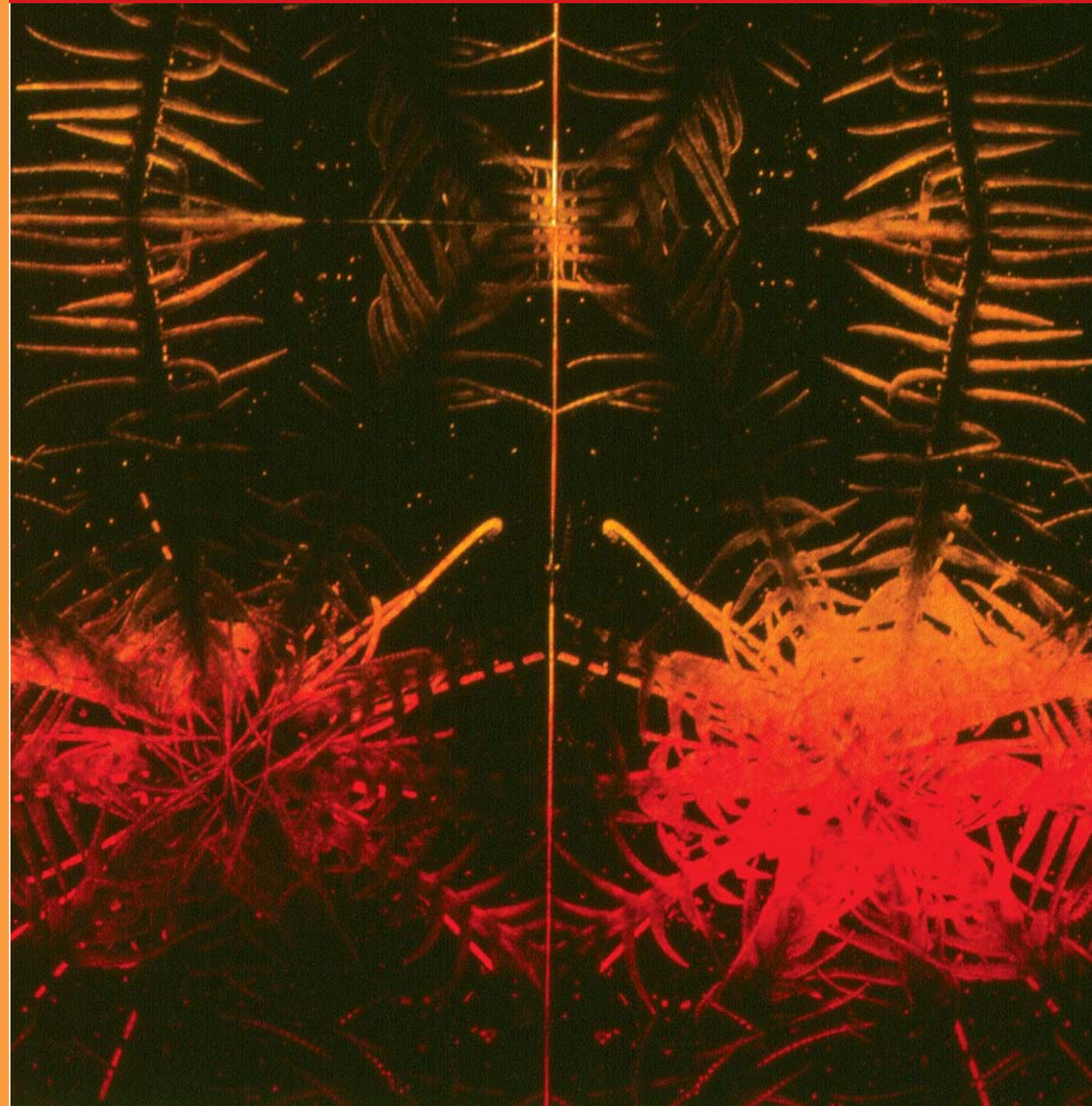


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Creative Artists Network | Annual Review 2002/2003

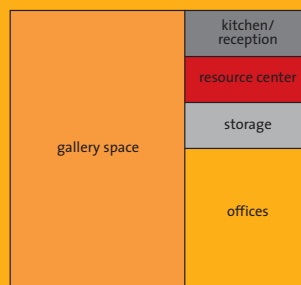
Expanding our impact on the region's emerging artists.



