

BLUE STAR CONTEMPORARY

EXHIBITION GUIDE

Summer/Fall 2022

Fake Plastic Forest,
The Other Side, &
Andreas Till: De Ami



ON VIEW

July 1 – October 9, 2022

Fake Plastic Forest

FRANCE DUBOIS
ANNETTE ISHAM
IŞIK KAYA
LEIGH MERRILL

The Other Side

AKI PAO-CHEN CHIU
BREECH ASHER HARANI
FUMIKO KIKUCHI
FAEZEH NIKOOZAD

Andreas Till: De Ami

ANDREAS TILL

Cover image:

Leigh Merrill, *Burned Cedar*, 2022, archival pigment print, 39 x 39 inches, courtesy of Liliana Bloch Gallery

Right top:

France Dubois, *The Song of the Bear*, 2022, Archival pigment print, 16 x 24 inches, courtesy of the artist

Right bottom:

Andreas Till, *From De Ami*, 2018, Archival pigment print, courtesy of the artist

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Fake Plastic Forest

EXHIBITION STATEMENT

Fake Plastic Forest is an exhibition featuring the work of contemporary photographers and lens-based artists dealing with themes of artifice, truth and fiction, and the theatricality of our interactions with nature. Collectively these themes relate to ideas of preservation, the transcendent practice of going into nature, and seeking representations of nature to process and release intense events and emotions such as fear and grief. Our various relationships with nature are revealing of personal and collective selves. The urgency to reflect on these relationships is ever-present as we globally contend with our impact on our environments and consider transnational identity. The artists selected can be considered in the context of numerous other female photographers throughout the history of the medium who have used their environments, both natural and human-made, as the site/studio the work is made, and as part of the subject. These artists used the context of vast landscape, forests, and trees as site and rooting subjects to pivot from and address themes such as psychology and mysticism.

Dim Descension III by Annette Isham is an immersive projection where the viewer floats down into a lush, green forest, following behind female figures whose large hooped skirts undulate as they float down the path. The figures multiply and divide—multidimensional beings who inhabit a multidimensional landscape—with their black and white, geometric attire contrasting which the natural landscape. The contrast creates uncertainty about the belonging of the figures, yet their purposeful movements as the viewer's guide through this forest points to the viewer being the outsider in this science fiction-like scene.

France Dubois' *The Song of the Bear* builds on the artists fear of losing a close elderly friend, which became heightened with the pandemic. The two move tenderly in dense and dim woods, a space allowing for quiet reflection and openness. Their

performative interactions with each other and the forest express how with closeness another person can become a part of who you are.

Leigh Merrill's large-scale digital collages of *Collecting Forests* exist in a space of between fiction and reality. The viewer is drawn into the rich, diorama-esque photographs, but confronted with interruptions to the natural landscape, such as a bird suspended by string or wallpaper. The coexistence of real and fabricated depictions of nature is a critical reflection on human impact on the environment. The dissonance also considers how humans interpretations and replications of nature do not hold the same comfort and purpose as the real ones our species continues to endanger space - vital landscapes for our physical, mental, and emotional well-beings.

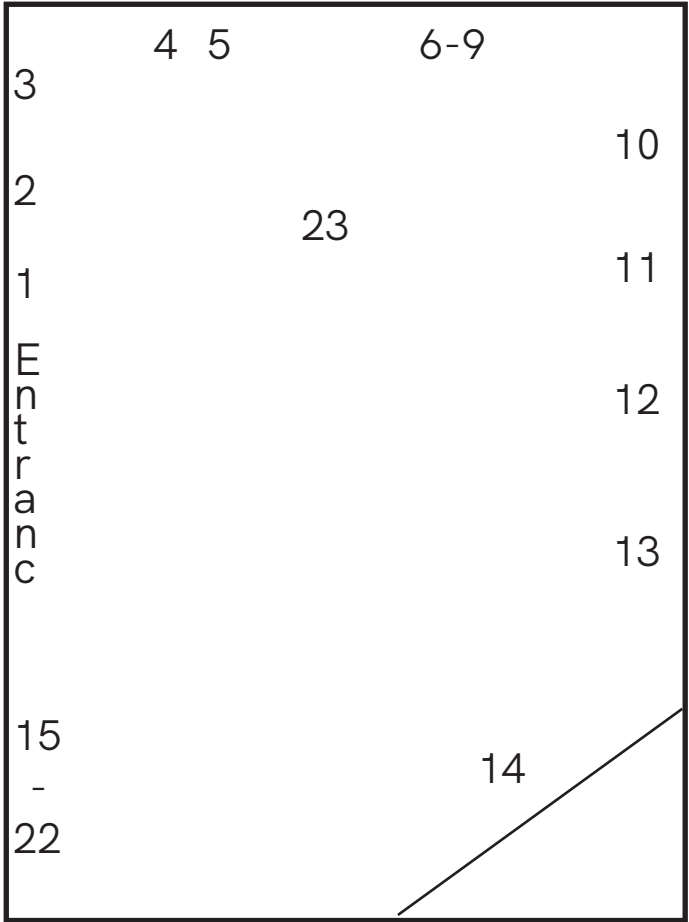
Moving more firmly into a realm of the fabricated environment, Işık Kaya's *Second Nature* indexes cell phone tower trees in southern California, à la Bernd Becher and Hilla Becher's water towers. These also become anonymous sculptures, both in the photographs and as Kaya brings cell tower leaf abscissions (sheddings) into the gallery as specimens. These tree-like cell towers populating cities and rural landscapes, attempting to camouflage into the environment, only enunciates their incongruity and points to the impacts our technology has on the landscape on a mass scale.

