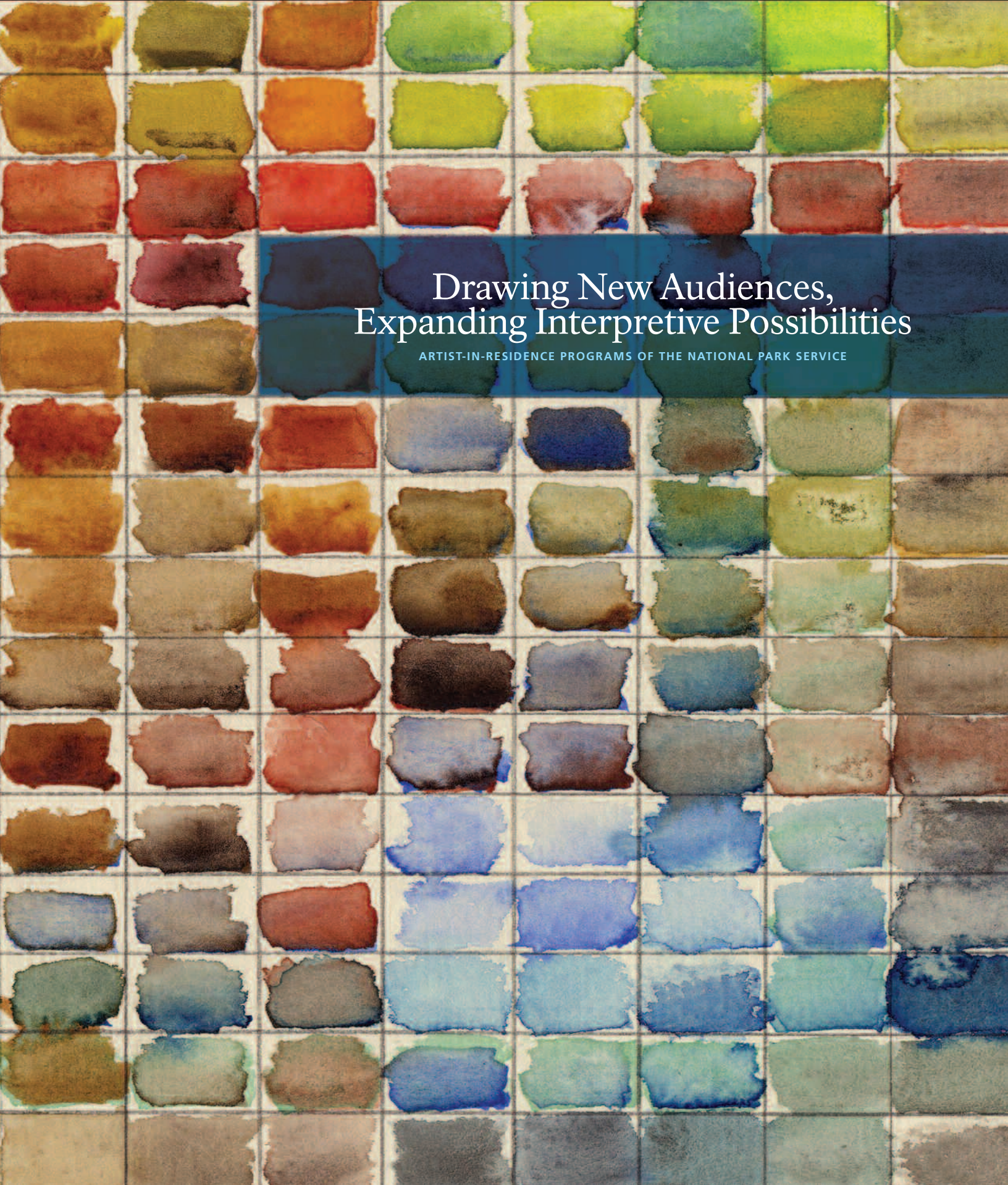




# Drawing New Audiences, Expanding Interpretive Possibilities

ARTIST-IN-RESIDENCE PROGRAMS OF THE NATIONAL PARK SERVICE



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Rocky Mountain National Park has one of the oldest and most popular artist-in-residence programs in the National Park Service. Each year, 5 to 6 artists are invited for 2 to 4 week residencies. Artists are provided lodging and access to the park's natural and cultural resources for inspiration. In exchange, artists provide public presentations and donate a work of art to the park.



# Foreword

Weir Farm National Historic Site and Saint-Gaudens National Historic Site recently initiated a project to better understand the current status and opportunities of the National Park Service Artist-in-Residence programs. As superintendents of two parks dedicated to visual artists, both with active Artist-in-Residence (A-I-R) programs, we often find ourselves being consulted by other parks and offices in and outside the agency as sources of current A-I-R program information.

Larry Nowlan, sculptor



In July 2007, the Washington office conducted an informal survey to gather data on the number of current A-I-R programs, ask which parks would like to start such programs, and determine the conditions necessary to initiate and foster A-I-R programs.

Following the 2007 survey, and supported by a small grant from the Volunteers-in-Parks program—which oversees the A-I-R programs—we undertook a more in-depth survey and study of National Park Service A-I-R programs in 2008. In collaboration with the New England Foundation for the Arts, we hired Kerrie Bellisario, a professor and artist, as a consultant to assist us with our research. She conducted interviews and research, compiled additional data, and coordinated an A-I-R focus roundtable meeting held in October 2008. This publication is the result of a ten-month study, and presents the findings of the research, a directory of current National Park Service A-I-R programs, case studies of particularly effective programs, and useful information for park and program managers which may inform the establishment, evaluation, or expansion of A-I-R programs.

We believe that the A-I-R programs offer tremendous opportunities for engagement between parks, artists, and the general public. Art and artists in our parks are important to understanding our collective history—providing lenses and pathways through which we can see and learn about our landscapes, promote a stewardship ethic, and be effective in

inspiring dialogue about important societal challenges and how we understand and see others and ourselves.

This publication is the first step toward the recognition of the potential of A-I-R programs. Our hope is that the recommendations and findings of this report will help us move the programs to new levels in fulfillment of the *Interpretation and Education Renaissance Action Plan*—and help us explore and respond to new opportunities as we move toward the National Park Service Centennial in 2016.

Linda Cook, A-I-R Project Co-Chair  
Superintendent, Weir Farm National Historic Site

BJ Dunn, A-I-R Project Co-Chair  
Superintendent, Saint-Gaudens National Historic Site

# Introduction

Artists have been part of national parks since the 1870s when famed Hudson River painters played a vital role in documenting the majestic landscapes of the West. It was through their works of art that the public came to see these special places in America—places destined to become the first national parks. Today artists are working in more than 40 units of the National Park Service (NPS) through Artist-in-Residence (A-I-R) programs—using their talents to bring the sights and stories of the parks to life for the public. NPS A-I-R programs have been providing unique interpretive programming since 1969.

**THROUGH A-I-R PROGRAMS,  
THE ARTS ARE PROVEN TO:**

- » Increase visitation to parks
- » Generate repeat visitation to parks
- » Bring diverse audiences to parks
- » Connect parks to local communities
- » Connect parks to partner organizations
- » Create increased connections to parks among park staff
- » Engage youth in parks
- » Create opportunities for hands-on and educational program activities

Also known as artists' communities, retreats or colonies, A-I-R programs are not limited to national parks. The Alliance of Artists Communities, a membership-based non-profit organization that is a national leader in artists' residency programs, reports the existence of more than 250 residencies in the United States and 800 worldwide.<sup>1</sup> A-I-R programs in the NPS and beyond serve a diverse group of artists – visual artists, musicians, writers, dancers, dramatists and more have benefited from the inspiring environments that park residency programs provide. In addition to the deep and lasting impact A-I-R programs are known to have on artists, they also provide opportunities to engage visitors in deep and relevant ways, with measurable impact on the public.

*Drawing New Audiences, Expanding Interpretive Possibilities: Artist-in-Residence Programs in the National Park Service* has been created as a resource for parks

wishing to establish their own A-I-R programs. It provides examples of A-I-R programs and information on how to start or expand an A-I-R program, and addresses questions including:

- » What is an A-I-R program and how does it operate within the NPS structure?
- » How many/ which parks have A-I-R programs?
- » What kinds of artists' works are being created in A-I-R programs?

This publication is the result of research into and review of the literature on A-I-R programs, the web sites of each national park within the NPS; and the analysis of information drawn from numerous surveys, interviews, and site visits. It shares just a hint of the breadth and depth of the imaginative work at play in the National Park Service.