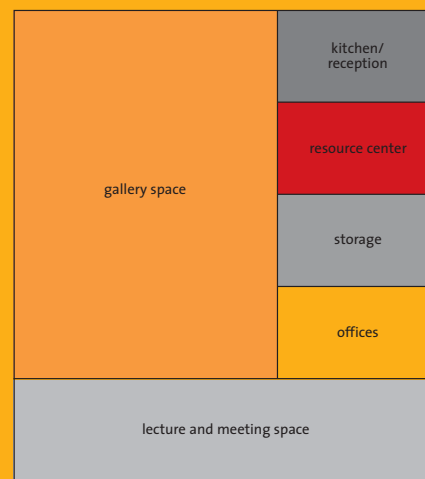
A vision of a brighter future for Creative Artists Network and the regional arts community.

To have the impact we envision, Creative Artists Network needs room to grow. To sponsor more lectures and seminars. To provide information and material resources to artists. To exhibit. And to store our ever-growing and increasingly valuable art collection.

Suite 3A



Ideal Future Space



Cover Art
C.R. Yudis
"Phytologic Sel. No. 55" 27.5" x 37.4"
Polymergravure, Chine Collé



Maida R. Milone
Executive Director

From the Executive Director

Dear Friends:

What a year it has been. So much good has happened to this organization that it is difficult to know where to begin describing it all.

While most local arts organizations wrestled with deficits in 2002-2003, we actually ended the year with a modest surplus. We accomplished this feat by working hard and smart. We controlled our expenses, encouraged friends to make in-kind donations, and significantly expanded our base of supporters. Thanks to all of you for your many contributions to our success.

Widening the focus on emerging visual artists.

Our Career Development Program, focusing on a select group of very talented artists, has received the most attention through most of our history. Yet we have also been working quietly over the years to impact the entire population of emerging artists through our Regional Community Arts Program. We are not going to be quiet about it anymore! We are working hard to promote, advertise and fundraise for our efforts to provide a growing roster of services to all the region's emerging artists. That's why you'll read about these services first in the pages that follow.

Answering a profound need.

A study recently published by the Urban Institute demonstrates that the needs and challenges of emerging artists that prompted Bebe Benoliel to found this organization two decades ago still persist today. In fact, they have deepened and multiplied.

The situation is clear: much of our society does not value art making as legitimate work worthy of adequate compensation and support. As a result, artists

have great difficulty obtaining what they need for success. They need the information and guidance necessary to create and sustain a career path. They need access to affordable studio space, equipment and supplies. Most of all, they need exposure to curators, collectors and the art-viewing public.

This is why our vision has remained valid, and why our commitment and programming will — must — continue. It is also why we will continue to re-define our programs in ways that make them more easily understood, and that make them richer and more accessible to artists and audiences alike. You'll see some of the ways we're re-defining them as you page through this report.

Having fun.

We capped our very full year with our first ever Annual Benefit at the Mann Center for the Performing Arts. It was a wonderful evening of fun, food, art and music. We hope you will be able to join us in June 2004 for our second Annual Benefit. And between now and then, we have a schedule of programming that will benefit artists and please our supporters.

Remember: if you care about art in the region, you must continue to care about Creative Artists Network.

Yours truly,

A handwritten signature in black ink that reads 'Maida R. Milone'.

Maida R. Milone
Executive Director

Bringing professional development programs to all the area's artists.



Direct Dialogues: Sharing real expertise.

This seminar series presents topics of practical interest to emerging artists. It has been a great asset to our artists and to the local arts community since its inception in 1988. These interactive discussions cover issues of pressing relevance to emerging artists. For example, one of our 2003 dialogues focused on funding and grant writing, and featured talks with such key grant makers as the Pennsylvania Council on the Arts, the Pollock-Krasner Foundation, the Independence Foundation and the Pew Fellowships in the Arts. To help reach more of the region's artists with this critical information, we presented the program in collaboration with the Print Center. Attendance was 150, suggesting the tremendous need for these programs.



Resource Center: Sharing information and materials.

We want our Resource Center to become the physical representation of our mission to support all the region's emerging visual artists. We're developing it as a place where artists can come at any time for guidance from our knowledgeable staff, and to learn about exhibitions, grants, residencies and other opportunities that fit their career goals. We offer Internet access, a library on career issues for artists, plus viewing of our unique collection of more than 100 videotaped Direct Dialogues/Direct Connections presentations.



Loren Marquardt, "Residual Wall" 95 x 95 x 5", Gauze, gelatin, screen, string, 1999

Visiting Curators: Sharing different points of view.

