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The Lighton International Artists Exchange Program was created to make the world a smaller place by giving artists and arts professionals of different cultures the opportunity to work together hoping that lasting friendship and understanding will develop.

The chance to work in another country and to see the world from a different perspective enlarges a person and expands their mythology. The experience can break down barriers and, one person at a time, promote world peace and cultural cooperation.

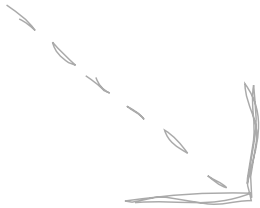
LIAEP grants are to reward and recognize artists, especially mid-career artists, for their fortitude, courage and hard work. The program gives artists and art professionals insights into other cultures and the opportunity to meet new friends, to share techniques and most importantly, to exchange ideas; all while making the world a smaller place and hopefully a more peaceful place.

The Lighton International Artists Exchange Program
- A Project of the Kansas City Artists Coalition

Liaep 2002-2005

DETAILS

- [1] (cover) Ben Radatz:
Image from Chernobyl,
Shoe, Photography
[2] Isadora Gabrielle
Leidenfrost: *Jogmir Mata*
(detail), Kalamkari on
Cotton
[3] Anna Calluori
Holcombe work in
progress, ICS, Hungary
[4] Linda Lighton: *Sea
Creature*, Ceramic
[5] Peteris Martinsons work
in the collection of ICS,
Hungary



The Lighton International Artists Exchange Program (LIAEP) began in 2002 with a generous grant from the Lighton Fund to the Kansas City Artists Coalition (KCAC). As of January 2006, 27 artists have received grants for independent research or residencies in 17 countries on 4 continents.

Peteris Martinsons, a Latvia artist, was the first LIAEP artist. He exhibited at the Artists Coalition's gallery in 2002 as a part of his three-week residency in Kansas City.

In 2003, Linda Lighton was invited to the prestigious International Ceramic Studio (ICS) in Kecskemét, Hungary. At her request and with LIAEP funds, artists Cary Esser and Lynn Smiser Bowers joined her for a 5-week residency, as did Hungarian artists, Elek Anita and Dobány Sándor. While there, Ms. Lighton, and Artists Coalition Director, Janet Simpson, worked with the residency Director, János Probstner, to develop an ongoing exchange. As a result, residencies in Kecskemét were awarded to Anna Calluori Holcombe and Laura DeAngelis in 2004 and to James Leedy and Eric Nichols in 2005.

“Travel teaches tolerance.” - Benjamin Disraeli

In 2004 LIAEP sent Don Maxwell to Germany for the International Hamburg Short Film Festival; Hesse McGraw traveled to Saas-Fee, Switzerland to begin work on an independent film project documenting Jean Baudrillard. Wade Eldean traveled to a remote Huichol village in the Sierra Madre Mountains. The same year, Isadora Gabrielle Leidenfrost went to India for three months to learn about Hindu spiritual textiles: specifically on Mata ni pachedi (translates: Goddess Cloth). Eric von Robertson spent over six months in Residence at Foundation B.a.d., Rotterdam, The Netherlands, an artist-run initiative.



Projects for 2005 included the research of Léopold Foulem in France on the ceramics of Picasso. Raechell Smith traveled to Italy, Germany and Ljubjana, Slovenia visiting artists and art communities. Ben Radatz traveled to the Ukraine for independent research and documentation of Prypyat outside Chernobyl. LIAEP funded the residency of Paul Mathieu at San Bao International Ceramics Institute, Jingdezhen, China. Jesse Small worked for 6 months in China, first at the Pottery Workshop Artist in Residence Program in Shangai, China and then at The PWS Experimental Sculpture Factory in Jingezhen, China. Also funded in 2005 was Mariano Sardón's travel from Argentina to install his piece "The Book of Sand" at the Daum Museum in Sedalia, Missouri.

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The Lighton International Artists Exchange Program is an important new asset for dedicated artists who create work of exceptional quality and whose work and career is at a level to benefit from international exchange with peers.



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Some thoughts on travel

I have found that traveling is a very exciting way of getting lost. Getting lost is like falling through the looking glass. Everything is changed with a new light on it. It is a way of getting in touch with all of your senses.

My work has always focused on transition. How can we do it? How can we look at things in a new way that makes change attractive? We know it is inevitable. Traveling can introduce you to a new reality. As an artist I want to relate visually across borders to create the most potent and cogent work that I can. I need to understand if red is the color of death, marriage, fire, or communism.