# About the Artist-in-Residence Programs

## Artist-in-Residence: A Guiding Definition

The Alliance of Artists Communities defines artist-in-residence programs in general as types of artist communities whereby:

1. artists are provided dedicated time and space for creative work
2. artists are “in residence” for a specified period of time; whether two weeks or two years
3. residencies are provided at no cost to the artists or are heavily subsidized<sup>2</sup>

The A-I-R program, is a compelling example of an arts program used by the NPS to engage the public in the interpretive themes of their parks. By bringing an artist into a park for a residency to experience and create place and story-based works, opportunities are created for the public to explore the park in new ways. An Artist-in-Residence serves as an ambassador, and the public becomes the beneficiary of a new kind of interpretative experience through the arts. A-I-R programs have been operating in the National Park System (NPS) for nearly 4 decades, with the Saint-Gaudens National Historic Site offering the first A-I-R program which began in 1969. Rocky Mountain National Park and numerous other parks developed their programs in the 1980s. The number of programs has been growing since, now with 42 programs in 26 states,<sup>3</sup> and with just as many parks in the last two years expressing a desire to start programs.

## KEY POINTS AND BASIC COMPONENTS

An analysis of the history of the A-I-R program and of the 42 existing A-I-R programs reveals that:

- Other than the broadly stated terms of the *Interpretation and Education Renaissance Action Plan*<sup>4</sup> to “engage people to make enduring connections to America’s Special Places”<sup>4</sup> there appears to be no other mandate or language regarding how A-I-R programs must be organized. As a result, parks are free to design A-I-R programs that meet their unique goals and objectives.
- There is wide agreement that A-I-R programs exist to support the creation of new artworks that are place- or theme-based, and to provide new ways for the public to experience the stories and settings of the parks in which artists are working.
- Visitor experiences of the artist residencies are enhanced when visitors are provided interpretive material that help them understand the artist and his/her art. Weir Farm National Historic Site, through its partner organization the Weir Farm Art Center, creates temporary exhibits and interpretive materials. Marsh-Billings-Rockefeller National Historical Park does the same.

1 Obalil, D. & Glass, C. S. (2005). *Artists communities: a directory of residencies that offer time and space for creativity*. (pp. 20-21) New York: Allsworth Press.

2 Obalil, D. & Glass, C. S. (2005). *Artists communities: a directory of residencies that offer time and space for creativity*. (pp. xiii) New York: Allsworth Press.

3 Bellisario, K. (2008). 2007-2008 Survey data. Note: While measures were taken to be as accurate as possible, this number is a moving target as funding levels have caused some programs to cease while others may be in existence that are not on this list.

4 National Park Service Education Council. (2006, Fall). *Interpretation and Education Renaissance Action Plan*. Retrieved March 13, 2009, from <http://www.nps.gov/interp/renaissance/LowResolutionIEActionPlan.pdf>

# “The artist brings the park to the public in unique forms and in ways

## PARK MODELS

Three models of A-I-R programs within the NPS structure have been identified:

**Volunteers-in-Parks model**—The majority of programs fall under the Volunteers-in-Parks program. In this model, parks require artists to volunteer by presenting a program or demonstration or other opportunity for interaction with the public.

**Partnership model**—In this model a not-for-profit organization coordinates the A-I-R program for the park through a formal agreement. While the partner assumes many of the operational aspects of the program, the park can provide access to park resources, funding, lodging or access to natural and historical resources.

Park staff members should participate in the selection of artists. Examples of this model include the Weir Farm National Historic Site/Weir Farm Art Center and Denali National Park and Preserve/Alaska Geographic.

**Paid staff model**—In this model artists are hired as seasonal employees. An artist works a standard work week (full- or part-time) and creates work in a publicly-accessible location, or provides public programming. Here, the public has access to the artist and his/her studio during normal park hours. Additionally, artists provide workshops and additional interpretive programs and events that augment their A-I-R programs. Saint-Gaudens National Historic Site is an example of this model.

## A-I-R Facts

### AT-A-GLANCE

- » 67% of all programs provide free lodging to artists
- » Less than 10% of all programs provide studio space or a stipend
- » 49% require artists to donate work of arts (including the full intellectual rights) created during or as a result of a residency<sup>5</sup>
- » 59% of all programs require artists to give at least one public presentation per residency
- » 50% of all residencies run from between 2 and 4 weeks<sup>6</sup>
- » Parks who participated in the research survey indicate an annual cost of between \$2,000 and \$4,000 to run their A-I-R programs<sup>7</sup>
- » The majority of A-I-R coordinators are GS-9 park rangers for whom coordination represents an additional duty. It should be noted that superintendents and chiefs of interpretation and cultural resources also manage A-I-R programs.

<sup>5</sup> Programs are urged to consider the multiple ways that an artist can make a contribution in addition to or in place of the donation of a work of art—and if what is being asked of an artist is commensurate with what an artist receives by participating in an A-I-R program. Programs should also consider future possible use of objects and storage needs that build over time, as well as future conservation costs that occur as acquired artists' works become part of a park's museum collections.

<sup>6</sup> Most parks believe that longer-term residencies (4 weeks or more) yield better results for both the artist and the park.

<sup>7</sup> Parks with A-I-R programs submitted estimates of the cost to run A-I-R programs at their parks. One park estimated that it costs the Park \$1500 annually per artist to run the program. Another park estimated that their interpretive division spends 905 hours per year to coordinate the A-I-R program.

that are truly innovative.” —A-I-R Program Meeting Participant, 2008

### STRONG PROGRAMS—COMPELLING INTERPRETIVE CONNECTIONS

There is tremendous freedom at the individual park level to design and implement an A-I-R program. The richest examples of A-I-R programs are those which make strong connections between the interpretive themes and resources of a park and the unique and new ways the public sees and understands them.

Carrie Andresen-Strawn, Park Ranger/Volunteer and Education Coordinator at Manzanar National Historic Site, discusses how the A-I-R program has helped bring the stories of Manzanar to life for the public, saying the program “made a unique contribution to our local public and also to the visiting public across the globe. The emotion conveyed through art is amazing. There isn’t much left of the site, so doing art can really help convey the stories of the site. For us that’s probably been one of the best things.”<sup>8</sup>

For Tracie Prendergast, Education/Interpretation Specialist at Gates of the Arctic National Park and Preserve, the A-I-R program helps spread the word about the park beyond park boundaries. Her primary goal in choosing artists is connected to the question “How is the project going to benefit the cause of wilderness, the national park resources and the National Park Service as a whole?” In describing a recent project she says, “this year we’re going to have a children’s book published about the park. It will not benefit the park financially, but we feel the benefit to the park will be huge as more kids learn about it. This park is not so well-known.”<sup>9</sup>

Marianne Mills, former park ranger at Badlands National Park and current Superintendent of Horseshoe Bend National Military Park, shares a story of how the Badlands A-I-R program transformed the park’s relationship with its local community. Here,

artists came to the park to create work and to work with youth in the area public schools. Prior to the residencies, the Badlands struggled with vandalism in the form of park wayside panels defaced by the youth. After artists began working in the schools, damage to the panels stopped. Mills believes this to be the direct result of the artists helping area young people feel more valued and more connected to the park. “Seeing their community through the artists’ eyes,” says Mills, “helped them value and respect the place that is their home.”<sup>10</sup>

Michael Shaver, Chief Ranger at Governors Island National Monument, NY, believes the growth in visitation, especially in repeat visitation, is attributable to the site’s A-I-R program.<sup>11</sup>



Painting *en plein air* at Weir Farm NHS.

### REASON TO INVEST IN THE FUTURE OF NATIONAL PARK ARTIST-IN-RESIDENCE PROGRAMS

A-I-R programs are effectively furthering the *Renaissance Action Plan* by engaging partners and communities through the unique lenses and work of artists. With the launch of the Ken Burns documentary series, *The National Parks: America's Best Idea*, on the history of the National Park Service, there is palpable excitement about the richly-storied and unique national parks and sites. The film reinforces what a critical role the arts play in animating parks. Why not build on this excitement and keep tradition alive, allowing artists



Elizabeth Billings, weaver

to create new work on the history, stories, landscapes, and people of our parks? Research of the last two years indicates growing interest in expanding A-I-R programs—through which artists play a major role in drawing new audiences to the evolving parks of the 21st century.

