



COM.EN.ART



Cris Winters, Artist-in-Residence 2010, Astor Collage

Community . Environment . Art
Natural History Artist-in-Residency

COM.EN.ART

COMmunity . ENvironment . ART Natural History Artist-in-Residency

For the Community: Awareness of the preserve and the value of its work; participation in preserve activities; community interaction; potential revenue

For the Environment: Documentation of biodiversity; enhancement of educational programs; visual publicity material; information about the local environment

For the Artist: Artistic and natural history immersion; establishment of rapport with scientists; field experience; contribution to conservation; presentation experience



Jan Prentice, 2010
Rensselaerville Falls

Statement of Purpose

COM.EN.ART (COMmunity.ENvironment.ART) is an artist-in-residency program for natural history artists. It provides an opportunity for immersion in a field situation.

COM.EN.ART is unique from other artist residencies in that it integrates not only the needs of the artist and the research station, but also contributes to the community by enhancing environmental awareness through the aesthetics of art. It is also unique in that it focuses on providing opportunities for natural history artists in particular. The opportunity to work in the field is a treasured and increasingly rare experience. Such immersion is vital to produce inspired, insightful artwork. One need only heed the words and activities of the master artists from the past and the present who consistently stress field observation as the key to excellent natural history artwork.

Natural history artists realize that the natural world is the source of their livelihood and inspiration. It is important that they actively participate in fostering an understanding and appreciative relationship with nature. People often relate to the art of nature even if they have little knowledge of biology. Natural history artwork can provide a link to environmental stewardship, preservation and conservation. Many artists specializing in natural history art are already deeply concerned and involved in these issues. The COM.EN.ART project is a wonderful way to continue to encourage dialogue and interaction among artists, scientists, and communities.

Reciprocity at work

Each year five to seven professional or aspiring natural history artists are selected to spend one to two weeks at the biological field station and nature preserve. During their residencies, artists are free to produce artwork in their chosen manner and medium. The institution provides housing and studio space. In exchange, the artist is asked to contribute an original work constituting something appropriate for exhibition and publication.

Upon acceptance, the resident and field station personnel discuss each other's needs, criteria and expectations. As a way of reaching out to the community, residents also are asked to contribute a page to our Artist's Sketchbook. Copies of this book will be available for educational programs as well as for those visiting our Visitor Center. The master copy will be used for exhibition when the works are shown. Contributions of artwork and time spent working on the sketchbook page amount to approximately one day of each week spent at the preserve.



Andrea Sulzer, 1996
Along the trail

At the Edmund Niles Huyck Preserve, Rensselaerville, New York

Setting

The Edmund Niles Huyck Preserve, established in 1931, is in the midst of the picturesque village of Rensselaerville. It comprises 2,000 acres of hardwood stands, some more than 200 years old, hemlock forests, meadows, a bog, two lakes, and a dramatic waterfall. The dormitory and laboratory buildings are in a secluded area overlooking Lincoln Pond. The entire area provides a beautiful and rich working sanctuary for artistic and scientific exploration.

The E. N. Huyck Preserve has a very distinguished history of pioneering research in ecology and biodiversity. It is within 40 minutes of the collections and reference resources of the New York State Museum; historically the most influential natural history survey in the United States. The historic records and the research resources of both institutions make possible a broad range of approaches to the residency in addition to time spent in the field.

Logistics and Expectations

It is important that participants are prepared to be self-reliant and adaptable to living and working conditions at the Preserve. This is a dynamic research and educational field station with many activities often occurring at the same time. Therefore all facilities must be shared respectfully and interference with other people's work must be kept at a minimum. If an artist prefers a quieter setting they should make this clear to Preserve personnel before their arrival, or chose a time at either end of the field season for their residency. Personal transportation is highly encouraged since the location of the field station is remote.

The rapport developed between artists, preserve personnel, researchers, and the community has been warm. Many artists have returned to continue their studies and collaborations.



Patricia Kernan, 1998
Eldridge Research Center

Contacts

Associate Artists:

Virginia Carter
c/o E.N. Huyck Preserve
P.O. Box 1
Rensselaerville, NY 12147
518-797-3645
vhcarter@earthlink.net

Patricia Kernan
New York State Museum
Research & Collections, CEC
#3140
Albany, NY 12230
518-486-2024
pkernan@mail.nysed.gov
www.nysm.nysed.gov

Administrative Assistant:

Carolyn Barker
E.N. Huyck Preserve
P.O. Box 189
Rensselaerville, NY 12147
518-797-3440
info@huyckpreserve.org
www.huyckpreserve.org



Sara Samuelson, 2010

Why is there a hole in this acorn?

“Natural science artists have so much to contribute to the preservation of nature preserve sites, not only through the financial contribution that the donation of their work can make, but also and perhaps more importantly, through the visual communication about the environment that can foster a deep appreciation and respect for it.”

Dr. Pat Kay, former director of the NY Botanical Garden Illustration Program and honorary director of the American Society of Botanical Artists

Submission date
February 28

COM.EN.ART
Edmund Niles Huyck Preserve
P. O. Box 189
Rensselaerville, NY 12147

E.N. Huyck Preserve telephone: 518-797-3440

Notification to applicants by March 31st



Lucilla Carcano, 2009
Sketch - Goldenrod Gall

Name: _____

Address: _____

Telephone: Day: _____; Evening: _____

Please include the following:

- 1) On a separate sheet, a statement of what you hope to accomplish during your residency. Explain how this experience would benefit your work as a natural history artist.
- 2) Supporting materials such as gallery statements, curriculum vitae, articles, and publications.
- 3) Images should be sent on a CD clearly labeled with your name. Please provide subject, and medium information for all images submitted (minimum 7, maximum 14).

