

ac·cre·tion *noun* \ə-ˈkrē-shən\

1. a gradual process in which layers of material are formed as small amounts are added over time
2. something that has grown or accumulated slowly: a product or result of gradual growth



Changing Landscapes and Ebb & Flow Residencies
A Studio in the Woods

Staff:

Ama Rogan, Managing Director

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Co-Founders:

Lucianne & Joe Carmichael

front cover: Suzanne Bennett, *Mississippi*, 2011, oil on paper

back cover: Bernard Williams, *Ghost Trails*, 2011, mixed media and performance

opposite page: Roy Staab, *Pondburst*, 2011, found bamboo

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Changing Landscapes and Ebb & Flow Residencies A Studio in the Woods

Our mission is to protect and preserve our Mississippi River bottomland hardwood forest and to provide a tranquil haven where artists can reconnect with universal creative energy and work uninterrupted within this natural sanctuary.

A Studio in the Woods, a program of The Tulane/Xavier Center for Bioenvironmental Research, located in 7.66 forested acres on the Mississippi River in New Orleans, is dedicated to preserving the endangered bottomland hardwood forest and providing within it a peaceful retreat where artists and scholars can work uninterrupted.

www.astudiointhewoods.org



“how we shape it as it shapes US”

The questions asked by Changing Landscapes and Ebb & Flow residencies at A Studio in the Woods challenge our thinking about how we fit with the world around us and how we shape it as it shapes us. These residencies sparked conversations across cultural, disciplinary, and professional boundaries that reveal how differently we sometimes see ourselves and nature, and how differently we can express the things we discover about both. Hundreds of artists from around the world applied, demonstrating global interest in the topics at hand. The 27 artists in these pages adapted the themes to explore topics as varied as the post-slavery social landscape to the slipping away of the coastal parishes.

Art like science is not about providing answers, but uses research and investigation to pose questions and probe possibilities. The residencies at A Studio in the Woods not only allow people to witness this process but attempt to bring imagination, resourcefulness and hope to the environmental challenges that face us here in South Louisiana.

Mark Davis, Director Tulane Institute on Water Resources Law and Policy



Changing Landscapes 2008-2011

Inspired by the drastic upheaval in our local ecology since Hurricanes Katrina and Rita, Changing Landscapes was formed, a six-week residency based on the premise that Southern Louisiana can be seen as a microcosm of the global environment, manifesting both the challenges and possibilities inherent in human interaction with urban and natural ecosystems. We asked artists to describe in detail how the region would affect their work, to propose a public component to their residency and to suggest ways in which they would engage with the local community.

Andrea Myers, 2008

Anne Devine, 2009

Rafael Santos, 2009

David Sullivan, 2009

Tory Tepp, 2009

Karen Rich Beall, 2010

Sharifa Rhodes-Pitts, 2010

William Cordova, 2010

Eric Dallimore, 2010

Bernard Williams, 2011

Suzanne Bennett, 2011

Alex Harris, 2011

Ebb & Flow 2011-2014

Ebb & Flow was the evolution of our Changing Landscapes residencies and reflected a movement to refocus our artists' energies from the post-Hurricane Katrina landscape to the worldwide importance of water as underscored by the 2010 oil leak in the Gulf of Mexico. The call was open to artists of all disciplines who demonstrated an established dialogue with environmental issues and a commitment to seeking and plumbing new depths.

Rebecca Snedeker, 2011, 2012

Benjamin Morris, 2011

Roy Staab, 2011

Katie Holten, 2012

Nina Nichols, 2012

Sarah Quintana, 2012

Andy Behrle, 2012

Daniel McCormick &
Mary O'Brien, 2013

Isabelle Hayeur, 2013

Emily Corazon Nelson, 2013

Laurel True, 2013

Sebastian Muellauer, 2014

Monica Haller, 2014

Megan Singleton, 2014



Andrea Myers

Visual artist, Illinois, 2008
www.andreamyersartist.com

Andrea Myers explores the space between two and three dimensionality by combining forms of painting, sculpture and textile based work. Myers received her M.F.A. from the Fiber and Material Studies department at the School of the Art Institute of Chicago in 2006. In 2014, she will participate in an Artist Exchange Residency to Dresden, Germany.

Myers is interested in constructing pieces that emulate a weathering process, paralleling every day subtle shifts, such as peeling paint or sidewalk cracks. Working with wood, fabric, printmaking, and pen and ink, she created a number of sculptural artworks which reflect the dynamic, layered landscape.



“take
creative risks”

this page: The artist at work. Detail, *Tangled Web*, 2011.

opposite page: *Tangled Web*, 2011, machine sewn fabric collage.



In response to my time in the woods, walking the levee and trips into the city, my work opened up to new processes and during the residency, I felt able to take creative risks and try new ideas influenced by the varying landscapes...once you arrive to the woods, time immediately slows itself and the days relax into a peaceful pace, allowing you as an artist to create and reflect on your own artistic terms and timing.

The first nurturings of creative spark began when I read the call for proposals and felt with the comprehensive support of A Studio in the Woods, I could explore the Southern Louisiana landscape physically and conceptually.





Anne Devine

Performance artist, California, 2009

www.greenscene.org

Anne Devine holds an M.F.A. in Social Practice from California College of the Arts and a B.F.A in photography, film and video from Rutgers. Additionally she attended the graduate program in Environmental Studies at University of Montana.

Devine made a solo performative distance walk of 38 miles from New Orleans to Hopedale as a "kinetic valentine" to the residents and landscape of the area, a route that highlighted the Mississippi River Gulf Outlet and brings attention to its de-authorization and closure.



"I could

EXPLORE"

this page: From New Orleans to Hopedale, 2009, performance art walk.

opposite page: From New Orleans to Hopedale, 2009.



Rafael Santos

Visual artist, Argentina, 2009

Rafael Santos is a co-founder of Ala Plastica, an arts and environmental group based in Rio de La Plata, Argentina, and has worked on native plant restoration in estuaries, bioregional planning, urban tree planting, and organized community-based survey, rescue and information teams in the wake of the 1999 Magdalena oil spill.

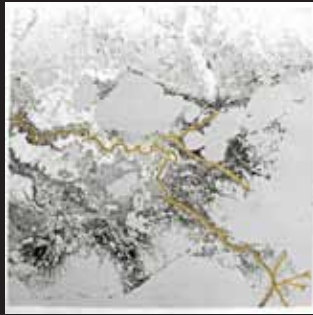
Santos' primary concerns are the social-ecological communities that have developed over time around freshwater rivers and coastal zones. While in New Orleans, he documented the widespread inaccessibility to the river in film and video and created an installation of his images in a downtown storefront.

“a paradigmatic
shift *is needed
and possible*”

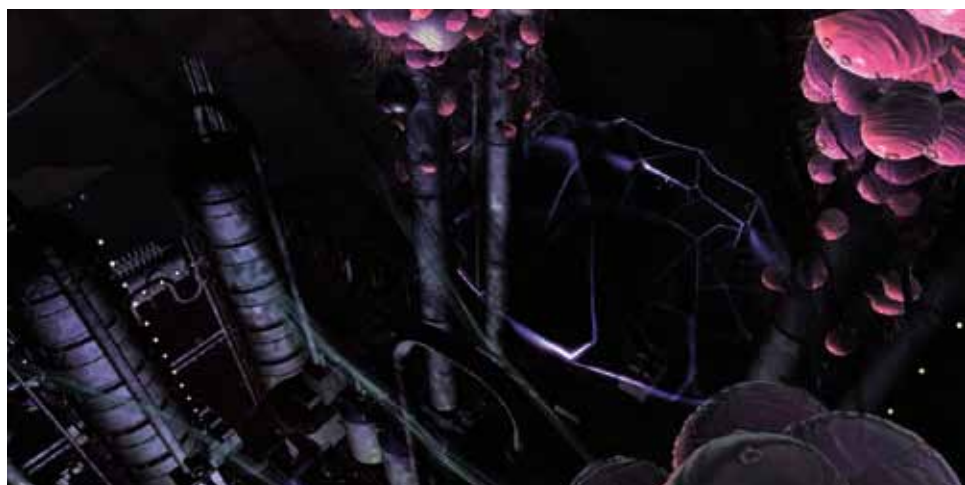


this page: Opening celebration of storefront installation of *DELTA FACTS*, 2009.

opposite page: *DELTA FACTS*, 2009, photography.