Parks have used creativity to implement their programs, with successful results. Parks also indicate that in order to refine their existing programs, or to provide new programs, they need common guidelines for operating, access to program materials, and a new servicewide A-I-R coordinator to assist parks that want to start new programs.

In October 2008, a meeting was held at Weir Farm National Historic Site to discuss the status and opportunities of the A-I-R program in the NPS. Representatives of several A-I-R programs, along with regional and Washington staff and partners including the New England Foundation for the Arts and the Alliance of Artists Communities, discussed ways in which A-I-R programs can be strengthened.

“There’s no reason why we couldn’t use new media, as well, as a delivery system for work that is created. . . video podcasts of artists’ presentations, audio interviews of artists, slideshows of works created, would be a tremendous outreach opportunity and certainly great advertising for the program.”

—A-I-R Program Meeting Participant, 2008



ARTIST-IN-RESIDENCE

# Recommendations

OCTOBER 2008 MEETING

At the 2008 A-I-R meeting, status of and opportunities for the A-I-R program were discussed. Participants charted top strategies for moving the program to new levels. These recommendations include:

1. Create a service-wide staff position based at Washington Office or at a park with a strong A-I-R program to act as national coordinator/liaison and a servicewide committee should be created to provide direction and support to the A-I-R program
2. Utilize InsideNPS (the web site/information gateway for NPS employees) as a site for a web-based clearinghouse of A-I-R materials, best practices, success stories and tools for new A-I-R coordinators
3. Create a new web site for the public and artists to find information about NPS A-I-R programs to replace the existing outdated website, [www.nps.gov/archive/volunteer/air.htm](http://www.nps.gov/archive/volunteer/air.htm)
4. Enter into a partnership with the Alliance for Artists Communities to assist in the national marketing of programs to artists and to provide programmatic/ organizational resources to NPS A-I-R coordinators
5. Provide training and program-planning for A-I-R coordinators and park managers at regional and/or national interpretive conferences
6. Consider ways to use new media as interpretive tools for the program, whether to deliver information at the individual park level or to help with national-level projects such as an A-I-R exhibition on the NPS web site
7. Launch a multi-park, multi-partner initiative in conjunction with the NPS Centennial in 2016, including a traveling exhibition to museums or an exhibition at the Main Interior Building in Washington, D.C.
8. Garner national publicity for artists and parks in A-I-R programs through print and web media resources
9. Develop a diversified approach to audience outreach through A-I-R programs to reach new and targeted groups including youth, elders and diverse audiences



An untitled watercolor of Weir Farm by landscape painter Sperry Andrews (1917-2005). Artists J. Alden Weir, Mahonri Young, and Sperry Andrews are commemorated and interpreted at Weir Farm National Historic Site.

# Directory of Artist-in-Residence Programs

## ALASKA

1. **Denali National Park and Preserve**  
 P.O. Box 9  
 Denali Park, AK 99755  
 (907) 474-8133  
[www.nps.gov/dena](http://www.nps.gov/dena)
2. **Gates of the Arctic National Park and Preserve**  
 P.O. Box 30  
 Bettles, AK 99726  
 (907) 692-5494  
[www.nps.gov/gaar](http://www.nps.gov/gaar)
3. **Inupiat Heritage Center**  
 P.O. Box 69  
 Barrow, AK 99723  
 (907) 852-0422  
[www.nps.gov/inup](http://www.nps.gov/inup)

## ALABAMA

4. **Horseshoe Bend National Military Park**  
 11288 Horseshoe Bend Road  
 Daviston, AL 36256  
 (256) 234-7111  
[www.nps.gov/hobe](http://www.nps.gov/hobe)

## ARKANSAS

5. **Buffalo National River**  
 402 N. Walnut, Suite 136  
 Harrison, AR 72601  
 (870) 741-5446 ext. 251  
[www.nps.gov/buff](http://www.nps.gov/buff)
6. **Hot Springs National Park**  
 101 Reserve Street  
 Hot Springs, AR 71901  
 (501) 620-6707  
[www.nps.gov/hosp](http://www.nps.gov/hosp)

## ARIZONA

7. **Grand Canyon National Park**  
 P.O. Box 129  
 Grand Canyon, AZ 86023  
 (928) 638-7760  
[www.nps.gov/grca](http://www.nps.gov/grca)
8. **Hubbell Trading Post National Historic Site**  
 P.O. Box 150  
 Ganado, AZ 86505  
 (928) 755-3475 ext. 230  
[www.nps.gov/hutr](http://www.nps.gov/hutr)
9. **Petrified Forest National Park**  
 P.O. Box 2217  
 Petrified Forest, AZ 86028  
 (928) 524-6228 ext. 267  
[www.nps.gov/pefo](http://www.nps.gov/pefo)

## CALIFORNIA

10. **Eugene O'Neil National Historic Site**  
 P.O. Box 280  
 Danville, CA 94526  
 (925) 820-1818  
[www.nps.gov/euon](http://www.nps.gov/euon)
11. **Golden Gate National Recreation Area**  
 Fort Mason, Building 201  
 San Francisco, CA 94123  
 (415) 331-2787 ext. 24  
[www.nps.gov/goga](http://www.nps.gov/goga)
12. **Joshua Tree National Park**  
 74485 National Park Drive  
 Twentynine Palms, CA 92277  
 (760) 367-3012  
[www.nps.gov/jotr](http://www.nps.gov/jotr)
13. **Manzanar National Historic Site**  
 P.O. Box 426  
 Independence, CA 93526  
 (760) 878-2194 ext. 2714  
[www.nps.gov/manz](http://www.nps.gov/manz)
14. **Yosemite National Park**  
 P.O. Box 577  
 Yosemite National Park, CA 95389  
 (209) 372-0200  
[www.nps.gov/yose](http://www.nps.gov/yose)
15. **Whiskeytown National Recreation Area**  
 P.O. Box 188  
 14412 Kennedy Memorial Drive  
 Whiskeytown, CA 96095-0188  
 (530) 246-1225  
[www.nps.gov/whis](http://www.nps.gov/whis)

## COLORADO

16. **Mesa Verde National Park**  
 P.O. Box 8  
 Mesa Verde, CO 81330  
 (970) 529-4628  
[www.nps.gov/meve](http://www.nps.gov/meve)
17. **Rocky Mountain National Park**  
 1000 Highway 36  
 Estes Park, CO 80517  
 (970) 586-1336  
[www.nps.gov/romo](http://www.nps.gov/romo)
18. **Weir Farm National Historic Site**  
 735 Nod Hill Road  
 Wilton, CT 06897  
 (203) 834-1896  
[www.nps.gov/wefa](http://www.nps.gov/wefa)

## CONNECTICUT

## FLORIDA

19. **Big Cypress National Preserve**  
 33100 Tamiami Trail East  
 Ochopee, FL 34141  
 (239) 695-1229  
[www.nps.gov/bicy](http://www.nps.gov/bicy)
20. **Everglades National Park**  
 40001 State Road 9336  
 Homestead, FL 33034-6733  
 (305) 242-7754  
[www.nps.gov/ever](http://www.nps.gov/ever)

## IOWA

21. **Herbert Hoover National Historic Site**  
 P.O. Box 607  
 West Branch, IA 52358  
 (319) 643-7855  
[www.nps.gov/heho](http://www.nps.gov/heho)

## INDIANA

22. **Indiana Dunes National Lakeshore**  
 1100 North Mineral Springs Road  
 Porter, IN 46304  
 (219) 395-1819  
[www.nps.gov/indu](http://www.nps.gov/indu)

## KENTUCKY

23. **Mammoth Cave National Park**  
 1 Mammoth Cave Pkwy, P.O. Box 7  
 Mammoth Cave, KY 42259  
 (270) 758-2192  
[www.nps.gov/macac](http://www.nps.gov/macac)

## MASSACHUSETTS

24. **Boston National Historical Park**  
 Charlestown Navy Yard  
 Boston, MA 02129  
 (617) 242-5648  
[www.nps.gov/bost](http://www.nps.gov/bost)

