In 2015 we hosted thirty artists from 23 countries, including our first residents from Curacao, Lebanon, Sao Tome & Principe and Tibet, along with Critic in Residence from Canada, and Critic Emeritus from the United States. Artists and Critics were in residency from June 18 to July 14 working on their own projects living together and exchanging ideas and notions throughout four weeks of full immersion into art making communal living, enjoying lush landscapes and generous views of the Catskills Mountains and of The Fields Sculpture Park.

Cover photo: work by Claire Harvey. This page: artists taking a break from studio work
ARTISTS IN RESIDENCE

BERNARD AKOI-JACKSON
OLAVO AMADO
NICO ANGIULI
JAMIL BALOCH
MIRNA BAMIEH
BEN AND SEBASTIAN
SONAM DOLMA BRAUEN
YOAV BRILL
CLAUS BRUNSMANN
KRISHNARAJ CHONAT
JUSTIN COOPER
MARLON PORTALES CUSETT
CHARLES GOLDMAN
CLAIRE HARVEY
CARLOS HUFFMANN
CORY IMIG
GEORGE JENNE
ANNA KUBELIK
GWENESSA LAM
SAM LEACH
TIRZO MARTHA
JILLIAN MAYER
CARMEN PAPALIA
ALEXIA PEDAL
JOHN PLAYER
PEYMAN SHAFIEEZADEH
KAMILA SZEJNOCH
LEILA TSCHOPP
ZHANG XINJUN

Ghana
Sao Tome & Principe
Italy
Pakistan
Palestine/Lebanon
UK/Denmark/Germany
Tibet/Switzerland
Israel
Germany
India
USA
Cuba
USA
United Kingdom
Argentina
USA
USA
Switzerland/Germany
Canada
Australia
Curacao
USA
Canada
Peru/Germany
Canada
Iran
Poland
Argentina
China

Background photo: work by Anna Kubelik
An accomplished curator, critic editor and arts administrator Sylvie Fortin became Executive and Artistic Director of La Biennale de Montreal in September 2013.

As Editor-in-Chief (2004-2007) and Executive Director/Editor (2007-2012) of the Atlanta-based magazine ART PAPERS, she led the organization from a regional publication to a global thought leader.


Her critical essays and reviews have been published in numerous catalogues, anthologies and periodicals, including Artforum International, Art Press, C Magazine, Fuse, NKA: Journal of Contemporary African Art and Parachute. Fortin has received many grants from the Canada Council for the Arts for her work as an independent curator and writer. In addition, her research has been supported by the Social Sciences and Humanities Research Council of Canada. In 2007, she was named Lexus Leader for the Arts, Atlanta. She is a member of AICA-USA, the American chapter of the International Association of Art Critics.
Gregory Volk is a New York-based art critic and freelance curator. He writes regularly for Art in America, where is he a contributing editor, and his articles and reviews have also appeared in many other publications including Parkett and Sculpture. Among his contributions to exhibition catalogues are essays on Bruce Nauman (Milwaukee Art Museum, 2006) Joan Jonas (Museu d'Art Contemporani de Barcelona, 2007), Ayse Erkmen (Turkish Pavilion at the Venice Biennale, 2011) and Hildur Asgeirsdottir Jonsson (Tang Teaching Museum/Reykjavik Art Museum, 2014).

Gregory Volk has curated numerous exhibitions in the U.S. and abroad including Three Parts Whole at i8 Gallery in Reykjavik, Iceland (2011) and Elemental at Havremagasinet in Boden Sweden (2013), an exhibition that featured select Icelandic artists and prominent international artists who are deeply engaged with Iceland.

Gregory Volk received his B.A. from Colgate University and his M.A. from Columbia University. He is also associate professor in the School of the Arts at Virginia Commonwealth University.
After the initial ten days dedicated to settle in their studios and getting to know each other, the artists fully emerge in one of the most exciting aspects of our program. They open their studios to around thirty arts professionals who each spend 24 hours on campus and conduct several private studio visits. Each artist receives an average of ten visitors in a week time. An intense challenge that for most of our residents presents an unique a career advancement.