We're expanding our reach to emerging curators, as well. Our Visiting Curator program gives a new curator an opportunity to mount a show selected from submissions by emerging artists. In 2002, visiting curator Gerard Brown assembled *The Realm of the Not Yet*, an exploration of boundaries, both physical and spiritual.

"Working at Creative Artists Network was an opportunity to explore the structures of an exhibit. *The Realm of the Not Yet* focused on artists who had been seen relatively little in the community, and that pushed me to make new judgments. The encouragement and cooperation I got from the CAN staff and artists allowed me to develop programs which have had an enduring impact on my curating and teaching practice."

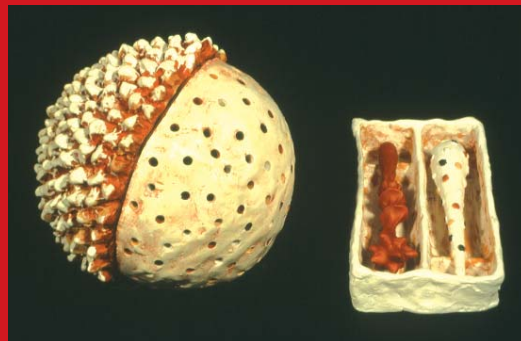
— Gerard Brown, Visiting Curator, 2002



Hand-in-Hand: Sharing with the community.

Through our Hand-in-Hand program we're providing opportunities to children in shelters such as Project Home and the Peoples' Emergency Center to experience the satisfaction and joy of expressing themselves through the visual arts. Each year, Creative Artists Network artists teach four series of ten-week classes in shelters. And we've recently added an artist residency that allows an artist to work with the same group of children over an eight-week period. We hope to serve even more children in coming years, as we extend Hand-in-Hand participation to all interested area artists.

Opening a new world of exhibitions for our emerging artists.



Shalya Marsh, "Untitled" 16 x 7.5 x 6", Ceramic, 2002

Art in the world of business.

The law firm Morgan, Lewis & Bockius generously opened to us its wonderful space in the heart of the city's business district for two exhibitions this year. This opportunity gave our artists a chance to be seen and appreciated by thousands of professionals and business people. The exposure in fall and spring was satisfying — especially in our Off the Wall: Small Works, Instant Gratification show, in which sales were, indeed, instant.



"Holding exhibitions at other venues allows Creative Artists Network's artists and alumni to be recognized by new audiences. As an alumna of Creative Artists Network, I have been made to feel as though I have never left. My hope is that Creative Artists Network will someday attain national recognition. It is certainly on its way towards doing so."

— Charlotte Yudis



Kristin Noblette, "The Series Hauntings, St. Peters Church" 20 x 24", C-Print, 2003

Art for world travelers.

Our photography fellows were selected by the curators of Philadelphia International Airport's exhibition space for a show from February through July. Imagine the number of travelers who viewed the show, came to appreciate our photographers, and learned about Creative Artist Network's mission.



Dominic Episcopo, "Untitled", Glicee Print, 2002

"I think that the exhibitions outside of The Barclay are great because they expose our work to an entirely new group of people who would never have seen it. So many people have told me they saw my work at the Philadelphia Airport, that work is seen by thousands of people, it's awesome."

— Dominic Episcopo

Making Direct Connections for our emerging artists.

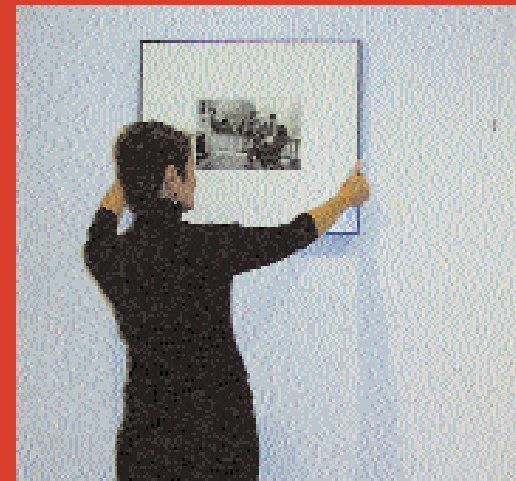


Learning about the business of the art world.