I could explore environmental , social, and economic interconnected tensions, and the efforts of the many who think that a paradigmatic shift in people's relationship with the Great River is needed and possible. An inspiration to develop a work in tune with the struggles ahead.





David Sullivan

Media artist, Louisiana, 2009

www.swampmonster.org

David Sullivan's abstract prints and animations deal with his long-standing concerns with landscapes altered by civilization. Sullivan received a B.F.A. from LSU and an M.F.A. from Maryland Institute College of Art. Recent honors include an award in the Acadiana Center for the Art's Southern Open and a Career Advancement Grant from the Louisiana Department of the Arts.

Sullivan rendered and debuted *Fugitive Emissions*, an abstract animation inspired by the effects of air and water pollution prevalent in our chemical corridor. The works were projected on screens installed in the lantern-lit woods, using the ambient sounds of the forest and the Mississippi river to provide the soundtrack.

“make **connections**
without being led”

this page: The artist installing the digital animations for an outdoor screening at A Studio in the Woods.

opposite page: *Bubble Pop*, 2010. *Swamp Gas*, 2009. *Fugitive Emissions*, 2009. All continuously looping, animated 3D paintings in HD with sound.



The woods for me is an example of a visually rich setting in which nothing particular happens, where you are allowed to think and make connections without being led. You can sit with it as long as you want, and come to your own contemplations. This is the type of experience I am hoping to bring to people who watch my animations.



Tory Tepp

Installation artist, California, 2009

www.torytepp.com

Tory Tepp received a B.F.A. in Painting at Parson's New School for Design and an M.F.A. in Public Practice at Otis College in Los Angeles. Recent projects include driving a vintage armored car for Mel Chin's Funded Dollar Bill Project on a 19,000 mile journey around the country and a community artist residency at the Atlantic Center for the Arts.

The Spirit Ferry Project was manifested by a mobile installation Tepp fabricated in the form of a boat from a 10 foot flatbed trailer that he called a portable "art scaping" unit. The curved prow formed a kinetic sculpture of a bee drinking from a flower and its cargo included two cubic yards of soil, seeds and the tools and equipment to build and plant living installations in its wake. Tepp recruited neighborhood volunteers to transform an empty site into an earthwork and community garden.

*"it became clear how
precious time was"*

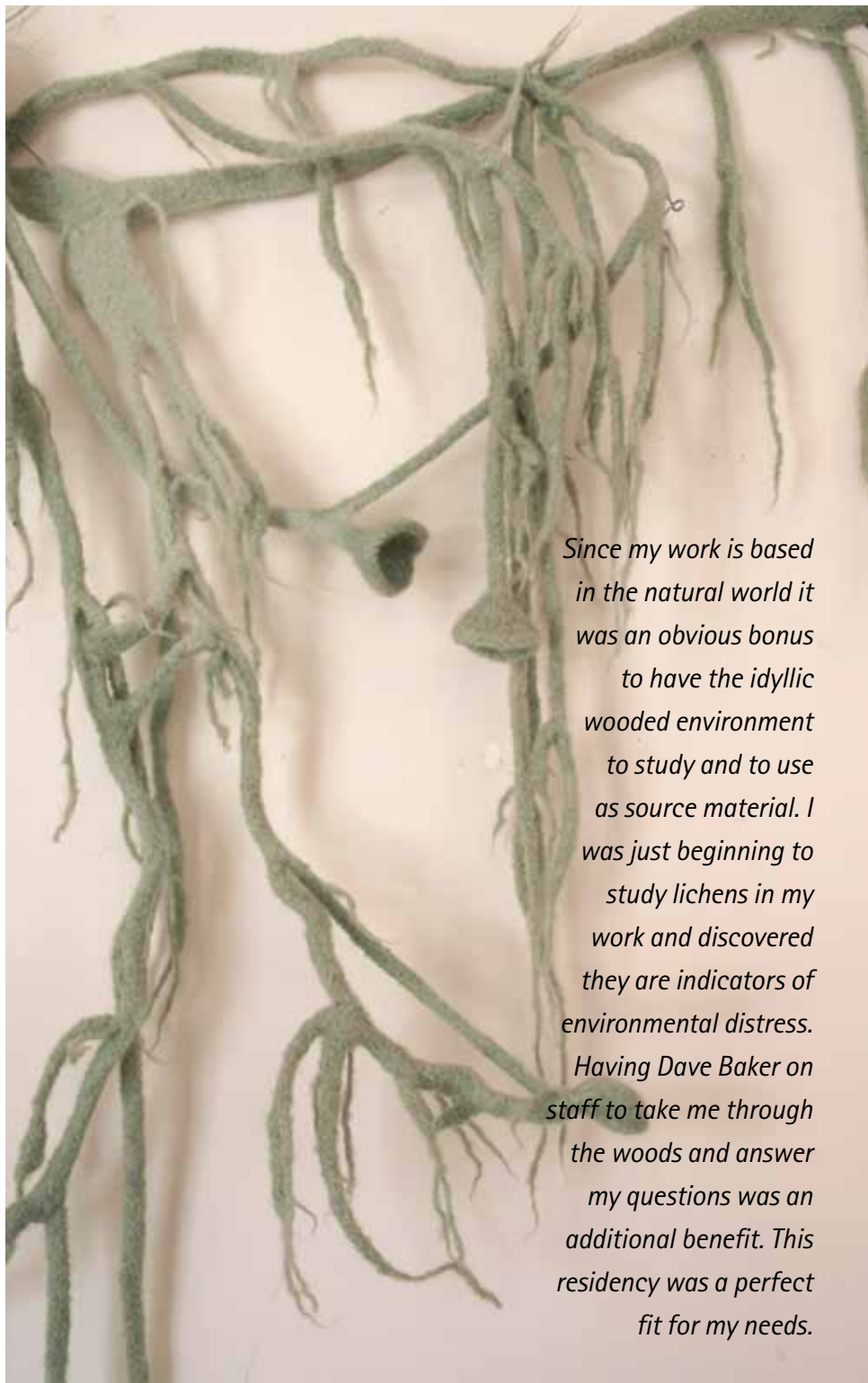


this page: Volunteers "artscaping" the *Spirit Ferry* "Landing Site."

opposite page: *Spirit Ferry* "artscaping unit," 2009, mixed media.



As I began to develop relationships with people and with different communities within the New Orleans area it became clear how precious time was to the potency of any art project, especially within the realm of community-engaged practice. For any real change to be effected, change at a personal level, relationships need to be established, relationships that are built on trust and respect and mutual understanding.



Since my work is based in the natural world it was an obvious bonus to have the idyllic wooded environment to study and to use as source material. I was just beginning to study lichens in my work and discovered they are indicators of environmental distress. Having Dave Baker on staff to take me through the woods and answer my questions was an additional benefit. This residency was a perfect fit for my needs.



Karen Rich Beall

Sculptor, Pennsylvania, 2010
www.karenrichbeall.com

Karen Rich Beall has a B.F.A. in Ceramics from the University of Florida, and an M.F.A. in Sculpture from the University of Tennessee. She worked as the Public Art Assistant for the Atlanta Committee for the Olympic Games and currently teaches Ceramics and Sculpture as an adjunct instructor of art at Lebanon Valley College in Pennsylvania.

Beall examined lichens and ferns from the woods under a microscope and rendered them larger than life using hand-knitting, paper mache, and other mixed media. She also led a nature journaling workshop for youth from The Porch 7th Ward Cultural Center.