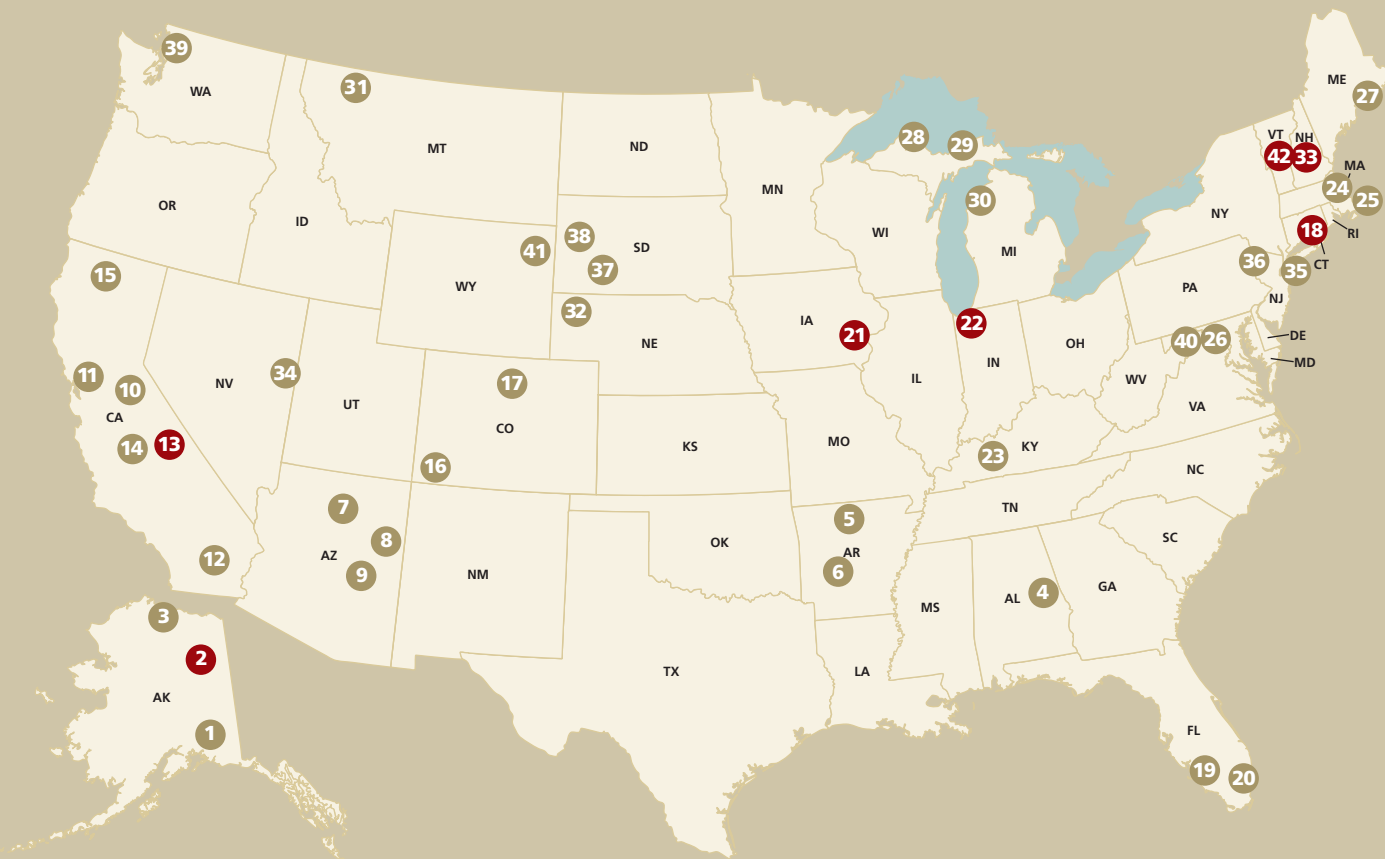
25. **Cape Cod National Seashore**  
 99 Marconi Site Road  
 Wellfleet, MA 02667  
 (508) 771-2144 ext. 330  
[www.nps.gov/caco](http://www.nps.gov/caco)

## MARYLAND

26. **Glen Echo Park**  
 7300 MacArthur Blvd.  
 Glen Echo, MD 20812  
 (301) 634-2223  
[www.nps.gov/glec](http://www.nps.gov/glec)

## MAINE

27. **Acadia National Park**  
 P.O. Box 177  
 Bar Harbor, ME 04609  
 (207) 288-3893  
[www.nps.gov/acad](http://www.nps.gov/acad)

**MICHIGAN**

**28. Isle Royale National Park**  
800 East Lakeshore Drive  
Houghton, MI 49931-1869  
(906) 487-7152  
[www.nps.gov/isro](http://www.nps.gov/isro)

**29. Pictured Rocks National Lakeshore**  
P.O. Box 40  
Munising, MI 49862-0040  
(906) 387-3700 (Pam Baker)  
[www.nps.gov/piro](http://www.nps.gov/piro)

**30. Sleeping Bear Dunes National Lakeshore**  
9922 Front Street  
Empire, MI 49630  
(231) 326-5134 ext. 300  
[www.nps.gov/slbe](http://www.nps.gov/slbe)

**MONTANA**

**31. Glacier National Park**  
P.O. Box 128  
West Glacier, MT 59936  
(406) 888-7942  
[www.nps.gov/glac](http://www.nps.gov/glac)

**NEBRASKA**

**32. Agate Fossil Beds National Monument**  
301 River Road  
Harrison, NE 69346  
(308) 436-9772  
[www.nps.gov/agfo](http://www.nps.gov/agfo)

**NEW HAMPSHIRE**

**33. Saint-Gaudens National Historic Site**  
139 Saint-Gaudens Road  
Cornish, NH 03745  
(603) 675-2175 ext. 107  
[www.nps.gov/saga](http://www.nps.gov/saga)

**NEVADA**

**34. Great Basin National Park**  
100 Great Basin National Park  
Baker, NV 89311  
(775) 234-7331 ext. 218  
[www.nps.gov/grba](http://www.nps.gov/grba)

**NEW YORK**

**35. Governors Island National Monument**  
10 South Street, Slip 7  
New York, NY 10004-1900  
(212) 825-3051  
[www.nps.gov/gois](http://www.nps.gov/gois)

**PENNSYLVANIA**

**36. Delaware Water Gap National Recreation Area**  
Bushkill, PA 18324-9999  
(570) 426-2443  
[www.nps.gov/dewa](http://www.nps.gov/dewa)

**SOUTH DAKOTA**

**37. Badlands National Park**  
25216 Ben Reifel Road, P.O. Box 6  
Interior, SD 57750  
(605) 433-5242  
[www.nps.gov/badl](http://www.nps.gov/badl)

**38. Mt Rushmore National Memorial**  
13000 Highway 244  
Bldg 31 Suite 1  
Keystone, SD 57751  
(605) 574-2523  
[www.nps.gov/moru](http://www.nps.gov/moru)

**WASHINGTON**

**39. North Cascades National Park Service Complex**  
810 State Route 20  
Sedro-Woolley, WA 98284  
Skagit District: (360) 854-7303  
Stehekin District: (360) 854-7365  
[www.nps.gov/noca](http://www.nps.gov/noca)

**WEST VIRGINIA**

**40. Harpers Ferry National Historical Park**  
P.O. Box 65  
Harpers Ferry, WV 25425  
(304) 535-6497  
[www.nps.gov/hafe](http://www.nps.gov/hafe)

**WYOMING**

**41. Devils Tower National Monument**  
P.O. Box 10  
Devils Tower, WY 82714  
(307) 467-5283 ext. 224  
[www.nps.gov/deto](http://www.nps.gov/deto)

**VERMONT**

**42. Marsh-Billings-Rockefeller National Historical Park**  
54 Elm Street  
Woodstock, VT 05091  
(802) 457-3368  
[www.nps.gov/mabi](http://www.nps.gov/mabi)

## Saint-Gaudens National Historic Site, NH

139 Saint-Gaudens Road, Cornish, NH 03745  
(603) 675-2175 x107, [www.nps.gov/saga](http://www.nps.gov/saga)

From across the rolling green lawn at Saint-Gaudens National Historic Site in New Hampshire, the Ravine Studio is barely visible, tucked along the forest edge. Inside the small wood-shingled structure, water from the stream below is almost audible. Here, Leesa Haapapuro, 2008 artist-in-residence, sculpts a monumental figure in clay. She welcomes the public into her studio space and shares stories of the sculptural process, animating her sketches and maquettes in ways an exhibit could not. The NPS's first A-I-R program was created to bring the concepts and ideals of sculptor Augustus Saint-Gaudens (1848-1907) to life through contemporary artists working in the figurative and traditional sculptural techniques that were used by Saint-Gaudens. Haapapuro does just that.