"When everything is fresh and new and having a halo around it. Like the moon on a wintry night. For a stranger who walks in a new land every ordinary thing pierces the heart and can change your life." - Erica Jong



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Going to a foreign land is a special way of making everything new. When you can't read the writing or talk to anyone on the street, you see things as if for the first time. Materials, colors, scale, the song and cadence of a language can take on new meaning.

Befriending other artists, working towards a common goal, exchanging ideas, expands and enriches a life. A byproduct is that we can understand other cultures better. We can put a face on America that is not what is seen in the news. We can help people understand that democracy is a responsibility, not a new washing machine. Possibly the greatest thing that Americans have to offer is our great sense of optimism and the idea that we can accomplish our goals.

I think artists can be great ambassadors. We speak a language without words. We can break down barriers and promote world peace and cultural cooperation.

"Travel is fatal to prejudice, bigotry and narrow mindedness."
- Mark Twain

Linda Lighton (Kansas City, Missouri)



- DETAILS
- [6] Linda Lighton: *Zinnia with Imari* (detail), Ceramic
 - [7] Israel
 - [8] Linda Lighton: *Camoufflor* (detail), Ceramic
 - [9] Shipping pots in the market at Jingdezhen
 - [10] Parade at the 1st World Ceramic Biennale, Ichon, Korea
 - [11] Porcelain factory in Jingdezhen

Jesse Small (2005)

"After working in Jingdezhen for a few months, I learned how to fit my efforts into the local division of labor. Here, a different person is in charge of each step. There is the mold-master, the kiln-master, the sculpture-master, the trimming-master, the glaze-master, etc etc. No single person can take credit for everything, yet the products are considered "art" by the culture. I get interesting results by delegating parts of my process to these masters. I have been accustomed to performing every aspect of my studio process because I felt that authorship was at stake. But the attitude is very different here, and now I am comfortable with it. It's an opportunity to rethink my cultural baggage."

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Janet Simpson, KCAC Director

"Art is essentially about communication - what it is to be human, what it is to be in the world. It's a way of engaging intellectually in a language that is direct and powerful but at the same time poetic and mysterious. Art is a way of talking about big issues that keep them big. When we share that we share something important. That's what the LIAEP grants are allowing artists to do."



Laura DeAngelis (2004)

"The Lighton International Artists Exchange Program allowed me the time and freedom to experiment and grow as an artist. It also allowed me to be a student of ceramics again, and gain a new level of respect for this versatile material. I learned much about myself as an artist and others through my contact with ceramic artists from all over the world. We shared ideas and working methods; which were informed by our country's origin, in a way that had never been so clear to me before."



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DETAILS

[12] Wade Eldean: *Our Street - Lasso Me from the Mexico Revisited Series* (detail), Mixed Media

[13] Eric von Robertson: *Cloudburst*, Installation

[14] Peteris Martinsons: *The Tower* (detail), Ceramic

[15] Peteris Martinsons installing exhibition at KCAC

[16] Jesse Small: *The Freaks Come Out At Night*, Installation

[17] Laura DeAngelis: *Moth To A Flame: Astrolabe*, Polychrome Ceramic

[18] Joe Kamm KCAI Student working at ICS



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DETAILS

- [19] Laura DeAngelis: *Twin Sisters*, Polychrome Ceramic
- [20] Isadora Gabrielle Leidenfrost: Film still from *Unconscious Eloquence*, River
- [21] Anna Calluori Holcombe: *KUPA XXI*, Herend porcelain, Chinese decal, luster
- [22] Hesse McGraw: Documentary film still, Jean Baudrillard
- [23] James Woodfill: *Scratch*, Installation
- [24] Sandor Dobany: *Tea Set*, Ceramic
- [25] Jesse Small: *The Freaks Come Out At Night*, Installation

Hesse Laurence McGraw (2004)

"This experience did a number of things to advance my artistic sensibility and creative goals. It accelerated my studio and curatorial practice. In terms of artistic vision, the diversity of the experience and perspective that I was surrounded by allowed me to refine my own sensibilities and hone my creative interests. In terms of career goals, it forced me to expand these significantly and ask more of myself - this kind of experience inflates your ambition and notion of what is possible to achieve."