“perfect fit
for my needs”



this page: *Hybrid (From My Trials)*, 2011, felted wool, cotton thread, wire. The artist leading a nature journaling workshop with youth from The Porch 7th Ward Cultural Center.

opposite page: *Threads of a Life Story*, 2010, felted wool, cotton thread, wire.



Sharifa Rhodes-Pitts

Writer, Texas, 2010

www.sharifarhodespitts.com

Sharifa Rhodes-Pitts is a writer whose work has appeared in *Transition*, *The New York Times* and *The Boston Globe*. Originally from Houston, Texas, she graduated in 2000 from Harvard University and was a Fulbright Scholar in the United Kingdom. Her first book, *Harlem is Nowhere*, was published in 2011, and in 2012 she won the Whiting Writers' Award.

Rhodes-Pitts used local historical archives to write a cycle of prose poems based on an 1811 slave revolt that she shared in a reading at the New Orleans African American Museum. She experimented with making paper from traditional "cash crops" such as sugar cane, rice straw, and cotton. She additionally volunteered with Our School at Blair Grocery during agricultural fieldtrips and brought students from this alternative school to an exhibit at the New Orleans African American Museum.

“receiving the **KEY**
to this **CITY**”

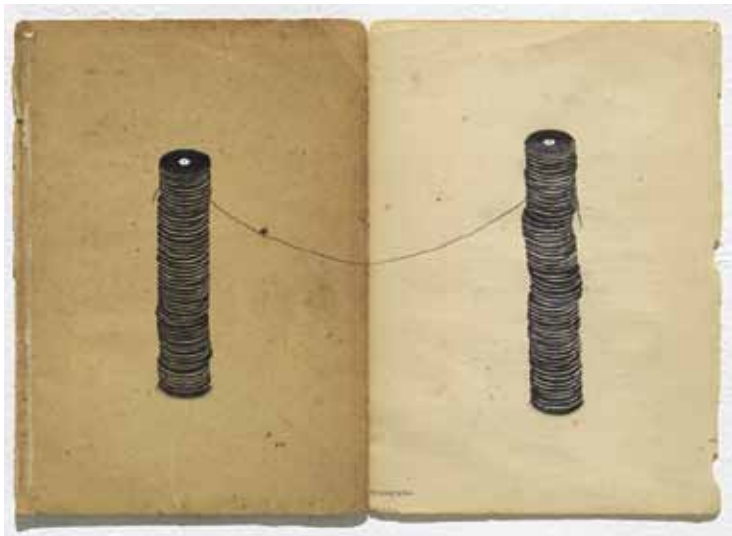


this page: The poet reading at the New Orleans African American Cultural Museum.

opposite page: *even the dead will not be safe...*, 2010, poetic installation at A Studio in the Woods' FORESTival.

A photograph of a wooden boardwalk or path that curves through a lush, green forest. On the left side of the path, a series of white, diamond-shaped paper flags are strung together and hang from a tree trunk. Each flag has handwritten text in dark ink. The path is made of weathered wooden planks and leads into the distance, where a small white dog is visible. The surrounding trees and foliage are dense and vibrant green.

The founders and staff of A Studio in the Woods work hard to build connections between each artist's work and the incredible resources of the New Orleans community. At other residencies I've been given the key to a cottage or apartment and left to make my own way; here the support of the staff has been like receiving the key to this city.



My residency period at A Studio in the Woods was very rewarding in that it allowed me to slow down and focus on multiple projects without ever losing direction or wasting time. The wooded and remote setting played a vital role in residency period being so productive. So too did the accessibility to various research institutions, like Tulane University's Latin American Library.



William Cordova

Visual artist, Peru, 2010

William Cordova was born and raised in Lima, Peru. He earned his M.F.A. from Yale University in 2004. Cordova has had solo exhibitions at places such as the La Conserva in Murcia, Spain and in P.S. 1 Contemporary Art Center in New York, and his work has appeared at the Guggenheim Museum, and the 50th Venice Biennale.

Cordova used 16MM film to document and preserve traces of the displaced histories of New Orleans. His project aimed to create monuments of secular sacred spaces within Louisiana history and folklore.

“wooded *and* remote setting *played a vital role*”



this page: Works on paper in the resident's studio

opposite page: clima de tiburones (st.essex), 2010, mixed media on reclaimed paper. world famo paintings (parallel lines drawing), 2004-2005, part of 100 framed drawings on paper from reclaimed World Famous Art book (1939).



Eric Dallimore

Installation artist, Colorado, 2010
www.ericdallimore.com

A New Orleans native, Eric Dallimore received his B.F.A. from Louisiana State University in 2004. In 2008, he created his first public art piece, "*Untitled 6209*," a sculpture built from the wreckage of 29 homes after Hurricane Katrina. In 2011, he opened up Leon, an art gallery in Denver, where he serves as artistic director.

Dallimore created an installation piece, a living public sculpture in the form of a pipeline, composed of entirely organic matter and housing a collection of seeds. *The Louisiana Pipeline* stretches across the land, visually representing the destructive force of oil exploration. The sculpture was engineered to intentionally burst at the seams using the wind and heavy rains to release the seeds onto the ground below and the pipeline itself was entirely composed of biodegradable and compostable materials to fertilize and germinate the seeds, raising new life from the saturated earth below.

“*what a healthy natural ecosystem looks like*”



this page: (Detail) indigenous seeds in bagasse mulch, a sugar cane byproduct. Volunteer from Art and the Environment art history class at Tulane University helping the artist collect seeds.

opposite page: *An Endless Thing With No End in Sight: The Louisiana Pipeline*, 2010, installed on property belonging to the New Orleans Center for Creative Arts.

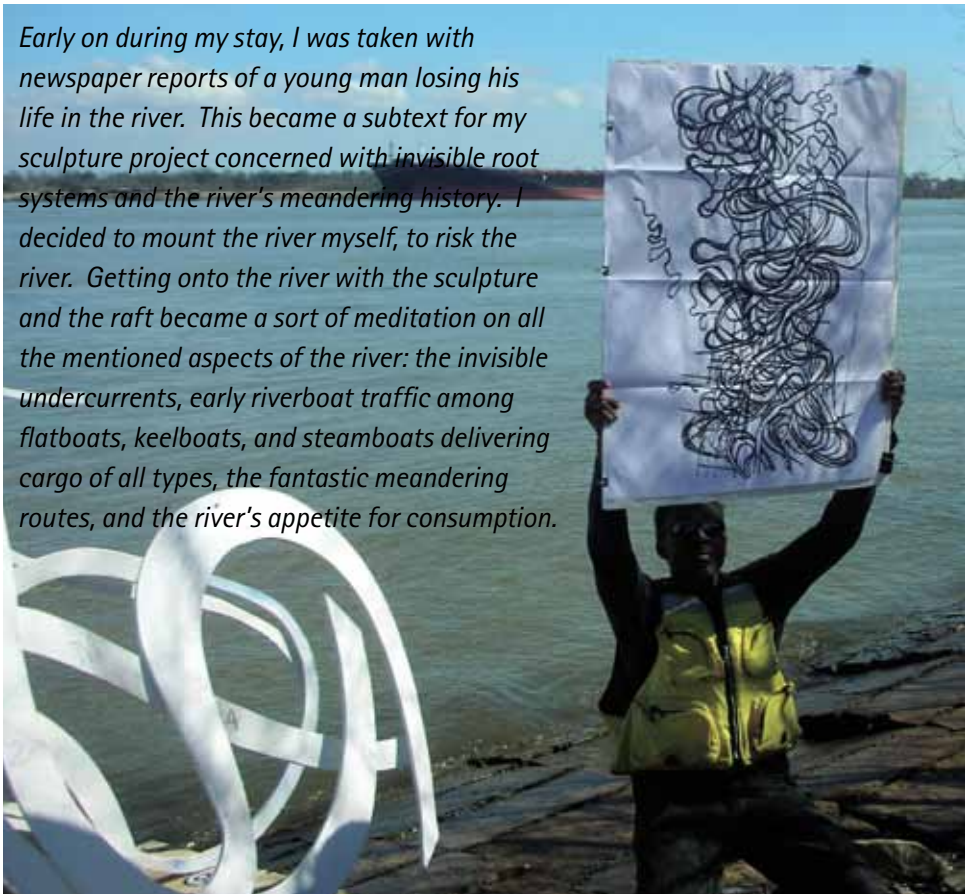




Dave Baker helped me to realize what a healthy, natural ecosystem of Southern Louisiana looks like, and what could be disturbing that balance. This knowledge influenced my work of art greatly, as I was able to harvest seeds from indigenous sedges, rushes and rounds for my sculpture.