In *Fake Plastic Forest* the two types of performing with nature draw a spectrum of critique and understanding. Where physical bodies are present and performing in nature there is a processing and accessing of the inner-self in contrast to our natural world, and as France Dubois puts it, "In the forest, I connect to the invisible, to the universe's secrets." Conversely, depictions where nature itself is performed, through fabricated versions of it, such as the presence of a cell tower, there is an attempt in hiding uncomfortable truths. But the work argues these objects coexisting with realness results in the breaking down of artifice.

- Jacqueline Saragoza McGilvray,
Curator and Exhibitions Manager

Fake Plastic Forest

IMAGE LABELS AND DESCRIPTIONS



1) Işık Kaya, **Monopal Frond #1**, 2020, Cell tower leaf abscissions found object, 107" x 1", Courtesy of the artist

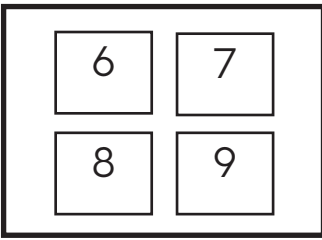
2) Işık Kaya, **SN. 8**, 2022, Archival pigment print, 26" x 18", Courtesy of the artist

3) Işık Kaya, **SN.2**, 2022, Archival pigment print, 47.5" x 32.5", Courtesy of the artist

4) Işık Kaya, **SN.5**, 2022, Archival pigment print, 30.3" x 20.3", Courtesy of the artist

5) Işık Kaya, **SN.5**, 2022, Archival pigment print, 30.3" x 20.3", Courtesy of the artist

6) Işık Kaya, **SN.33 and SN.40**, 2022, Archival pigment print, 20" x 15", Courtesy of the artist



7) Işık Kaya, **SN.34 and SN.19**, 2022, Archival pigment print, 20" x 15", Courtesy of the artist

8) Işık Kaya, **SN.15 and SN.32**, 2022, Archival pigment print, 20" x 15", Courtesy of the artist

9) Işık Kaya, **SN.16 and SN.25**, 2022, Archival pigment print, 20" x 15", Courtesy of the artist

10) Leigh Merrill, **Forest Set (Pines)**, 2021, Archival pigment print, Digitally collaged photograph, 39" x 49", Courtesy of the Liliana Bloch Gallery

11) Leigh Merrill, **Burned Cedar**, 2022, Archival pigment print, Digitally collaged photograph, 39" x 39", Courtesy of the Liliana Bloch Gallery

12) Leigh Merrill, **Forest (east - west)**, 2022, Archival pigment print, Digitally collaged photograph, 39" x 39", Courtesy of the Liliana Bloch Gallery

13) Leigh Merrill, **Forest Diorama**, 2022, Archival pigment print, Digitally collaged photograph, 39" x 78", 2 panels 39" x 39", Courtesy of the Liliana Bloch Gallery

14) Annette Isham, **Dim Descension III**, 2021, Video projection, 6:05mins, Courtesy of the artist

15-22) France Dubois, **The Song of the Bear**, 2022, Archival pigment print, 12" 8" and 16" x 24", Courtesy of the artist

23) Işık Kaya, **Monopine Needles**, 2021/2021, Cell tower leaf abscissions found objects

ARTIST STATEMENT

The Song of the Bear

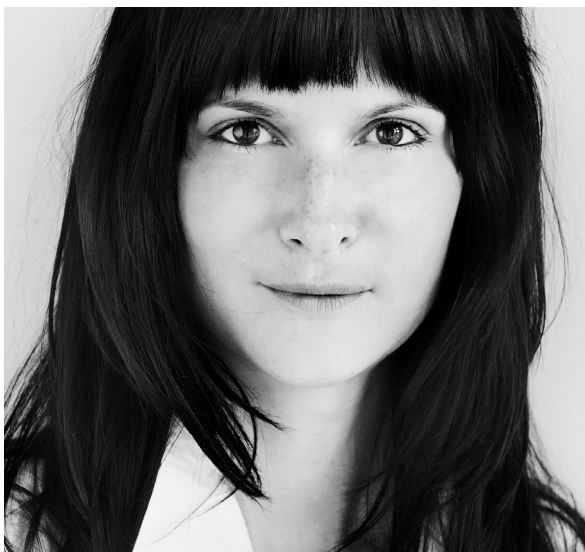
"I love the snow on my friend's hair. I want to look like her. She breathes life into me. I'm afraid of losing her. Sometimes, I dream there's a black and white tornado in my belly. The sea churns in my head, I sleep badly.