Leesa Haapapuro (Ohio) is a sculpture teacher at Sinclair Community College and Antioch University and was the sculptor-in-residence in 2008 at Saint-Gaudens National Historic Site in New Hampshire.

### A-I-R Specifications

#### PARK DESCRIPTION

Saint-Gaudens National Historic Site preserves, protects, and interprets the cultural and natural resources historically associated with Augustus Saint-Gaudens. In partnership with the Saint-Gaudens Memorial, the site promotes the arts as a living tribute to the sculptor through exhibitions, special events, and programs.

#### PROGRAM TERM

One sculptor is selected for a period of one five- to six-month season. The artist works the equivalent of 40 hours per week during normal park operating hours and is required to interact with the public during that time by being available in his/her studio for questions, and giving talks or demonstrations.

#### SELECTION PROCESS

A selection committee consisting of park staff, led by the Superintendent, reviews applications and chooses an artist who engages in traditional sculpture in the spirit of Saint-Gaudens and who is also able to interact with the public in a positive manner. The artist may work on a project or projects of her or his choosing. The artist's subject matter need not reflect the Park in any way, provided that her or his techniques are reminiscent of Saint-Gaudens.

#### AMENITIES PROVIDED

The park provides housing. A studio space is provided. The artist is paid a full-time salary as park seasonal staff.

#### PUBLIC PRESENTATIONS

The artist maintains open studio hours during normal visiting hours. In addition, the artist teaches and assists with coordinating sculpting workshops and special events including the annual Sculptural Visions Festival.

#### ARTWORK DONATION

The artist is not required to donate a work of art.

# Saint-Gaudens

NATIONAL HISTORIC SITE

Lawrence J. Nowlan (New Hampshire) is a sculptor and was the sculptor-in-residence at Saint-Gaudens National Historic Site from 1995 to 1997 and again in 2002 and 2003.



## Leesa Haapapuro

Inside the Ravine Studio at Saint-Gaudens National Historic Site, one meets Leesa Haapapuro and the monumental figure she is working on. She wears a red bandanna and rubber rain boots. Her hands are coated in a fine dust of clay. Around her are drawings, pieces of foam molds and other remnants of her creative process. She is quick to share her technical process, about creating the figure in clay, and creating molds so it can be cast in different materials. She has just cast in paper and she is not satisfied with the result. The figure is a memorial to her brother who died of cancer at the age of 44. She explains, "Augustus Saint-Gaudens created his magnificent Adams Memorial before he himself died of cancer." Being at such a reflective place has charged her work with meaning, she says. Now she dreams of a residency at Sleeping Bear Dunes National Lakeshore in Michigan, a state which had meaning for her brother. She hopes to cast his form in sand on the beach as a tribute to him.



William J. Williams (Vermont) is a sculptor and was the sculptor-in-residence at Saint-Gaudens National Historic Site from 2004 to 2007.

## William J. Williams

William J. Williams worked on a series of portrait busts for the Hall of Famous Missourians located in the Missouri State Capitol Building in Jefferson City, Missouri, while in residence at Saint-Gaudens. He saw his role as being a "sculpture ambassador," reaching out to visitors to explain the technical methods used to create sculpture. He played an active role in providing workshops and tours to the public. He describes his experience as sculptor-in-residence in the environment and ambience of Saint-Gaudens National Historic Site as a "truly transcendent experience."

## Lawrence J. Nowlan

For Lawrence J. Nowlan, the experience at Saint-Gaudens was life-changing. While at Saint-Gaudens as sculptor-in-residence, he was awarded a major commission which allowed him to create the models for the National Wild Land Firefighters Monument now on the grounds of the National Inter-Agency Fire Center in Boise, Idaho. He explains, "My residency at Saint-Gaudens was a catalyst in many ways for my career being as successful as it has been. In both a personal and professional way, the residency has had an enormous positive effect on my life and I will forever be grateful for the opportunity I have had to serve the patrons of this historic site."

# Weir Farm

NATIONAL HISTORIC SITE



## Sarah Faragher

Sarah Faragher recently completed a month-long residency at Weir Farm National Historic Site. There she completed 33 oil paintings and a sketchbook of watercolors, all part of a series she calls "Home Truth." Faragher's questions on this project included, "What is home? What does it mean? Where is it? Is it something you take with you wherever you go? Something you inherit? Something you build for yourself?" Faragher has a unique connection to Weir Farm National Historic Site as a descendant of Julian Alden Weir's brother, the painter John Ferguson Weir. She explains, "I hoped to be able to come here myself and reflect on my heritage and the artistic heritage of American painting, while searching for my own place in this tireless landscape."



Sarah Faragher (Maine) is a painter and dealer of used and rare books. She was an artist-in-residence at Weir Farm National Historic Site in 2008.

## Weir Farm National Historic Site, CT

735 Nod Hill Road, Wilton, CT 06897  
(203) 834-1896, [www.nps.gov/wefa](http://www.nps.gov/wefa)

The artist's studio at Weir Farm National Historic Site is a picturesque red historic house set in the backdrop of New England countryside.

Inside, one ventures up to a second floor loft studio in which the painter is immersed in work. A large easel contains one canvas in

progress, and numerous others line the walls. Maine artist Sarah Faragher is one of the 115 artists who have participated in the A-I-R program at Weir Farm Historic Site since 1998. Artists from across the United States, and Tunisia, Great Britain, Germany, Australia, India, and The Netherlands have worked at the park. The program is managed by the Weir Farm Art Center, a nonprofit programming partner, under a cooperative agreement. In addition, the Weir Farm Art Center takes great care in welcoming the artists making sure they have local information, amenities, transportation and a support network to ensure the success of their residency.



The Caretaker's House is used as the artist's home and studio while in residence.

## A-I-R Specifications

### PARK DESCRIPTION

Weir Farm National Historic Site is the only unit of the NPS dedicated to an American painter. The landscape has been a source of inspiration for artists for more than 120 years. Three artists—American Impressionist Julian Alden Weir, sculptor Mahonri Young and painter Sperry Andrews—lived at the farm in succession from 1885 to 2005. One of the park's primary purposes is to continue to offer opportunities for people to study and create art on site. The park General Management Plan calls for full development of an A-I-R program.

### PROGRAM TERM

The Weir Farm Art Center in partnership with the park selects twelve artists to live and work on site each year. Visual artists apply for one-month residencies in all media with diverse artistic points of view, from traditional to experimental.

### SELECTION PROCESS

The selection is made by a committee of jurors from the art and academic communities selected by the Weir Farm Art Center with input from park staff. Selections are made on the basis of the quality of the work and the interest in working at Weir Farm National Historic Site. Applicants may apply in any visual art medium. Artists are asked to submit six digital images of work no more than three years old for review.

### AMENITIES PROVIDED

The program provides living and studio space for one artist at a time, although two artists working collaboratively may reside together. The studio is located in the Caretaker's House and is equipped with a professional easel, several large and small tables, and a variety of hand tools. Printmakers may rent offsite facilities

through an affiliation with the Center for Contemporary Printmaking in Norwalk, CT. The facilities and utilities are provided free of charge.

### PUBLIC PRESENTATIONS

Each artist is expected to present her or his work during an open studio event at the end of the residency. Exhibitions of artist's works have taken place on- and off-site and brochures have been printed on many of the artists and their work. Local galleries, libraries, and museums have held A-I-R receptions and exhibitions.

### ARTWORK DONATION

The artist is required to donate a work of art to the Weir Farm Art Center.

## Gates of the Arctic National Park and Preserve, AK

P.O. Box 30, Bettles, AK 99726, (907) 692-5494, [www.nps.gov/gaar](http://www.nps.gov/gaar)



Carl Johnson, Anchorage, AK, experienced the Alatna River with Ranger Tracie Pendergrast. This twelve day trip included day hiking and paddling the lower river. During his residency Carl took thousands of photographs. He donated three framed prints to the Park and hundreds of digital images to the Park's collection. He just completed a residency at Badlands National Park.



Golden light grazes the cascading plains and valleys of this remote, 8.5 million-acre park and preserve accessible only by bush plane or hiking trail. The Gates of the Arctic's sights and sounds are rarely witnessed by humans. Here, an artist is invited each year to complete a wilderness patrol with a ranger, and to create works of art that promote the cause of wilderness to an audience beyond the park's boundaries.