Early on during my stay, I was taken with newspaper reports of a young man losing his life in the river. This became a subtext for my sculpture project concerned with invisible root systems and the river's meandering history. I decided to mount the river myself, to risk the river. Getting onto the river with the sculpture and the raft became a sort of meditation on all the mentioned aspects of the river: the invisible undercurrents, early riverboat traffic among flatboats, keelboats, and steamboats delivering cargo of all types, the fantastic meandering routes, and the river's appetite for consumption.





Bernard Williams

Sculptor, Illinois, 2011

www.bernardwilliamsart.com

Bernard Williams holds a B.F.A from the University of Illinois at Champaign-Urbana, and a M.F.A from Northwestern University. Williams taught art at The School of the Art Institute of Chicago from 1991-2003 and 2010. He is currently represented by the Thomas McCormick Gallery, the G.R. N'Namdi Gallery, and Slate Gallery.

Williams built a sculpture, *Ghost Trails*, based on Howard Fisk's 1940s maps that trace the meanderings of the Mississippi River. In an ambitious move, he decided that the piece needed to be launched in the waters that inspired it and built a raft and floated it on the river itself. The sculpture was then used as the backdrop for a FORESTival performance choreographed by former resident Monique Moss.

*“I decided to
Risk the RIVER”*



this page: The artist's studio.

opposite page: The artist at work. The artist showing a rendering of a Fisk map at the launch of *Ghost Trails*.



As I worked I looked out the windows of the studio constantly, and I felt engaged with the life I observed. I watched myself unfold and connect. Ultimately, the landscape that changed the most was my own.



Suzanne Bennett

Visual artist, New York, 2011
www.suzannebennett.com

Suzanne Bennett received a B.F.A. from U.C. Santa Cruz and an M.F.A. from Brooklyn College. She has received several awards and residencies including Yaddo, Ucross Foundation, Whitney Museum of American Art and a Dedalus Foundation Grant for the Vermont Studio Center. She lives in New York and is the studio manager for painter John Currin.

Bennett's work is the result of a continuing struggle to establish a sense of place in a world where meaning shifts and memory fails. She completed four large-scale paintings recontextualizing the dichotomy of the city's baroque sensibilities and its location on the edge of an untamed swamp.

*“the landscape that changed
the most **was my own**”*



this page: The artist at work.

opposite page: *Untitled (bananas)*,
2011, oil on paper.



Alex Harris

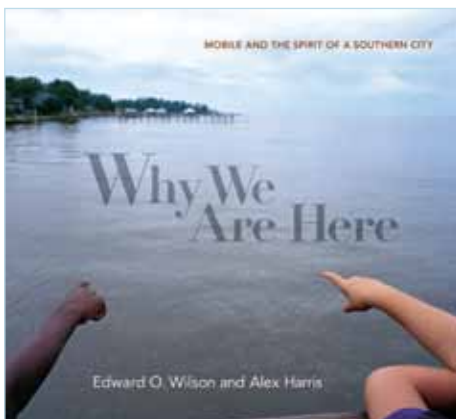
Photographer, North Carolina, 2011

www.alex-harris.com

Alex Harris, a native of Atlanta, Georgia, is a photographer, Duke University professor, and Pulitzer Prize finalist for his book, *River of Traps*. He lives in Durham, North Carolina.

Harris was granted a two week special invitation residency. He spent the time editing, *Why We Are Here: Mobile and the Spirit of a Southern City*, a book he co-authored with world-renowned naturalist, biologist and author E.O. Wilson.

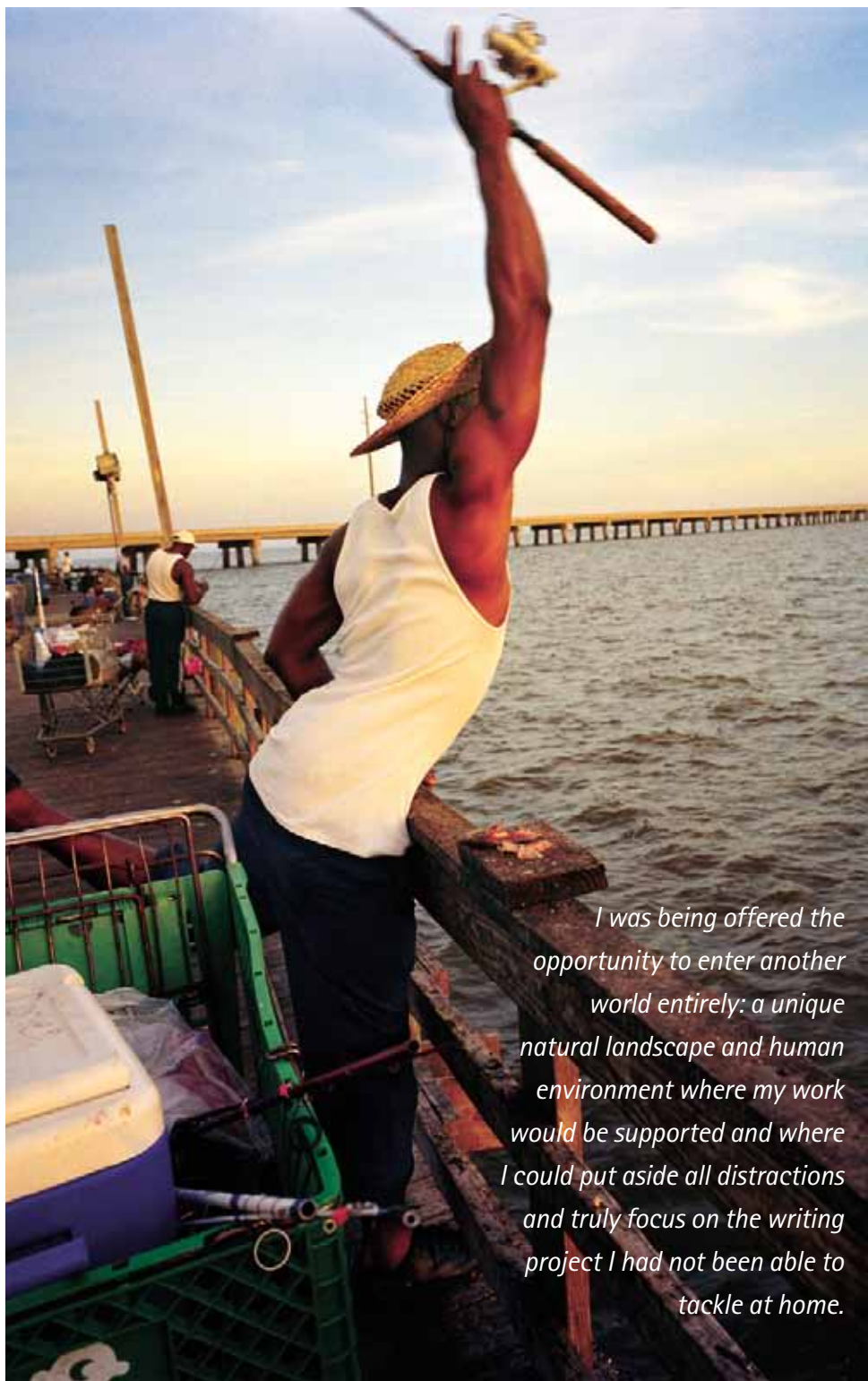
“*enter another*
WORLD
entirely”



this page: Why We Are Here: Mobile and the Spirit of a Southern City by E. O. Wilson and Alex Harris, published by WW Norton/Liveright, 2012. Packed house at authors' talk at Tulane University, October 2012.

opposite page: Ben Davis, Cedar Point Pier, South Mobile County, photography.