"In the forest, I connect to the invisible, to the universe's secrets. I feel no pain now. It's as though I'm inhabited by a wild spirit. Between dog and wolf, the time of mysteries. On the brink of the invisible. Moments where different worlds coincide.

"I whisper with the spirits of the woods. Time becomes circular. I am she, she is I and we are the forest. I feel strong, inhabited by multiple lives. We complete a ritual that exists since the dawn of time. It is our secret. We are specks of dust, trees, blood, and rain.

I am no longer sad, for I write a tale on eternity."

This work was released during winter 2020-21. One of my best friends is 77 years old and due to the pandemic we all experienced, I was afraid to lose her. I wanted her to be eternal. This work is about hope, solidarity amongst friends and our connection to nature.



France Dubois. Image courtesy of the artist.

BIOGRAPHY

France Dubois unrelentingly explores spaces of intimacy; there is a small almost transparent border between dreams and reality, the visible and invisible, which stretches like a taut thread between the two universes, where it takes little for individuals to cross to the other side, into different worlds. The photographer uses images of the vacillations in our lives to show our capacity to move from one state to the other. Taking subjects like adolescence, relationships with other people, absence, history, or sickness, she explores our ability to overcome our weaknesses and emerge stronger from them, like a continual new beginning. Passing is gentler surrounded by light, sickness becomes a work of art, melancholy transforms itself into pure energy, and the driver of creativity.

France Dubois' strength lies in her minimalist photographic style which has a powerful aesthetic appeal. The characters in her photographs appear fused with their environment, as if nature has given them the strength to overcome these moments of self-doubt, to reengage, draw on nature, and regenerate, as symbols of rebirth. The universal history she weaves from her own, almost shameless standpoint, make her photographs an accurate and poetic reflection of our own inner lives.

Her work has been shown in Belgium (Recylart, Médiatine, Bozar, Hangar Photo Art Center) and at: New York Photo Festival, Kaunas Photo Festival (Lithuania), Galerie VU' (Paris), Itinéraires des Photographes Voyageurs (Bordeaux, France), Les Photaumnales (Beauvais, France), Les Transphotographiques (Lille, France), AIAV (Yamaguchi, Japan), Photo Art Fair (London, UK), and Fotofabrik BNL-Bxl (Berlin, Germany).

ANNETTE ISHAM

ARTIST STATEMENT

My work explores the dynamics of gender, race, and geography through creating animated landscapes, layering moments of fantasy, failure, obstacle, and disruption. My process enjoys the absurd and inserts moments of narrative in a collaged sublime. In the series *Dim Descension* a cascade of repeating female figures meld into each other in a dense green forest. The figures multiply and divide and lead the viewer down a multi-dimensional inhabitation.



Annette Isham, still, *Dim Descension III*, 2021, video, 6 minutes.

BIOGRAPHY

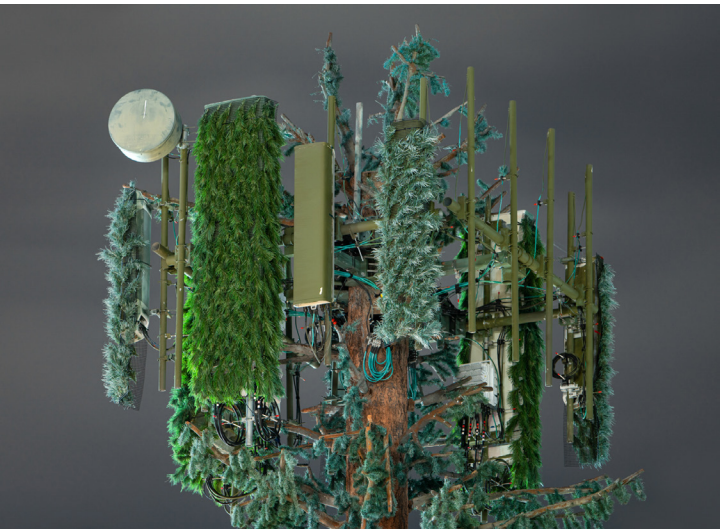
Annette Isham is an artist, professor, and filmmaker currently living in Denver, Colorado. Isham received her MFA. from The American University in Washington, DC and currently teaches 4D and Animation at Rocky Mountain College of Art + Design. Isham has exhibited nationally, including *Choreography for an Unfamiliar Here* at Trestle Gallery in Brooklyn, NY. Isham was the recipient of the 3x3 grant and created *A Space To Hold*, in collaboration with The Yard in Colorado Spring, CO. Most recently she has concluded a residency at PlatteFourm in Denver where she exhibited a new body of work, *Imitation Simulation*.



