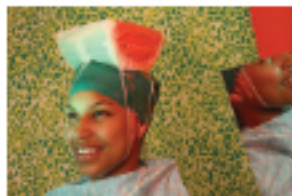


Pop & Op

Summer Apprenticeship Program 2013



DIANA DELEON *It was fun being the model. It's interesting how the lighting [for the photographs] was so important and everyone was motivated to make the picture the best it could be.*



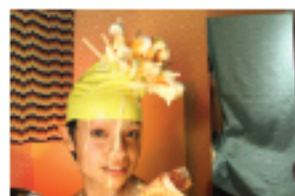
DANIEL TAYLOR *I liked doing the photos—I liked having to dress up and pose. I liked the ice cream and having to eat it. I liked working on a professional set and making instruments out of balloons was creative and fun.*



JASMINE CHEVALIER *I enjoyed the opportunity to do something that I am passionate about—both photography and fashion.*



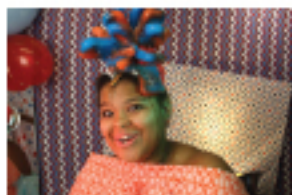
TYLER CARRILLO - WAGGONER *SAP has been unbelievable. I never thought I would have put ice cream on my head, but now I am glad I did. It has been fun being with all of the other apprentices. I learned how much time and effort it takes to make one picture look beautiful.*



ALEXANDRA GARCIA *Definitely not what I expected, but the popsicles were a pleasant surprise. Experience—and trial and error—is key when it comes to art.*



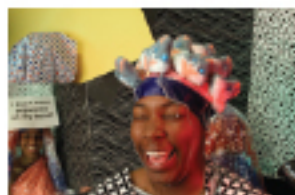
IMARI CLEMENT *At first I wasn't sure if I'd enjoy SAP, but as the process went along it became more and more fun.*



MYISHA DARDEN *I never knew popsicles could be so fun. I love the idea of popsicles [in art]—it's my favorite. I learned that art isn't about being perfect; sometimes chaos can be art.*



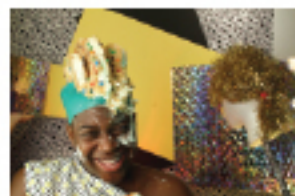
ASHLEY VAZQUEZ *Erika is a great leader. You can learn many things from her while having fun!*



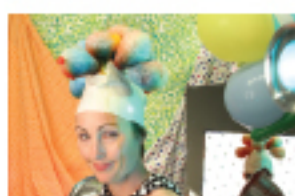
JASMYNE GREEN & ROSA BRUNSON
*Jasmyne: This program helped me think outside the box in creating a photocomposition.
Rosa: I wasn't expecting the popsicles. It was different than anything I have done before.*



JOY OKEKE *I've never worn a popsicle, so that was definitely new. I enjoyed working with the different fabrics and it feels very avant-garde. I learned that when you want a perfect photo shoot, people's arms will hurt in the end.*



WALATSEBI LOMOTEY *I've never seen a photo shoot before and it's interesting how it is set up—using the fabric and mirrors to make it look better.*



ERIKA VAN NATTA

ON VIEW @ARTSPACE THROUGH September 7, 2013

SUMMER APPRENTICESHIP PROGRAM

Pop & Op

Featuring Master Artist Erika Van Natta and Apprentices: Rosa Brunson, Tyler Carrillo-Waggoner, Jasmine Chevalier, Imari Clement, Myisha Darden, Diana Deleon, Alexandra Garcia, Jasmyne Green, Walatsebi Lomotey, Joy Okeke, Daniel Taylor, and Ashley Vazquez

SELECTIONS FROM THE PROJECT ROOM

Thread, Adam Brent
Cloud Forms, Dana Filbert
Aurora, Meghan Grubb

THE CROWN STREET WINDOW PROJECT

Featuring Luke Hanscom's *Within Walls*

DOMESTIC SPACE

A Flatfile Show Organized by Artspace Interns
Emily Feeley & Jeremy Wolin
Featuring work by Ilona Anderson, Joy Bush, Tony Donovan, Susan Higgins, Elizabeth Livingston, Will Lustenader, and Ann Toebe.

This October Artspace presents
REVEILLE: CITY-WIDE OPEN STUDIOS 2013

Opening Reception, October 4
Erector Square Weekend, October 12/13
Passport Weekend, October 19/20
Alternative Space Weekend (Goffe Street Armory), October 26/27

artSPACE' 13th Annual Summer Apprenticeship Program

Pop

Featuring Master Artist
Erika Van Natta

July 26 - September 7, 2013

& Op

ARTSPACE

50 Orange Street / New Haven, Connecticut 06510
artspacenh.org / 203.772.2709

Gallery Hours: Wednesday & Thursday, 12:00–6:00 PM;
Friday & Saturday, 12:00–8:00 PM. The Lot is open 24/7.