Based on our renewed focus on artist services, and in response to feedback from our artists, we have created an offshoot program of our Direct Dialogues called Direct Connections. Like Direct Dialogues, Direct Connections invites knowledgeable members of the arts community to discuss issues of practical importance, but it operates on a more intimate scale and is open only to our artists in our program. Direct Connections give our artists the personal access to the inner business of the art world that their selection by our Advisory Board merits.

“I’m not sure who this is more important to, the Advisory Board or the artists. I get a chance to meet with people whom I highly respect and get to meet with young artists and offer them positive direction.”

— Don Camp



Experiencing the secrets of the art world.

In a unique Direct Connections program, our artists were able to see inside the heads of three different curators. Gerard Brown, our 2002 visiting curator, invited two influential local curators, Susan Rosenberg of the Philadelphia Museum of Art and Jacqueline van Rhyen of the Print Center, to place an exhibition of our artists’ work. But they did it in a model of our gallery space, using to-scale reproductions of the works. At the event, our artists were able to see how each curator made decisions, and were able to ask important questions — like, “How did my work fit into your vision of the exhibit?”

“...the creative format of the presentations allowed the curators to share their thought processes...from selecting work to how it is hung in the gallery. Although directed to the participating artists, I too learned a lot from my colleagues’ methodologies.”

— Jacqueline van Rhyen, Curator, The Print Center

Our Continuing Impact

Becoming the premier platform from which emerging visual artists launch their careers.



Tim Rice; "Untitled" 11 x 14"; Gelatin Silver Print, 2001/2002

Art as awards for the Arts & Business Council.

For its annual luncheon, the Arts & Business Council needed physical awards that would honor selected volunteers and organizations that have contributed to the life of the regional arts community. They chose Creative Artist Network photographers to create works that would become those awards.

"The Arts & Business Council was thrilled to partner with Creative Artists Network at our 2003 Awards Luncheon, by showcasing the superb work of five new artists who exemplify the talent that CAN fosters and promotes."

—Karen B. Davis, President and CEO,
Arts & Business Council of Greater Philadelphia



Csilla Sadloch; "Woods" 30 x 36"; Acrylic on paper, 2000

Acknowledging extraordinary talent.

Each year the Woodmere Art Museum selects a one of our current artist affiliates for a solo show. In 2003, Csilla Sadloch not only received the Woodmere's honor, she also was a recipient of a grant from the Independence Foundation. She joins a long list of alumni award winners — including the recent artist affiliates listed to the right.

Judy Gelles

- Pennsylvania Council on the Arts SOS Grant, 2003
- Mid Atlantic Arts Foundation, Artist As Catalyst Grant, Baltimore, 2001
- Independence Foundation Fellowship in the Arts, 2000

Barbara Klein

- Dodge Foundation Grant, 2002

Ron Tarver

- Ruben V. Burrell Photography Award, Hampton University Museum, Hampton, VA, 2002
- Pew Fellowship in the Arts
- Margaret Danby Visual Arts Award, Black Liberated Arts Center, Oklahoma City, Oklahoma 2001

Michael Deluca

- Ruth C. Grant Distinguished Achievement Award for Fine Arts, Florence Grant

Csilla Sadloch

- Independence Foundation Fellowship in the Arts, 2003

Diane Tomash

- Placide Daues Schriever Memorial Award, 2001
- Cecilia Cardman Memorial Award, 2000

Gerard DiFalco

- 58th Edition of Marquis' Who's Who in America, 2004 Edition
- Pollock-Krasner Foundation Fellowship Award In Painting, 2002

Julia Stratton

- Dene M. Louchheim Fellowship, Fleisher Art Memorial, 2002
- Independence Foundation Fellowship in the Arts, Independence Foundation, 2001
- Window of Opportunity Grant, The Leeway Foundation, 2001

Josette Urso

- Weir Farm Trust, Wilton, CT, 2003
- Ballinglen Arts Foundation, County Mayo, Ireland, 2002
- Basi H. Alkazzi Award USA, 2001
- Ballinglen Arts Foundation, County Mayo, Ireland, 2001