### A-I-R Specifications

#### PARK DESCRIPTION

Gates of the Arctic National Park and Preserve is a remote wilderness area located above the Arctic Circle and far from any roads. Most visitors access the park and preserve by bush plane, starting from local villages. Others hike in from the Dalton Highway or the village of Anaktuvuk Pass. Access to this park requires careful planning, but the experience awaiting those who enter is one-of-a-kind and well worth the effort.

#### PROGRAM TERM

The A-I-R program offers professional writers, composers, musicians, two- and three-dimensional visual artists, photographers, filmmakers and artisans of all types the opportunity to pursue their art in a premier wilderness setting. There is one A-I-R patrol per year. The patrol runs for 7-12 days depending on the scope of the project.

#### SELECTION PROCESS

A jury comprised of the Gates of the Arctic National Park and Preserve Chief of Operations and A-I-R Program Coordinator, and a panel of three local Alaskan artists makes the selection. Selections are based on the demonstrated artistic merits of the applicant, on how the proposed artwork will represent Gates of the Arctic National Park and Preserve and its wilderness values as well as on how it will advance the preservation mission of the National Park Service and Gates of the Arctic National Park and Preserve. Additionally, applicants must possess the ability, skills and experience to fully participate in the park's backcountry patrols.

#### AMENITIES PROVIDED

Transportation by plane from Coldfoot, AK to Gates of the Arctic. Outfitting, equipment and supplies for backcountry patrol, if needed. Ranger accompaniment on 7-12 day backcountry patrol.

#### PUBLIC PRESENTATIONS

The artist is required to present a public program but because of its remote location, the program may be conducted outside of the park boundaries.

#### ARTWORK DONATION

There is no requirement to donate a work of art to the park.



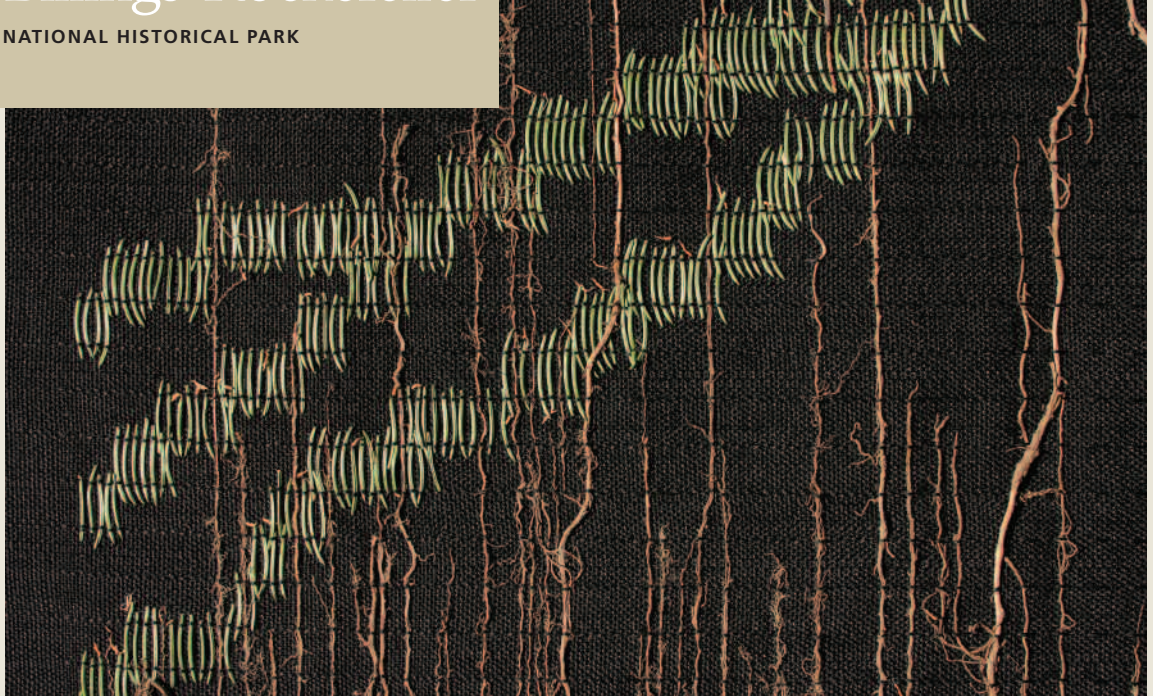
“What artists provide is a way for the public to see the park differently, to experience the park in new ways . . . that in turn will allow members of the public to become more curious. They want to become stewards of these places.”

—A-I-R Program Meeting Participant, 2008



# Marsh-Billings-Rockefeller

NATIONAL HISTORICAL PARK



Elizabeth Billings (Vermont) is a weaver who also creates large-scale public art pieces. She was an artist-in-residence at Marsh-Billings-Rockefeller National Historical Park in 2006-07.

Barbara Bosworth (Massachusetts) is a photographer and professor of photography at Massachusetts College of Art and Design. She was an artist-in-residence in 2008 at Marsh-Billings-Rockefeller National Historical Park.

## Barbara Bosworth

In the woods of Vermont, Barbara Bosworth is shooting images of the gray, dewy fields at Marsh-Billings-Rockefeller National Historical Park. Bosworth has spent her career photographing landscapes and creating images that pose quintessential questions about humans' relationship to nature. Her images are haunting, sparse. One feels almost breathless looking at them. Writer Margot Kelley describes Bosworth's work in a park-produced catalogue as images that "explore both overt and subtle relationships between humans and the rest of the natural world" and that "reveal her deep respect for the land and offer a visual tip-of-the-hat to the Hudson River School painters whose sublime landscapes are the core of the park's art collection."

## Elizabeth Billings

Elizabeth Billings was the first artist-in-residence at Marsh-Billing-Rockefeller National Historical Park. In keeping with the themes of conservation and land stewardship, Billings created a series of weavings out of the sticks, leaves and natural materials found on the park grounds. Walking through the park, her work can be seen installed in the woods. One must look closely to see her ethereal interventions in the natural landscape.



## Marsh-Billings-Rockefeller National Historical Park, VT

54 Elm Street, Woodstock, VT 05091  
(802) 457-3368, [www.nps.gov/mabi](http://www.nps.gov/mabi)

In autumn, the browning leaves of maples and beech cascade onto the paths that wind through the Marsh-Billings-Rockefeller National Historical Park, past the historic structures and the impressive newly constructed Forest Education Center. Whether it be the chairs found in the Carriage Barn constructed by local craftspeople or the turned bowls offered for sale in the bookstore, artistry is apparent throughout the park. The forest installations by recent artist-in-residence Elizabeth Billings spark a story of conservation and stewardship, of connecting people to a special place.

### A-I-R Specifications

#### PARK DESCRIPTION

Set in the rolling hills and pastures of eastern-central Vermont, the Marsh-Billings-Rockefeller National Historical Park is the only national park to tell the story of conservation history and the evolving nature of land stewardship in America. The boyhood home of George Perkins Marsh, one of America's first conservationists, and later the home of Frederick Billings, the property was given to the American people by its most recent owners, Laurance S. and Mary F. Rockefeller.

The park seeks to strengthen the commitment to stewardship by working with its many partners to: 1) tell the evolving story of conservation stewardship; 2) connect that story of conservation to the personal lives of its many visitors from a variety of audience bases, and 3) demonstrate the sustainable management of the Mount Tom Forest.

The park's 550-acre Mount Tom Forest is one of the earliest surviving examples of planned and managed reforestation in the United States. It is a living exhibit that illustrates the evolution of forest stewardship in America, from the earliest scientific silvicultural practices and landscape design approaches borrowed from nineteenth-century Europe to

contemporary practices of sustainable forest management.

The park's art collection includes nearly 400 paintings and prints that highlight America's evolving landscape—among them works by Thomas Cole, David Johnson, and Albert Bierstadt. Building on this rich legacy, the park strives to highlight the pivotal role of art in the forging of the American conservation ethic through its diverse programs, including the Art and Conservation Stewardship residency.

#### PROGRAM TERM

One artist is invited for a term of 8 to 10 weeks beginning in September.

#### SELECTION PROCESS

The artist is selected by a small committee comprised of artists, art professionals, and park staff.

#### AMENITIES PROVIDED

A studio space may be provided.  
A \$15,000 stipend is provided for artist participation and residency expenses (e.g. housing, travel, materials and supplies)  
A publication of the artist's work is created at the end of the residency period.

