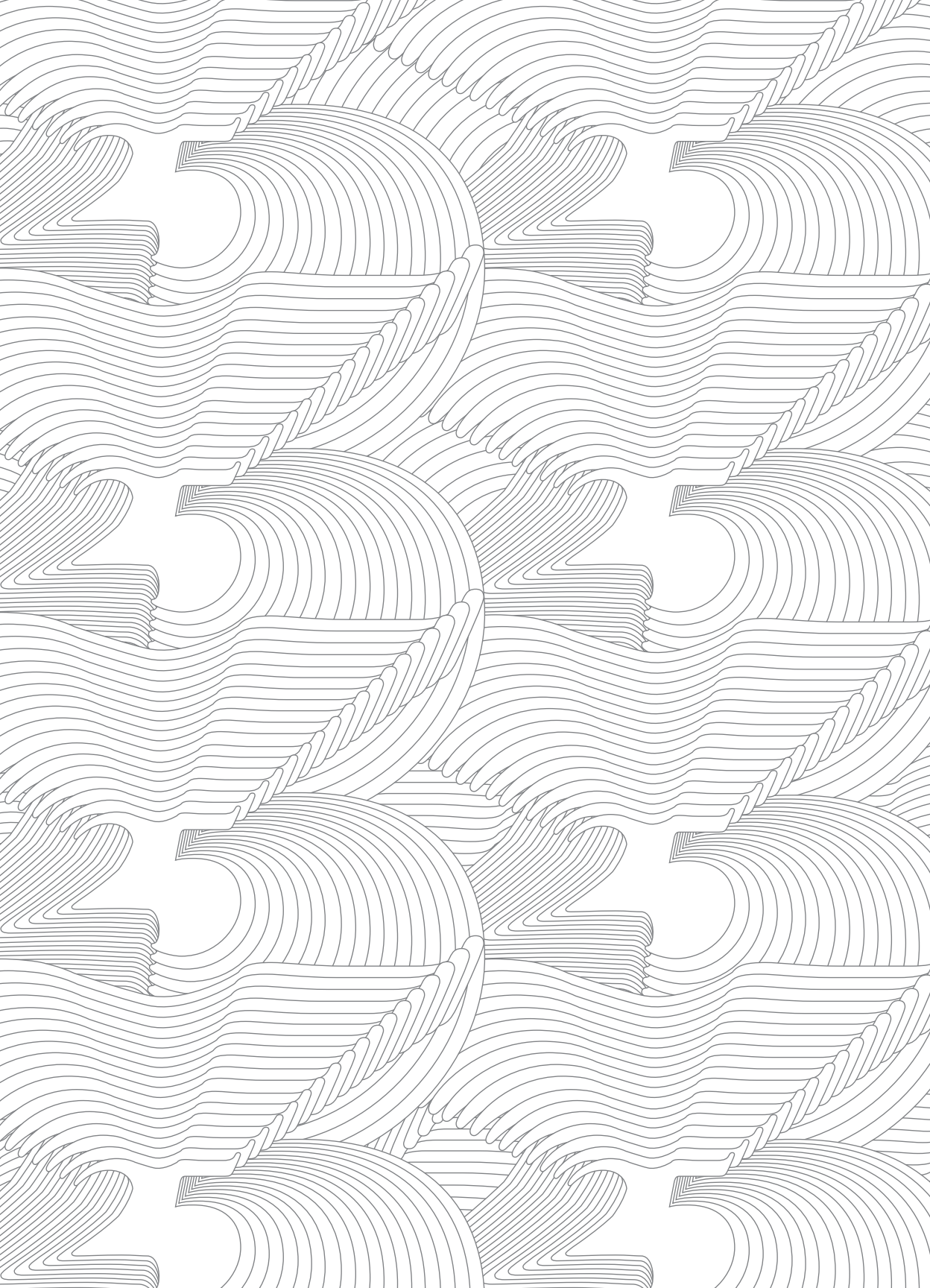
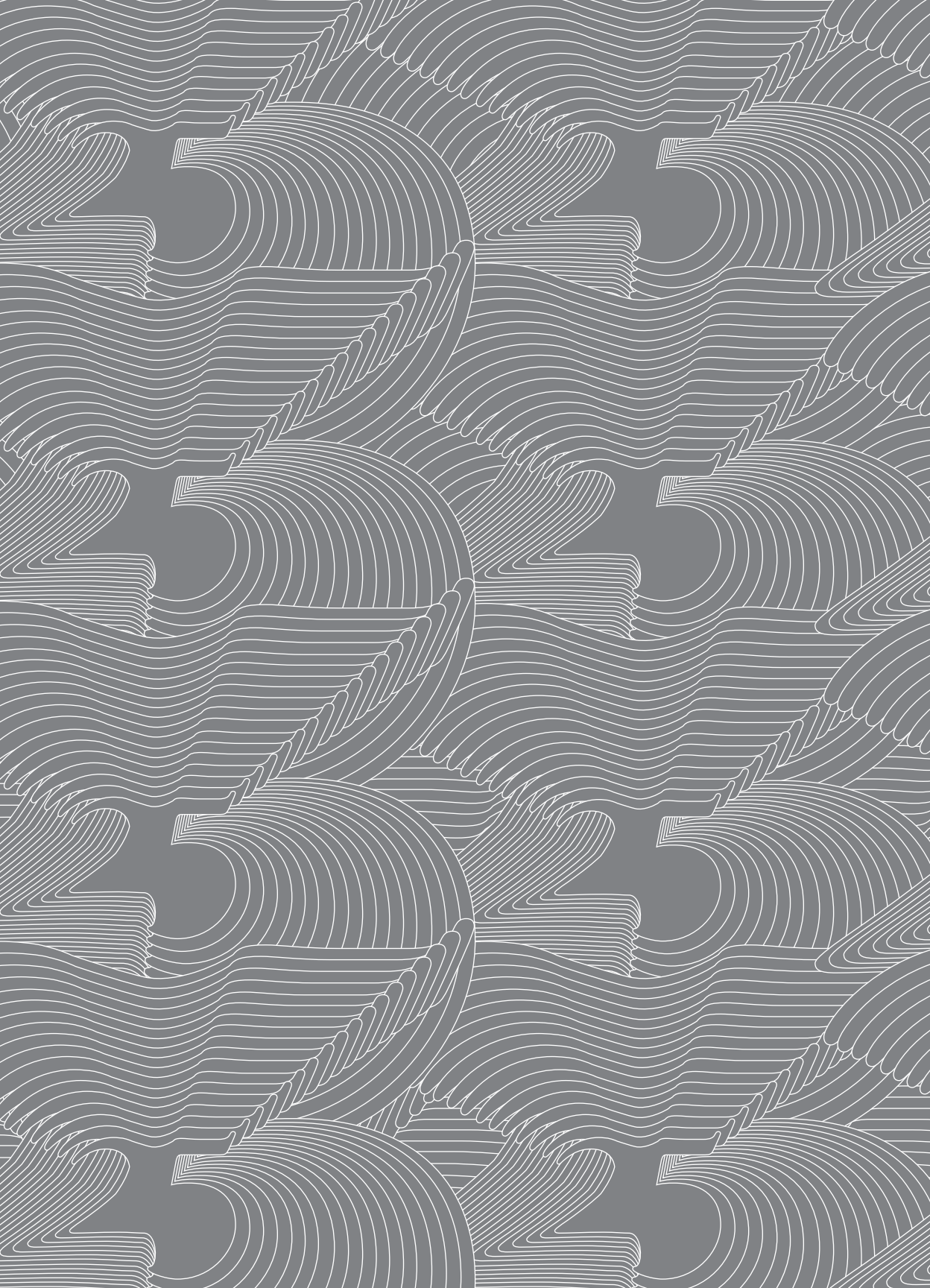


25

*Celebrating 25 Years of
the Barclay Simpson Award*





*Celebrating 25 Years of
the Barclay Simpson Award*

What an honor it is for California College of the Arts to celebrate 25 years of the Barclay Simpson Award. Thanks to the tremendous generosity of trustee Barclay Simpson and his wife, Sharon, a generation of young artists has received well-deserved encouragement and recognition. Since its inception in 1987, the Simpson Award has granted a total of over \$100,000 to more than 80 students in CCA's Graduate Program in Fine Arts, helping them finish their degree work and launch their careers.

Each year the award is juried by outside experts who assess the work of our MFA students and select one to five winners. The caliber of the award has motivated many distinguished arts professionals to participate in the jury process over the years. Past jurors have included Peter Selz, professor emeritus of modern art at UC Berkeley; Matthew Higgs, director of White Columns, New York; René de Guzman, senior curator of art at the Oakland Museum of California; and Renny Pritikin, director of the Richard L. Nelson Gallery and the Fine Arts Collection at the University of California, Davis.

Timed to take place shortly before commencement in May, the exhibition of the student award winners, and its opening reception, are among the hallmark events of the spring semester. The winning students also receive a cash prize and a dinner in their honor. The Simpsons often host this dinner, and they take enormous pleasure in getting to know the student winners and closely following their careers.

Although these awards were created specifically to recognize artistic excellence in the work of our MFA students, they exert a positive ripple effect that impacts the college as a whole, including undergraduate and graduate students in multiple programs. I first witnessed this in 1997 when I joined CCA as provost, and it remains true today. Students and faculty throughout the college look forward to the Simpson Award exhibition, and there is always much talk about the winners and their work. Our school community is inspired by

this public acknowledgment of exemplary student achievement and the warm generosity of the Simpsons themselves.

The Simpsons are art patrons who care passionately about art and education. Their goal is to invest in young people and nurture their talent, thereby strengthening the cultural well-being of the Bay Area and beyond. They are among the most generous philanthropic leaders in this region, and yet they are also two of the most modest and down-to-earth people I know. The Simpson Award is just one of many high-impact gifts they have made to CCA and to other schools and nonprofits over the years. Their partnership brings out the best in every organization lucky enough to work with them.

On behalf of the entire CCA community, I extend heartfelt thanks to Barclay and Sharon Simpson for their extraordinary support of CCA, our students, and art and culture in our region.

STEPHEN BEAL
CCA President

We're All Here Because We're Not All There celebrates 25 years of recognition of exceptional student work in the Graduate Program in Fine Arts at CCA. The retrospective exhibition and its accompanying catalogue feature works by recipients of the prestigious Barclay Simpson Award since the award's inception in 1987.

In addition to providing financial support to emerging artists at CCA, the Barclay Simpson Award has served an even more important function. Looking back over the work of the winners—an archive of more than 70 individual histories spanning a quarter of a century—reveals an important social and historical record. The work documents changes in political and economic climates, the progression of technology, struggles for racial and gender equality, the rise of globalism, and the ongoing evolution of art and culture. And while each artist has his or her own individual experiences and ideologies that manifest in their work, they all share the distinction of having attended CCA and having been recognized for their exceptional talent.

The tongue-in-cheek title of the exhibition may seem at first like bumper-sticker kitsch, but it is actually a careful balance of levity and gravity. *We're All Here Because We're Not All There* is a phrase often associated with the Beat and Hippie generations, symbolizing unity or camaraderie based on a shared ideology of unconventional ideas and actions. It is certainly true of this grouping of artists, whose practices have continued since their grad school years to push the boundaries of contemporary art and society. And it is also true of Barclay and Sharon Simpson themselves, and the innovative ways in which they have supported and enhanced their community.

The artists represented here hail from various cultural and sociopolitical backgrounds, but all of them chose to pursue their MFA degree in a community that welcomes and fosters progressive ideas. They employ methods that have been instrumental

in pioneering new artistic movements such as Social Practice. They have challenged the boundaries of mediums. And they have made bold statements on issues of race, gender, and the role of the artist.

The title *We're All Here Because We're Not All There* can also be understood literally as a reference to place, and one's presence or absence therein. After leaving CCA, many of the Simpson Award winners also left the Bay Area, headed for various destinations around the world. Continuing their careers on the national and international stage, they have truly become participants in an ever-expanding global dialogue.

And now, "We're all here" once again. The Simpson Award winners have reconvened, if only via their recent work, to the point from which they embarked on their professional careers. They join us in celebrating their supporters, Sharon and Barclay Simpson, and the Simpsons' contributions to the last 25 years of history. Over the next quarter century, these cultural producers will apply their unconventional minds to offering a prognosis for the future. It won't be a naive prediction of "happily ever after," nor one of fatalism that warns, "We might not live to see tomorrow." Rather, it will be one of cautious and considered optimism that proposes, "This just might work."

DAVID KASPRZAK
Exhibition Curator

“It is art that makes life, makes interest, makes importance, for our consideration and application of these things, and I know of no substitute whatever for the force and beauty of its process.”

HENRY JAMES

Barclay Simpson knows that art matters. He loves art so much that in the midst of a very busy business schedule, he took several weeks off each year for a decade to study art history at Cambridge University. During this time he got to know intimately the extraordinary collection of Rembrandt prints held by the British Museum. Ultimately he collected not only every Rembrandt print he could find (and afford)—becoming in the process an expert on Rembrandt print authentication and the author of a monograph on the artist’s etchings—but also a library of every book published about Rembrandt’s prints. Later, he accomplished the same feat with James McNeill Whistler.

When it comes to art, Barclay is as passionate and focused as the most ardent art historian. Yet his tastes, unlike those of the typical academic, are unusually broad. For many years, Barclay and his equally art-loving wife, Sharon, operated Barclay Simpson Fine Arts, a gallery in Lafayette that specialized in presenting works by emerging contemporary artists. Their East Bay home is filled with Old Master drawings, abstract paintings, and video art.

More important than his private enjoyment of art, however, is Barclay’s powerful conviction that art can change the lives of young people—that it can steer them toward better, more productive, happier lives. If Barclay had his way, all children would be exposed to art starting at a very early age. The younger the better, he believes. In every way that he can, Barclay has encouraged and supported efforts to make art a part of young people’s lives.