Annette Isham. Image courtesy of the artist.

ARTIST STATEMENT

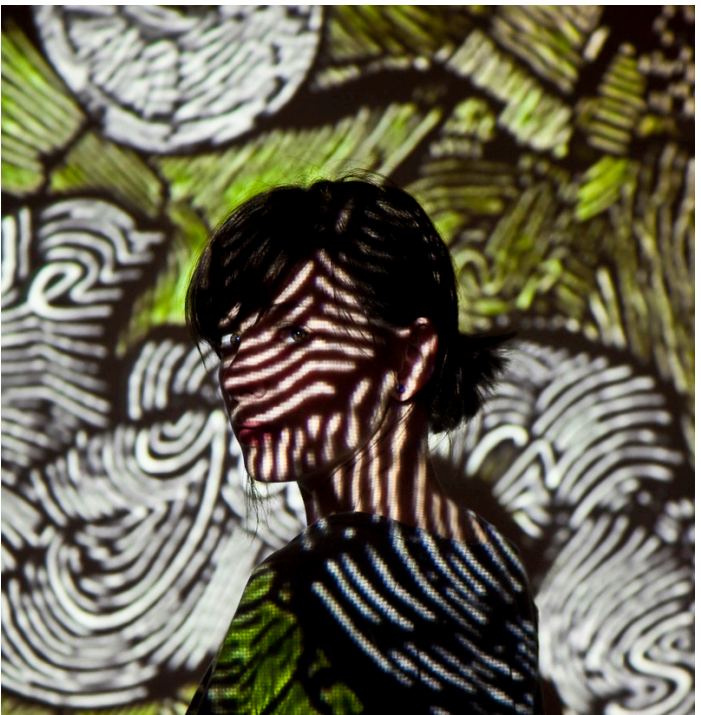
With the uprise of mobile devices, the infrastructural needs of the telecommunication industry have exploded, and since the 1980s, cell towers have started to fill the planet. The scenery changed dramatically when an antenna was transformed into an artificial pine tree for the first time in 1992. Since then, this kind of camouflage has evolved into a global phenomenon that raises fundamental questions about the relationship between humans and nature. The images from the series *Second Nature* focus on cell tower trees that became part of the Southern California landscape. The series depicts these artefacts of the digital age as, in Amy Clarke's words, a "societal preference for 'fake' aesthetics over 'ugly' reality."



Işık Kaya, *Second Nature, SN .2*, 2022, Archival pigment print, 20.3" x 30.3" x 1.35"

BIOGRAPHY

Işık Kaya is a lens-based media artist whose practice explores the ways in which humans shape the landscape. She focuses on traces of economic infrastructures to examine politics in built environments and how humanity's dominance over nature finds its manifestation in everyday architecture. By framing her subjects exclusively at night, she aims to accentuate the artificial and uncanny qualities of urban environments. Işık Kaya holds an MFA degree in Visual Arts from the University of California, San Diego, and a BA degree in Photography and Videography from Istanbul Bilgi University, where she studied with a full scholarship. She has participated in exhibitions at Kunsthalle Basel (CH), Athens Photo Festival (GR), PhEST (IT), Kunsthalle Darmstadt (DE), Royal Geographic Society (UK), CEAAC (FR), Lishiu Art Museum (CHN), CICA Museum (KR), and San Diego Art Institute - ICA San Diego (USA) among others.



Işık Kaya. Image courtesy of the artist.

ARTIST STATEMENT

Collecting Forests is a series of large-scale digital collages exploring the construction, idealization, and loss of our environments through images of the forest. Responding to our current era where the entirety of our world is affected by humans, Merrill considers how our ideas, values, curiosity, fears, destruction, and expectations are projected into our increasingly endangered forests.

Merrill's images are neither real nor absolute fiction; they point to a complicated relationship to the environment, a combination of what exists and what is desired. The images, poetically situated between reality and simulation, depict forests as dioramas, theatre sets, and wallpaper. These images become a metaphor for forest loss and the faint replicas that remain of these landscapes. The images Merrill creates are views from within a forest, presenting specific but not landmark locations, contrary to a distant, expansive, and authoritative view of the landscape. Each picture is created by digitally collaging hundreds of individual photographs made in forests across the United States. The collection of plants and trees in each image is improbable - a form of digital assisted migration - signaling possibility, connection, and loss.