Wade Eldean (2004)

"The Lighton grant motivated me to advance my commitment of learning from other cultures and to obtain a better understanding of my role as an artist in a global context. But more importantly, I was able to immerse myself in another culture and a Mexican artist's life. As I look back on my most memorable learning and life experiences, international exchange and travel have been some of the most positive and prolific in shaping my artistic vision and outlook on life."

Isadora Gabrielle Leidenfrost (2004)

"Going to India created a phenomenological transformation of my artwork and me. It enhanced my knowledge of technical processes, cultural motifs, and exposed me to the most exceptional textiles in the world. It has advanced my creative endeavors and has opened an enormous river of ideas of creation." "I created the ABCD Education Project, a community outreach program. The Project raised funds for 11 children to attend school and also created the ABC School. The ABC School is a free one year long English class for the members of the Chitara community. "

Eric von Robertson (2004)

"Traveling is essential to artistic development, having the mobility to access larger networks, to participate in a larger debate and becoming active in a global practice. This residency has been key in the future and direction of my practice. It is essential to dedicate uninterrupted time towards research and process."

DETAILS

- [26] Hesse McGraw: *Untitled*, Photograph
- [27] Ben Radatz: *Untitled*, Mixed Media
- [28] Jesse Small painting in Jingdezhen
- [29] Ilona Romule work in progress, ICS, Hungary
- [30] Jesse Small: *Untitled*, Ceramic
- [31] James Woodfill: *Signal*, Mixed Media
- [32] Linda Lighton: *Love and War: The Ammunition*, Ceramic



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Donald Maxwell (2004)

"For an artist, experiencing other cultures provides a perspective on our own. I think it is important for an artist not to be too immersed or overwhelmed by his own culture. There are certain assumptions and values that are embedded in any culture or civilization and the only way to see them is to get outside of them. I believe it is the artist's responsibility to be comprehensive and universal in his vision to the fullest extent he can. Also, it is the hidden assumptions of a culture that are the most powerful, both for good and bad."

Eric Nichols (2005)

"Studio and facilities were beautiful. Lots of space. One month to create and explore with no distractions. What a peaceful and energetic environment. Communication was difficult but fun. ICS staff were all extremely helpful and personable. Met some incredible artists from all over the world. Skill levels that surpass what I have seen in the U.S. Pink porcelain is cool! Kecskemet is bigger than what I had anticipated. Hungarian women are unbelievable. A series of sculptural wall hangings were born. Only two lived, and I had to leave them behind. Hopefully someone will love them. Thank you Linda and the KCAC for this priceless experience of artistic growth."

Cary Esser (2003)

"Upon my return from ICS I began to plan a summer study abroad trip for Kansas City Art Institute students - I had a wonderful time there and felt it would be a perfect place for students to study ceramics and experience living and traveling in Central Europe."



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DETAILS

[33] Eric von Robertson:
C.A.R.L. Installation

[34] Outdoor sculpture
exhibition in Wenceslas
Square, Prague, Czech
Republic

[35] Don Maxwell: *Prairie
Storm* screening at the 20th
International Hamburg Short
Film Festival

[36] Mariano Sardon: *Book of
Sand*, Mixed Media

[37] Ben Radatz: Image
from *Chernobyl, Doll*,
Photography

[38] Eric von Robertson:
C.A.R.L. Installation

[39] Wade Eldean: *Fading
Memories*, Mixed Media on
Board

Raechell Smith (2005)

"The places I experienced, the people I met, and the artwork that I saw will have a continuing impact on my own development as a curator and the curatorial work that I do. I am more and more interested in how artists from other cultures can help us learn more about the world we live in. I feel compelled to understand contemporary artists working with issues that we might not understand at first glance. This was my very first travel to Eastern Europe and I found remnants of communism/socialism balanced with a new optimism and fresh opportunities for artists in these places to enter into an international conversation and community."

Anna Calluori Holcombe (2004)

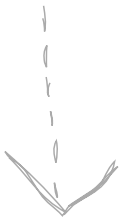
"The residency at ICS enhanced my personal vision in a major way. I expanded my "vocabulary" by working with molds, slip casting, porcelain and high fire. My new work is a continuation of the concepts I have been working with for some time, but the look is quite different, a more "European" aesthetic has emerged. The best part of the residency was working with other artists. This exchange made my experience truly beneficial."