Barclay believes—and numerous studies support this—that art stimulates creativity, develops cognitive abilities, and even instills tolerance and empathy. The particular capacities of thinking and feeling that art elicits are vital to life and essential, Barclay believes, to a healthy society. His support for the arts has been tremendously broad and steadfast. Over the past decades he and Sharon have been major benefactors of CCA, Kala Art Institute (a vibrant printmaking workshop and gallery), the California Shakespeare Festival, and the Berkeley

Art Museum and Pacific Film Archive, among other arts organizations. Through their philanthropy they have supported both the making and the presentation of art.

Of all his contributions to the arts, I think the Barclay Simpson Award may well be Barclay’s favorite, because it comes closest to directly supporting and honoring artists themselves. Barclay is in awe of artistic creativity, and he is profoundly grateful to those with talent who dedicate themselves to the often-challenging path of becoming professional artists.

The recognition that his award provides has given dozens of promising young artists a much-needed extra boost at a critical moment of transition in their careers. As with so much that he does, Barclay Simpson has created, with this award, a catalyst for making a better world.

LARRY RINDER

*Director, Berkeley Art Museum and
Former Dean of Graduate Studies at CCA*

2012

WINNERS

Melissa Dickenson
Katelyn Eichwald
Ali Padgett
Cassie Thornton

JURORS

Pablo Guardiola, *Codirector, Queens Nails Projects, San Francisco*
A. Laurie Palmer, *Associate Professor and Chair, Sculpture Department, Art Institute of Chicago*

PAINTING/DRAWING

Born in 1980 in Cuba, New Mexico.
Lives and works in San Francisco.

Untitled Angles, 2012
Polyethylene films and
stretcher bars
9 x 12 in.



Melissa Dickenson

12 Melissa Dickenson stretches thin, fragile sheets of plastic and layers them on top of one another to create paintings of infinitely superimposed plastic. Plastic sheets that were once fragile and free become asphyxiated and trapped beneath other layers, which then become trapped themselves. Each painting functions as a self-contained individual and as part of a group or network.

Dickenson has exhibited internationally in Spain, Poland, and Japan, and her work is part of the permanent collection of the Embassy of

Sudan in Khartoum. Nationally her works have been on display in many major cities, including Boston, Philadelphia, New York, Baltimore, Washington DC, Atlanta, Los Angeles, and San Francisco. While at CCA, Dickenson was a Toby Devan Lewis Award finalist. She holds a BFA from the Maryland Institute College of Art.



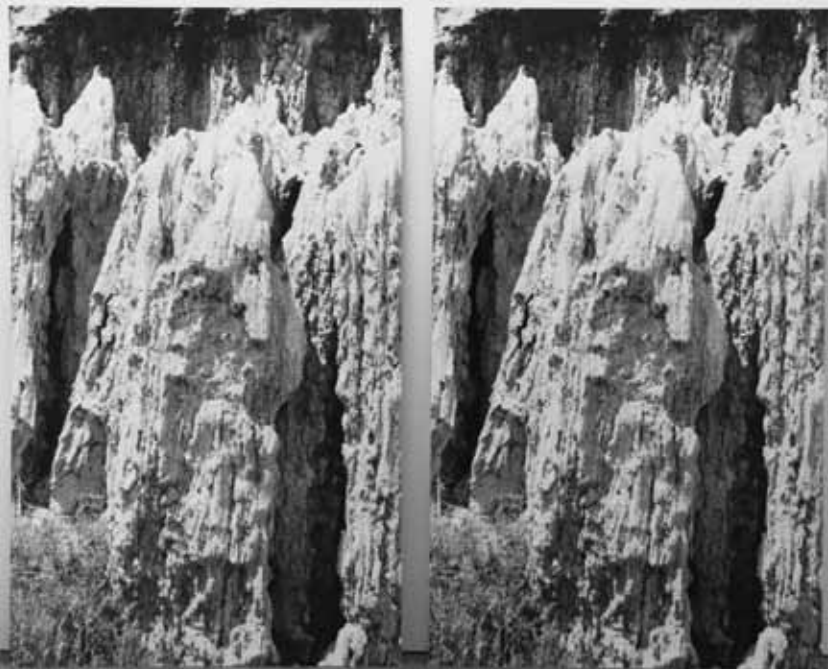
THE COWBOY PROJECT
("He Painted a Bird"), 2012
Oil and marker on palette paper
12 x 9 in.

Katelyn Eichwald

Katelyn Eichwald's recent work, *THE COWBOY PROJECT*, is a messy archive of more than 600 text-based paintings and drawings. She received her BFA from the University of Illinois at Urbana-Champaign.

PHOTOGRAPHY

Born in 1985 in Bakersfield, California.
Lives and works in Oakland.



Mountain Side, 2012
Inkjet prints on Dibond
72 x 48 in. (overall)

Ali Padgett

- 14 Ali Padgett trained as a photographer, but her practice is not solely photographic; it frequently incorporates text, collage, and video. Influenced by the work of Hans-Peter Feldman and John Stezaker, Padgett's work can be described as an exploration of the language, operation, and function of images. She received her BA from California State University Bakersfield in 2008.



Physical Audit, 2012
Performance

Cassie Thornton

Cassie Thornton paints from life. As a kid she loved math, model cars, and hair dye. She took an entrepreneurial turn in the fourth grade, which involved a car detailing company and an analog music sharing club. She earned a BFA in art from the University of Wisconsin in Madison, then moved to New York to become an arts administrator. There she began to develop a practice of creativity within the social realm of the public school system and among other artists. The gratification of teaching led her to design other education initiatives,

including a Teaching Artist Union and School of the Future. In 2010 she enrolled in CCA's Social Practice program, where she developed and refined an interest in researching and exposing the value systems of, and distribution systems behind, education. Her current work involves hiring performers as archives. Her research is fed to dancers and actors as material for them to digest and express in poignant, site-specific performances.

2011

WINNERS

Marylene Camacho
Mik Gaspay
Julie Henson
Nancy Nowacek

JURORS

Kevin B. Chen, *Program Director, Intersection for the Arts, San Francisco*
Will Rogan, *Editor, The Thing Quarterly*

“I have so much respect and admiration for my classmates and everyone I worked with at CCA. The atmosphere was one of intense and deep investment in thinking and communicating, and it was one of my most rewarding periods of self-development thus far.

The Simpson Award Exhibition was the culmination of a period of extensive, hard work. To top it off, Barclay and Sharon’s excitement and engagement with my work was so inspiring. It is touching to meet two people so deeply dedicated to shaping the experiences of young artists and invested in the success of the visual arts.

The work I did in grad school has been so valuable, not only for my continued art making practice, but also for engaging the world on a daily basis.”

JULIE HENSON

PAINTING/DRAWING

Born in 1981 in Bulacan Province, the Philippines. Lives and works in Los Angeles.



Displaced V, 2012
Airbrushed ink on
watercolor paper
55 x 50 in.

Marylene Camacho

18 Marylene Camacho explores issues of war in her practice. Primarily considering the perspective and existential experience of the common combat soldier, she attempts to build upon the artistic canon established on this subject through such mediums as literature, painting, photography, and cinema. Camacho posits the universality of war, with the belief that it is essentially an abstract condition in contemporary life. Noting the similarities between previous wars and current ones in both imagery and written history, she believes that war

transcends time and space.

Camacho immigrated to the United States at the age of 12, and received her BFA in 2005 from California State University at Long Beach. She has recently exhibited in Chicago, Los Angeles, and San Francisco.

The World Is Flat, 2012
Dry-erase board and permanent marker
40 x 60 in.



Mik Gaspay

Mik Gaspay is an interdisciplinary artist who primarily works with found objects, painting, and sculpture. His practice investigates translated meanings of commonplace products and structures. Drawing from the tensions between functionality, purpose, and language, he conjures up expressions fused from readymade signification, history, and uncertainty. His work looks for meanings embedded in the materials that consume and encompass our lives.

Gaspay migrated to Palo Alto, California, at the age of nine. He received his BFA in Illustration and Design from CCA.

INTERDISCIPLINARY

Born in 1983 in Charleston, South Carolina.
Lives and works in San Francisco.



Night for Day, 2011
Video installation



Julie Henson

20 Julie Henson’s recent work uses installation and video to highlight the interface between images and the structure of belief systems. Using a combination of sculptural materials and images, her work amplifies many of the iconic references within contemporary religious and cultural experiences.

Henson’s work has been shown nationally, at Redux Contemporary Art Center in Charleston, South Carolina; NOMA Gallery in San Francisco; and Scion Installation Space in Los Angeles. In addition to her art practice, she is currently the

editor of DailyServing, an international arts blog, and contributes to Beautiful/Decay, *Pastelgram*, and the Huffington Post. During daylight hours she is the associate director of communications for the Law Center to Prevent Gun Violence. She holds a BA in art history and sculpture from the College of Charleston.

Getting There, 2012
Performance



Nancy Nowacek

Nancy Nowacek's practice involves carrying heavy things, the building of unreasonable structures, and unlikely ways to engage modern musculature. Expanding beyond exercise to grammars of movement and physical labor, her practice incorporates principles of situated experience and embodied learning, using the body as a tool, an object, a channel, and a site of imagination.

Nowacek attended CCA to study Social Practice. While here, she moved 100 sandbags into multiple configurations with a small army of

participants; buried an office under three tons of earth to innovate new forms of working; recast Godot in an episode of *Seinfeld* featuring a jump rope; and simulated a laser security system and testing facility, using cultural references to activate corporeal dialogue. She has shown in the Bay Area, New York, and internationally. She is certified in personal training by the National Academy of Sports Medicine.

2010

WINNERS

Llewellynn Fletcher
Eduardo Gomez
Hannah Ireland
Joshua Webber

JURORS

Hasan Elahi, *Artist*
Courtney Fink, *Executive Director, Southern Exposure, San Francisco*

“CCA’s interdisciplinary approach allowed me to bring my prior film and video practice into a broader context. This had a significant effect on how I situated my work and reaffirmed how important context is to me. I was both humbled and propelled by the drive and tenacity of faculty and peers.

I have continued to live and work in San Francisco since graduating, and the CCA community is vital, visible, and active in the art world of the Bay Area and beyond. The relationships I built at CCA opened up many pathways that I would not have had access to otherwise. I am certainly grateful for the ways in which the Barclay Simpson Award fueled the transition into my post-graduate life as an artist.”

HANNAH IRELAND

SCULPTURE

Born in 1977 in Stanford, California.
Lives and works in Oakland.

Please Lie Down: Galaxy, 2010
Basswood, felt, magnet, hinges, quilt
with digitally printed image on linen,
foam padding, and platform
36 x 54 x 60 in.



Llewellynn Fletcher

24 Llewellynn Fletcher creates immersive sculptures that are to be physically inhabited. Equal parts armor, shelter, and resting place, her sculptures utilize the natural acoustics of material and space to accentuate silence and activate presence. She is a 2009 Murphy and Cadogan Fellowship recipient, and she will be a 2013 artist in residence at Anderson Ranch. She has had recent exhibitions in San Francisco at the Carville Annex, Make Hang Gallery, the San Francisco Arts Commission Gallery, SomArts, Swell, and Project One

Galleries; in Albuquerque at [AC]2 Gallery; and in Providence at Krause Gallery. She has taught sculpture at Sonoma State University and at CCA. She earned her BA from Dartmouth College in 1999.

PAINTING/DRAWING

Born in 1980 in Long Beach, California.
Lives and works in Los Angeles.



TOP
;CocoMania!, 2010
Mixed media
Dimensions variable

BOTTOM LEFT
Coco Rodriguez's 1961 "Faros"
Cigarette Advertisement, 2010
Digital print on paper
18 x 16 in.

BOTTOM RIGHT
1963 Limited Edition Boppsã
Coco Rodriguez Baseball Card,
2010
Digital print on cardstock
3 ½ x 2 ½ in.

Eduardo Gomez

Eduardo Gomez's work is disguised in a number of mediums and often embodies the cultural and sociopolitical influences between the United States and Mexico. He received his BFA from California State University, Long Beach, in 2007.

MEDIA ARTS

Born in 1977 in Española, New Mexico.
Lives and works in San Francisco.



The World's at Your Feet, 2010
Wood floor and video
projection (choreography and
dance by Maya Alberta)
Dimensions variable

Hannah Ireland

26 Hannah Ireland grew up in a dynamic arts community in Santa Fe. She holds a BA from St. John's College, where she studied original texts of philosophy, literature, and science. After graduating she moved to New York with a grant from the Hodson Trust to work in documentary film. At CCA, informed by her background in film and philosophy, she used dance in popular culture as a mode to consider how the body is framed, inscribed, and staged by cultural forces.

Ireland continues to use video and installation to study the body's relationship to social and architectural conditions. She has recently exhibited work in the Bay Area at Unspeakable Projects, Royal Nonesuch Gallery, MacArthur B Arthur, Root Division, and Liminal Space; in New York at the Wassaic Project; and in Berlin at tête. In 2011 she launched Double Zero, an ongoing collaboration with her longtime friend, the artist Annie Vought.

2009

WINNERS

Pablo Cristi
Conrad Ruiz
Imin Yeh

JURORS

Barbara Goldstein, *Public Art Director, City of San Jose Office of Cultural Affairs*
Rene de Guzman, *Senior Curator, Oakland Museum of California*

“I have made numerous attempts to not ‘be an artist,’ mostly because I tend to be very pragmatic when it comes to the future and money and making my mother happy. But at each turn I have been foiled, because art opportunities have opened up: commissions, residencies, exhibitions. Whenever there is any moment of calmness, I will look into tax preparator classes or order a UC Berkeley extension course catalog, but it never sticks. If there is a problem, Art is the answer!”

IMIN YEH

PAINTING/DRAWING

Born in 1976 in Los Angeles.
Lives in Berkeley and works in Oakland.

California Bandits, 2010
Mixed media on paper
72 x 82 in.