2015 Visitors
Anne Barlow, Executive Director, Art In General    Benjamin Tischer, co-Owner, Invisible-Exports
Bill Carroll, Executive Director, Elizabeth Foundation for the Arts    Charlotta Kotik, Curator Emerita, Brooklyn Museum
Claudia Calirman, Art Historian, Curator    Corinna Ripps Schaming, Ass. Director, Curator University of Albany Art Museum
David Rhodes, Art Critic, Artist, Writer    Deborah Brown, Founder and Director, Storefront Ten Eyck
Denise Carvalho, Independent Curator and Art Historian, Art Omi board member    Dexter Wimberly, Independent Curator
Heather Bhandari, Director, Mixed Greens, Art Omi board member

STUDIO VISITS PROGRAM
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Rocio Aranda-Alvarado, Ass. Curator, El Museo del Barrio     Sandra Skurvida, Independent Curator and Art Historian
Sara Reisman, Artistic Director, Shelley and Donald Rubin Foundation, Art Omi Board Member
Saul Ostrow & Susan Bowman, Founders CPI     Stamatina Gregory, Independent Curator and Critic
Welmoed Laanstra, Curator of Cultural Programs, Art In Embassies     Jill Conner, Critic, Curator
Holly Shen, Curator, Writer, Curator of Visual arts at the Brooklyn Academy of Music
Jennie Lamensdorf, Curator of the Francis Greenburger Collection, Art
Omi Board member
Jovana Stokic, Art Historian, Curator and Faculty of Curatorial Studies
School of Visual Arts
Larry Ossei Mensah, Curator and Writer, co-Founder Medium Group
Marco Antonini, Executive Director, Nurture Art
Monika Fabijanska, Co-Director, Art 3
Nicole Hayes, Curator, The Fields Sculpture Park
Peter Franck & Kathleen Triem, Architects, Curators, Architecture Omi
Director
Rachel Adams, Associate Curator at the UB Art Galleries
Risa Shoup, Executive Director of Fourth Arts Block
Robert C. Morgan, Art Omi Advisory Board, Critic

Clockwise from upper right:
Jennie Lamensdorf
in conversation with Olavo Amado.
Denise Carvalho in conversation with Mirna Bamieh.
Holly Shen in conversation with Peyman Shafieezadfeh
Our partnership with PondSide Press goes back to the first year of residency: since then we have been offering our resident artists the chance to work with masterprinters, all material provided by Art Omi, on a series of Monotypes. For many of our artists, this is their first approach to printmaking: it is a wonderful opportunity for them to have expert advice and guidance from professionals who understand the artists' needs and help deliver great results in a relatively short time.

Every year we proudly exhibit the outcome of the Monotype Project to the large audience at Open Studios Day.
DAILY LIFE
OPEN WEEKEND
My Omi experience was enriching. The efficient programming brought my colleague participants and myself into contact with very relevant people. The exchanges and dialogues with the artists, curators, Omi friends and staff have left lasting memories. Bonds of collaboration and friendship have been forged and they will forever be cherished in my heart.
Omi is a unique place. There I could experiment and try new ideas and ways, discovering and reaching new horizons. Where several worlds intersect around the “Table of Language” where as we watch the green of the trees and some deer to graze, we talk about many things, including Art.
NICO ANGIULI Italy

Dena Foundation for Contemporary Art Fellowship
It is fascinating the number of the projects that took life during one single month of Omi residency, the time and focus that the residency provides is outstanding, not to mention the beautiful surroundings and the dedicated team. It was really a memorable experience in NY with Art Omi and Arte East. Several of new opportunities and future collaborations. It was a precious experience both of the personal and career level.

Arte East Fellowship

MIRNA BAMIEH Palestine/Lebanon
One vivid experience at Omi was being in a permanently open studio; open to some wind and rain and quite a few bugs, but also to people’s curiosity. At first we were intimidated by the openness, but then we came to really enjoy our three-walled studio in full view of the coffee & cigarette steps, siesta lawn and ping pong queue. The everyday sharing of Omi will keep us nourished for a very long time.

As part of our research for the Museum of Nothing, we made interventions in the area surrounding Omi, rearranging overlooked elements of the landscape as a way of drawing attention to them. Lot takes the dimensions of a standard American parking space as a measure for a landscape transplant, in which one area of uncultivated scrub woodland is exchanged with an area of mown lawn used as a car park.