#### PUBLIC PRESENTATIONS

Public engagement is at the heart of this residency program. The selected artist works with park staff to develop opportunities for diverse public engagement to further the dialogue about conservation stewardship through their art. Such programs and events may include studio visits, hands-on participation in a public art project, workshops or guided tours. The artist must participate in at least two formal public programs during their residency. In addition, the artist is expected to provide examples of previously created artwork to be exhibited during their residency as well as to make the work created during the residency available through an installation, exhibit or performance within one year of completion of the residency.

#### ARTWORK DONATION

One piece of art created during the residency must be donated. This work must be received by the park no later than one year after an artist's residency.

#### OTHER INFORMATION

This program is offered through a partnership with the K2 Family Foundation.

## Manzanar National Historic Site, CA

P.O. Box 426, Independence, CA 93526  
(760) 878-2194 ext.271, [www.nps.gov/manz](http://www.nps.gov/manz)

The landscape is parched, wide-open and looming. There is little left here: the sentry posts built by internees, a white statue inscribed with black Japanese lettering. This site marks the story of Japanese internment during World War II, and a painful chapter in U.S. history. What artists bring to the site, through the A-I-R program, is a way to bring the stories of the nearly 120,000 men, women, and children detained in government camps to life for the public.



The camp was closed in 1945 and most of the structures were removed with the exception of the two sentry posts at the entrance, the cemetery monument, and the former High School auditorium.

### A-I-R Specifications

#### PARK DESCRIPTION

The Manzanar National Historic Site was established to preserve the stories of the internment of nearly 120,000 Japanese Americans during World War II and to serve as a reminder to this and future generations of the fragility of American civil liberties.

#### PROGRAM TERM

The Manzanar National Historic Site A-I-R program offers accomplished writers, composers and visual and performing artists the opportunity to pursue their particular art form while being surrounded by the inspiring Sierra Nevada Mountain Range and the stories of the many peoples of the Owens Valley. Artists are invited for a period of two-to-four weeks.

#### SELECTION PROCESS

Residencies are open to artists working in all media, from painters to poets. There is an application required.

#### AMENITIES PROVIDED

Lodging is provided.

#### PUBLIC PRESENTATIONS

Artists engage in public programming throughout and at the end of their residencies.



# Manzanar

NATIONAL HISTORIC SITE



## Jamie Mitsu Poulsen

Jamie Mitsu Poulsen was an artist-in-residence at Manzanar National Historic Site in the summers of 2006 and 2007. She has a unique connection to this landscape. The Japanese-American internment history is part of her family history. Members of both her mother's and her father's families were interred in government facilities at the onset of World War II. "To actually set foot on the land where it happened, to see the remnants of that history, was a seminal experience," Poulsen remarked. "Being able to participate as a NPS artist-in-residence has helped me solidify my thoughts and efforts on the Japanese American internment and history."

Jamie Mitsu Poulsen (California) is a full-time artist and was the artist-in-residence at Manzanar National Historic Site in 2006 and 2007 collaborating with her daughter Melissa Poulsen.

Melissa Poulsen (California) is a Ph.D. student in the Literature Department at the University of California, Santa Cruz where she is researching figurations of hapa characters in Asian American literature. She was an artist-in-residence at Manzanar National Historic Site in 2006 and 2007, collaborating with her mother, Jamie Poulsen.

## Melissa Poulsen

In a unique mother-daughter collaboration, Poulsen painted at Manzanar while her daughter Melissa wrote poetry. Together as artists-in-residence they circled their family history while making meaning of a place charged with struggle. Melissa Poulsen writes:

### *after the sale, 1942*

*shattered china left thin layers  
bone white dust  
spread across the kitchen floor  
sticking cool  
the soles of our feet transparent  
with white footprints*

*across the linoleum we tiptoed  
avoiding fragments  
half plates*

*teacup handles  
replacing saucers and bowls  
with rubber balls  
puzzle pieces  
mother sitting at the table*

*until dinner tuna from a can  
the smooth glaze*

*of our april evening  
jagged with its scent and we  
silent*

*our bodies covered in the dust  
of so many broken dishes<sup>12</sup>*

## Herbert Hoover

NATIONAL HISTORIC SITE

Caren Hackman (Florida) is a painter and was an artist-in-residence at Herbert Hoover National Historic Site in 2005



## Caren Hackman

Capturing the history and natural beauty of a place is a common thread among recent artists-in-residence at the Herbert Hoover National Historic Site. Caren Hackman is a painter who became fascinated with the natural prairie environment of this small site in Iowa. She spent parts of her days exploring the natural environment, and parts studying the historic elements of the site, including Hoover's home, blacksmith shop and the Quaker school house. What resulted is a series called "Keepsakes," still life paintings of utilitarian objects that the artist explains have "survived generations of use."



Karen Crislip (Colorado and New Mexico) is a tapestry weaver and teacher. She was an artist-in-residence at Herbert Hoover National Historic Site in 2006.

## Karen Crislip

Karen Crislip, a tapestry weaver, was also inspired by the natural beauty at Herbert Hoover National Historic Site. She explains, "there is much in the natural world that interests me. I see tapestries everywhere I look—patterns and colors in my environment that first speak to me and then for me." Her work contains hints of the natural world and hints of abstraction woven together.

Will Anderson (Michigan) is a professor in Central Michigan University's School of Broadcasting. He was an artist-in-residence at the Herbert Hoover National Historical Society in 2008.

## Will Anderson

For Will Anderson, a professor in Central Michigan University's School of Broadcasting, the residency at Herbert Hoover allowed him to write for as many as eight hours a day. His dedication resulted in a new work produced in an unusual genre, a radio drama.

***The Son from West Branch:  
America's Great Humanitarian***

*Narrator: (from Prologue)*

*Greatness forged from  
the fire of choices and tempered  
in resolve of betterment  
for the brotherhood of mankind brings  
us to the threshold  
of a modest cabin  
on the Iowa prairie.*<sup>13</sup>

13 Anderson, W. (2008). *The Son of West Branch, America's Great Humanitarian: An Aural Memoir*. (pp. 3) West Branch, Iowa: Herbert Hoover National Historic Site.

## Herbert Hoover National Historic Site, IA

P.O. Box 607, West Branch, IA 52358  
(319) 643-7855, [www.nps.gov/heho](http://www.nps.gov/heho)

Amidst the sweeping prairie grasses of Iowa, the early life of Herbert Hoover – a humbly-born American president, is preserved at this national historic site. The landscape tells the story of his childhood, of the tragedy and triumph experienced by Hoover in his youth. Here artists share Hoover’s spirit of resilience in a park that interprets this story of an unassuming young man who became an American president.



### A-I-R Specifications

#### PARK DESCRIPTION

Born in a two-room cottage, Herbert Hoover could have been any small town boy. Orphaned at age nine, he left West Branch, Iowa, never to live there again. The landscape and buildings of the early years remain, however, to tell how family, faith, education, and hard work opened a world of opportunity—even the presidency of the United States—to a child of simple beginnings.

#### PROGRAM TERM

Writers, composers, and visual and performing artists are invited to interpret Herbert Hoover National Historic Site while living and working in the park’s contemplative setting. Two residencies are offered per year, each for a period of two to four weeks from May 1 through September 30.

#### SELECTION PROCESS

A panel from the park and the local arts community selects the artists from the pool of applicants. Selection is made based on merit and how the artists’ work might advance the mission of Herbert Hoover National Historic Site.

#### AMENITIES PROVIDED

The National Historic Site will provide lodging and a secure, environmentally-controlled place to store equipment and supplies at no cost to the artist. Supplies and personal transportation must be provided by the artist. Studio space may be provided.

#### PUBLIC PRESENTATIONS

The artist must be willing to interact with park visitors while working on the site. The artist will make at least one presentation based on his or her medium, interests, and experiences.

#### ARTWORK DONATION

The artist is asked to contribute a piece of work created during his or her tenure as an artist-in-residence to the park.

#### OTHER INFORMATION

The artist will be enrolled in the Volunteers-In-Parks program, which provides worker’s compensation insurance. The artist should be self-sufficient and ready to work closely with park staff and the local community.

## Indiana Dunes National Lakeshore, IN

1100 North Mineral Springs Road, Porter, IN 46304  
(219) 395-1819, [www.nps.gov/indu](http://www.nps.gov/indu)

In her poem, “In Waiting,”<sup>14</sup> Elizabeth Hertel writes “the sand sketches the questions in its granular contours for the artist to answer.” Indeed the panoramic lake vistas with their golden beds of sand invite introspection. A serene place, this natural sanctuary is a perfect backdrop for an artist-in-residence program.