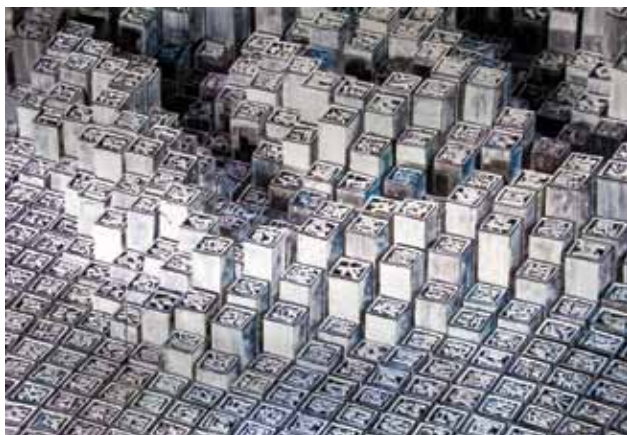


Pablo Cristi

30 Pablo Cristi grew up in Los Angeles. Born to Chilean parents who escaped the Augusto Pinochet regime, he is motivated by an active political awareness and is steeped in a critical inquiry of power, representation, and history. His investigations into the colonial past, present, and future take the form of paintings and sculptural objects that deconstruct and commingle urban visual vernaculars. Informed by Los Angeles mural culture, Cristi's complex paintings intermix cultural signs and representations with painterly

abstraction, connecting the politics of the canvas to the politics of the street.

Cristi is also an educator and community organizer, teaching and leading youth in art and mural projects throughout the West Coast and abroad. He has recently exhibited in New York, Los Angeles, San Francisco, Oakland, and Tokyo.



LEFT
Becoming Modular Remix, 2011
Watercolor on paper
36 x 52 in.

BELOW
Becoming Modular, 2011
Watercolor on paper
42 x 68 in.



Conrad Ruiz

Conrad Ruiz works primarily in watercolor on canvas and paper, drawing from the epic scope of history painting as well as popular entertainment to create complex, kinetic compositions. Ruiz has had solo exhibitions in San Francisco, New York, Miami, Mexico City, and Los Angeles. His work has been featured in publications such as *Flaunt*, *Paper*, *Dazed & Confused*, and *V Magazine*, and it is in numerous notable collections, including the Peggy Cooper Cafritz Collection, the Berkeley Art Museum, and the ArtNow International Collection.

PRINTMAKING

Born in 1983 in Salt Lake City. Lives and works in Berkeley and San Francisco.



ABOVE
Ninhua Print Cart, 2011
Participatory project
commissioned for *The Cries*
of San Francisco at Southern
Exposure, San Francisco

LEFT
Nianhua Workshop, 2011
Participatory project
commissioned for *Shadowshop*
at the San Francisco Museum
of Modern Art

Imin Yeh

32 Imin Yeh creates sculptures, installations, downloadable crafts, and participatory artist-led projects. She is a recipient of a 2012 commission from the San Jose Museum of Art and a 2011 San Francisco Arts Commission Individual Artist Grant. She received the Murphy and Cadogan Fellowship in 2008. She has had recent residencies at Blue Mountain Center, New York; Montalvo Arts Center, Saratoga, California; and Mission Grafica, San Francisco. She has exhibited internationally, and in San Francisco at the San Francisco Museum

of Modern Art, Yerba Buena Center for the Arts, Southern Exposure, and the San Francisco Arts Commission Gallery.

Yeh has upcoming projects at the Zero1 Biennial, San Jose, and Intersection for the Arts, San Francisco. She has just finished running a year-long fake contemporary art space called SpaceBi that took place in the Asian Art Museum in San Francisco, but she has never exhibited at the Asian Art Museum.

2008

WINNERS

Dina Danish

Travis Joseph Meinolf

Nick Meyer

Melissa Wyman

JURORS

Elizabeth Thomas, *Phyllis Wattis MATRIX Curator, Berkeley Art Museum*

Dominic Willsdon, *Leanne and George Roberts Curator of Education and Public Programs,
San Francisco Museum of Modern Art*

“When I moved here, my impression was that the Bay Area arts scene is very open to collaboration, experimentation, and blurring the boundaries between art and other practices and professions—more so than in many other regions and possibly the larger ‘art world.’ I keep coming back to the Bay Area because my first impressions still hold true. I feel that my work grows and gains footing here, then I am able to take it elsewhere.

The contacts I made with other students while I was studying at CCA are important to my work now. Even while I was living overseas, the CCA network was extremely helpful for my continued practice.”

MELISSA WYMAN

MEDIA ARTS

Born in 1981 in Paris.
Lives and works in Amsterdam.



Halim and the Suit (2 coffee cups, a cup of tea and a bottle of Coca Cola), 2012
Lambda print
12 ¼ 19 ¾ in.

Dina Danish

36 Dina Danish, an Egyptian artist, studied at the American University in Cairo. Her work combines conceptual art's preoccupation with language and structure with an interest in misunderstanding, mistranslation, and superstition. Linguistic curiosities such as cadence, pronunciation, correction, and stuttering offer materials and strategies for works that are often absurd or casual. Her work takes form in different media, including video, photography, painting, and sculpture. She has exhibited at the Kunsthall Oslo and CIC in

Cairo, and in 2009 she performed Kurt Schwitters's *Ursonata* at the Cairo Pavilion of the Amsterdam Biennial.

Danish's work is in private and public art collections worldwide. She received the Illy Present Future award at Artissima 18. She has carried out residencies at Rijksakademie van Beeldende Kunsten, Amsterdam; Fondazione Spinola Banna Per L'Arte, Turin; and PiST///, Istanbul.

Untitled (installation
at the Whitney Biennial
in collaboration with
Kai Althoff), 2011
Linen, silk, cotton, gold Lurex,
and miscellaneous fibers
Dimensions variable



Travis Joseph Meinolf

Travis Joseph Meinolf has always been interested in how people express themselves through textiles, and it became his focus while studying Industrial Design at San Francisco State University. While there he founded the IDo (Industrial Design Outreach) program to teach current design and production practices to youth. He became fully committed to weaving as a communicative practice at CCA, where he was introduced to curators, artists, and collectors such as Steven Leiber, Will Bradley, and Kai Althoff.

Meinolf says: “Steven Leiber died this past year, just weeks after my son was born, and I will never forget the ways he helped me mold an artistic practice out of the handful of stoned utopian craftsman ethics I brought to his basement. I am one of many who hold his memory in my heart as I consider my projects. I now live in Berlin, making as much cloth as I can, and teaching weaving in as many contexts as become available: galleries, museums, parks, universities, print, and video. No holograms yet.”

PHOTOGRAPHY

Born in 1981 in Northampton, Massachusetts.
Lives and works in Northampton.



*Alexis and Lydia Hugging,
Provincetown, 2010*
Digital chromogenic print
16 x 20 in.

Nick Meyer

38 Nick Meyer is an award-winning photographer and has exhibited work in solo and group shows throughout the United States. He is the author of the book *Pattern Language* (2010). He earned his BFA from the Massachusetts College of Art and Design.

Untitled (performance at the
International Performance
Festival, Seoul), 2009



Melissa Wyman

Born on an intentional community called “The Farm” in Tennessee, Melissa Wyman was brought up with a foundation of nonviolence and communal living. Without leaving her early teachings behind, she later discovered a passion for the martial arts, particularly the close-contact fighting art of Brazilian jiu-jitsu, when she moved to Japan in her early 20s. Combining grappling with a study of cross-cultural and nonverbal interactions has become a continuous thread in her art practice throughout an adulthood spent working in Italy,

Japan, New Zealand, South Korea, and Chile. 39
Wyman’s work is interdisciplinary and often participatory. She uses fighting, drawing, video, installation, social practice, and watercolor to explore negotiations, miscommunications, and notions of belonging.

Wyman received her BA from UC Santa Cruz and a postgraduate diploma in art and theory from Massey University in Wellington, New Zealand.

2007

WINNERS

Patricia Esquivias
Reggie Stump
Gabrielle Teschner

JURORS

Ariane Beyn, *Visiting Curator, CCA Wattis Institute for Contemporary Arts*
Apsara DiQuinzio, *Curatorial Associate, San Francisco Museum of Modern Art*

“The environment was very social. Everyone interacted heavily with one another’s practices, altered them, and gleaned material from the texture of our relationships. Everyone was very open to change.

I received the Simpson Award alongside Patricia Esquivias and Reggie Stump. I remember Reggie had built a house, maybe more, and he was very familiar with using Simpson Strong-Ties. My father built the house that I grew up in, and as I write this, I’m on the porch visiting them, looking up at a dozen or so Strong-Ties securing the upstairs deck.”

GABRIELLE TESCHNER

MEDIA ARTS

Born in 1979 in Caracas, Venezuela.
Lives and works in Madrid.



The Future Was When?, 2009
Single-channel video, color,
sound, 19:51 min.

Patricia Esquivias

42 Patricia Esquivias creates videos that link images drawn from diverse sources. Their fragmented narratives present interpretations of the everyday as well as historical events. Employing low-fi technology and a decidedly DIY aesthetic, they may seem improvised and typically involve the artist filming herself as she clicks through slide presentations on her laptop or manually selects and displays photographs, computer printouts, handwritten notes, magazine pages, and other ephemera, which serve as visual references for her stream-of-consciousness monologues.

Esquivias studied in London and San Francisco. Since 2005 she has shown her video works in Madrid at Galería Maisterravalbuena and the Museo Nacional Reina Sofia; in Germany at Frankfurter Kunstverein and the 5th Berlin Biennale; in New York at White Columns, Murray Guy, and the New Museum; in Los Angeles at the Hammer Museum; and in Amsterdam at the Stedelijk Museum Bureau.



House of Know-How (still), 2007
Three-channel video series in
eight parts

Reggie Stump

Reggie Stump is an architect and artist, and the owner of the interdisciplinary firm ASTIGMATIC Studio. His practice employs architecture, video, and installation. He infuses performances and happenings with playful and surreal metaphors that are visually depicted through the use of theatrical icons, tools, gestures, and visions. By applying a dense, abstract, and time-lapsed video editing style to recorded performances, Stump's videos reveal the architectural uncanny.

Stump designed the Luminous Bodies Residence, which won the National American Institute of Architects Small Projects Honor Award in 2009. Stump was a Bernard Osher Foundation Scholar, and his work has been exhibited at the Headlands in Sausalito, California, Patricia Sweetow Gallery in San Francisco, and numerous other venues. It has been featured in *Architectural Record*, the *New York Times*, and the book *Unassisted Living: Ageless Homes for Later Life*.

SCULPTURE

Born in 1981 in Newport News, Virginia.
Lives and works in Oakland.

Bare Deserted Places, 2011
Watercolor and muslin
39 x 106 in.



Gabrielle Teschner

44 Gabrielle Teschner is a fabric artist. At CCA she developed a body of work concerning the language of maps. Her work takes inspiration from the fragile encounters between cultural identities—what can translate and what cannot. She continues to study documents as powerful cultural mechanisms and most recently has been creating collapsible works informed by architecture, geometry, and authoritative symbols. Through subtle material distortions, she tempers their often-rigid ideologies and foundations.

Teschner has work in the permanent collection of the de Young Museum in San Francisco and has shown in San Francisco at Haines Gallery, John Berggruen Gallery, Queens Nails Annex, and New Langton Arts. In 2010 she was a finalist for the San Francisco Museum of Modern Art's SECA Art Award. She received her BFA in sculpture from Virginia Commonwealth University in 2003.

2006

WINNERS

Katie Lewis

Mark Rodriguez

JURORS

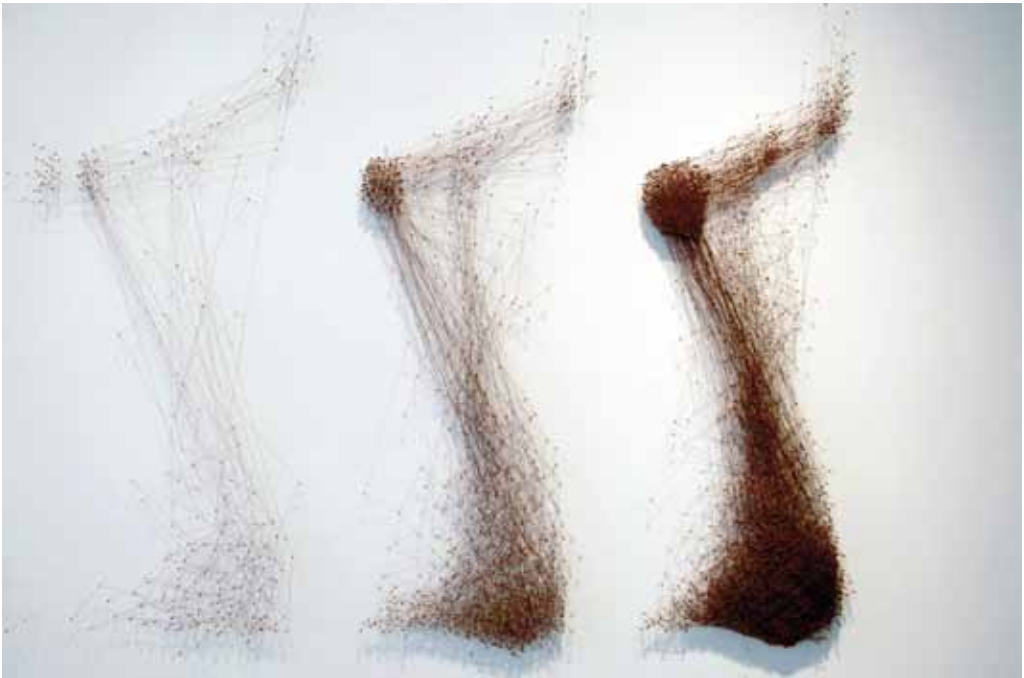
Magali Arriola, *Visiting Curator, CCA Wattis Institute for Contemporary Arts, San Francisco*

Gary Sangster, *Executive Director, Headlands Center for the Arts, Sausalito, California*

PRINTMAKING

Born in 1977 in Reno.
Lives and works in Reno.

Tangled Pathways, 2006
Pins, enamel, and thread
49 x 106 x 1 1/2 in.



Katie Lewis

48 Katie Lewis's work involves systems of documentation, specifically tracing and mapping experiences of the body through the methodical accumulation of pins, text, and other materials. She has exhibited her work nationally as well as throughout the Bay Area at venues such as Stanford University, San Jose Institute of Contemporary Art, San Francisco State University, and Patricia Sweetow Gallery. In 2009 she was awarded a Pollock Krasner Foundation Grant. She has been included in the publications *The Map as Art: Contemporary Artists*

Explore Cartography and *Cartographies of Time: A History of the Timeline*, both published by Princeton Architectural Press. She holds a BA from Colorado College.