Untitled 1 & 2 frames two unremarkable trees. The vitrine frames borrow their design language from a museum in Copenhagen, but the expensive Burma teak of the originals is here replaced with Black Locust wood, a tree that is sometimes seen as an invasive weed.
Back in Switzerland I am recalling all my memories and what I experienced at Art Omi. It was a great honor and pleasure to live and work at Art Omi. My stay at Art Omi made me stronger and more confident. I learned a lot and this will certainly be reflected in my future art. Therefore I am very grateful to Art Omi, to its wonderful staff, to the visitors and curators who took the time to talk about my art and last but not least to Francis Greenburger. Without him all this would not be possible! I would also like to thank all the other artist colleagues with whom I could spend my time from morning till night. They all are amazing persons whom I will not forget.
For me, the experience of Art Omi was a process. The first week I was too excited to do anything but thinking - what have I done to deserve this treat? When it was time to go to work, I’ve decided to use the opportunity of being surrounded by this diverse group of creative people for my project. A set of interviews that I held with the Omi residents became the material for a sound installation. 5 local mail boxes were used as “talking boxes”, in an attempt to say something about strangers trying to express themselves on a foreign land. I hope I succeeded, since the Art Omi hospitality made it impossible to feel like a stranger.
The good thing about OMI was being connected to 30 beautiful minds, minds full of ideas and integrity, a passion towards their own worlds of creation, and being part of these minds turning into one greater consciousness, at least sometimes. It was like I remember one evening when we sat together at the table outside Ledig house, after Dinner, having a glass of wine, and talking about the idea to apply for another residency somewhere as one physical person, and later, when this person got accepted to that residency, this person arrives and will turn out as 30 different artists. We were laughing about this vision, maybe already knowing that it would never be possible, or maybe, that we somehow already have it all here at the Omi residency. My in situ work called Transparency was meant to be a chance to question and open up identity. To re-define identity and the subject of the creator, and also them who will later become the recipient. And therefore part of the deal.

CLAUS BRUNSMANN  Germany
The calm and serenity at Omi are so vital for a complete revitalization of one’s energies.

I found myself floating in many worlds without the bother of everyday stress and routine, that it allowed ample time for quite contemplation about many things that I was working on, back home.

Some long and insightful conversations over great food and wine with a great bunch of fellow artists and some visitors will definitely echo in me for a long long time!
Omi was both a beautiful blur and a crystal clear nexus of inspiration, laughter, loving friendships, and solid professional development. I still can't believe it actually happened.
“My experience at Omi has been an incredible one of creation and experimentation. I have found a whole new context for my work along with many inspirations. It has been a beautiful space for thought and reflection. A family of artists has been created there, and will remain a tie to the future of friendship and fellowship.”
Art Omi allowed me to be the best and most honest version of myself that I know.

CHARLES GOLDMAN United States
Art Omi is great, the staff, the artists, the visitors, all from different walks of life, with different takes on art, coming together in one charming and other-worldly place. The organisers have created a truly special atmosphere that’s both intimate and liberating, and with all the good food, company, wine and music, it’s amazing how much work got done! Loved every minute.
Omi achieves what all residencies should aspire to achieve: To create a world away from the world, in which the resident artists can achieve a kind of eagle-eye’s view of themselves.
Cory Imig provided me the time to reflect, the space to create and an incredible group of people to meet. I cherish my time spent there and look forward to the conversations I had resonating in my studio for years to come.
Being one of the very few Ugly Americans allowed to attend, Omi, I was elated to hear my flat footed native language made into music by the multitude of accented voices from all over the world.

GEORGE JENNE United States
Art Omi has been a place of generosity, diversity and intense creativity. It stands out as a truly global community. We learned from one another in ways that surpassed cultural and language barriers; it was rewarding just to sit and listen to the great conversations swirling about. The environment allows one to take greater risks, to try something new even in the face of failure. I remember a buzz in the studio barn the night before open studios - it was a creative hive. Whenever I was frustrated in my studio, I looked across the field at night, encouraged by the works and words of my studio neighbors. I will be ever grateful to the staff, visitors, and fellow artists who shaped this unique experience.
Art Omi Australia Committee Fellowship

SAM LEACH Australia
I got to New York without Art Omi but when I left I took Art Omi with me to be part of me.

