



# Pond Farm AIR 2024 Cohort

# Sue Ellen McCann

Painting, printmaking and fiber arts. I work with paints - oils and watercolors - pencil, ink and natural dyes.

<https://publuu.com/flip-book/368140/841855>

## MAY

I am a Sebastopol-based artist whose visual practice is inspired by nature and its persistent ability to survive and thrive. Often organized in a series format, I create impressionistic images of natural objects and construct landscapes through painting, printmaking and needlepoint tapestries, using threads made from natural dyes. My goal is to establish a visual conversation about the life cycles of our natural world, while negotiating a narrative that is at once about the possible destruction of our natural habitats as well as the hope that springs from their resilience.

I work from memory, photographs and my own life experience as I study and investigate my subjects. I have recently started a series aimed at capturing a sense of native ecosystems and the interdependence of plant and wildlife communities. I call this series Late Bloomers and Allies prompted by my current interest in the closed-cone pine and cypress trees of California. Closed-cone conifers are serotinous, meaning they are late bloomers, opening and only releasing the seeds from their cones at times of shoot death or extreme heat from wildfires. The work visualizes objects and landscapes through a span of time while inviting the viewer to consider their own observations about the natural world and our relationship to it.



# Ahimsa Timoteo Bodhrán

Multigenre Writer & Multimedia Artist (visual, movement,

sound, terrestrial). My written work includes poetry, nonfiction, fiction, hybrids, and work as an editor and critic. My visual art includes acrylic painting, printmaking, photography, video, audio field recordings, and ceramics. I continually work with Indigenous, womanist, and queer/trans communities of c to create compelling multimedia dance works

<https://sfai.org/alumni/ahimsa-timoteo-bodhran/>

## JUNE

Pond Farm appeals to me as a community-based, ecologically-focused, and research-oriented writer, editor, scholar, and multimedia artist deeply informed by and invested in environmental engagement, archival inquiry, interdisciplinary experimentation, decolonial dialogue, and immersive revisioning.

Weaving cultural/organic design principles, I employ transcompositional techniques, alternative means of producing text. Still invested in extemporaneous, formal, prompt-based, and site-specific composing, I move beyond ekphrastic engagement with other arts into deployment of their inherent approaches. I enact experiments to see what visual/acoustic/tactile/performative/terrestrial approaches to composing yield, in terms of documented process, textualization, and multimedia production.

I investigate how boundaries of media are established, reinforced, and blurred; how narrative, dialogic, and aesthetic arcs take shape; and interpretive/responsive agents move into alignment, between the world considered, and the work newly composed.

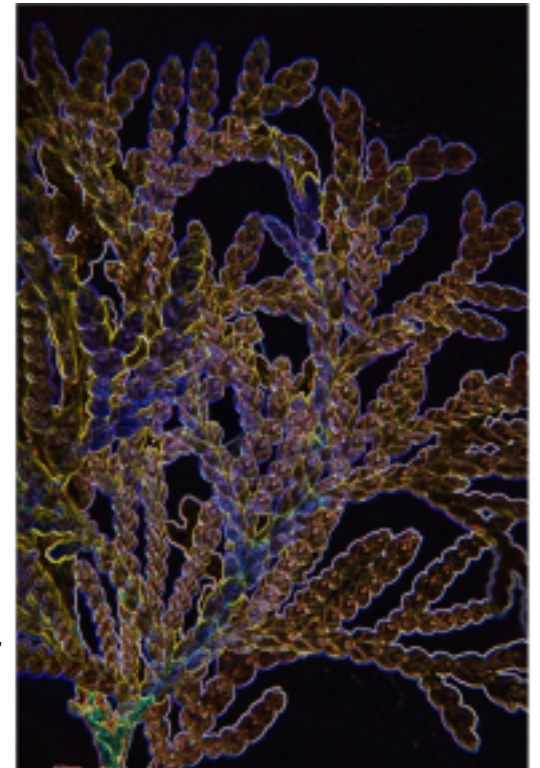
Design elements resonate across artistic expressions and the range of living-creature-made and naturally-occurring compositions.

Bodies—cultural, corporeal, terrestrial—accrue meaning through layers, braidings of personal and communal memory. Stories nest within one another, histories linking, the narratives moving toward, and away from, wholeness.

Organizing principles resonate in patterns of rock formation, crystallization, and metamorphosis; tidal/wave patterns and water cycles; tribal ceremonies and markings of space/time; narrativity, pedagogy, and activism; leaf/bark/flower/root maps; habitat-shaping, echolocation, pollen/seed dispersal, and migration; gender and sexual intimacy, queerness, and transformation; stellar cycles, pulls of gravity and rotation, the shape and swirl of galaxies.