2005

WINNERS

Sean Horchy
Elizabeth Moy
Scott Oliver

JURORS

Lisa Dent, *Owner and Director, Lisa Dent Gallery, San Francisco*
Berin Golonu, *Curator, Yerba Buena Center for the Arts, San Francisco*
Hamza Walker, *Director of Education, Renaissance Society, Chicago*

“The exposure to a wide variety of artists and practices was the single most influential component of grad school for me. The visiting artists, faculty, and other students collectively shaped my work in ways that I would not have been able to guess.”

SCOTT OLIVER

FILM/VIDEO

Born in 1978 in Cleveland.
Lives and works in San Francisco.

Sci-Fi Slide Guitar, 2009
Guitar and electronics
Dimensions variable



Sean Horchy

- 52 Sean Horchy is a conceptual artist, working in sound, video, computer processing, and electronics. He builds synthesizers and electronic toys that he then uses in his practice. Through different source material he explores ideas of the interval, loop, score, feedback, and automata. His approach to art making has shifted from nonlinear editing to producing art-making machines or systems that can be manipulated on the fly to produce several variations of the same source material.



LEFT
*Storage Spaces: An Alternative
Organization (floor drawing),
2009*
Chalk on floor
144 x 360 in.

BELOW
*Storage Spaces: An Alternative
Organization, 2009*
Chalk and found objects
144 x 46 ½ x 360 in.



Scott Oliver

Scott Oliver is best described as a project-based artist. His work has taken many forms, including in-home sculptural interventions, a symbiotic restaurant, a collection of discarded LPs, and an elaborate parlor game with students. He also makes objects from time to time, and while he does not claim any particular medium, his background in graphic design and woodworking is often evident in his work. Narrative elements such as text and audio also appear frequently.

Oliver has exhibited nationally, at the Oakland Museum of California, and in San Francisco at Yerba Buena Center for the Arts, the San Francisco Arts Commission, Southern Exposure, and the de Young Art Museum. In 2005 he cofounded Shotgun Review (now part of Art Practical) with CCA alumnus Joseph del Pesco. He was an artist in residence at Recology in 2007 and at Headlands Center for the Arts in 2009. He has taught at UC Berkeley and CCA.

2004

WINNERS

José Cartagena
Pamela Servatius
Hank Willis Thomas

JURORS

Lisa Dent, *Owner and Director, Lisa Dent Gallery, San Francisco*
Berin Golon, *Curator, Yerba Buena Center for the Arts, San Francisco*
Hamza Walker, *Director of Education, Renaissance Society, Chicago*

“CCA is a major player in the art world, attracting a lot of impressive creative voices from around the world to lecture, teach, and do residencies.

The faculty was so welcoming. It didn’t really feel like a school so much as a massive, creative workspace.

My piece in the Simpson Award Exhibition was a really personal photo installation, an homage to my cousin Songha, who was murdered in 2000. It amazes me that I had such support to make very personal and sobering work.

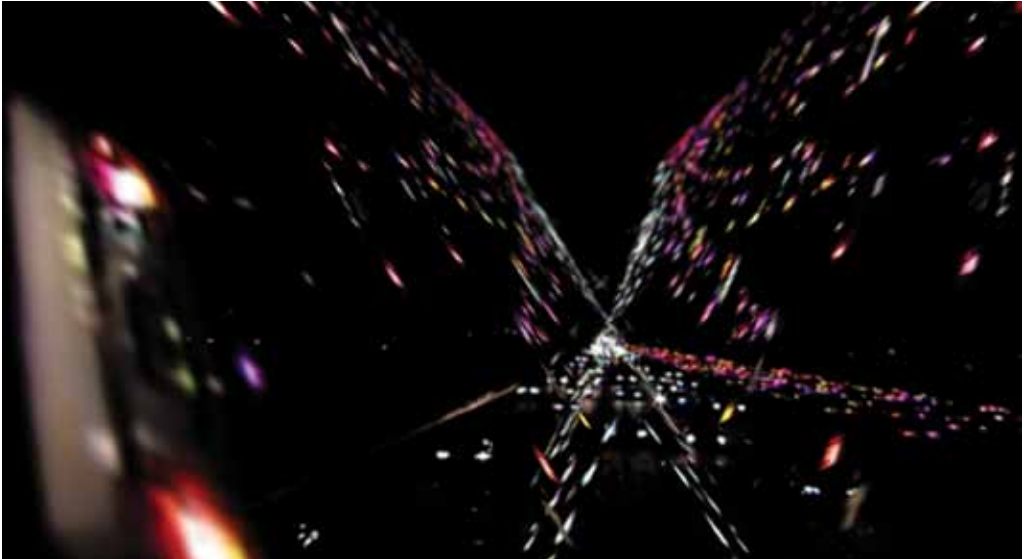
My first four major shows and my New York gallery, Jack Shainman, were all hooked up through peers at CCA who looked out for me when they graduated. That network is still so present.”

HANK WILLIS THOMAS

FILM/VIDEO

Born in 1979 in Detroit.
Lives and works in Detroit.

I-405, 2012
Video, color, sound, 3 min.



Pamela Servatius

56 Through videos and photographs, Pamela Servatius focuses on movement. Her long-exposure photographs of night skies capture what the naked eye cannot see: moving stars and satellites, tracings of planes, lightning, and smudges of clouds. In her video work she takes common movements such as muscles flexing or a ferry ride and edits them into new actions that do not naturally occur. Beat era animators such as John Whitney, Hy Hirsh, and Jordan Belson have heavily influenced this style of video editing. The focus of these animators was

on abstraction, animation, and experimentation, all qualities that Servatius strives for in her editing process.

When not working in more traditional art media, she can be seen in her garden with a shovel and pickaxe, rearranging the ground into creative yet utilitarian forms.



Strange Fruit, 2011
Digital chromogenic print
95 x 49 in.

Hank Willis Thomas

Hank Willis Thomas was raised in New York by his mother, Deborah Willis, PhD, who is a photographer, curator, and historian. He views his practice in many ways as an extension of her legacy. The primary focus of her work is on representations of black bodies in photography. This is also a major theme in Thomas's work, although he is heavily invested in critiquing, investigating, and re-presenting images of people of African descent that are distributed through popular culture.

Thomas also works collaboratively with an array of other artists on public art projects that aim to highlight the historical, cultural, creative, and intellectual value of everyday people. He travels extensively, and just completed a residency at Cité Des Arts International in Paris. He is participating as a spring 2012 fellow with the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media at Columbia College Chicago.

2003

WINNERS

Evan Ellsworth Jourden

Heather Rowley

Tim Schwartz

JURORS

Tecoah Bruce, *CCA Board Chair*

Jack Hanley, *Owner and Director, Jack Hanley Gallery, San Francisco*

Clara Kim, *Assistant Curator, REDCAT, Los Angeles*

PAINTING/DRAWING

Born in 1975 in Seattle.

Lives and works in Los Angeles.



standing in the shadows of love,
2011
Oil on canvas
22 x 17 ½ in.

Evan Ellsworth Jourden

60 Evan Ellsworth Jourden's current work consists of subverting found images culled from magazines and textbooks published in the mid-1970s and the mid-1980s, the period of his adolescence. By turning images into paintings, Jourden subverts the visible and exposes a decrepit undertow of our cultural nature.

Jourden's work has been featured in exhibitions at 2nd floor projects in San Francisco, 1k Project Space in Amsterdam, and ATM Gallery in New York. He has pieces in private collections

in Oakland, Los Angeles, San Francisco, and New York. He holds a BFA in painting from the San Francisco Art Institute.

Untitled (installation at the White Space,
Philadelphia), 2012
Gesso, graphite, and sumi ink on linen
Dimensions variable



Tim Schwartz

In a recent series titled *Indefinite*, Tim Schwartz creates a space within each painting where contemplation, openness, and undefined meaning occur. The materiality of the work brings one back to the painting itself—its physical, material make-up. Through labored preparations of thinly grounded linen, the fabric’s texture, color, and wrinkles and folded lines become evident. The pared-down materials consist mostly of ink and graphite of varying weights, allowing for a slow-paced experience of the work.

The images exist somewhere between a rendering of something and a purely abstract figure/ground relationship. The term “indefinite” may also speak to the multiple facets of painting and the history to which these works relate. Complexity and simplicity coexist within each painting as well as over the series as a whole.

2002

WINNERS

Jarrett Mitchell
Rebecca Schaefer
Mary Elizabeth Yarbrough

JURORS

Tecoah Bruce, *CCA Board Chair*
Matthew Higgs, *Curator, CCA Wattis Institute for Contemporary Arts, San Francisco*
Heidi Zuckerman Jacobson, *Phyllis Wattis MATRIX Curator, Berkeley Art Museum*

“From 2000 to 2005 the music and art scenes were so amazing in San Francisco and Oakland. Even if you were in the most modest group show, you might find yourself exhibiting alongside someone who was preparing for the Whitney Biennial or also showing at Deitch Projects.”

JARRETT MITCHELL

PAINTING/DRAWING

Born in 1977 in Louisville, Kentucky.
Lives and works in Iowa City, Iowa.

Untitled (Amish Clothing), 2012
Denim, wool, metal snaps,
muslin, buttons, and suspenders
Dimensions variable



Jarrett Mitchell

64 Jarrett Mitchell is the manager of Mt. Idy Holding Company. A hustler by nature, his current product strategy is threefold: legal addictive stimulants, Amish-made clothing, and fine contemporary art. Wake Up brand coffee is recognized across the Midwest as the most meticulously sourced and carefully roasted product available. While the flagship store Wake Up Iowa City is modest in comparison to some other operations, still it supplies a steady stream of capital that finances the riskier but lucrative aspects of Mt. Idy Holding Company.

Utilizing his extensive contacts within the Amish community, Mitchell finances the finest hand-sewn clothing in North America. The garments are of unrivaled quality, infused with a trueness of hem and spirit. Pieces are available at auction and by personal arrangement. The Jarrett Mitchell Gallery's premier exhibition was *The Aortic Apiary: Situation & Circulation*. It featured the work of John Henry Kelly, Josh Doster, Mollie Goldstrom, Panacea Theriac, and Timothy Wehrle.

WOOD/FURNITURE

Born in 1974 in Miami.
Lives and works in San Francisco.



TOP LEFT
Rotating Through Shapes, 2010
Laminated plywood
48 x 48 x 48 in.



LEFT
Rotating Through Shapes, 2010
Laminated plywood
96 x 48 x 48 in.

BELOW
Rotating Through Shapes, 2010
Laminated plywood
48 x 48 x 48 in.



Mary Elizabeth Yarbrough

Mary Elizabeth Yarbrough works with the media of duct tape and contact paper to transform imagery sourced from magazines and reference books into elaborate illustrations that evoke the unknown. She also incorporates sculptural and sound elements into her installations. Yarbrough is a practicing visual artist and a musician in the band T.I.T.S., and she currently works as an exhibit developer for the Exploratorium in San Francisco.

2001

WINNERS

Josh Greene
David Hinman
Jessamyn Lovell

JURORS

Tecoah Bruce, *CCA Board Chair*
Ralph Rugoff, *Director, CCA Wattis Institute for Contemporary Arts, San Francisco*
Heidi Zuckerman Jacobson, *Phyllis Wattis MATRIX Curator, Berkeley Art Museum*

“I remember being struck by the deep sense of local history and pride in the area’s role in the art world. I was also surprised to find out how interconnected everything seemed to be. The atmosphere on campus while I was a grad student was one of excitement. The exposure to so many new ideas, the access to so many different people and great facilities, was intoxicating for us all.”

DAVID HINMAN

SCULPTURE

Born in 1971 in Los Angeles.
Lives and works in San Francisco.

External Internal Presentation,
2009
Artist talk given in the
backseat of a police wagon



Josh Greene

68 Josh Greene's recent projects include hiring a Beijing-based artist to re-create versions of a handful of his previous works; a small foundation that awarded grants to other artists based upon his income as a waiter; a practice as an unlicensed therapist; attempting to sell a museum curator and his office; a collaboration with his wife that involved hiring Danish actors to play the two of them in a video; a short opera for old horses; and a small book based on his family members' writings about their least favorite Josh Greene project.

Greene's work has been included in exhibitions at the Hammer Museum, Los Angeles; ZKM, Karlsruhe, Germany; Centre Pompidou, Paris; Arizona State University Art Museum, Tempe; Yerba Buena Center for the Arts, San Francisco; and Eyebeam, New York. He was recently an artist in residence at ISCP in Brooklyn and completed a fellowship at Akademie Schloss Solitude in Stuttgart, Germany.

*Sound Topography, Shattering
Glass, One Second, 2001*
Sculpture and sound
24 x 12 in.



David Hinman

In addition to his studio practice, David Hinman works as a designer and builder for a Bay Area metal fabrication firm that focuses on architectural and ornamental elements. Throughout this cross-disciplinary practice he explores his love of material experimentation and the dialogue between sculpture and architecture. His work can be found in private art collections throughout the United States and embedded in the residential and commercial built environments of the Bay Area and Central California. Hinman earned a degree in

architecture at the University of Oregon before coming to CCA. 69

PHOTOGRAPHY

Born in 1977 in Syracuse, New York.
Lives and works in Albuquerque.

Ariel Dark, 1998
Chromogenic print
30 x 40 in.



Jessamyn Lovell

70 Jessamyn Lovell's art practice integrates a combination of digital and traditional photography, video, writing, book making, and map making to examine personal narrative and the imperfections of day-to-day life.

In 2003 Lovell was an artist in residence at Light Work in Syracuse, New York. She is the recipient of numerous grants and awards, including the CaDre Grant and the Aperture Prize. Her work has been exhibited nationally, including a solo exhibition at the Richmond Art Center, California, and

group shows at Rayko Photo Center, San Francisco; SF Camerawork, San Francisco; and the Robert B. Menschel Photography Gallery, Syracuse, New York. In 2012 she had solo exhibitions at San Francisco Community College and Caldera Gallery, Sante Fe, and she has another scheduled at SF Camerawork in 2013. She is a visiting professor at the University of New Mexico. She graduated from the Rochester Institute of Technology with a BFA in photographic illustration in 1999.