I was being offered the opportunity to enter another world entirely: a unique natural landscape and human environment where my work would be supported and where I could put aside all distractions and truly focus on the writing project I had not been able to tackle at home.



The residency was [...] a gestational period, during which I had the mental space to consider the book as a whole and time for particular tasks that pushed the project into being. Rebecca Solnit and I completed the book proposal the first week, and we were offered a book contract from University of California Press by the end of the residency.

REBECCA SOLNIT
REBECCA SNEDEKER



Rebecca Snedeker

Writer and filmmaker, Louisiana, 2011 & 2012

Rebecca Snedeker is an Emmy Award winning filmmaker and writer whose work supports human rights and creative expression in her native New Orleans. She is the recipient of grants from the National Endowment for the Arts and the National Endowment for the Humanities.

Snedeker's residency was crucial in the formation of *Unfathomable City: A New Orleans Atlas*, a book of 22 imaginative maps and essays she co-authored with Rebecca Solnit. She spent her time recruiting writers for the book, writing an essay on water, and engaging the public in interactive mapping experiences. She partnered with A Studio in the Woods and the New Orleans Museum of Art to produce map broad sheets and public events which coincided with the Fall 2013 release of the atlas.

“a gestational period”



this page: “Bass Lines: Deep Sounds and Soils” map in *Unfathomable City*. Cartographer: Jakob Rosenzweig. Artwork: Katie Holten.

opposite page: *Unfathomable City: A New Orleans Atlas*, 2013, University of California Press.



Benjamin Morris

Writer, Louisiana, 2011

www.benjaminalanmorris.com

Benjamin Morris's work – poetry, fiction, plays, and essays – appears regularly in publications in the United States and Europe. He is the recipient of awards from the Mississippi Arts Commission and the Library of Congress. A member of the Mississippi Artist Roster and affiliate researcher at the Open University (UK), he lives in New Orleans.

Morris took every opportunity to go out in the woods absorbing great botanical detail and spent his studio time creating allegories based on the changing forest ecology for a new book of poetry provisionally titled *Ecotone*. He hosted a poetry workshop for students from Algiers Technical Academy, using a small, unidentified animal skeleton to appeal to the young poets' sense of intrigue.

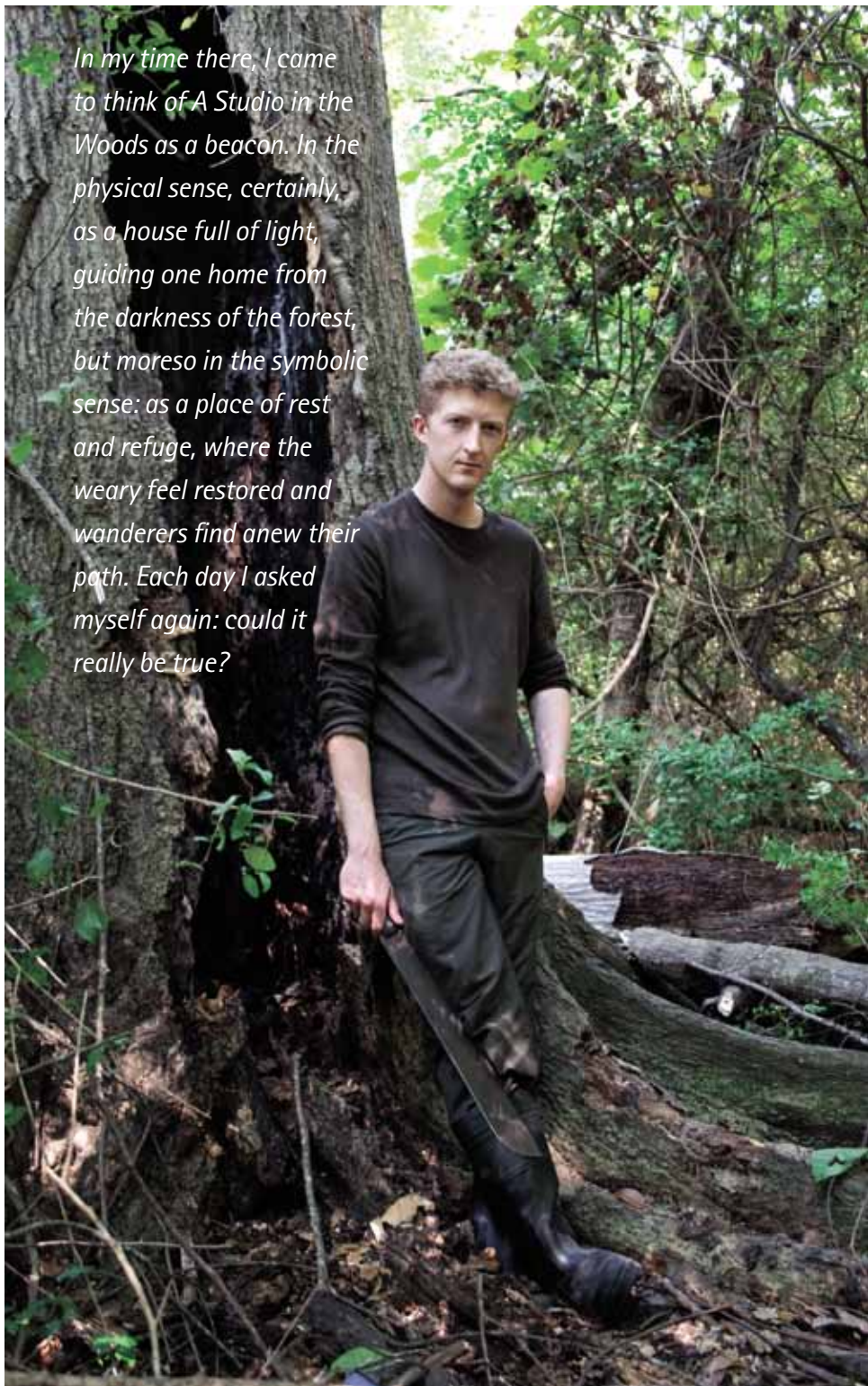
*“I came to think of
A Studio in the Woods as
a BEACON”*



this page: Morris with students from Algiers Technical Academy.

opposite page: Poet in the woods.

In my time there, I came to think of A Studio in the Woods as a beacon. In the physical sense, certainly, as a house full of light, guiding one home from the darkness of the forest, but moreso in the symbolic sense: as a place of rest and refuge, where the weary feel restored and wanderers find anew their path. Each day I asked myself again: could it really be true?





I am fascinated by the Mississippi River near by so my first day I went along the river and found a beach for my art, the black willow grove on the batture. I watched the river flow with wave wanting the reflection. But the action of the waves proved to be very interesting with the work that I recorded on video – ebb & flow.



Roy Staab

Installation artist, Wisconsin, 2011
roystaab.blogspot.com

Roy Staab received a B.F.A. from the University of Wisconsin-Milwaukee. Awards include a Japan/American Artist Exchange Creative Artist Fellowship, Pollack/Krasner Grant, Gottlieb Foundation Award and a Joan Mitchell Award. His work can be found at the Musée d'Art Moderne in Paris, the Metropolitan Museum of Art in New York, and the Milwaukee Art Museum.

Staab used driftwood, willow branches, bamboo, bloodweed, and other natural materials found onsite or nearby – even footprints – to construct ephemeral artworks in our pond and on the banks of the Mississippi River. Roy's residency culminated with a piece titled *CHAISE ILE* installed with the help of volunteers on Bayou Bienvenue and in partnership with Lower 9th Ward Center for Sustainable Engagement and Development.

“fascinated by the **Mississippi River”**



this page: *Untitled*, 2011, footprints in sand on the Mississippi River.

opposite page: Volunteers helping to install *CHAISE ILE*, 2011, on Bayou Bienvenue. *CHAISE ISLE*, 2011, photo by Katie Holten.



