer to it.

...one can feel the echo of Gandhi’s mantra: “Earth provides enough to satisfy every man’s needs, but not every man’s greed.”

In one of his most courageous works—*Prayer for Al-Qaeda* (2009)—Lewycky forced the viewer to deal with terrorists not as just abstractions but as humans. The artist created an intricate prayer mat out of holes drilled in paper, featuring delicate iconography of war. In the space where the supplicant would place his head, the mat is pigmented with Lewycky’s own blood. This piece powerfully balances violence and reverence, forcing viewers to question their own relationship with the ultimate “other” in the so-called war on terror.

Even in work that appears whimsical on the surface, Lewycky delves into the power of consumerism in contemporary culture. In *Tea Bowls for Unicorns* (from the *Conceptual Tea Bowl Series*), Lewycky attempts to “push the experience of process directly to the mind for consumption of thought.” He throws tea bowls with shiny bright red interiors and white matte exteriors. The bowls, whose form is derived from Japanese tea bowls, look as if they are eaten. Combined, these elements echo the idea of transubstantiation of the body of Christ. The consumption defines what is consumed. Both acts—Holy Communion and the Japanese tea

ceremony—elevate consumption to a level of spiritual awakening. This linkage asserts that how and what we consume can be sublime.

In his current work, Lewycky asks a simple question: *How much is too much?* In a world that privileges the cult of the individual, the only limit on the Übermensch’s consumption is what he is able to acquire. By ritualizing the destruction and gifting of art objects, Lewycky rejects this assertion. In his rejection, one can feel the echo of Gandhi’s mantra: “Earth provides enough to satisfy every man’s needs, but not every man’s greed.”

These works reflect another element of Lewycky’s work: the opportunity for communal, non-consumerist experiences to expand consciousness. Our current consciousness is only a small sliver of the consciousness of the universe. We experience only a small portion of what we can experience. Lewycky promotes expanding to the fullest. His work seeks to stretch us to the edge of our abilities as participants in a collective consciousness.

Anthony Merino
Adams, MA



*Working Study for Songs in the
Key of Life*, 2013
Clay, auto paint, 23k gold leaf
15 x 18 x 11" (Grouping)



Working Study for Eleven, 2013
Clay, auto paint, 23k gold leaf
15 x 28 x 10" (Grouping)



Pearl and Marbled Onyx, 2011

Clay, smoke fire, 23k gold leaf

18.5 x 132 x 14" (Grouping)

Opposite: *Pearl and Marbled Onyx*

(Detail)



*ESP Project Urns (9/980) from Installation
at the Eastern State Penitentiary, 2010*
Clay, 23k gold leaf
13 x 6.5 x 2.5"



*ESP Project Urn #696, from
Installation at the Eastern State
Penitentiary, 2010*
Clay, 23k gold leaf
13 x 6.5 x 2.5"



Installation #2 from The New Us Project, 2011
Porcelain, 23k gold leaf, wood, beeswax
41 x 23 x 23" (Grouping)



Left:

Prayer for Al-Qaeda, 2009

Paper, light, artist's blood

62 x 37"

Above: *Prayer for Al-Qaeda*, (Details)



*Tea Bowl for Unicorns,
from I am Already
Dead: Vessels for Time
Installation, 2007*

Porcelain
4 x 3 x 3"



Book #1 (-1.0 at 60 Seconds) from The Long Now Installation, 2008

Paper, artist's blood, beeswax, metal
3 x 4 x 4"

Statement

My artwork is continuously shedding its skin, morphing through new mediums that convey ideas of time and transformation. Process is often a key entry point into my artistic expression, as demonstrated by mark-making and repetition of form.

Another element of my work is rooted in social activism. I am allured by the idea of the progressive existential hero whose paradigm is not limited by the current societal climate.

Influences such as Eckhart Tolle, Rudolf Steiner, Joseph Beuys, and Wolfgang Laib permeate my art and inspire the development of my own instruments of consciousness. With the appreciation, placement and necessity of art in present-day culture, I believe my work in deconstructing social barriers has the validity and strength to elicit insights into a more cohesive humanity.

Rocky Lewycky

Encyclopedia Pictura



Encountering Trickster:

Encyclopedia Pictura

Encyclopedia Pictura is just one of the names under which Isaiah Saxon, Sean Hellfritsch, and Daren Rabinovitch collaborate. Working together in different forms since 2003, they have gone by the moniker *Mangello Tipperary*, and now are working to construct and expand *DIY.org*, a film and web-based project dedicated to makers.

Maker is an apt term for these artists. Beyond films, they build meaningful and sustainable communities in natural and virtual spaces. Trout Gulch in Aptos, where they lived from 2008 to 2012, is the dynamic realization of a way to live on the land with permaculture and other integrated technologies that can be grasped, invented, adopted and understood by their users. Since then, they have fostered this same spirit in others from their DIY.org offices by encouraging kids ages 8 to 13 to learn about anything that inspires their curiosity and to build anything they can imagine.