The park’s mission is: “to preserve for the educational, inspirational, and recreational use of the public certain portions of the Indiana Dunes and other areas of scenic, scientific, and historic interest and recreational value in the State of Indiana.”



### A-I-R Specifications

#### PARK DESCRIPTION

This biologically rich National Park area is situated just one-hour from Chicago and attracts about 2 million visitors annually who enjoy its bogs, prairies, wetlands, scenic beaches, and forested dunes.

#### PROGRAM TERM

The Indiana Dunes National Lakeshore and the Chesterton Art Center are partners in this program that supports specific artistic needs of the park. See the park’s web-site for specific criteria for each year’s residencies.

While the number of artists invited each year may vary, two artists each year has been typical. Residencies are up to two-weeks long during the summer.

#### SELECTION PROCESS

A panel of local artists and park staff will review applications. See the park’s web-site for detailed application information.

#### AMENITIES PROVIDED

Housing is provided.

#### PUBLIC PRESENTATIONS

Negotiable

#### ARTWORK DONATION

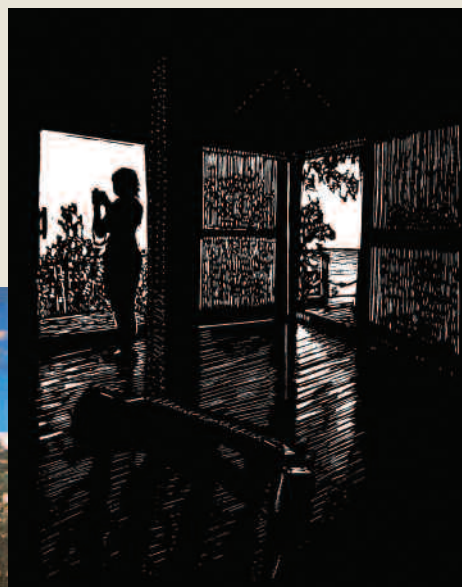
Negotiable

<sup>14</sup> Hertel, Elizabeth. “In Waiting” (Year and publication data n/a) This poem is published on the Indiana Dunes National Lakeshore web-site. Hertel was Artist-in-Residence coordinator at Indiana Dunes from 1996 – 2005.



# Indiana Dunes

NATIONAL LAKESHORE



Tom Virgin (Florida) is an artist and educator and was an artist-in-residence at Indiana Dunes National Lakeshore in 2006. He was also an artist-in-residence at Sleeping Bear Dunes National Lakeshore.

## Sharon Baker

Sharon Hammer Baker (Ohio) is a poet and Graduate Writing Tutor, also teaching composition in the University of Findley's English Language Program. She was an artist-in-residence at Indiana Dunes National Lakeshore in 2007 where she created *Dunescape*, a body of poetry reflective of her A-I-R experiences. Her poem "Sunset Tapestry" treats the landscape as a work of visual art.

*Sunset Tapestry*  
woven of wind and water  
it spreads out across  
the ancient bed of sand and stone

*a warp of color*  
*a weft of ripples*

*pale golds and blues intersect*  
*a boat's wake weaves*  
*a darker blue accent row*  
*across the shimmering warp*  
*of the setting sun's reflection*

*as the brilliant disc slips*  
*behind a cloud bank*  
*the weaving is complete*  
*edged by vibrant bands*  
*of rose and coral and violet*

*a warp of color*  
*a weft of ripples*

*the calm of night*  
*smooths the final wrinkles*  
*from the finished cloth*<sup>15</sup>

## Tom Virgin

At Indiana Dunes National Lakeshore, artist-in-residence Tom Virgin created his compelling project "INDU: Commensalists & Hand-me Downs." He combined wood cut prints, photographs and drawings created during his residency in an installation and artist book which he states, "look at the relationship between industry and the environment, especially the push of the Chicagoland industrial complex on the National Park and Lake Michigan." He provides richly-layered collages of images—iconic decaying smokestacks juxtaposed with Indiana Dunes National Lakeshore's silky bed of sand; scenes of mythic beauty next to banal parking lots and abandoned buildings. Through this artwork he asks, "what exactly is being handed down by man?"

This study on the A-I-R programs in the National Park Service draws from a broad base of research including interviews by telephone, e-mail and in-person with the following artists, park coordinators, and partners:

#### FORMER ARTISTS-IN-RESIDENCE INTERVIEWED

Gates of the Arctic National Park and Preserve

- » Anne Hanley
- » Mark D. Ross
- » John Foley

Herbert Hoover National Historic Site

- » Caren Hackman
- » Will Anderson
- » Karen Crislip

Indiana Dunes National Lakeshore

- » Sharon Hammer Baker
- » Tom Virgin

Manzanar National Historic Site

- » Jamie Mitsu Poulsen
- » Melissa Poulsen

Marsh-Billings-Rockefeller National Historical Park

- » Elizabeth Billings
- » Barbara Bosworth

Saint-Gaudens National Historic Site

- » Leesa Haapapuro
- » Lawrence J. Nowlan
- » William J. Williams

Weir Farm National Historic Site

- » Sarah Faragher

#### NATIONAL PARK STAFF AND PARTNERS

Carrie Andresen-Strawn, Park Ranger/Volunteer and Education Coordinator, Manzanar National Historic Site

Bob DeGross, Chief of Interpretation  
Big Cypress National Preserve

Annie Duffy, Arts Coordinator  
Alaska Geographic/Denali National Park and Preserve

Judy Hellmich-Bryan, Chief of Interpretation  
Grand Canyon National Park

Lauren Johnston, Public Art Coordinator  
New England Foundation for the Arts

Christina Marts, Resource Manager  
Marsh-Billings-Rockefeller National Historical Park

Corky Mayo, Chief of Interpretation  
Interpretation and Education, Washington Office

Jean Meunchrath, Park Ranger  
Rocky Mountain National Park

Marianne Mills, Superintendent  
Horseshoe Bend National Military Park

Kerry Olson, Stenekin District Interpreter  
North Cascades National Park

Tracie Pendergrast, Education/Interpretation Specialist  
Gates of the Arctic National Park and Preserve

Adam Prato, Park Ranger  
Herbert Hoover National Historic Site

Caitlyn Strokosch, Executive Director  
Alliance of Artists Communities

Ted Winterfeld, Park Ranger  
Indiana Dunes National Lakeshore

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# A-I-R Meeting Participants, October 2008

A two-day meeting was held in October of 2008 at Weir Farm National Historic Site to explore issues, opportunities and themes of A-I-R programs. Attendees included park managers, A-I-R coordinators, representatives of the NPS Washington and regional offices, and nonprofit partners.

## MEETING PARTICIPANTS

Carrie Andresen-Strawn, Park Ranger/Volunteer and Education Coordinator, Manzanar National Historic Site

Kerrie Bellisario, Project Consultant

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Intermountain Regional Office

Delia Clark, Meeting Facilitator  
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Weir Farm National Historic Site

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Annie Duffy, Arts Coordinator  
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Christopher Gezon, Park Ranger  
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Lauren Johnston, Public Art Coordinator  
New England Foundation for the Arts

Christina Marts, Resource Manager  
Marsh-Billings-Rockefeller National Historical Park

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Governors Island National Monument

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Cassie Werne, Park Ranger  
Weir Farm National Historic Site

Ted Winterfeld, Park Ranger  
Indiana Dunes National Lakeshore

## Acknowledgements

This 10-month long A-I-R research project was conducted by Kerrie Bellisario, a consultant, artist and professor living on Long Island, NY. Kerrie is on the faculty of Lesley University in Cambridge, MA where she co-founded the M.Ed in *Arts, Community and Education* program and is the co-principal investigator of the Ford Foundation-funded two-year research project *Transforming Teachers and Their Students: A National Assessment of Arts Integration*.

For this publication, Kerrie Bellisario served as the researcher and writer. Danielle Georges served as editor and the design is by Rebecca Chandler, Chandler Design. The photography throughout is courtesy of individual parks and artists. We are grateful to them for sharing their work. NPS staff at Weir Farm National Historic Site, especially interpretive rangers Emily Bryant and Cassie Werne provided research and assistance. Funding for the project was provided primarily through the NPS Volunteers-in-Parks program.

Much gratitude is owed to Corky Mayo for his encouragement on this project. We would especially like to thank our project partners – the New England Foundation for the Arts, Marsh-Billings-Rockefeller National Historical Park and the Alliance for Artists Communities.