Katie Holten

Visual artist, Ireland, 2012
www.katieholten.com

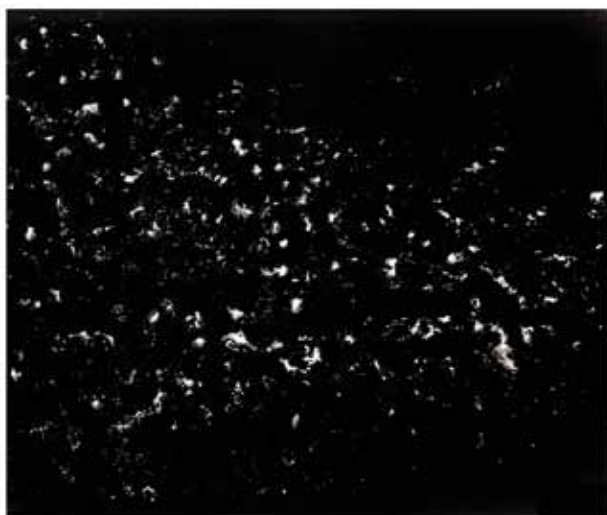
Katie Holten is an Irish-born multimedia artist whose work explores the relationship between human beings and the natural environment. She represented Ireland at the 2003 Venice Biennale and in 2009 created Tree Museum, a public artwork celebrating the centennial of the Grand Concourse in the Bronx.

Holten researched the historical, current, and projected ecosystem of New Orleans and the Mississippi River delta, through site visits and engagement with local communities and expressed these scientific and ecological investigations through sculptures and works on paper. This work formed the basis of a large-scale, site-specific installation titled "Drawn to the Edge" for New Orleans Museum of Art's Great Hall series.

“I SAW *the extent of the problems*”

this page: Constellations (map of Louisiana oil and gas wells), 2012, [recto]. Chalk from the Cretaceous collected by the artist from the former seabed of the Inland Ocean in Kansas, on primed canvas. Photo by Judy Cooper, courtesy of the New Orleans Museum of Art.

opposite page: Installation view of Katie Holten: Drawn to the Edge at the New Orleans Museum of Art, June 15-September 9, 2012.





I began thinking of those 'edges' where the man-made meets the organic; where today meets yesterday, then thousand years ago, and tomorrow; and where solid meets liquid meets air. I met locals who work with land and water and I went on expeditions to places like Cocodrie and Venice, Louisiana. I saw the extent of the problems inherent in this landscape, which is literally disappearing.



I think that Lucianne said it best when I was working on a puppet and she said, 'you want it to look as if it just grew there.' You always hear about 'site-specific' installations, but this time I feel like I have had the opportunity to finally make something true to this land and that the intensely diverse and colorful ecosystem here has become part of the way that I smell, feel and see.



Nina Nichols

Performing artist, Louisiana, 2012
www.blackforestfancies.com

Nina Nichols is the president of The Black Forest Fancies Non-Profit Organization, an experimental community arts promotional group, helping the arts community of New Orleans to work with dreamers all over the world. Recent awards include an Arts Council of New Orleans 2013-2014 Grant to begin a project titled "Theater Not Theater."

Nichols produced costumes, puppets, and props for an operetta titled *The Vanities of the Poor*, set on the banks of the Mississippi River. The show debuted during A Studio in the Woods' FORESTival. She received a grant to take the show abroad to Spain and France before bringing it back home for a run during New Orleans Fringe Festival.

“opportunity to make something
true *to the*
LAND”



this page: Puppet created for *Vanities of the Poor*, 2012.

opposite page: *Vanities of the Poor* as performed at A Studio in the Woods' 2012 FORESTival. Cast of *Vanities of the Poor* at New Orleans Fringe 2012.



Sarah Quintana

Composer, Louisiana, 2012
www.sarahquintana.com

A graduate of NOCCA and Loyola in New Orleans, Sarah Quintana also received a CODOFIL scholarship to study in France. Quintana tours with the project Omax to Lomax and La Companie Nine Spirit led by saxophonist Raphael Imbert from Marseille. Her first album of Jazz originals, *The World Has Changed*, was released in May, 2013.

Quintana used water as an instrument in composing and recording a dozen new songs. She transformed the artist studio into a mixed media sound installation with a number of professional and homemade instruments for a collaborative performance. She invited the general public and children of all ages to play and be recorded alongside professional local musicians. "The Delta Demitasse," the musical series she developed during her residency, was performed live and exhibited as a video installation at the Contemporary Arts Center in New Orleans in the Fall of 2013.

"one giant lost and found ceremony"



this page: For the Sake of Sound, Quintana (left) during free improvisation "Tea Party" and water experiment at A Studio in the Woods, 2012.

opposite page: Quintana playing the "teacup glockenspiel" on the banks of the Mississippi River.

I came here with some clear intentions, of making music with water: composing songs, experimenting with cups bowls, mason jars and singing bowls. This residency has been one giant lost and found sound ceremony. My work needed opening, experimentation, new instruments, more listening, and water. It needed to be honest. It needed to be outside and awake at 4 am. It needed to be shared with others and given away. It needed to happen right here in the heart and hands.





I've seen the impact of humanity's harvesting of natural resources where a cypress forest once stood and may never again. I had the chance to drive through St. Bernard Parish, collecting some materials for my art project along the way, and witnessed the breakwall that has appeared almost overnight. Along the way, I also bore witness to the littered landscape left behind by Hurricane Isaac just months earlier.





Andy Behrle

Sculptor, Washington, 2012
www.andybehrle.com

Andy Behrle received a M.F.A. at Arizona State University in Tempe. Behrle has received solo exhibitions across the country. He is a recipient of a 2013 Artist Trust Grant and was invited to present his most recent work in a TEDx talk. Artwork by Behrle has appeared at the Huntsville Museum of Art and ArtPrize in Grand Rapids, Michigan.

Behrle explored issues of erosion and accretion with a living installation sited on the grounds of Longue Vue House and Gardens. The piece took the form of a mausoleum covered with mud and the seeds of native plants which slowly eroded and then sprouted over the year it was on display.

*“I’ve seen the impact
of humanity’s
harvesting”*



this page: Volunteers helping at the installation.

opposite page: *a year and a day*, 2012, at Longue Vue House and Gardens.



Daniel McCormick & Mary O'Brien

Installation artists, California, 2013

danielmccormick.blogspot.com

Daniel McCormick and Mary O'Brien create sculptures that have a part in influencing the ecological balance of compromised environments. McCormick attended the UC College of Creative Studies and has a B.A. from UC, Berkeley College of Environmental Design. O'Brien has a B.A. in Political Science from Marquette University and a Certificate in Studio Arts from UC Berkeley.

McCormick and O'Brien worked with local grassroots environmentalists to invent a reusable cage to protect cypress seedlings from invasive rodents, placing dozens of these cages along the coast as a remedial art installation. Rigorous in their research, the artist team spoke with dozens of organizations, scientists and specialists in preparing for their project.

‘give aesthetic weight to the
restoration
process’



this page: Line of Defense as installed near Venice, LA.

opposite page: Line of Defense, 2013.

By focusing on a series of site-specific activities employing protective components, we conducted an inquiry into the relationships between people, land, and water. We sought ways to give aesthetic weight to the restoration process of coastal wetlands in Southern Louisiana. We worked to design a project that could serve as a catalyst for public engagement and involvement.