BIOGRAPHY

Leigh Merrill is an American artist born in 1978. Working primarily with photography, Merrill creates digitally collaged photographic and video works that explore our contemporary landscapes and the impact of desire, simulation, and perception on the built environment. Merrill received her BFA from the University of New Mexico in Albuquerque, NM and her MFA from Mills College in Oakland, CA.

Merrill's work has been a part of exhibitions throughout the United States and abroad in venues such as the Phoenix Art Museum, the diRosa Art Preserve, The Lawndale Art Center, FotoFest International, the Fries Museum (Netherlands) and the Museum of Texas Tech University. Merrill's work has been included in online and print publications such as the *Washington Post*, *Afterimage Magazine*, *Places Journal*, the *Dallas Morning News*, and the *Houston Chronicle*.

Her work is part of the permanent collections of the Museum of Texas Tech University, the University of North Texas Library Print Study Collection, the City of Phoenix, the California Institute of Integral Studies, and various private collections.

Leigh Merrill lives and works in Dallas, TX, where she is an Associate Professor of Art at Texas A&M University-Commerce.



Leigh Merrill. Image courtesy of the artist.

The Other Side

EXHIBITION/CURATOR STATEMENT

The Other Side brings together a small selection of films referencing ideas of transitions and events that foundationally change someone, i.e. "to be on the other side of something." These films address themes of mortality through spiritual concepts such as metaphysical selves entering a new planes. The narratives presented use familial relationships and conflict as expressions of grief and uncertainty.

In Aki Pao-Chen Chiu's *Translating Erasure* the viewer moves through space and time, between memories, dreams, and reality, as the narrator defines guilt and uncertainty after the loss of her father. The work points to how our revisiting of memories continually shifts definitions of ourselves and relationships, and how what or who is lost can feel momentarily closer through objects, places, and dreams.

Memory, or rather the loss and molding of it, is also central to *I know where you are right now* by Fumiko Kikuchi. Kikuchi's grandfather, who lived with severe Alzheimer's the last two years of his life, takes us to "heaven," as he recounts his experiences of traveling there multiple times. Through the animation and storytelling we experience this heaven and the moment when Kikuchi sat with her grandfather and recorded his memories. The title addresses the present moment and the artist's ability to visualize or "know" where her grandfather transcended to, in the revisiting of her own real memory and her grandfather's imagination.

Paternal loss is the driving force in Faezeh Nikoozad's *Asb*. The two central characters, a mother and daughter, are suspended in uncertainty and waiting. There is a sense of open space in this

nondescript place; even as we move between tight textural shots and more expanded landscapes, there is vastness. The landscape is psychological, still, and expansive. This is the largeness of the unknowing, for the mother at the window the unknown distance of the father who disappeared, for the daughter, the unknown distance of where she is running.

Breech Asher Harani's *BINTANA (Window)* compiles 10 vignettes reflecting different quarantine experiences in the Philippines during COVID-19. In the short time of the film we experience life, death, love, and banal moments, primarily through the sound of the film. Each short story is framed using the window of a home. The windows are portals in and out as we look to the outside from them while the unfolding conflicts and interactions are out of frame.

Together this selection of short films describe moments which have led to or are about to lead to great shifts in one's life. They encapsulate how finding oneself on the other side of a pivotal moment is not necessarily to have resolve. There remains a consistent and concurrent push and pull: a pull back to the idea of the before and established normals, and a push past the rift to exist in the present reality. To be on the other side is simply to continue living while letting these realities co-exist as they have molded who one is.

- Jacqueline Saragoza McGilvray,
Curator and Exhibitions Manager

ARTIST STATEMENT

Translating Erasure is a moving image series composed of groups of videos, texts and images. Each one- to three-minute moving image work tells a memory about my father. (These individual videos are combined and edited as one longer version for *The Other Side*.) The storylines shift between disconnected time and spaces, representing the fragmental nature of memories. Narrated in different languages (Taiwanese Mandarin, Taiwanese Hokkien, and English), accents, and genders, these stories draw an absurd and disjointed profile of the protagonist. Through this fractured timeline, the distinct voices and the disappearing of objects, *Translating Erasure* portrays my confusion of identities generated by the constant change in scenery, expectations, and cultures after moving solo to London from Taiwan.

Through articulating personal grief, my moving image practice examines subjects of family, trauma, languages, politics, genders, cultural belonging, and the nuances in between.



Aki Pao-Chen Chiu, *Translating Erasure* (still), 2021

BIOGRAPHY

Aki Pao-Chen Chiu is a visual artist. Chiu was born in Taiwan in 1987. She completed her PhD in Fine Art in 2022 and MA in Sculpture in 2017 at the Royal College of Art (London). Chiu received her BFA from the National Taiwan University of Fine Arts in 2009. Chiu's moving image and installation practice explores the intersection of identities, languages, and cultures, and how they sculpt everyday experience. Chiu's works have exhibited internationally. She has been shortlisted for 'ARTAGON.III' and the 'Newly Emerging Artists in Taiwan 3D Creation Series.' She was awarded residency in Copenhagen, Denmark (Fabrikken). Chiu has also participated in public art projects such as Play on Street by JFAA.