James Woodfill (2005)

"I am used to working and searching for materials in Kansas City and the shift in scale and diversity was quite a challenge. The ease to which I am used to was not there...But this process pointed out to me the need to more fully utilize the ease with which an artist can work in Kansas City. It seems to me that this ease allows for a more contemplative working process, and this might be a defining aspect of work in the Midwest."

Paul Mathieu (2005)

"This collaboration has been most fruitful, enlightening and productive. I took advantage of many aspects of ceramic production available in Jingdezhen and used a wide variety of skills and expertise found there. The results have exceeded my expectation and the experience has enriched my practice greatly."



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LIGHTON INTERNATIONAL ARTISTS EXCHANGE
PROGRAM RECIPIENTS

2002

Peteris Martinsons (Riga, Latvia)
Residency in Kansas City, Missouri

2004

Wade Eldean (Holland, Michigan)
Independent Research at the Ajijic Art Institute, Ajijic,
Queretaro and Huichol Village, Mexico.

Isadora Gabrielle Leidenfrost (Ithaca, New York)
Apprenticeship with J. Gurappa Chetty and Residency at
the Tasara Center for Creative Weaving, Calcutta, India

Donald Maxwell (Kansas City, Missouri)
Travel to 20th International Hamburg Short Film Festival

Hesse Laurence McGraw (Kansas City, Missouri)
Independent Research in Saas-Fee, Switzerland

Eric von Robertson (Kansas City, Missouri)
Residency at Foundation B.a.d., Rotterdam, The
Netherlands

2005

Léopold Foulem (Montréal, Canada)
Independent Research in France

Paul Mathieu (Vancouver, B.C., Canada)
Residency at San Bao International Ceramics Institute,
Jingdezhen, China

Ben Radatz (Kansas City, Missouri)
Independent Research in Prypyat, Ukraine

Mariano Sardón (Buenos Aires, Argentina)
Travel and installation of artwork in Sedalia and Kansas
City, Missouri

Jesse Small (Alfred, New York and Kansas City, Missouri)
Residencies at The Pottery Workshop, Shangai and
The PWS Experimental Sculpture Factory in Jingezhen, China

Raechell Smith (Kansas City, Missouri)
Independent Research in Ljubljana, Slovenia in the former
Republic of Yugoslavia; Berlin, Germany; and Venice, Italy

Lars Wolter (Düsseldorf, Germany)
Travel and installation of artwork in Kansas City, Missouri

James Woodfill (Kansas City, Missouri)
Travel and installation of artwork in London, England

INTERNATIONAL CERAMIC STUDIO (ICS)
KECSKEMÉT, HUNGARY EXCHANGE ARTISTS

2003

Lynn Bowers (Kansas City, Missouri)
Sándor Dobány (Pécs, Hungary)
Anita Elek (Budapest, Hungary)
Cary Esser (Kansas City, Missouri)

2004

Laura DeAngelis (Kansas City, Missouri)
Anna Calluori Holcombe (Manhattan, Kansas)

2005

James Leedy (Kansas City, Missouri)
Eric Nichols (Kirkwood, Missouri)

THE LIGHTON INTERNATIONAL ARTISTS EXCHANGE PROGRAM

MISSION

The Lighton International Artists Exchange Program works to make the world a smaller place by giving artists of different cultures the opportunity to work together in the hope that lasting friendship and understanding will develop. The program provides support for visual artists and art professionals to travel to international residencies and artist communities and for foreign visual artists to travel to and work in Kansas City.

GOALS

Encourage and reward dedicated artists with the unique opportunities afforded by travel and exchange of ideas and expertise between peers; enrich creative development; expand the Kansas City community's access to the art of other cultures; and enlarge the understanding of US culture and life in the world.

CRITERIA

The program seeks applications from dedicated artists who create work of exceptional quality and whose work and career is at a level to benefit from international exchange with peers. The program is especially interested in funding artists who have not yet worked in foreign country and in funding travel and residencies to countries that are less westernized. Artists from Kansas City and the Central Plains/Midwest area receive first priority for funding. Applications forms are available online at www.KansasCityArtistsCoalition.org go to Lighton International Artists Exchange Program. Deadline is ongoing; artists should apply well in advance of travel dates.

KANSAS CITY ARTISTS COALITION

The Kansas City Artists Coalition is a nonprofit organization that promotes visual arts awareness in Kansas City and the surrounding region, and supports the professional growth of artists.