2000

WINNERS

Anthony Discenza

Bill Durgin

Chy-Young Kang

JURORS

Tecoah Bruce, *CCA Board Chair*

Constance Lewallen, *Senior Curator, Berkeley Art Museum*

Paul Tomidy, *Curator, Oakland Museum of California*

SOMETIMES A GREAT NOTION,
PART I, 2010
Vinyl lettering
Dimensions variable

It's O. Crew meets Hemmiser. It's Sam F. Campan meets Where the Wild Things Are. It's The Michelin Guide meets The Kinsey Report. It's Hannibal Lecter meets Craigslist. It's The Allman Brothers meets The Oxygen Network. It's I Dream of Jeannie meets Cujo. It's Vito Acconci meets Penthouse Forum. It's Father Knows Best meets August Strindberg. It's Darth Vader meets Debbie Does Dallas. It's H. P. Lovecraft meets the Reagan Administration. It's Allen Ginsberg meets Britney Spears. It's My Fair Lady meets Worlds of Warcraft. It's Prada meets Pepe le Pew. It's Tom Hanks meets Velveeta. It's Mae West meets Cousin It. It's Teletubbies meets The Residents. It's Dilbert meets L'Avventura. It's Eraserhead meets The Mary Tyler Moore Show. It's The Jane Fonda Workout meets Taco Bell. It's Jean-Paul Sartre meets Malibu Barbie. It's Soylent Green meets Pretty Woman. It's Bring it On meets The Oresteia. It's The L Word meets Hello Kitty. It's H. R. Pufnstuf meets Gregor Samsa. It's Willy Wonka meets A Clockwork Orange. It's Cremaster 5 meets Led Zeppelin IV. It's Barbara Kingsolver meets CSI: Miami. It's Blackwater meets Saved by the Bell. It's Guitar Hero meets Annie Sprinkle. It's Phillippe Starck meets Grizzly Adams. It's Andy Warhol meets Boris Karloff. It's Terminator 2 meets the US Senate. It's Flowers for Algernon meets

Anthony Discenza

74 Particularly concerned with the experiential overload caused by the overwhelming amounts of information we consume, Anthony Discenza employs appropriative and mimetic strategies in order to interrupt, intensify, and displace the flow of this information. Throughout the mid-1990s, he was one half of the collaborative team HalfLifers, along with Torsten Z. Burns. HalfLifers combined improvisational performance, slapstick, and lo-fi video manipulation to examine narratives of anxiety and control in technological culture.

Working independently since the late 1990s, Discenza now explores issues of image consumption and saturation through the use of highly processed, appropriated TV and film. Over time, this inquiry has expanded to include investigations of the relationships between systems of textual description, imagery, and narrative, in works employing a range of media such as video, street signage, and audio-based installation. Discenza's solo and collaborative work has been exhibited internationally.



LEFT
Irene, 2012
Chromogenic print
30 x 23 ½ in.

BELOW
Rupture, 2012
Chromogenic print
30 x 40 in.



Bill Durgin

Inspired by the figurative painters and minimalist sculptors of the late 20th century, Bill Durgin reexamines the body as form. His primarily studio-based photographs transmogrify the figure toward abstraction, pushing away from common perceptions of the figure.

Durgin's work has appeared in galleries throughout the United States and Europe, including Guest Projects, London; the Museum of Fine Arts, Boston; and SF Camerawork, San Francisco. He has also exhibited at Merge Gallery, New York;

Judy Ann Goldman Fine Art, Boston; Michele Mosko Fine Art, Denver; jennjoygallery, San Francisco; and Ego Gallery, Barcelona. His work has been published in *Acne Paper*, *Wallpaper*, *Surface*, *Paper*, the *New York Times*, *Elle*, *Corduroy*, *New York Magazine*, and *Art News*, among others. He holds BFA degrees from Tufts University and the School of the Museum of Fine Arts, Boston.

Installation view from the
CCA MFA Show, 2000
Mixed media
Dimensions variable



Chy-Young Kang

76 Chy-Young Kang seeks to understand the roots of the relationship between art and society by actively projecting private symbols onto a public forum. She believes that sometimes our minds get overwhelmed by the popularity of some social symbols to the point that we become convinced that they are truly universal, and this becomes more important than the meaning or content of the work itself. In some ways, that discussion resembles the debate between art and society. Which wields more power? Is influential art born from grand

social trends? Or can art wield enough expressive power to guide and direct sweeping social trends? When an artist produces moving visual expression, is it based on the private well of inspiration, or a subconscious tapping into the universal stream of human desire?

1999

WINNERS

Stephanie Ashenfelder
John Mills

JURORS

Tecoah Bruce, *CCA Board Chair*
Julie Deamer, *Director, 4 Walls Gallery, San Francisco*
Daniella Salvioni, *Independent Curator*

“There was definitely a carefree attitude and ethos, which allowed for exploration and creativity. In the end there was also a serious critical assessment of the work that was made. It was the best of both worlds.

The connections I made with other artists in the program were profound and long lasting. It is always great to find people of like minds.

It was great to be acknowledged for my work. There are moments as an artist when you question the validity of your practice. It was nice to know that others felt it was worthwhile.”

JOHN MILLS

SCULPTURE

Born in 1973 in Honeoye Falls, New York.
Lives and works in Rochester.

Returned Books (collaboration
with Amos Scully), 2009
Tub, water, glass, sand, and
returned library books
72 x 36 x 192 in.



Stephanie Ashenfelder

80 Stephanie Ashenfelder works collaboratively and individually on a variety of socially conscious interdisciplinary projects. She has exhibited in galleries and museums around the country, including Southern Exposure, San Francisco; the Norman Rockwell Museum in Stockbridge, Massachusetts; the Pittsburgh Center for the Arts; Buffalo Arts Studio, New York; and the Bloor Street Festival, Toronto. She has also lectured and exhibited at a variety of universities, including Indiana University of Pennsylvania, State University of

New York Brockport, and Allegheny College of Pennsylvania. She is the program manager for the Department of Art at the University of Rochester.

The Power of Estrangement
(Plato's Cave Painting 1), 2012
 Oil on canvas
 20 x 20 in.

PAINTING/DRAWING

Born in 1971 in East Malling, England.
 Lives and works in Los Angeles.



John Mills

John Mills emigrated with his mother from England to the United States in 1977. After receiving a BFA in painting from the University of Florida and an MFA from CCA, he moved to Los Angeles. Over the next 12 years he continued painting while following a circuitous path that led to Florida, England, the Bay Area, and back to Los Angeles. In 2011 he and his wife, Jay Erker, started an artist-run space in Los Angeles called Weekend. They currently have a vibrant program that is a mainstay of the local scene.

Mills has exhibited his work in the Bay Area and Los Angeles, and was included in the 2012 painting survey at the Torrance Art Museum, *To Live and Paint in L.A.*

1998

WINNERS

Curtis Hsiang
David Huffman
Nicole Saulnier
Jon-Paul Villegas
Sasha Wizansky

JURORS

Tecoah Bruce, *CCA Board Chair*
Phil Linhares, *Chief Curator, Oakland Museum of California*
James Steward, *Chief Curator, Berkeley Art Museum*

“My time at CCAC was characterized by a strong sense of community. Our small class was passionate, engaged, and supportive.

Just as my CCAC thesis looked like a mass-produced object but was in fact handmade, each issue of my magazine now, Meatpaper, looks like a commercial product but is in fact a thoughtful, curated collaboration and conversation among writers, editors, photographers, illustrators, and designers. The act of editing and art directing a magazine is in essence a curatorial project. In many ways I have traveled a direct path from my endeavors at CCAC.”

SASHA WIZANSKY

SCULPTURE

Born in 1963.
Died in 2000.



Curtis Hsiang

84 “Spending two and a half years as a graduate student in the field of fine arts hardly allowed me anything resembling a set of confident conclusions. However, that space of time did introduce me to an endlessly enduring, relentless set of questions, not the least of which could be, How did I get here? And, subsequently, What does this mean to be here? (A question I always seem to carry around in my back pocket, even on the days I forget my wallet or my keys.) Similarly, What does it mean to occupy a human body? And, How does that body

occupy time? Finally, Is there anything greater than time?” (excerpted from Curtis Hsiang’s MFA thesis)



Migration, 2010
Mixed media on canvas
72 x 60 in.

David Huffman

David Huffman's paintings are an amalgamation of the worlds of formal abstraction and social identity, currently focusing on such topics as dark matter, crystal meth, and color field painting. He recently had a solo show at Patricia Sweetow Gallery in San Francisco and was featured in *Bay Area Now 6* at Yerba Buena Center for the Arts, San Francisco. He received the Fleishhacker Foundation Eureka Fellowship in 2008 and the Artadia Foundation Award in 2001.

Huffman has shown his work nationally and internationally at such venues as the Institute of Contemporary Arts, London; the Studio Museum in Harlem, New York; the Santa Monica Museum of Art; the Museum of the African Diaspora, San Francisco; and the Oakland Museum of California. His work has been written about in *Frieze*, *Artforum*, *Flash Art*, the *New York Times*, the *San Francisco Chronicle*, the *International Review of African American Art*, and *Art in America*. He is a member of the faculty at CCA.

SCULPTURE

Born in 1972 in Long Beach, California.
Lives and works in New York and Los Angeles.

*The Time for Supposing Is Over
(High Plains Sunset), 2012*
Acrylic on canvas, pigmented hot glue,
grommets, drywall screws, and shaped
carpet scrap on drywall
16 x 40 x 8 in.

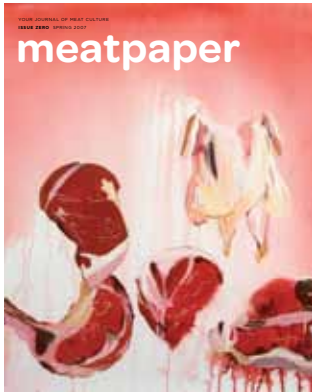


Jon-Paul Villegas

86 Jon-Paul Villegas creates sculptures and environments that explore the possibilities and limits of our contemporary notions of objecthood, culture, space, and place. In addition to traditional three-dimensional materials, Villegas frequently uses text, photography, video, and digital software to poke restlessly at the structural underpinnings upon which we organize our notions of thingness, identity, and categorical propriety. He has exhibited his sculpture widely at galleries and museums in the United States and abroad, and his work

is in a variety of private collections, including Dakis Jouannou's prestigious Deste Foundation in Athens. He received an undergraduate degree in American Studies from Stanford University.

Meatpaper covers, 2007–10



Sasha Wizansky

Sasha Wizansky cofounded *Meatpaper*, an internationally distributed quarterly journal of art and ideas about meat, in 2007, and is now editor in chief and art director. *Meatpaper's* mission is to create a non-dogmatic forum in which to explore the ethics, aesthetics, and cultural significance of meat. *Meatpaper* has received numerous honors, including several Utne Independent Press Award nominations and Best of the Bay awards from *San Francisco* and *7x7* magazines. *Meatpaper* has been included in design shows at the Walker Art Center

in Minneapolis and the Cooper-Hewitt, National Design Museum in New York.

Wizansky has worked variously as an art director, graphic designer, bookbinder, and illustrator. She has received a *Print* magazine Regional Design Award for *Meatpaper*, and an AIGA 50 Books / 50 Covers award for her miniature book about glass eyes. She is part of a network of artists that collaborates on objects and events at the intersection of art, design, performance, community, and food.

1997

WINNERS

Kent Alexander
Karen Kersten
Karen Krall
Andrew Joseph Phares
Colin Stinson

JURORS

Tecoah Bruce, *CCA Board Chair*
Phil Linhares, *Chief Curator, Oakland Museum of California*
James Steward, *Chief Curator, Berkeley Art Museum*
Paul Tomidy, *Curator, Oakland Museum of California*

“The graduate program was, for me, a great open vessel. Not only did I have three or more sculpture professors close at hand, but also all the other teachers in all the other departments. The lack of fences made it possible for anyone to explore their artistic ideas with any other person... and in the independent studies, one could study with any artist or ‘non-artist’ in the greater Bay Area. Access to all these sounding boards mimicked my tangential studio practice and provided a well of support and growth.”

KAREN KERSTEN

PAINTING/DRAWING

Born in 1955 in Manhattan, Kansas.
Lives and works in Oakland.

Ode to Narcissus, 2005
Oil on canvas
48 x 71 ½ in.



Kent Alexander

90 Kent Alexander has been active in the Bay Area art scene since the late 1980s. He served as a board member and officer of the Northern California Artists Equity Association from 1988 to 1993, and was active in SF Open Studios in the 1980s and 1990s. His work has explored identity and personal empowerment in a variety of ways over the years through a wide range of approaches to painting. He expanded this exploration while attending CCA. His work resides in many private collections and has been exhibited in numerous venues across the

country, including the Karples in Santa Barbara, and it has been used in several feature films and TV shows, including *Simone*, *Freaky Friday*, and *CSI: New York*.

Nugging, 2008
Lambda prints and origami paper
Dimensions variable



Karen Kersten

Raised in New York, Karen Kersten surprised herself by ending up in California. She received her BFA at the Minneapolis College of Art and Design, where one of her instructors, Ron Dahl, introduced her to the writings of the physicist and philosopher David Bohm. Dahl also was highly influential in her decision to attend CCA. Kersten's 3D/2D work continues her exploration of self-existence by limning tangents, sense, and nonsense, and playing with proportions. She has shown locally, nationally, and in Iceland.