Aki Pao-Chen Chiu. Image courtesy of the artist.

STATEMENT

During the COVID-19 Pandemic in the Philippines, 10 Filmmakers and 10 Voice Actors virtually created this short experimental film while quarantined in their homes; presenting the different situations during this terrible time through a perspective of windows. Each window presents different status and different quarantine experiences, showing the differences among lives during a crisis. In just a few minutes, *BINTANA* tells an anthology of short stories told during a time of uncertainty.



Breech Asher Harani, *BINTANA (Window)* (still), 2020

BIOGRAPHY

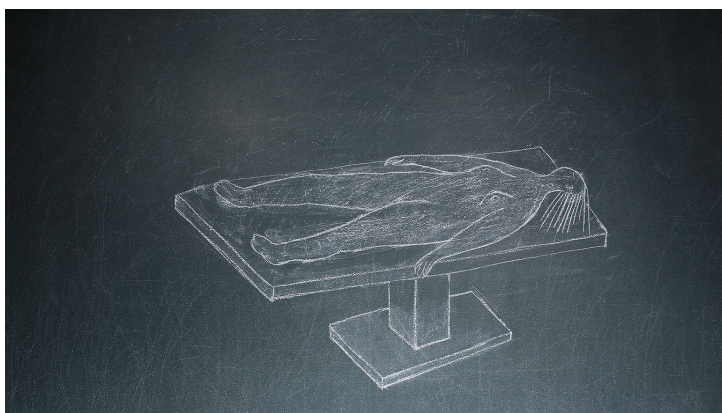
Breech Asher Harani is a 30-year-old time-based media artist from the Davao Region of the Philippines who graduated with a Bachelor's Degree in Arts in Mass Communication at the Holy Cross of Davao College. He is an independent artist that creates films, video art, photographs, paintings, and installation art which screened and exhibited in festivals, museums and forums around the world. He became the first Filipino to be recognized by the International Academy of Television Arts and Sciences with the JCSI Young Creative Award at the 47th International Emmys. He is also the only Filipino Artist to be included at the FORBES '30 Under 30' list for the Arts in Asia in 2020.



Breech Asher Harani, image courtesy of the artist.

ARTIST STATEMENT

Two years before my grandfather died, he suffered from severe Alzheimer's disease. One day, suddenly but very calmly, he told me about his imagination and his experience of "heaven," where he said he had already gone twice. He passed into his "heaven" in 2016. Even at the funeral, I had an idea of where he had gone. In that imagination, he lives on and thus has an almost limitless presence for me. Through his story, I am also relieved because I know where he is right now.



Fumiko Kikuchi, *I know where you are right now* (still), 2018

BIOGRAPHY

Fumiko Kikuchi studied fine arts at Nihon University in Tokyo and Braunschweig University of Art in Germany. Observing and listening, personal conversations and on-site research are fundamental to her video works. She pursues questions about which political, economic and cultural conditions shape a city and how these directly or indirectly affect the place and the people. Her work addresses the use of language, various forms of storytelling, and the identity-forming moment of memories.



Fumiko Kikuchi. Image courtesy of the artist.

ARTIST STATEMENT

Asb is a film about movement and idleness, escape and anticipation, abandonment and dealing with waiting. We see a young girl running, holding a veil over her head. She is the daughter, witness to her father's disappearance and her mother's waiting. The daughter reacts differently than her mother - she does not stop, but runs away. 'Asb' translates to horse, from Persian to English.



Faezeh Nikoozad, *Asb* (still), 2017

BIOGRAPHY

Faezeh Nikoozad is an Iranian filmmaker and video artist based in Hamburg, Germany. She gained a BA in Production and Costume Design in Tehran and later a BA and MA in Filmmaking at the University of Fine Arts in Hamburg (HFBK). Her work, which ranges from documentaries to experimental films and mixed media, cover a relatively wide spectrum of themes, including home, childhood memories, and displacement.



Faezeh Nikoozad. Image courtesy of the artist.

Andreas Till: De Ami

ARTIST STATEMENT

De Ami questions the concept of German-American friendship and deals with the attribution of identity and mentality within social relationships.

Based on almost 70 years of American presence in his hometown of Heidelberg, Germany and the resulting social connections, the photographer and photo editor Andreas Till is concerned with a place that has been an isolated spot on the Heidelberg city map since the 9/11 attacks — the former headquarters of the U.S. Army in Europe.