As filmmakers, Saxon, Hellfritsch, and Rabinovitch exemplify the maker-spirit. By hand, they build full-scale puppets, models, miniatures and extensive make-up effects. Using clever camera

tricks and sophisticated stagecraft, they then direct and capture dynamic performers as they inhabit never-before-seen worlds. By grounding themselves in the latest computer-generated imagery techniques, they enhance these worlds with cutting-edge technology without occluding their hand-crafted, practical elements. The effect: work that has inspired audiences and garnered awards, notably the 2008 UK Music Video Awards for Best Art Direction, Best Alternative/Indie Video and Video Of The Year for their work on Björk's *Wanderlust*. By engaging varied technical approaches and esteeming the warmth of human touch, *Encyclopedia Pictura* creates film-images unique in theme and execution that transcend any single genre.

So what kinds of films are these filmmakers making? Like moving master paintings or impossibly alive cartoon realities, these films give glimpses into invented mythologies that feel simultaneously foreign and familiar.

In the music video for *Wanderlust*, the hero befriends a yak, wears a backpack that becomes an embodiment of her shadow self, and encounters

As scholar Lewis Hyde observed, "The audience listening to any trickster tale undergoes... a loosening and breathing of the psychic boundaries."

a water god that arises from a mountain river as it cuts through a mythic landscape.

In the video for *Knife* by the band Grizzly Bear, a geologist with a deeply furrowed brow searches a vast desert for the stuff of life—grist for the mill of human desire—as he is followed by a giant composed of stones with gems for vital organs.

In Seventeen Evergreen's video for *Haven't Been Yourself*, people come together to frolic and play in an Edenic landscape, completely unselfconscious and uninhibited, and are willing to be absorbed into a larger, sensuous whole where self is surrendered to a communal desire to ascend.

In the short film *Tactical Advantage*, a classic representation of God perches on a mountain of clouds dispensing fate upon mortals below with the crack shot of His rifle and the guidance of a beatific angel wielding binoculars.

Working on *The Tale of Hillbelly* as an actor, I was given the opportunity to participate in *Encyclopedia Pictura's* intricate process. Playing the part of Hillbelly required two hours of

make-up and costume each morning before setting into 12-hour work days. Like the lost boys feeding on their imagination, we would go long stints before realizing we had not eaten or taken a break. As Sean Hellfritsch aimed and focused the lights and Isaiah Saxon made sure we were framing the scene properly, Daren Rabinovitch would help me refine movement—with strains of yoga, rock climbing, Kuchipudi and Appalachian dance—for the scene of the moment. Hellfritsch, Rabinovitch, and Saxon's days continued long after I wrapped as they puppeted, animated and brought to life the enchanting world in this film.

It is helpful in discussing this newest work by *Encyclopedia Pictura* to give specific attention to a ubiquitous mythological motif: the Trickster. Trickster myths are stories of physical appetite, the desire for transcendence, and transformation. Hermes (Greek), Ananse (West African), Odin (Norse), Ganesh and Krishna (Hindu), and Coyote and Raven in various Native American mythologies, are all embodiments of Trickster. Though not intentionally mirroring a particular trickster myth, Hillbelly on his seeking path falls

into the trap of appetite, and so falls into the long tradition of trickster tales. Following tradition, *The Tale of Hillbelly* echoes with questions of purpose and meaning. Each viewer will intuit different answers. Most important is the circulation of thought and emotion the story can produce.

As scholar Lewis Hyde observed, “The audience listening to any trickster tale undergoes... a loosening and breathing of the psychic boundaries.” Much like a shamanic ritual, or a psychedelic journey, a trickster tale—as with all of *Encyclopedia Pictura*’s work—can expand our thinking and perceptions of the world.

Mark Stuver

Los Angeles, CA

Mixed media props from digital video:

The Tale of Hillbelly, 2007-2013

Dimensions vary





Statement

*E*ncyclopedia Pictura is Isaiah Saxon, Daren Rabinovitch, and Sean Hellfritsch. We are a directing team working to build new communities and mythologies.

Our strange, immersive working style often includes diving into in all aspects of film production—writing, designing, painting, sculpting, animating, photographing, directing, editing, and compositing.

We have received numerous awards for our music videos, including Video of the Year from British Design & Art Direction, UK Video Music Awards, Antville, and *Spin Magazine*. *Esquire* called us “The Directors of the Future.”

From 2008-2012, we led an effort to build a unique hillside neighborhood and farm called Trout Gulch in Santa Cruz County. We lived and worked there along with fifteen others.

In 2012, Saxon and Rabinovitch co-founded DIY.org, an online global community of kids that share their creative awesomeness with the DIY App. At DIY.org, we direct the Skills Program and Creative Department.

We are passionate about gardening, farming, construction, villages, online and offline communities, augmented reality, science visualization, social ecology, technological empowerment, adventure, and country living.

Encyclopedia Pictura

Mixed media props from digital video:

The Tale of Hillbelly, 2007-2013

Dimensions vary

Rydell 2012 - 2013 Visual Arts Fellows

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Santa Cruz Museum of Art & History at the McPherson Center

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