Untitled, 1996
Wood, newsprint, and branches
Dimensions variable



Karen Krall

92 Karen Krall studied painting and textile composition at CCA and the Universität Mozarteum Salzburg. She then trained in health care and was head of the HIV prevention unit at the youth division of AIDS assistance in Vienna, where she developed what she calls “art-based empowerment” for young people through participatory art projects in public spaces. She says: “I had my own atelier in an Afro-American-Hispanic neighborhood characterized by homelessness, drug dealing, prostitution. My atelier didn’t have windows; the only

means of getting light was by opening the huge door. Step-by-step I became part of the street. At first the children made contact with me, and a dialogue began. Later on the grown-ups got interested, stopped, observed me, asked questions. The atelier became a special place, a place with different rules from the game outside. From this moment on, galleries or permanent cultural institutions seemed too tight for me, too restrictive, too locked away from the world.” (from *The Creative Worker: New Perspectives for the Arts in Europe*)

Cover your shame, 2008
Embroidery floss and a
complete deck of vintage
naked-lady playing cards
Dimensions variable



Andrew Joseph Phares

After some moving around, Andrew Joseph Phares settled down in Alameda, California, a small island town off the coast of Oakland, where he resides to this very day. He attended CCA from 1991 to 1995 and graduated with distinction with a BFA in Jewelry / Metal Arts and stayed on to collect an MFA. Phares has several pieces in the permanent collection of the Oakland Museum of California. He has shown all over the world and has appeared in numerous publications. The latest is titled *Hoopla* (2011) and is about artists who

use embroidery in unexpected ways. Phares has taught at several venues, including a private art and music school in Mountain View, California, where he continues to work. He also works at a San Francisco auction house, which has encouraged an interest in collectors and collecting.

SCULPTURE

Born in 1968 in Los Altos, California.
Lives and works in Palo Alto, California.



Guillermo the Toad, 2008
Candy black and porn-star
pink automotive paint on
Dynatron polyester resin on
cellulose plaster on ceramic-
coated steel
36 x 18 ½ x 23 in.

Colin Stinson

94 Colin Stinson received a double MFA degree with high distinction. He is known for his cross-disciplinary approach to art making and draws on concepts from nature to create a wide range of projects. His work has been featured in many museum and solo exhibitions, and is in numerous collections throughout the world. Stinson currently lives and works in Silicon Valley and Los Angeles, and he holds a professional position at Stanford University as the digitization project coordinator for the Cantor Center for Visual Arts.

1996

WINNERS

Geoffrey Chadsey
Todd Hido

JURORS

Phil Linhares, *Chief Curator, Oakland Museum of California*
James Steward, *Chief Curator, Berkeley Art Museum*
Paul Tomidy, *Curator, Oakland Museum of California*

PHOTOGRAPHY

Born in 1967 in Philadelphia.
Lives and works in New York.



Blackface Rod, 2011
Watercolor, graphite, and
crayon on Mylar
55 x 36 in.

Geoffrey Chadsey

98 Geoffrey Chadsey is an artist and sometimes a photo editor working in New York. He has had solo shows at Jack Shainman Gallery in New York and James Harris Gallery in Seattle. He has twice been a Fine Arts Work Center fellow in Provincetown, Massachusetts, and has received the New York Fellowship for the Arts and New England Fellowship for the Arts, as well as awards from Artadia, the Fleishhacker Foundation, and a purchase award from the Wallace Alexander Gerbode Foundation. He has shown at numerous

museums around the country, including the San Francisco Museum of Modern Art and the Honolulu Museum of Art.

#10845-7, from the series
Excerpts from Silver Meadows,
2012
Chromogenic print
20 x 30 in.



Todd Hido

Todd Hido has built several remarkable and highly recognizable bodies of work over the two decades of his career thus far. He is best known for his night shots of suburban houses, desolate landscapes obscured by rain and snow, and uneasy, haunting portraits. Hido's work has been featured in *Artforum*, the *New York Times Magazine*, *Eyemazing*, *Wired*, *Elephant*, *ID*, and *Vanity Fair*. His photographs are in the permanent collections of the Whitney Museum of American Art,

New York; the Guggenheim Museum, New York; the San Francisco Museum of Modern Art; and the Los Angeles County Museum of Art as well as many other public and private collections. He has more than a dozen published books. His latest monograph is titled *Excerpts from Silver Meadows*. Hido is the recipient of a Eureka Fellowship and Gerbode Award, and he is represented by Stephen Wirtz Gallery, San Francisco. He is a member of the faculty at CCA.

1995

WINNERS

David Rosberg

Amy Snyder

JURORS

Jacquelynn Baas, *Director, Berkeley Art Museum*

Phil Linhares, *Chief Curator, Oakland Museum of California*

Steven Oliver, *CCA Board Member*

FILM/VIDEO

Born in 1965 in Oakland.
Lives and works in Berkeley.

the space between us, 1995
Chairs, latex, helium,
mechanics, and sound
36 x 36 x 120 in.



David Rosberg

102 David Rosberg grew up in Berkeley, the son of a political science professor father and an artist mother. His father showed him what he didn't want to be when he grew up, and his mother taught him how to look at things. Rosberg studied painting at UC Santa Cruz, and film and video making at CCA. Being exposed to a history of installation makers liberated his work from the flat screen into three-dimensional, inhabitable space. Though still captivated by the moving image and the kinetics of film detritus, he felt free to use any material that

served the idea of the project, and to consider the work's interaction with the viewer. After participating in an arts festival in Hamburg, Germany, he abandoned installation projects and began pursuing an explorative ontological inquiry. In 2000 he visited a friend in the United Kingdom for a visit and stayed 11 years. There his practice took form in drawing and cooking.



Band-Aid, 2011
Chromogenic print
40 x 30 in.

Amy Snyder

Amy Snyder is the senior photographer at the Exploratorium in San Francisco. In the last few years she has been the lead photographer and content developer for the award-winning web series *Driven: True Stories of Inspiration* and *Never Lost: Polynesian Navigation* (the latter was funded by NASA). Her photography is featured in *Color Uncovered* (an interactive book for the iPad) and the award-winning web series *Science of Gardening* and *Science of Music*.

Snyder's work has appeared in the *Los Angeles Times*, the *San Francisco Chronicle*, *San Francisco* magazine, the *Christian Science Monitor*, *Rolling Stone*, *Sunset*, *Science*, the *Wall Street Journal*, and many other publications. She has received numerous awards for her photography and was a selected artist for Sotheby's International Young Artist Program. She has exhibited nationally and internationally. At CCA, Snyder was honored to study with Larry Sultan. She holds a BA in German from the University of Michigan.

1994

WINNERS

Sarah Bird

Harrell Fletcher

Lawrence LaBianca

JURORS

Tecoah Bruce, *CCA Board Chair*

Phil Linhares, *Chief Curator, Oakland Museum of California*

James Steward, *Chief Curator, Berkeley Art Museum*

Paul Tomidy, *Curator, Oakland Museum of California*

“I wanted to somehow combine my love of nature, adventure, and art. People like Mark Thompson, Larry Sultan, and Viola Frey really inspired and pushed me to explore that theme. I still do.

My strongest memory of the Simpson Award, outside of being excited that I received it, was meeting Barclay and Sharon. They made me realize that there was a venue and support for what we were doing. A leg up, so to speak.”

LAWRENCE LABIANCA

SCULPTURE

Born in 1965 in Perth, Australia.
Lives and works in Brooklyn.

Atlantic, 2012
Digital chromogenic print



Sarah Bird

106 Sarah Bird was a sculptor at CCA, making installations that were intended as sensory temporal snapshots. They often involved photographs in order to evoke specific moments in time from her memory. Over the years she veered more into photography, and then into filmmaking, where she currently resides. She is a screenwriter and producer of independent feature films in collaboration with her husband, the film director Billy Kent.

*Learning About the World at
the Grocery Store, Saraga
International Market,
Indianapolis, Indiana, 2010*
Three-hour event and related
activities and documentation



Harrell Fletcher

From 2002 to 2009 Harrell Fletcher coproduced *Learning to Love You More*, a participatory website, with the artist Miranda July. Currently he is an associate professor of art and social practice at Portland State University in Oregon.

Fletcher has produced a variety of socially engaged projects, shown at venues such as the San Francisco Museum of Modern Art; the Berkeley Art Museum; the CCA Wattis Institute for Contemporary Arts, San Francisco; Yerba Buena Center for the Arts, San Francisco; the

Drawing Center, New York; the Sculpture Center, New York; the Wrong Gallery, New York; Smack Mellon, New York; Signal, Malmö, Sweden; the Tate Modern, London; and the National Gallery of Victoria, Melbourne, Australia. Fletcher was a participant in the 2004 Whitney Biennial. He has work in the collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the New Museum, New York; the Hammer Museum, Los Angeles; and the FRAC, Brittany, France.

CERAMICS

Born in 1963 in New York.
Lives and works in San Francisco.



Sounding (with Donald Fortescue), 2008
Steel, rocks, dried aquatic flora and fauna, polycarbonate, zip ties, and sound
120 x 48 x 96 in.

Lawrence LaBianca

108 Lawrence LaBianca sculpts metal, ceramic, wood, and glass into whimsical and sometimes mysterious forms that explore humankind's relationship with nature in an increasingly technological society. His work is influenced by a childhood spent split between rural Maine and New York, an experience that left him with a profound interest in the dichotomy between communities in which people work close to nature, and the alienation of an urban, technological society.

LaBianca has shown his work in many galleries and museums, including the Milwaukee Art Museum; Yerba Buena Center for the Arts, San Francisco; the Museum of Craft and Folk Art, San Francisco; the Museum of Craft and Design, San Francisco; Arkansas Art Center, Little Rock; the Asheville Art Museum, North Carolina; and the Bolinas Museum, California. He holds a BA in environmental design from the University of Colorado.

1993

WINNERS

Susanne Cockrell
Linn Meyers
Hifumi Ogawa
Emily Shepard

JURORS

Jacquelynn Baas, *Director, Berkeley Art Museum*
Phil Linhares, *Chief Curator, Oakland Museum of California*
Steven Oliver, *CCA Board Member*

“My CCAC community was fantastic. I really enjoyed the company of my classmates—talented, smart, generous people. I learned a great deal in conversations with my peers. It was a rigorous but supportive environment. Sharon and Barclay are kind, energetic, and approachable. It was clear how enthusiastic they were in their support of the arts.”

EMILY SHEPARD

FILM/VIDEO

Born in 1962 in Ann Arbor, Michigan.
Lives and works in Berkeley.



Lemon Everlasting Backyard Battery (installation at the San Jose Institute of Contemporary Art, in collaboration with Ted Purves and Joe McHenry), 2008
Three-month project collecting and preserving backyard lemons and stories with the residents of San Jose

Susanne Cockrell

112 Susanne Cockrell came to visual art from a background in experimental dance and theater. Early influences included Judson Church, Eastern philosophy, and undergraduate studies in environmental science. For the past eight years she has focused her practice on creating large-scale commissions for museums and public spaces, under the rubric of Fieldfaring Projects. These collaborative projects ask questions about systems of critical exchange, food, and farming in the urban landscape, and explorations of informal social economies. Recent

projects have been supported by the Contemporary Art Center Cincinnati; the San Jose Institute of Contemporary Art; Yerba Buena Center for the Arts, San Francisco; the Confederation Centre of the Arts, Charlottetown, Canada; and the Creative Capital Foundation. Cockrell is an associate professor at CCA.

Every now. And again
(installation at the Hammer
Museum, Los Angeles), 2011
Ink on wall
252 x 840 in.



Linn Meyers

Linn Meyers's work has been exhibited widely in both the United States and abroad, at venues that include the Hammer Museum, Los Angeles; Margaret Thatcher Projects, New York; the Phillips Collection, Washington DC; the Tokyo Metropolitan Museum of Art; the Mattress Factory, Pittsburgh; Corcoran Gallery of Art, Washington DC; the National Museum of Women in the Arts, Washington DC; and Paris, Concret. Her work is in public and private collections, including those of the Hirshhorn Museum and Sculpture

Garden, Washington DC, and the New Britain Museum of American Art in Connecticut. She has received numerous awards, including a Pollock Krasner Award and a Smithsonian Artist Research Fellowship, and she has been an artist in residence at the Hirshhorn Museum and Sculpture Garden, the San Jose Institute of Contemporary Art, and the Millay Colony in Austerlitz, New York. She holds a BFA from the Cooper Union.

PAINTING/DRAWING

Born in 1961 in Kawasaki City, Japan.
Lives and works in Walnut Creek, California.



LEFT
My Little Boy's Fish Bowl, 2003
Mixed media on canvas
36 x 24 in.

BELOW
Today Tugboat, 2006
Mixed media on wood panel
5 x 5 in.

Today Pear, 2006
Mixed media on canvas
10 x 10 in.



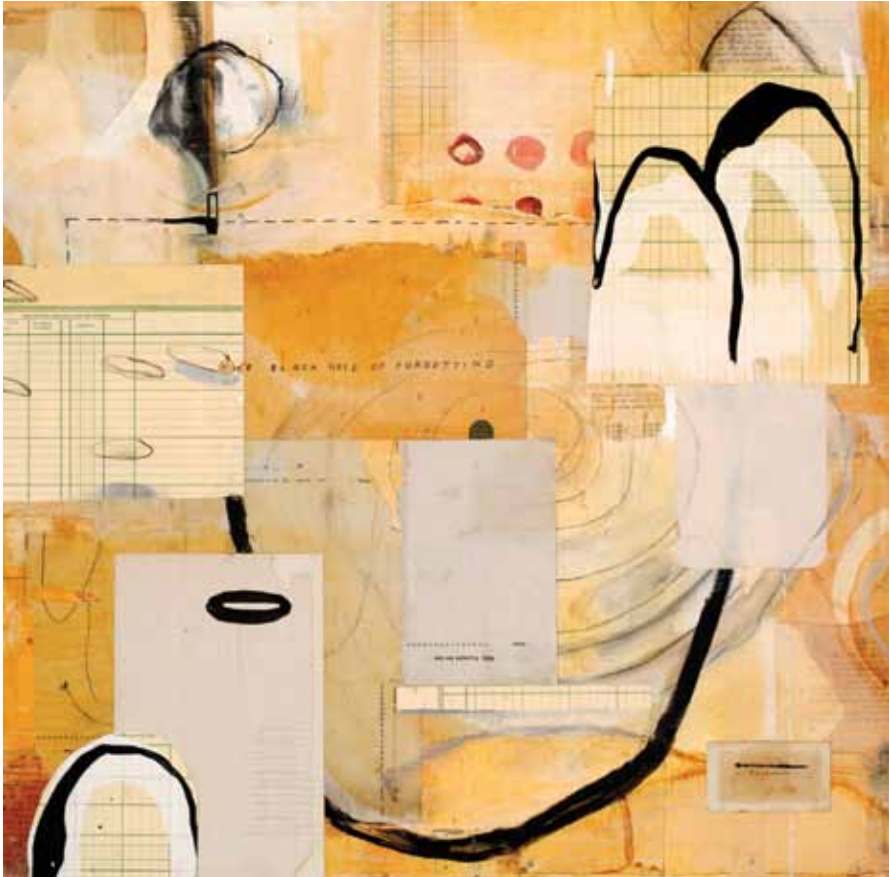
Hifumi Ogawa

114 Hifumi Ogawa is a painter. She says, “My paintings are something about life, openness, hopes, and a sense of humor. I paint apples, bananas, oranges, bears, soccer balls, baseballs, birds, flying ducks, cups, bowls, glasses, eyeglasses, spy glasses, squirrels, drumsticks (chicken), globes, flowers, goldfish, fishtanks, Godzilla, hula dogs, aloha dogs, regular dogs, babies, kids, trees, leaves, moon, sun, reversed words, Japanese words, blue skies, snow, rain, rainbows, sunshine, winds, ocean in the night, ocean in the day, polkadots, stripes, tartan check, the

smell of seasons, winter, spring, summer, fall, shoes, spools, tugboats, ships, airplanes, and bicycles. To me, painting is not about the destination. There is neither perfection nor failure. I paint until I feel happy about each painting I paint.”