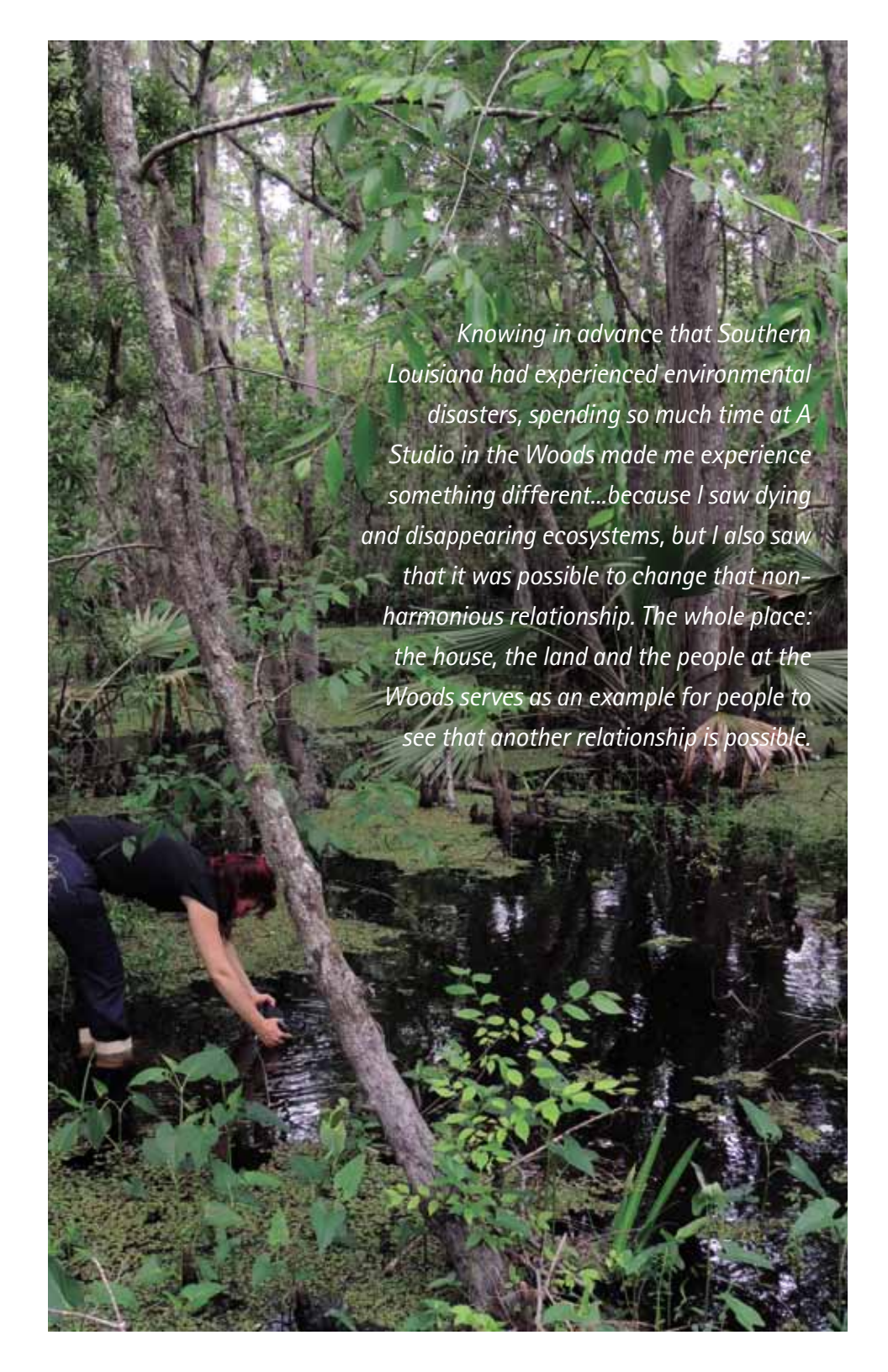
Installed Feb, 2013



March, 2013



October, 2013

A photograph of a person with red hair, wearing a black t-shirt and dark pants, bending over a small, dark pond in a lush forest. The person is reaching into the water with their hands. The forest is dense with green foliage, including various trees and plants. The water in the pond is dark and reflects the surrounding greenery. The overall scene is a natural, wooded environment.

Knowing in advance that Southern Louisiana had experienced environmental disasters, spending so much time at A Studio in the Woods made me experience something different...because I saw dying and disappearing ecosystems, but I also saw that it was possible to change that non-harmonious relationship. The whole place: the house, the land and the people at the Woods serves as an example for people to see that another relationship is possible.



Isabelle Hayeur

Visual artist, Canada, 2013
www.isabelle-hayeur.com

Isabelle Hayeur is known for large-format digital montages, videos and site-specific installations. Her work has been exhibited in places such as the National Gallery of Canada, the Museum of Contemporary Photography in Chicago (MoCP), the Neuer Berliner Kunstverein in Berlin and at Akbank Sanat in Istanbul.

Hayeur used special equipment to shoot over/underwater photography in polluted and pristine waterways, creating evocative imagery from the unusual perspective of the waterline that were then exhibited on four billboards on major thoroughfares across New Orleans.

*“see that another
 relationship
 is possible”*



this page: *Underworlds*, 2013, billboard installation across New Orleans.

opposite page: The artist shooting in Jean Lafitte National Historic Park.



Laurel True

Visual artist, Louisiana, 2013

www.truemosaics.com

Laurel True is an artist and educator specializing in sculptural, architectural and site-specific mosaic projects. True facilitates community-based mosaic projects in the US, Africa, Latin America and Haiti through her organization, The Global Mosaic Project.

True created a series of sculptural mosaic forms that float on the surface of water, interacting with the environment through light, movement and reflection. The sculptures were made from elements collected from both the urban and the rural landscape, including glass, stone and recycled materials. She also led a hands-on mosaic project with Houma, LA youth as a part of the South Louisiana Wetlands Discovery Center Youth Summit.

“one of the most **prolific** *times in my life”*



this page: The resident's studio.

opposite page: Work in progress, floating mosaic, 2013.



This has been one of the most prolific times in my life for the exploration and realization of my own ideas, unrelated to commissioned work, production or teaching others... During my time in the Woods, I have been able to distill disparate elements, bits of experience and inspiration from years of movement, work, travel and deep interactions with others. Much of my work involves supporting others, and this pause has given me a chance to allow myself to be supported, by the residency, staff and the surroundings.



It is hard to know what is safe. It can be difficult to determine what one must do to preserve oneself. Which is better: to plunge in or to seal off? To engage or to disengage? Each option carries its own hazards.



Emily Nelson Corazon

Visual artist, Louisiana, 2013
emilycorazon.tumblr.com

Emily Nelson Corazon is currently living and working in New Orleans, Louisiana. She graduated in 2010 from University of Virginia with High Distinction in Studio Art and worked as an Aunspagh Fellow in the McIntire Department of Art. Formerly a first-grade teacher, she now works in a teacher support role, helping new teachers get their footing.

Nelson used her residency to collect and commission images of water landscapes in Southern Louisiana rendered in oil-based media. She then subjected the images to Corexit, the disperant used in the Gulf during the Deepwater Horizon oil spill cleanup.

“to preserve
oneself”



this page: Detail *The Crow*, 2011, 1938 Text Activity coloring book page, tar from the Deepwater Horizon Oil Spill collected near Grand Isle, LA, wood, glass, brass hardware.

opposite page: *Some Food We Could Not Eat*, 2011. Video still.



Sebastian Muellauer

Creative design, Germany, 2014

www.sebastianmuellauer.com

Sebastian Muellauer studied at the Design Academy in Eindhoven and Industrial Design at the University of Arts, Burg Giebichenstein in Halle. His work has been internationally exhibited at Arco (SP), Ars Electronica (AU), TEKS – MetaMorf (NO), Transnatural Festival, V2_ Institute for the Unstable Media and DEAF (NL).