With the headquarters as a hub, close relations between Germans and Americans could develop over decades. These are only sparsely or not at all documented. Due to the disappearance of contemporary witnesses, this information will be even more limited and less accessible in the future. The socio-historical reappraisal of the German-American history of Heidelberg will thus be made more difficult.

Consequently, the author-artist reconstructs the friendship of his grandmother Else Volkwein with the American journalist and Pulitzer Prize winner Ralph E. McGill through archive documents from public and private sources as well as personal reports of family members. The story of the two protagonists, who met shortly after the Second World War, shows the possibility of friendship despite obstacles such as nationality, geography, language, social status, age, and education.

Andreas Till relates their story to his photographs of the U.S. Army facilities in Heidelberg which were abandoned by the Americans in 2013. The withdrawal of the Americans was a relief for many inhabitants of Heidelberg, but the legacy of the friends from overseas remains. *De Ami* is a photographic examination of this legacy, in which the history of Heidelberg is not only a local anecdote, but is exemplary for an all German history.

BIOGRAPHY

Andreas Till is a photographer and photo editor most of all interested in a multilayered, research-based storytelling about contemporary issues ranging between historical, social, and cultural topics. He combines photographs of different sources and narrative layers while utilizing clear and authentic imagery as well as text. His projects always also reflect Till's personal immersion in the project during the working process. He is also interested in bookmaking, archival materials, notes, and interviews. They serve as the basis to combine his photographic and editorial work with his academic background and thereby fathom issues that may shape a project as a whole. He welcomes any kind of collaboration to use the possibilities of photography, narrative, design, and materials to find a suitable form for each particular project. Themes found in his work are identity, presence and absence, as well as actuality and memory.

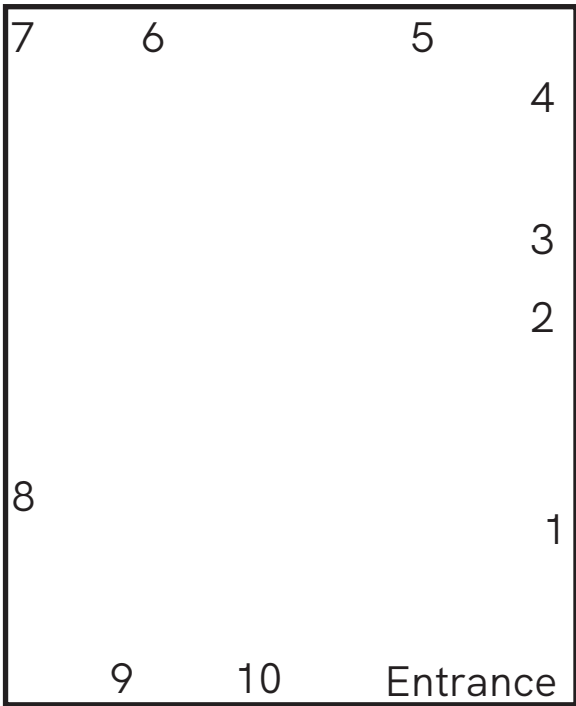
Andreas Till is based in Hamburg, Germany. He holds both an MA and BA degree in Photography from the Dortmund University of Applied Sciences and Arts in Germany. Between 2010 and 2011 he was a Fulbright scholar at The Ohio University in Athens, OH. Till's photographs have been shown nationally and internationally.



Andreas Till. Image courtesy of Marzena Skubatz.

De Ami

IMAGE LABELS AND DESCRIPTIONS



Andreas Till

De Ami

Installation

Wallpaper, various photographs

Courtesy of the Artist

1) Visitors wander along the boundaries of the former U.S. hospital wearing headphones. Behind Building 3607 to witness an interpretation of Rainer Werner Fassbinder's drama *The American Solider*.

5) During the theater festival Born With The USA spectators pass Building 3603, the former consolidated mailroom. They are listening to an audio tour featuring biographies of former U.S. soliders who had been deployed in Heidelberg.

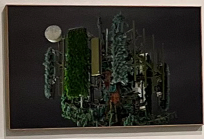
6) Fragmented new paper clippings.

8) Gatehouse (bottom right), parade grounds, and former stables (top left) are the core of Heidelberg's Campbell Barracks complex. Once built as Großdeutschlandkaserne, it is now protected as a historic monument.

10) Visitors of the German American Freundschaftsfest are being maneuvered through a hallway of Building 7, the gatehouse of the former USAREUR headquarters.

Works 2-4, 7 and 9 depict grounds of former US army base in Heidelberg, Germany.









A LETTER FROM BSC'S EXECUTIVE DIRECTOR

Hello BSC friends, fans, and family,

As a home for artists and their work, we are committed to supporting their boldness to take risks and providing a platform for challenging ideas, along with a range of programs that encourage exploratory, critical, and creative thinking.

Contemporary art is full of complex themes and BSC presents exhibitions with artists from San Antonio and around the world who share global perspectives that encourage understanding and empathy, fulfilling our mission to inspire, nurture, and innovate.

