

Artpark

The Program in Visual Arts

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Artpark 1975

Alley Friends	Max Neuhaus
Ant Farm	Jerry Noe
Tony Bannon	Dennis Oppenheim
Suzanne Benton	John Pfahl
Jon Brooks	Jody Pinto
Canole	Jim Roche
Dale Chihuly and Seaver Leslie	Colette Rossant
Roger Edwards	Alan Saret
James Grigsby and Philip Yenawine	Paul Sharits
Robert Grosvenor	Judith Shea
Nancy Holt	Phillips Simkin
Catherine Jansen	Charles Simonds
Journeyman Press	Alan Sonfist
Rockne Krebs	Bill Stewart
John Mills-Cockell and Michael Hayden	Michelle Stuart
Forrest Myers	Phyllis Thompson
	Stan VanDerBeek
	Woody Vasulka
	An Whitlock

Introduction 1975

The preparation for Artpark's 1975 season began in late October of 1974. One of the primary planning goals was to test the capacity of the park as a total facility. Unlike the inaugural season, in 1975 the entire 200 acres were, for the first time, fully available for the artists and the public.

The artists were selected in a manner which allowed for a diversity of scale, media, work style and personalities. Half of the artists were from New York City, Western New York, Philadelphia and Toronto. Others came from Florida, California and New England. A deliberate effort was made to balance the program with artists who were well-known with those who had less exposure, fame or notoriety. One-fifth of the artists came from a crafts-oriented milieu. In general, artists were selected on the basis of their ability to deal with Artpark resources: the land, the public, and the mixing of artistic disciplines.

Based on the recommendations of the 1974 artists, the program was shaped to allow most of the 35 artists to be in residence for a period of four weeks each. The artists received a \$300-a-week fee, plus a \$125 living stipend and round trip transportation. They were also supplied with the services and materials they specified, up to a stated limit. The average materials cost was \$1700 per artist. All artists were asked to visit the site before submitting their proposals and cost estimates.

The park was described to the artists as a facility where they should feel free to experiment, to try things they might not do at home, to attack whatever problems seemed most meaningful. The artists could work at their own pace and, if they wished, bring their own helpers and assistants. Over a dozen students from area colleges were able to work with the artists as program assistants.

Before their arrival, the artists also received the following statement from the Artpark Visual Arts staff:

"Artpark is an area for all the arts, a place for artists to perform, develop, experiment. Like life itself, Artpark is designed to breathe, to change with the seasons, to respond to nature. Accordingly, the artists who participate in the Artpark program are envisioned as the life-force coursing through the organism — giving it color, energy, warmth, posture, vitality, growth. With this concept in mind, we do not expect that artworks or their residue will remain from one season to the next. We expect to relocate, remove, cover over or allow the natural erosion process to occur with such objects.

In this way, the park will be given back to nature for the fall, winter and spring, and will be allowed to recycle itself so that the artists of the next season will have more choices and greater freedom of activity."

The 1975 season began on the first day of summer and ended on the last. Sky divers, a Mummers Band, and the release of bottles and balloons, each dedicated to an artist, heralded the opening; an outdoor jazz concert and a ritual demon-burning highlighted Midsummer's Eve; a festival of Native American Arts closed the season on September 21. In between, an abundance of outdoor performances and children's events marked the celebrations of July 4 and Labor Day.

A series of Theme Weeks, designed to explore basic human functions and needs, was also part of the 1975 season. Each of the weeks featured daily scheduled workshops offered by the artists-in-residence. Shelter Week was a project of the Alley Friends; during Cooking Week, gourmet Colette Rossant, and two area chefs, offered workshops. Judith Shea scheduled clothing workshops during Clothing Week, and two weeks of special events were programmed by Jim Grigsby and Phil Yenawine to explore the themes of Hunting and Fishing. These activities were conceived to engage the park visitors in a visual arts activity, and to insure a gregarious participatory program component. Other artists-in-residence were urged to consider the possibilities of workshops or interactive situations as a means of drawing upon the great resource of people offered by Artpark.

During this season the park also developed the capacity to document, in color video, the bulk of the visual arts activities. The resulting tapes further capture the fleeting and ephemeral aspects of the program.

David Katzive
Visual Arts Director

Woody Vasulka

A 30-minute animated black and white film, made in an Artpark studio located in the Visitor Center.

A series of shapes and geometric forms were generated on a video monitor, checked with a Polaroid camera, and shot, frame by frame, with a 16 mm. movie camera. A slight shifting of the image was able to simulate the shift which is created by our stereoscopic vision. The final product was a stereoscopic film of gyrating electronic patterns and volumetric shapes.