Embedded in each being, each constellation of relations, larger system of systems, are organizing principles, rationales shaping their design and interaction.

Utilizing transcompositional processes, my art illuminates our interconstellations.



# Asmara Beraki

I am primarily a filmmaker but I also write poetry and articles, quilt, and engage in a visual art practice (collage, drawing, and painting).

<https://www.youtube.com/watch?v=7SKm0aSDI5o>

## JULY

I believe art and the nurturing of the creative spirit is crucial for healthy societies and communities. Art is a mode of communication that is intuitive, tactile, visual, auditory, metaphysical and so on; art stimulates many other senses not merely those possessed by the rational or logical mind. In order to be satisfied as human beings we need these receptors within us to be stimulated otherwise we do not feel whole. Art can get us to the truth within ourselves whereas the rational mind can easily fall prey to deceptions and illusions. We are flooded with such manicured misleads these days--perhaps always in history but technological developments make it suffocatingly all encompassing now--in our politics, in our social sphere, in our work, in our entertainment, in our news. It is more important than ever to have a calm space for truth and art can be that non-delusional space that holds our sanity in place. In a time when we don't know what to think, what to believe, we are unsure of our future as a planet and as a species, we need art to ground us and guide us towards each other. As an artist I operate intuitively and move when I am inspired. I treat everything I do as part of an artistic practice, whether it is dressing, making a quilt, a film, a meal for family or friends, or a home construction project--I do my best to bring a little extra to make the experience magical and memorable.



# Laurin Guthrie

Fiber arts (primarily: natural dyes, weaving, knitting, sewing)

<https://lauringuthrie.com>

## AUGUST

She believes that perhaps craft can be thought of as a form of life—one in which a person is fully engaged in the joyful creation of their own life.

She seeks freedom through education and the reclamation of the means of living. She approaches craft and making as political acts, empowering people to break the rules of capitalism.

She is interested in the insidiousness of usable objects: How can an object invite, reinforce or even create behaviors and relationships?

Handmade objects are a useful antidote to increasingly less tactile tools and more tenuous connections to making.



# Katherine Lam

Wood and clay

## SEPTEMBER

Craft is the common thread that weaves through my career. My creative practice has naturally evolved over a 30 year period, and with each career shift I gain a deeper understanding of the handmade object: first as a maker, then a designer, and now as an educator. Through an engagement with decolonial methods I have come to understand that craft and design, together, create a practice which takes into account my whole identity as a queer, Chinese and Japanese American, gender non-conforming human.

Making is an embodied approach to learning via craft-based techniques and material knowledge. My early practice is defined by an investigation of furniture form and function, primarily in wood. Design fulfills a desire to create work in service of daily life, and provides contexts for the aesthetics, labor and values related to object making. The ability to conceptualize, implement and operationalize creative work is central to my experience as a designer of furniture and related objects. Academia offers theoretical frameworks and critical dialogue through which these experiences are examined.

Current interests as of late are on less visible stories of Chinese migrants in the West: the woodcutters, the levee builders and truck farmers. The presence of craft and connection to land in these stories is an opportunity to consider the contributions of Chinese migrants in shaping the landscape and aesthetics of the West.



# Antje Halter

Ceramics

[antje-halter.de](http://antje-halter.de)

## OCTOBER

Antje Halter is a painter and ceramicist. She lives and works in Halle an der Saale, which is characterized by the Burg Giebichenstein art college and is in the immediate vicinity between the Bauhaus Weimar and Dessau.

She finds inspiration in human interaction, in drawing plants, animals and landscapes. In a fast paced world, her works convey nostalgic feelings of security and mindful happiness. "They are the food we humans need to grow and thrive."

This creates ceramic works that are close to nature and integrate people into the focus of your artistic work.

From 1996 to 2003 she studied art at "Burg Giebichenstein in Halle an der Saale", in the ceramics department, where Marguerite Friedlaender was head of the ceramics studio from 1929 to 1933, which significantly influenced modern ceramics and whose design influence can still be felt today .

Creativity, sensitivity and a feeling for forms accompanied her studies in graphics and ceramics. This is where the roots of her work lie. Their boat-like shapes are a canvas for storytelling. They offer space for memories with a little poetry. She likes to process the ceramic surfaces using graphic printing techniques. Last but not least, she draws on the "ceramic canvas" with a brush.