Please consider investing in our shared creative community of students, artists, educators, art aficionados, and visitors who engage with our dynamic programs, and make a donation today.

We hope to see you often at BSC!

Gratefully,

A handwritten signature in blue ink that reads "Mary Heathcott". The signature is fluid and cursive.

Mary Heathcott
Executive Director
Blue Star Contemporary

SPECIAL THANKS

Blue Star Contemporary is grateful for its community of funders who help us realize our exhibitions and education programs, including:

The Brown Foundation, Inc.; Capital Group Companies Charitable Foundation; The City of San Antonio Department of Arts and Culture; The Faye L and William L Cowden Charitable Foundation; The Greehey Family Foundation; The Guillermo Nicolás and Jim Foster Art Fund; H-E-B; James Lifshutz and the Lifshutz Family; Jim Poteet and Poteet Architects; The John L. Santikos Charitable Foundation Fund of the San Antonio Area Foundation; The Kronkosky Charitable Foundation; The Najim Charitable Foundation; The National Endowment for the Arts; Penelope Speier and Edward E. Collins, III; the Texas Commission on the Arts; and in kind support from The Albert B. Alkek Library at Texas State University, Mark Menjivar, and Sala Diaz/Casa Chuck. Additional thanks to our Board of Directors, Advisory Council, individual donors, members, Red Dot artists, sponsors, and collectors for their investment in our mission to inspire, nurture, and innovate through contemporary art.



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ABOUT US

OUR MISSION

WE INSPIRE THE CREATIVE GENIUS IN US ALL BY NURTURING ARTISTS THROUGH INNOVATIVE CONTEMPORARY ART

OUR IMPACT

Since our debut in 1986, the very fibers of Blue Star Contemporary's rich cultural tapestry are supporting artists and nurturing our community's relationships with them. Today, more than 18 million people engage with BSC each year, onsite in our galleries, in community outreach events, and through public art projects.

WE INSPIRE with daily in-school and out-of-school programs such as Creative Classrooms, which improves attendance rates and students' long-term success in school, and our MOSAIC Student Artist Program, an immersive studio and "business of art" practicum that nurtures future artistic talent and gives a safe, productive space for learning and self-expression.

WE NURTURE by providing unparalleled opportunities for our artist community with residencies in Berlin, Germany, and a commitment to the fair and equal payment of artists as a W.A.G.E.-certified nonprofit, stimulating our economy by valuing equally the contributions of artists with those of other professionals.

WE INNOVATE through our exhibitions, with fun, interactive Family Saturdays, Artist Workshops, Art Field Trips, Artist Talks, Art Walks, and community outreach partnerships.

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CONTEMPORARY

+ SUPPORT

BSC is a 501(c)(3) nonprofit and we rely on the generosity of our donors to sustain our mission. Find out how you can become a BSC Member or contribute to a specific program, general operations, capital projects, or BSC's endowment online at bluestarcontemporary.org. Or, contact Development Manager Elaine Leahy at elaine@bluestarcontemporary.org for more info.

+ EXPLORE

Visit our exhibitions and then the Art Learning Lab to learn more about themes, materials, processes, and artists.

+ JOIN

Become a member and share in our community of supporters, artists, students, and visitors.

+ APPLY

Share your artist portfolio through our Open Calls for the Berlin Residency Program and exhibition opportunities. Sign up for our e-newsletter at bluestarcontemporary.org for updates.

+ STUDY

Become a part of our MOSAIC Student Artist Program or Creative Classrooms. Find more info at bluestarcontemporary.org.

+ ENGAGE

Join us for an upcoming workshop, discussion, artist talk, or Family Saturday for hands-on, interactive engagement.

NEED MORE INFO?

Learn how YOU can directly impact Blue Star Contemporary and YOUR local arts community. Contact BSC's Development Manager, Elaine Leahy, by calling 210.227.6960 or emailing her at elaine@bluestarcontemporary.org.

VISIT BSC

FIND US

Located in the Blue Star Arts Complex, Bldg. C
116 Blue Star, San Antonio, TX, 78204

p: 210.227.6960

bluestarcontemporary.org

@bluestarart

GALLERY HOURS

Thursdays — Sundays 10:00 am to 6:00 pm

ADMISSION

BSC is pleased to offer FREE ADMISSION to all guests. BSC is please to partner with fellow members of SA Bike Share, King William Association, Mod/Co Reciprocal Program, and TechBloc.

We care about YOU. Our community's safety remains our top priority, and we have signed the Greater. SAfer. Together Pledge. Our COVID guidelines such as mask wearing and teperature checks reflect city recommendations and are resonsive to current available data. Thank you for your patience and understanding as we navigate this together. If you have any questions, please contact us at bsc@bluestarcontemporary.org.