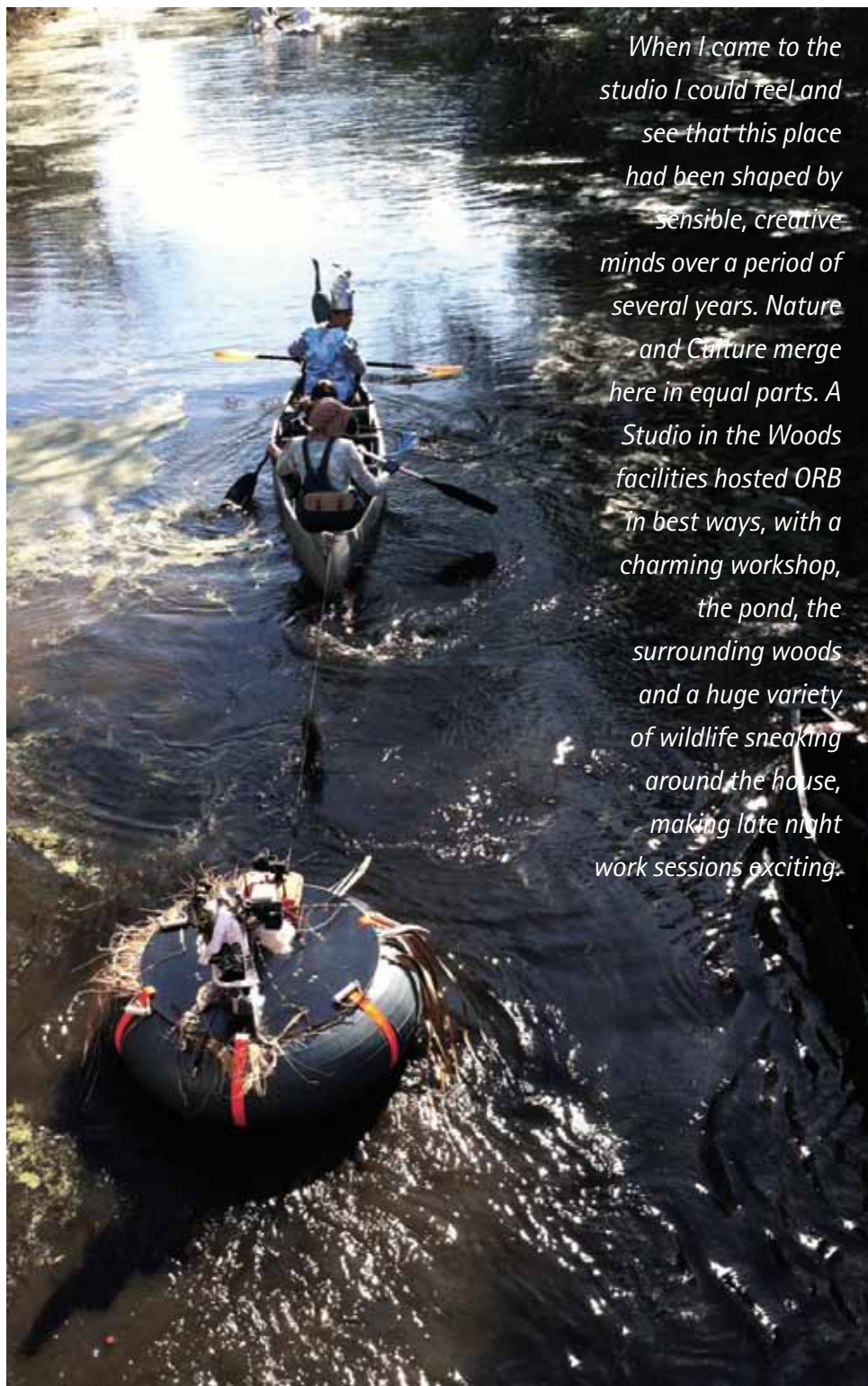
Muellauer used his residency to make advances on his Open Research Buoy (ORB), an open-sourced, community-driven project that aims to develop technology which will help monitor and research endangered water ecosystems. He met with scientists and environmental specialists to assess useful data collection devices and tested the ORB in area waterways from the Studio pond to Bayou Segnette. The ORB also participated in the Loup Garou boat parade on Lundi Gras in Bayou St. John.

“nature *and* culture
merge here”



this page: The artist testing ORB in the pond at A Studio in the Woods.

opposite page: ORB in costume as part of the Loup Garou boat parade in Bayou St. John.



When I came to the studio I could feel and see that this place had been shaped by sensible, creative minds over a period of several years. Nature and Culture merge here in equal parts. A Studio in the Woods facilities hosted ORB in best ways, with a charming workshop, the pond, the surrounding woods and a huge variety of wildlife sneaking around the house, making late night work sessions exciting.



[Sedimentologist Chris Esposito] showed me what's below us, how this specific marshland is formed, what builds it, and what industries erode it. I went with him to take a geologic core sample, quite literally coring down into the earth of the Lower 9th Ward with a hydraulic machine... I am learning about the land under our feet, America beneath the ground.



Monica Haller

Media artist, Minnesota, 2014

www.veteransbookproject.com

Monica Haller is a media artist working across a variety of mediums. She has a B.A. in Peace and Conflict Studies and an M.F.A. in Visual Studies. Her work has received numerous awards, including a Guggenheim Fellowship and support from the National Endowments for the Arts. She has given talks at venues ranging from Centre Pompidou to the Hennepin County Juvenile Justice Center.

Haller created a “field station” in a gutted home in Plaquemines Parish, enlisting the help of local geologists and sedimentologists in order to learn more about the transitory eroding spaces that face Southern Louisiana’s coast. She gathered together experiments, photos, videos, and even river silt – materials she has been amassing over the past several years with her collaborator, Albertine Kimble. She then invited community members of the Lower Coast to explore the house and engage with her cultural, personal, and artistic readings of the transitory spaces she explored.

“learning about the **land** *under our* **FEET”**



this page: The artist and a community member discussing the work in progress.

opposite page: Audience members young and old immersed in the sites, sounds and textures of Haller’s field station.



Megan Singleton

Visual artist, Missouri, 2014

www.megansingleton.com

Megan Singleton's work explores the intersection of dendritic systems and patterns found in waterways, plants, and paths of travel. She is adjunct faculty at Webster University and the Art Institute of Saint Louis, where she teaches Papermaking, Photography, and Digital Art Classes.

Singleton created an installation of sculpture and pulp paintings investigating the native and invasive flora that clutch Louisiana between the fingers of their roots. The works transformed natural materials into art using hand paper making techniques and clay and referencing maps of the coasts and swamps in Southern Louisiana where she acquired the materials. She showcased the work in the first annual Wetlands Art Tour at Byrdie's Gallery in the St. Claude Art District.

“creative *and* scientific *collaborations*”

*this page: Baptiste Collette Bayou (detail),
2014, pulp painting (phragmites, banana,
abaca and cotton fibers).*

*opposite page: The artist at work. Installation
view, berlanderi in the Belize Delta, at Byrdie's
Gallery as a part of the 2014 Wetlands Art Tour.*



The creative and scientific collaborations facilitated by the staff at A Studio in the Woods have introduced me to many people looking at the same landscapes and plants with ... similar research interests and totally different approaches.



Jurors

Constance Adler	Aaron Collier	Shawn Hall	Jeremy Roussel
Brooke Anderson	Mark Davis	John Hargreaves	Merit Shalett
Stephanie Atkins	Mollie Day	Sean Larocca	Claire Tancons
John Barnes	Dawn Dedeaux	Miranda Lash	Emilie Taylor
Ron Bechet	Angela Driscoll	Russell Lord	Monique Verdin
Raine Bedsole	Dan Etheridge	Norah Lovell	Aaron Viles
Willie Birch	J.O. Evans	Monique Moss	Clifton Webb
Amy Clipp	Jess Garz	Chuck Perkins	
Teresa Cole	Jan Gilbert	Ylva Rouse	

Presenting Partners

Byrdie's Gallery
Contemporary Art Center
Ross Karsen
Albertine Kimble
Longue Vue House and Gardens
Lower 9th Ward Center for Sustainable Engagement and Development
John McLachlan
New Orleans African American Museum
New Orleans Museum of Art
New Orleans Center for Creative Arts
Tulane University

All photographs courtesy of the artist or A Studio in the Woods except where otherwise noted. Special thanks to Monique Verdin for documenting many of our residents.

Special Thanks

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