TIRZO MARTHA Curacao
My studio at the residency became a workshop and lab. I felt as if I was prototyping and failing in exciting new ways rather than just making things I felt comfortable with. To be close to nature and amongst so many inspiring peers was a real gift.
Unlimit Art Fellowship

CARMEN PAPALIA Canada
The residence at Omi was an amazing experience, very difficult to put in a few words. The time spent at this fairylike environment is like a cloud, a suspended space detached from limitations and context where lifetime lasting bonds based in creative experiences happen. Omi is a very special community where art is not only automatically generated but also discussed and questioned.

The intense time spent here generates the best and broader network an international artist could wish for.
The fleeting time at Art Omi was something out of a dream. It was a utopia for working - the residency became immediately inviting and nurturing towards creative processes.

Part retreat, part cult in the best possible way; I was really taken with how the community bonded and became close.

It’s a real fantasy to have all your daily chores and routines taken care of in order for you to work on your art full time. It’s a huge privilege. The same goes for residing among such high caliber artists and critics. It made me question why I’d been selected, though it was difficult to feel out of place in this paradise. It really was an honour to have had this opportunity.
I never thought a month long art residency was able to benefit me in my career before I decided to come to Omi. During my time in Omi, I found numerous friends that I felt like I knew for a long time even though we were all from different cultures. I felt very like we were family and shared a common interest I want to thank you for that four week unbelievable experience.
If somebody asked me how to describe Art Omi, I would say - the real Art Utopia! I will give you one example. When I came to Art Omi I got a studio furnished with a table and a few chairs. I liked the space, however there was something soft to sit or lie down missing. I expressed my wish somewhere by chance...

The next day, as with wave of a magic wand, I saw a super-soft armchair waiting for me in the studio. Ross brought it!

I don't remember exactly how much time I spent on the armchair daydreaming...
I'm still under the effects of Art Omi's experience, trying to take the next step from all the ideas and thoughts I had while I was there. My days at Omi were intense in terms of work, warm and moving in terms of meeting artists, curators and critics and at the same time peaceful. Every activity, decision or conversation was held in such a light and affectionate environment that helped me to feel more playful and easy. We were a beautiful group of artists: mature, experienced and concentrated so we could relate in a very honest but mild way, without dramas or competitiveness. I didn't have much expectations before going about the work I could do during the residency because it is a short period of time and sometimes it takes me longer to start so I was happily surprised that I could finish a site specific installation in my studio at the end. The process of work was so organic and natural, intuitive and reflective at the same time and gave me a whole new perspective of myself. I could see everybody's work flourishing in an effortless way and that's a very distinctive feature of this program, I think. The environment makes you both relaxed and focus.
I was studying Tipi shortly which is a coordinate for me to recognize where I am. Beyond the history of Native American, I created a sculpture or a shelter called “My dear sculpture” with rubbish bags and tapes which shaped from deer skull and Mickey Mouse. I started to tell a story fabricated by the history of Native American, the Minimalism art history and Beuys' piece-- I like America and America likes me to “My dear sculpture” when I was walking through the sculpture fields in ART OMI. During talking with “My dear sculpture” I was building an intimate relation between “My dear sculpture” and personal understanding history, and building a intimate relation between me and “My dear sculpture”.

ZHANG XINJUN  China
We are grateful to the following organizations and businesses for their continuing support:

**Anonymous** / Fellowship for Artistic Excellence

**Antrev Habland Award** / Fellowship for an artist living and working in Montreal, Canada

**Arte East** / Fellowship for an artist living and working in the Middle East or North Africa regions

**Art Omi Australia Committee** / Fellowship for an artist living and working in Australia

**Charlotte Street Foundation** / Fellowship for an artist living and working in Kansas City

**Dena Foundation for Contemporary Art** / Fellowship for an artist living and working in Italy

**Francis Greenburger** / Fellowship for an artist whose work deals with ethnic and religious conflict

**The Milton and Sally Avery Arts Foundation** / Fellowship for a painter living and working in the United States

**Unlimit Art** / Fellowship for an artist with disabilities

Always profoundly grateful to the entire board for their enthusiasm support, and participation in the making of our great program. A special thank you to Dan Devine for being an inspiring presence for the artists and to Ross Willows, for making the impossible possible and for patiently documenting the every day life at Art Omi always with a fresh approach.

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