John Dorchester

- Addy Awards in New Jersey

Brian McCutcheon

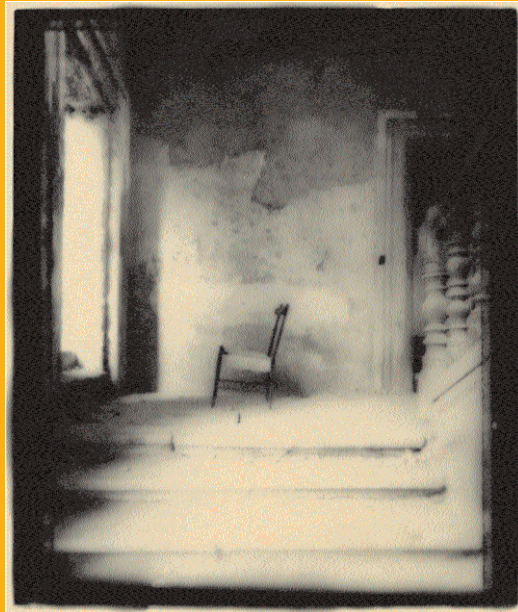
- Special Opportunities Stipend, Pennsylvania Council on the Arts

Scott Jackson

- Pennsylvania Council on the Arts Visual Arts Fellowship for Painting, 2000

Our Continuing Impact

Network alumni continue to make impact.



Ron Tarver; "House of Mercaderes" 18 x 21"; Toned gelatin silver print, 1999

"Before I was selected to be a member of CAN I would have considered it a minor miracle to have one print framed and ready for a show. It was the first "real" showing of my work at the Philadelphia Federal Reserve Bank. I tried to calm my nerves by convincing myself that no one would come. When I arrived opening night to see dozens of people milling about looking at my work and the work of the other artist in the show I was quietly shocked. By the end of the event the Federal Reserve Bank had added my work to collection. I would not have had that exposure had it not been for CAN."

— Ron Tarver



"Meeting Bebe Benoliel and getting involved with Creative Artists Network were pivotal events in my life, both as a painter and as a person involved with the (then) Anti-Graffiti Network. Creative Artists Network helped me develop confidence as a painter. I had spent so much time painting murals that I began to see myself only as a muralist. Bebe changed that. She told me never to forget that I was a painter and that without nurturing those skills, I would not grow as a muralist. CAN gave me the confidence and support I needed; its support in turn helped me grow as an artist and as a muralist. It was an invaluable experience. I am very grateful to both Bebe and Creative Artists Network."

— Jane Golden

Affiliates and Alumni

Nancy Adler	Steven Donegan	Smokie Kittner	Andrea Packard	Leslie Speicher
Candida Alvarez	John Dorchester	Barbara Klein	Anna Paik*	Taylor Spence
Pat Bacon	Randell Dumas	Irena Konova	Jay Pastelak	Cynthia Stone
Howard Beaver	Dominic Episcopo*	Germaine Ledford	Jim Paulsen	Michelle Strader
Yarrott Benz	Elaine M. Erne*	Diana Lehr	Richard Prigg	Julia Stratton
Rita Bernstein	Vincent Feldman*	Taliah Lempert*	Tim Rice*	Satre Stuelke*
Tom Birkner	Cheryl Foster	Barbara Lewis	Debra Rosenblum	Timi Sullivan
Mary Blackey*	Trey Friedman	Quimin Liu	Jill Rupinski	Beth Sutherland
Ava Blitz	Michael W. Froio*	Michael Lynn	Arlene Rush	Mary Veronica Sweeney
Christina Bothwell	Jackie Fugere*	Lynnette Mager	Brigitte Rutenburg	Ron Tarver
Robin Braun	Marty Fumo	Daniel N. Marder	Jill Sablosky	Judith Taylor
Bill Brayton	Judy Gelles	Shalya Marsh*	Csilla Sadloch*	Carol C. Thompson
Joseph Brenman	Dan Gheno	Douglas Martenson	Hiro N. Sakaguchi*	Diane Tomash
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Jerry Di Falco	Tania Karpowitz	Soji Okutani	Nancy Sophy	
Kenneth Dirs	Anki King	Pedro Opsina	Anthony Sorcini	

Anki King
"Closeness" 36 x 48"
Oil on canvas, 2001



Vincent Feldman
"Spring Garden P.S." ?Size"
Gelatin silver print, 1999



Diane Tomash
"Neighbors" 13 x 14.5"
Monotype, 2002



John Greig
"The Orbit" 15 x 9 x 39"
Bronze/steel, 2001



Hiro N. Sakaguchi
"Nike Air with Landing Gear" 24 x 30"
Acrylic on canvas, 2001



Taliah Lempert
"Steve's Tandem" 27 x 39"
Oil on paper, 2002



Nicholas Santore
"Untitled" 18 x 24"
Mixed media on paper, 1999



Tim Rice
"Sideshowes by the Seashore" Size"
Medium, 1995



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