Ogawa came to the United States to study at CCA, and she received both her BFA and her MFA here. Her paintings have been exhibited in the United States and Japan.

Black Hole, 2011
Mixed media and collage on panel
24 x 24 in.



Emily Shepard

Emily Shepard is currently working in mixed media and collage on paper and panel. With an emphasis on line, mark making, composition, and collage, she aims to distill emotional experiences into a visual language composed of elements that connect, collide, and collaborate.

Shepard attributes much of her thinking, craft, and visual problem-solving approaches to her experience at CCA, and over the past 12 years she has applied those insights and understandings not only in her studio, but also in her practice

as a graphic facilitator. In this work, she engages with corporate, nonprofit, and government teams, using visual thinking methodologies to help them build a strategy and vision, or develop new products or services. Both her studio practice and her graphic facilitation work involve messy, creative processes—complete with moments of impasse, breakthroughs, and focus. The shared note is of synthesis, choosing what is most essential and true, and finding what can resolve into a greater whole.

1992

WINNERS

Robert Chorak
Kurt Kiefer
Stephen Lee
Lloyd Walsh

JURORS

Jacquelynn Baas, *Director, Berkeley Art Museum*
Phil Linhares, *Chief Curator, Oakland Museum of California*
Steven Oliver, *CCA Board Member*

“I was really honored to receive the Simpson Award. The Simpsons were incredibly gracious. I had in mind an installation that suggested that they had secretly begun drilling for oil inside their gallery. It wasn’t earth shattering, but it was certainly disruptive and not at all commercially viable! I don’t know if Barclay and Sharon cared for it, but they were supportive and cheerful and cared deeply about the lives of students. I imagine I spent the entire stipend making the piece.

My grounding in both traditional media and conceptual thinking has provided me with a very broad understanding of contemporary art making and has enabled me to respect and admire many different approaches.”

KURT KIEFER

SCULPTURE

Born in 1963 in St. Louis.
Lives and works in Seattle.

Washingtonia Domus, Tacoma, Washington (commissioned by the City of Tacoma), 2004
Fabricated and powder-coated aluminum and steel, telephone poles, and cast concrete
384 x 96 x 720 in. (at maximum height and width)



Kurt Kiefer

118 Kurt Kiefer has spent the last 20 years in Seattle. He began his career in theater and has since practiced as an artist, craftsman, preparator, and public art professional. He has an abiding interest in the American West, and much of his work has been about the myths and realities that have shaped our understanding of that part of the country. In recent years he has been focusing on the very local: a series of projects about the future of his neighborhood, Queen Anne Island, in the face of global warming. For more than two decades Kiefer has been

involved in the development of public art as an artist, facilitator, and program manager. Working with a wide range of artists and communities, he has helped build the public art collections of the University of Washington and CenturyLink Field, and also the private collection in the Amazon buildings throughout Seattle's South Lake Union neighborhood.

Untitled, 2004
Oil on canvas
48 x 52 in.



Lloyd Walsh

Based on Southern Gothic writing and inspired by classical and Christian iconography, Lloyd Walsh's works are infused with corrupted symbols intended to create confusion about the assumed role of visual language and narrative. Walsh began teaching art at Palo Alto College in San Antonio in 1992. He has exhibited throughout California and Texas at such venues as Sala Diaz, San Antonio; Finesilver Gallery, Houston; Blue Star Contemporary Art Center, San Antonio; and SAY Sí, San Antonio. He holds an undergraduate degree from the University of Texas at San Antonio.

1991

WINNERS

Carol Ladewig

Susan Stover

JURORS

Jacquelynn Baas, *Director, Berkeley Art Museum*

Charles Miedzinski, *Art Critic*

Marvin Schenck, *Curator, Hearst Art Gallery, St. Mary's College*

“The graduate program was expanding and developing when I was there, which made it a particularly exciting time. Our seminars were interdisciplinary and challenging. We discussed readings and looked at our work across disciplines, sharing different points of view. It was a high-energy environment. Everyone was working. You could wander in and out of one another’s studio spaces at all hours to discuss work and ideas.

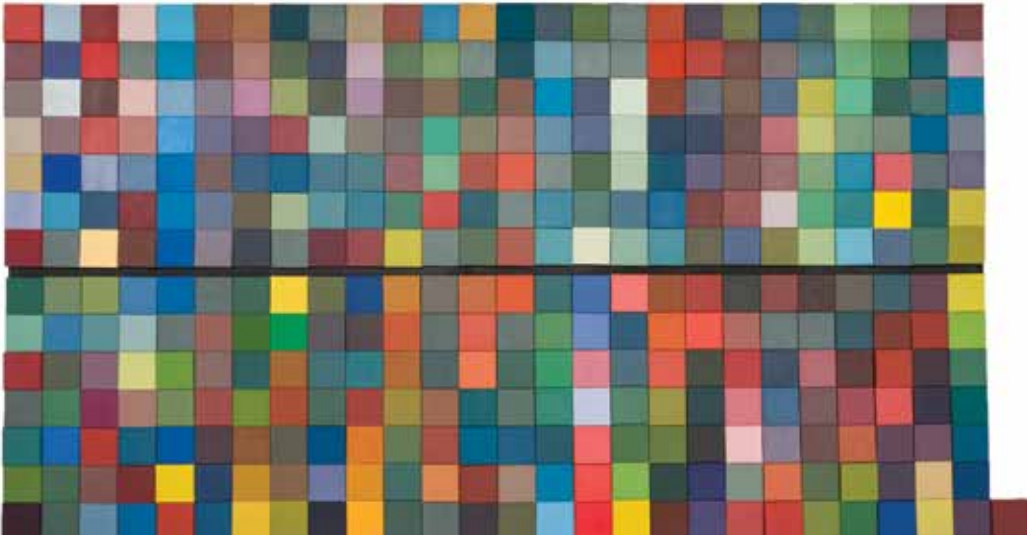
The biggest impact on my work came from my fellow graduate students and the faculty. There was an intense focus on developing and expanding your work. That sense of focus and openness to ideas, and following where your work leads, has stayed with me.”

CAROL LADEWIG

PAINTING/DRAWING

Born in 1954 in Hollywood, California.
Lives and works in Oakland.

Year in Color (52 Weeks and a Day), 2011
Acrylic and gouache on 365
canvas panels
84 x 162 in. (overall)



Carol Ladewig

122 Carol Ladewig is captivated by the spatial ambiguities of medieval art, the quietude of Giorgio Morandi and Mark Rothko, and the chance operations of John Cage. Her process explores the interplay among structure, intent, and chance. In her work a sense of time and rhythm develop from the exploration of color and the process of painting, building layer by layer, a back-and-forth dance of paint creating rhythmic narratives of time and space.

Ladewig has showed her work at Lucy Berman Gallery, Palo Alto; Kala Art Institute, Berkeley;

the Museum of Los Gatos, California; Ute Stebich Gallery, Lenox, Massachusetts; BGH Gallery, Los Angeles; Slate Contemporary Gallery, Oakland; and many more. Her work is in private and public collections across the United States and Europe, including the Packard Foundation, SAP-America, and the Alameda County Art Collection. She received her BA from UC Berkeley.

Ungrounded, 2012
Encaustic mixed media on panel
20 x 20 in.



Susan Stover

Susan Stover moved to California to attend CCA. She concentrated in textile arts and painting and received top honors. Since graduate school she has experimented in different media, although the elements in her work that have remained consistent are a love of pattern, texture, and mark making, and a strong relationship with painting. For the past few years she has focused on encaustic, a technique of painting with pigmented wax. Most recently she has explored combining encaustic with surface design techniques on fabric. She is

currently a full-time artist residing in Northern California's wine country. She holds a BFA from Miami University in Ohio.

1990

WINNERS

Marlene Angeja
Richard Cunningham
Lisa Friedlander
Jean MK Miller

JURORS

Betty Kano, *Artist and Curator*
Phil Linhares, *Chief Curator, Oakland Museum of California*
Larry Rinder, *Phyllis Wattis MATRIX Curator, Berkeley Art Museum*

“CCAC was a most supportive environment to work in. Although my focus of study was painting, my faculty advisors never discouraged me from exploring different mediums. They never penalized me, either, when my efforts fell a little short. They understood the exploration’s importance to me. Looking back, I truly appreciate the freedom I was given to try different approaches and grow within an academic environment. I’ll always appreciate the start that the Simpsons gave us.”

RICHARD CUNNINGHAM

PAINTING

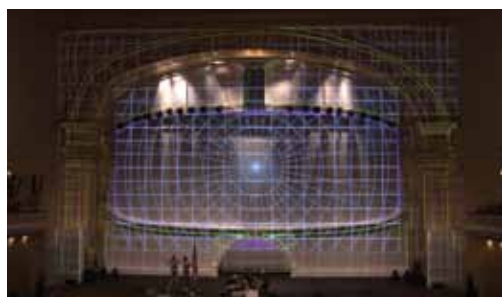
Born in 1953 in Manteca, California.
Lives and works in Oakland.



Mountain, 2011
Acrylic on canvas
38 x 32 in.

Marlene Angeja

126 An artist with roots in the Portuguese Azores Islands, Marlene Angeja explores landscape in her work. Her paintings and videos reference particular places as experienced through time and memory. Her CCA thesis project included painting, film, and an installation entitled *Yellow Wallpaper*. Since 1997 she has been teaching in the department of art and art history at San Jose State University. Angeja has exhibited throughout California and the Azores, and her work is in private and public collections in the United States and Portugal. She travels regularly to the Azores.



Network Upfront Event,
Carnegie Hall, New York
(installation of set, focusing of
projection grids, and pre-show
graphics), 2012

Richard Cunningham

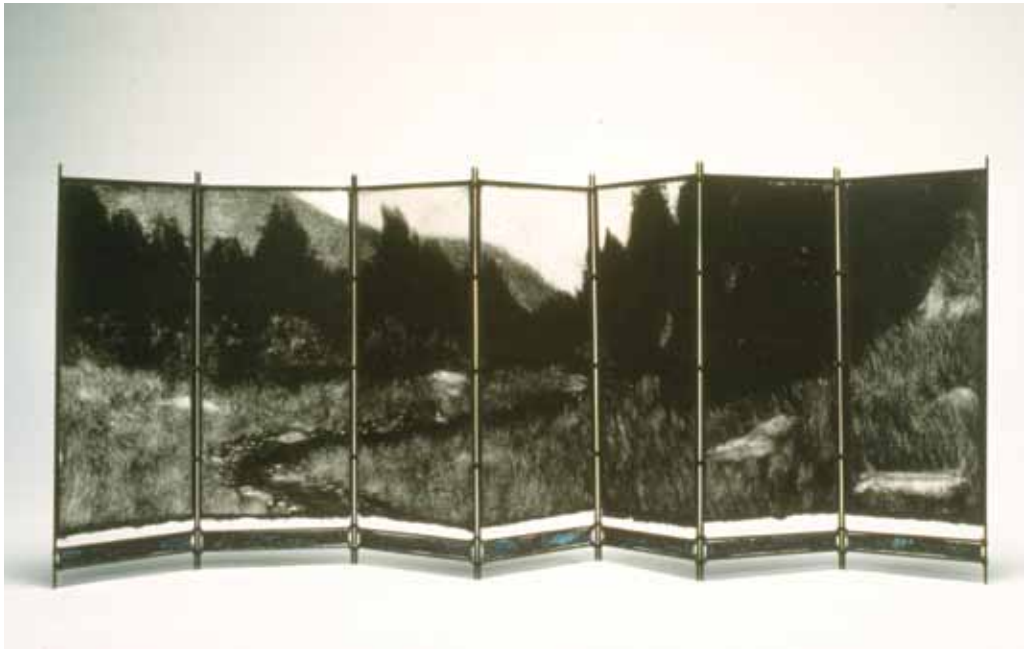
Richard Cunningham is an executive producer of live branded marketing events in the United States and internationally for a global clientele across a wide range of industries, including automobile, health care, financial services, technology, consumer, hospitality, travel, media, and entertainment.

PRINTMAKING

Born in 1960 in Berkeley.
Lives and works in Berkeley.

RIGHT
Midnight Swim, Pockets Full of Stones,
1990
Steel, salt, and rocks
90 x 78 x 18 in.

BELOW
Lost Language (two-sided book), 1988
Paper, wood, monotype, and copper
15 x 42 in.