Agreement:

The Edmund Niles Huyck Preserve and New York State Museum request use of images for promotion of the COM.EN.ART residency program and associated activities. The ENH Preserve and NYS Museum further request limited use copyright (reproduction rights for Preserve and Museum purposes only) in perpetuity on artwork acquired through the COM.EN.ART program. All other rights not specifically transferred in writing, are retained by the artist. The ENH Preserve or NYS Museum may not assign rights to another party without the permission of the artist. Artists will not be considered for the COM.EN.ART residency without the artist's signature.

Signed: _____ Date: _____

I am in agreement with the above request.

“Biologists recognize the specialized forms of natural history art as an effective way to bring recognition of the importance of the environment and biological diversity both in our everyday lives and the long term health of the environment.”

Dr. Clifford Siegfried, Director, New York State Museum

IMAGES

MINIMUM 7, MAXIMUM 14
REMEMBER TO LABEL YOUR ELECTRONIC IMAGES!!

- 1) subject: _____ medium: _____ date: _____
- 2) subject: _____ medium: _____ date: _____
- 3) subject: _____ medium: _____ date: _____
- 4) subject: _____ medium: _____ date: _____
- 5) subject: _____ medium: _____ date: _____
- 6) subject: _____ medium: _____ date: _____
- 7) subject: _____ medium: _____ date: _____
- 8) subject: _____ medium: _____ date: _____
- 9) subject: _____ medium: _____ date: _____
- 10) subject: _____ medium: _____ date: _____
- 11) subject:subject: _____ medium: _____ date: _____
- 12) subject:subject: _____ medium: _____ date: _____
- 13) subject:subject: _____ medium: _____ date: _____
- 14) subject:subject: _____ medium: _____ date: _____

Checklist:

- ** Artist’s statement with application form
- ** Support material
- ** Electronic Images on CD. Minimum 7/maximum 14 with name, subject, and medium

Chris Winters, 2010
Astor drawing



“I loved my COM.EN.ART experience...and it did all that I hoped it would do for refreshment, focus, reassessment, introspection and enlightenment.”

Karen Allaben-Confer

“[COM.EN.ART was] a turning point in my career because it was the first time I had the opportunity to focus solely on my work...and gave me the confidence to later start my own illustration business.”

Mary Ellen Didion



Robin Brickman, 2010
Lakeshore Grapevine

COM.EN.ART Artists:

Karen Allaben-Confer, NY
Timothy Angell, NY
Jane Axamethy, NJ
Deborah Beck, NY
Linda Beckwith, NY
Paula D. Bensadoun, NY
Melisa Beveridge, NY
Robin Brickman, MA
Ryan Bross, NJ
Lucilla Carcano, Italy
Virginia Carter, NY
Susan Caumont, NY
Brian Cohen, VT
Peter Collins, MD

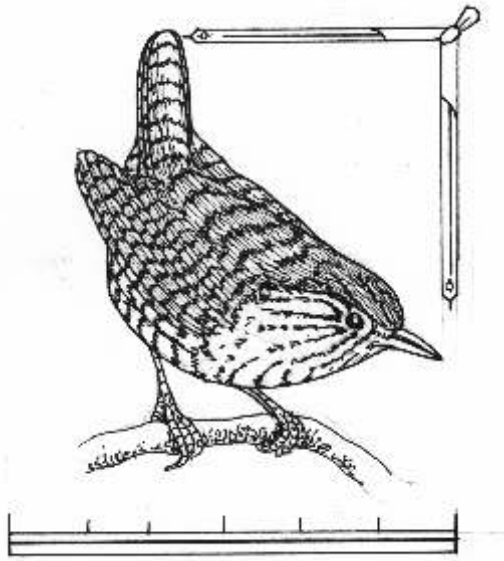
Elizabeth de Boor, WI
Mary Ellen Didion, MD
Camille Doucet, NY
Kevin Duggan, NY
Paula Franklin, PA
Linda Witt Fries, IL
Craig Furlong, PA
Robert Jon Golder, MA
Gretchen Halpert, RI
Valerie Hayes, NY
Susan Hayhurst, ME
Wendy Hollender, NY
Kathryn Jaramillo, CA
Patricia Kernan, NY

Colleen Lodge, NY
Melissa Mance, NY
Donna Mirco, NY
Paul Mirocha, AZ
Carlín Moyer, CA
Merri Nelson, VA
Wade Neumeister, PA
Margie O'Brien, NM
Sandra Orris, NY
Jan Prentice, CT
Scott Rawlins, PA
Nancy Sableski, MA
Manabu Saito, NJ
Jessie Blake Salmon, NY

Sara Samuelson, WA
Dian T. Sands, CA
Hana Sawyer, IL
Katherine Shelbourne, NC
Terry Smith, PA
Wendy Smith, CA
Lucia Stanton, VA
Andrea Sulzer, ME
Joan Thompson, NH
Susan Underkoffler, PA
David Wheeler, NY
Chris Winters, NY
Amie Zimmerman, PA

Participating Institutions

COM.EN.ART is a collaborative program between the New York State Museum and the Edmund Niles Huyck Preserve. Other cooperating organizations are the Guild of Natural Science Illustrators (GNSI) and the American Society of Botanical Artists (ASBA).



Jessie Blake Salmon
Painted Turtle
2000

Patricia Kernan
Rose Raspberry
1996



Valerie Hayes
Daylily
2000

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Natural History Artist-in-Residence Program

“If artists were enabled to experience nature on their own terms and to allow their creativity to flow, then the limits of their efforts would be boundless.”

*Robert Tope, Past President
Guild of Natural Science Illustrators*