Pop & Op

Each summer Artspace seeks out an artist and a group of New Haven high schools students to work together in the spirit of collaboration. Over the course of three weeks this group coalesces into a creative unit, learning new artistic skills and completing an intricate installation in the Artspace galleries. The project seeks to provide new art-making experiences for both established artists and student apprentices, and to facilitate the creation of a work of art that becomes a meaningful part of the artistic legacy of all those involved.

Artspace is proud to say that this—our 13th year—has been a joy for all involved, as New Haven-based artist Erika Van Natta has served as the program's Master Artist. Over the course of three weeks in July, Van Natta and her apprentices have collaborated to reinterpret traditional portraiture by incorporating unconventional materials—such as popsicles, mirrors, and op art inspired patterns—in video, photography, and performance. Through exploration of the various roles behind and in front of the camera, the apprentices created a series of videos and portraits, which focus on identity construction, visual phenomenon, and the temporality of youth, summer, and melting ice cream.

This year's Summer Apprentices—Rosa Brunson, Tyler Carrillo-Waggoner, Jasmine Chevalier, Imari Clement, Myisha Darden, Diana Deleon, Alexandra Garcia, Jasmyne Green, Walatsebi Lomotey, Joy Okeke, Daniel Taylor, and Ashley Vazquez—represent Cooperative Arts & Humanities High School, Hillhouse High School, and Metropolitan Business Academy.

INTERVIEW WITH SAP MASTER ARTIST ERIKA VAN NATTA

How did the show theme evolve over time?

Did it evolve? Not exactly. It was an insistence—I knew that if the popsicles weren't there I wasn't interested in making the photographs. Beyond the popsicles, though, I was open to everything. And that's when the ideas between the Apprentices and myself took off.

What inspired the title Pop & Op?

Well, honestly, I thought Artspace might think that putting popsicles on kids' heads was a little too crazy to actually do. So I deliberately came up with a clever title that referenced art history with a pun, to avoid someone saying, "wait, is this a good idea?" Then, I realized that [the

Op Art plays with illusions and confuses the eye, while Pop Art references the world outside of the art piece and creates a personal connection to a universal idea.

What was it like to work with high school students as your apprentices?

I'm curious to find out what the difference would be working with adult assistants. This was a shift for me from what I normally do as an arts educator of high school and college-age students. In my normal role I work to support my students in their own art-making processes. This time the roles were reversed, which was initially confusing for me; my "students" were helping me make my work. Either way, I find that I am always learning, always teaching, and always making art—collaboration just makes it more fun.

Do you think that the students changed or grew over the course of the SAP?

The most rewarding part of the SAP for me was when the roles of photographer and subject switched, and it was the Apprentices' turn to put popsicles on my head and photograph me. Of course, they thoroughly enjoyed their revenge. But, what was amazing to see was that they learned all of the elements involved in making my work! People who want to learn—such as young people—are the best imitators; they pick up on everything. By the end, I was thinking, "who are these guys? Is this a real photo shoot?" They had me fooled that they were pros. I'm very proud of them.

What was the most challenging aspect in creating Pop & Op?

Believing in something is always the most challenging thing. Especially when it's a new idea, with every chance of failing, and no reason for it to exist. But I suppose I love putting myself in that position. As a video artist/photographer I need accomplices; I'm always looking to find someone to believe in something unexpected and outlandish with me. Of course, it was also technically challenging to work with melting popsicles.

How is Pop & Op different from your other artwork, such as the human kaleidoscope?

Frankly, this has opened up and clarified a new direction for me. Now I want to put food on all kinds of peoples' heads! Construction workers, people that work at IBM, dogs, babies...it's endless! But secretly, it's also fulfilling one of my passions. While they subjects are putting the food on their heads they don't even realize that they're bonding deeply with people they wouldn't necessarily interact with. They're breaking down social barriers and allowing me to do the same. I'm just realizing that this thing could be pretty powerful. It doesn't just "break the ice," it can help open the boundaries that separate social ecosystems. It's a human thing.

ABOUT ERIKA VAN NATTA

Erika Van Natta received a BFA from the School of Visual Arts in New York, where she began developing a complex process of video-art composition that earned her the school's Chairmen's Merit Award, a Special Fine Arts Developmental Grant, and a 4.0 GPA. Her video work continued through her MFA studies at Yale, completed in 2003. Yale awarded Van Natta the Alice Kimball English Traveling Fellowship. Her piece For Lucien has been screened in more than a dozen galleries on both U.S. coasts. She has been a featured artist for Radius, Emerging Artists from Connecticut and Southeastern New York, at the Aldrich Contemporary Art Museum and The Ridgefield Guild of Artists. Her film and video work has been exhibited extensively in contemporary art museums and galleries throughout Connecticut and the North East. Van Natta has taught visual arts classes—including sculpture, drawing, and painting—at Southern CT State University and University of New Haven. She instituted a film and video curriculum at Gateway Community College, and developed the summer apprenticeship program "Eye On Video" for Real Art Ways and The Greater Hartford Arts Council.

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