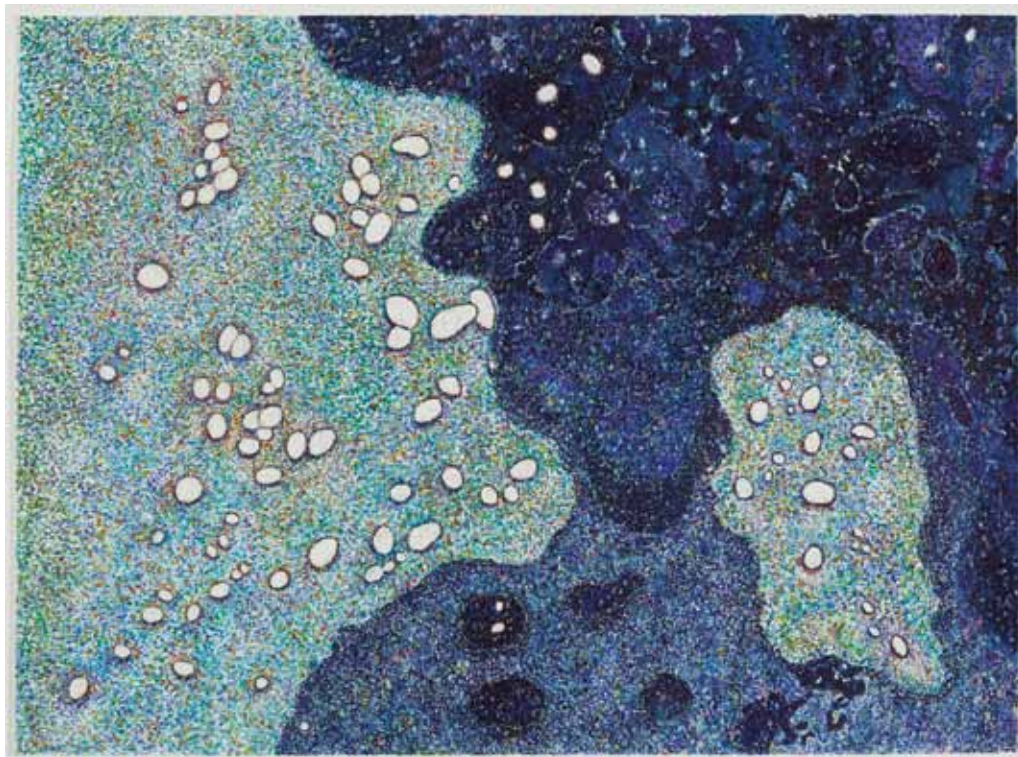
Lisa Friedlander

128 Lisa Friedlander says: “My experience in graduate school was a little like being let loose in a candy store. I worked in drawing, printmaking, sculpture, and book arts. Certain materials evoke in me a direct, visceral response and have visual properties that give them meaning. By combining these materials in different ways, I can use them like the elements of poetic language to express my intent.

“My interest in ecology, and in how we position ourselves in relation to the natural world, has been a continual theme in my work. This

interest led first to a series of installation pieces that expanded the boundaries of the discrete object out into the landscape, and then to my eventual decision to become a landscape architect and work directly with the land itself. While I work primarily on a residential scale, my interest in natural systems and processes continues, as does my desire to create beauty and connect people with nature and their environment.”

Oil Drops, 2011
Watercolor and gouache
on paper
22 x 30 in.



Jean MK Miller

After CCA, Jean MK Miller went on to complete additional graduate studies in studio art and arts administration at Harvard University, New York University, and Long Island University. Currently she is the associate dean of administration at the University of North Texas College of Visual Arts and Design.

In 2010 Miller's paintings evolved from image-oriented, large-scale oil paintings suggesting personal narratives to abstract, nature-inspired drawings and watercolors on paper. She attributes

this transition to her fascination with environmental factors and the intricate textures and subtle beauty of the Southwest. She has exhibited throughout the United States and in Europe. She has received a Pollock-Krasner Foundation Grant and other recognition for her work.

1989

WINNERS

Craig M. Black
Sachi Inoue
Dennis Spicer

JURORS

Steven Nash, *Associate Director, Fine Arts Museums of San Francisco*
Peter Selz, *Professor of Art, UC Berkeley*
Paul Tomidy, *Curator, Oakland Museum of California*

SCULPTURE

Born in 1959 in Magwa, Kuwait.
Lives and works in El Dorado Hills, California.



River Spirit, 2012
Acrylic on canvas
60 x 48 in.

Craig M. Black

132 Craig M. Black is a painter and sculptor. He works in clay, steel, and stone, and paints in acrylics and watercolors; he is currently at work on a series of large acrylic paintings entitled *Spirit Reflections*. He has taught at many colleges and art schools. He has been an administrator of children’s art programs and for many years served as the gallery director for the University of the Pacific. He teaches art throughout the greater Sacramento area.

Black has exhibited worldwide. His work is in the permanent collection of the Library of

Congress in Washington DC, and his large-scale murals are installed in locations in Key West, Florida; Pennngrove, California; and Petaluma, California. In 2005 he received the People’s Choice Award for painting from the City of Santa Rosa. He is the lead singer for the rock band Black Zeppelin. He holds bachelor of arts and bachelor of science degrees, as well as a lifetime teaching credential for California community colleges.

Born in 1962 in Kamifukuoka City, Japan.
Lives in San Leandro, California, and works
in San Francisco and Berkeley.

Untitled, 1989
Fabric, soil, and wax
Two pieces: 144 x 144 in. and
96 x 96 in.



Sachi Inoue

After receiving her bachelor's degree in product design from Musashino Art University in Tokyo and her MFA from CCA, Sachi Inoue (previously Sachi Mizutani) went on to obtain a master of science degree in counseling from San Francisco State University and a doctorate degree in clinical psychology from the California School of Professional Psychology. Inoue is a licensed clinical psychologist and the director of the adult outpatient clinic at Richmond Area Multi-Services, a community mental health agency in San Francisco. She is

also a candidate in analytic training at the San Francisco Center for Psychoanalysis and maintains a private practice in Berkeley, where she provides psychoanalysis and psychotherapy. 133

Although she took a different path from the field of fine arts, Inoue continues to be engaged with the creative workings of the human mind.

1988

WINNERS

James A. Cook
Patricia Olynyk

“I remember being deeply inspired by students and faculty from other media areas as well as my own, and how the intimate scale of the campus created opportunities to engage with discourse and feedback from multiple territories. I am grateful to the Simpsons for having represented my work so effectively, and for their patient and generous counsel in the early stages of my career. ”

PATRICIA OLYNYK

*In the Wilderness: To Be or to
Wanna Be, 2011*
Projected video collage with
three projectors, three DVD
players, and speakers



James A. Cook

136 In his work, James A. Cook endeavors to materialize ideas grounded in ontological inquiry and to critically examine (with some humor) our cultural conventions and practices, borrowing from traditional sacral and artistic strategies of South and East Asia. He is chair of the 3-D division at the University of Arizona's School of Art.

Cook has shown his sculpture and video work at numerous national and international venues, and he has participated in many residencies, conferences, and symposia. He has taught

in the United States, Spain, India, Nepal, Japan, Italy, and Bulgaria. He has received many grants and fellowships, including the Fulbright Regional Research Fellowship to the Middle East, North Africa, and South Asia, the Freeman Foundation Fellowship to India and Nepal, the Asian Cultural Council Fellowship (Rockefeller Foundation) to Japan, and the Arizona Commission for the Arts. He received his BFA degree from UC Berkeley.



Dynamic Extension III, 2011
Digital photograph on Epson
transparent film
26 x 44 in.

Patricia Olynyk

Patricia Olynyk employs microscopy and bio-medical imaging technologies to explore life at the micro and macro levels. In response to a technology-mediated world that is increasingly desensitized to physical sensation, her works call upon viewers to expand their awareness of the worlds they inhabit. Her recent projects for the National Academy of Sciences in Washington DC and the UCLA ART|SCI Center's California NanoSystems Institute were intended to challenge our "ocular-centric" tendencies.

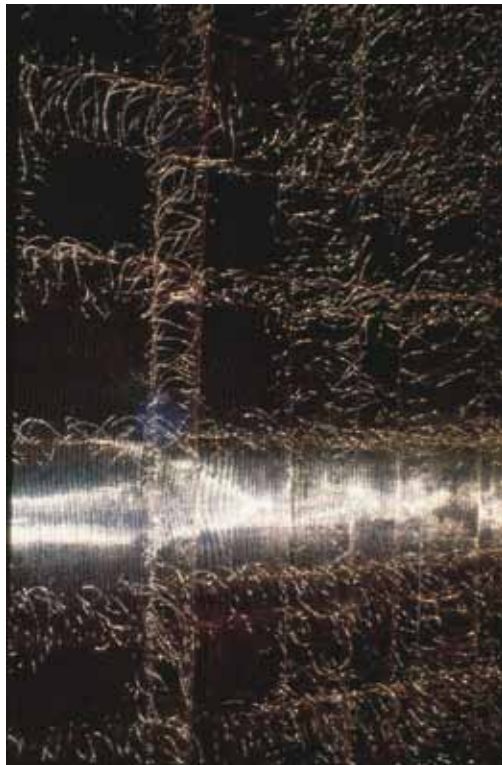
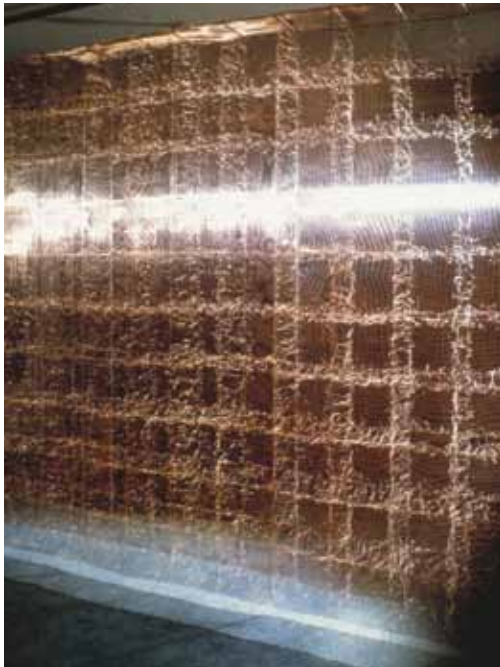
Olynyk is chair of the Leonardo Education and Art Forum (LEAF), and at Washington University in St. Louis she is the director of the Graduate School of Art and the Florence and Frank Bush Professor of Art. Her work has been exhibited at the Brooklyn Museum; the Museo del Corso, Rome; the Saitama Modern Art Museum, Japan; and the Universität der Künste, Berlin, among many other venues.

1987

WINNERS

Jean Rainer

Untitled, 1987
Installation
Dimensions variable



Jean Rainer

140 “The art objects I create are nonverbal statements that I make about myself. Through these works, characteristics of myself that were unknown, hidden, or repressed are surfacing. These works tell me who I am. Their presence reveals me to myself. They are proof to myself of being alive.

“In the past four years my artwork has varied drastically in form and material. The imagery has also continually changed. The process is neither constant nor constantly changing, but ongoing. Through all this change, I can look back and see a

relatively constant core in my works. This core was not always the most pressing, cognizant, or main concern, but was always there, right under my nose, even when I was too busy looking for something else in my work to see it. The core is what I call the activity of seeing, the activity of being aware of the emotions and physical states that occur to make sense of one’s being.” (excerpted from Jean Rainer’s MFA thesis)

Acknowledgments

This publication accompanies the exhibition *We're All Here Because We're Not All There: Celebrating 25 Years of the Barclay Simpson Award*, on view in the Tecoah Bruce Gallery at the Oliver Art Center on the Oakland campus of California College of the Arts from September 27–October 27, 2012.

CURATORS

David Kazprzak with Dane Jensen

PREPARATORS

Crow Cianciola, Julia Goodman

EXHIBITION DESIGN

Gold Collective: Heidi Meredith & Renée Walker

Our warmest appreciation goes to Barclay and Sharon Simpson, who have made 25 years of the Simpson Award possible with their generosity and steadfast support. Without them, CCA students, alumni, faculty, and staff would have much less to celebrate. The occasion of this exhibition and publication inspired much enthusiasm and many fond recollections from everyone involved.

We are most grateful to Stephen Beal, Susan Avila, and Ted Purves for supporting the exhibition from its inception, and to Leigh Markopoulos for shepherding it along.

We are indebted to the small army of arts practitioners who have given their valuable time and keen judgment to the jurying of this award over the years.

Sincere thanks to all the participating artists and collections who loaned work for the exhibition.

Many thanks to the featured artists:

Dina Danish
Anthony Discenza
Bill Durgin
Patricia Esquivias
Harrell Fletcher
Llewellynn Fletcher
Mik Gaspay
Josh Greene
Todd Hido
David Huffman
Hannah Ireland
Lawrence LaBianca
Katie Lewis
Travis Joseph Meinolf
Linn Meyers
Scott Oliver
Patricia Olynyk
Conrad Ruiz
Gabrielle Teschner
Hank Willis Thomas
Imin Yeh

Special thanks to curators David Kazprzak and Dane Jensen for lending their exceptional talents. Credit is also due to Matthew Post for laying the groundwork for the exhibition.

We gratefully acknowledge the crucial role of our fabulous preparator, Crow Cianciola, who had tireless support from Julia Goodman.

It has been a delight to work with the Gold Collective, Renée Walker and Heidi Meredith, on the design of the exhibition and its accompanying printed materials. Their classic catalogue design ties diverse artistic practices into an elegant whole, and we thank them for their ingenuity and grace in the process.

Many individuals at CCA devoted their time and expertise to realizing this exhibition: Susan Sobeloff and Mark Blatnik in Student Affairs, Janice Woo and Nancy Chan in the Library, Maggie Simpson in the Media Center, Kelly Dawson and Barbara Jones in Advancement, Ken Tanzer in the Business Office, Chrissie Bradley in the Graduate Program in Fine Arts, and Micki Meng at the CCA Wattis Institute for Contemporary Arts.

We greatly appreciate the contributions of Larry Rinder and Stephen Beal to this book. Their kind words have much enhanced it.

Many thanks to all the past award winners who submitted images and shared stories.

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Colophon

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CATALOGUE DESIGN

Gold Collective: Heidi Meredith & Renée Walker

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H&H Imaging

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