

# Powerhouse Arts

JUNE2019 - JULY2020



# Powerhouse Arts

FISCAL YEAR 2020 YEARBOOK  
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[WWW.POWERHOUSEARTS.ORG](http://WWW.POWERHOUSEARTS.ORG)

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# LETTER FROM THE EDITOR

Dear Powerhouse Family,

It's my honor to introduce our 2020 yearbook that I've stewarded with you all over the last several months. This is our second annual Powerhouse Arts Yearbook where we look back and reflect on our accomplishments over the last fiscal year. Fiscal year 2020 runs from July 1st, 2019 through June 30th, 2020, and halfway through everything changed. I want to acknowledge the tremendous loss this year brought us. We mourn the millions of deaths at the hands of COVID-19 and join the thousands who call for social justice in the streets against police brutality, systemic racism, and white supremacy. At Powerhouse, we are committed to actively fostering a culture of accountability toward justice that fights against racism and inequality while reducing barriers to access and expanding our resources to the artist community we serve.

With that said, this Yearbook provides a look at what we accomplished together in the midst of this year's difficulty. We completed a three-year Strategic Vision for the organization, in partnership with Betty's Daughter Arts Collaborative. We were also in dialogue with one another about bias in the workplace, through conversations facilitated by Yancey Consulting. We piloted a Pay-What-You-Want Print on Clay class for adults with our partners at Kingsland Printing. Our textile team spearheaded efforts to design, create, and donate masks for healthcare workers in need, as well as members of our community. Our team has demonstrated great resilience, flexibility, and creativity.

As we gear up to continue a tremendous amount of work ahead of us, I would like to express gratitude to you, my colleagues, collaborators, and the broader Powerhouse community. Even through the toughest parts of this year we shared stories, learned from each other, and embodied the support we are building: a Powerful house. With this we acknowledge that art-making is inherently political. It can be a vehicle for change, an outlet for anger, a tool for interrogation, and a safe harbor for uncertainty. Let this year fuel us for the work we have and will continue to do at Powerhouse to reduce barriers to art-making for marginalized artists, to help our community realize their radical ideas through art-making, to nurture a safe space of care and collaboration, and to support bold expression for all New Yorkers.

Sincerely,



Angélica Maria Millán Lozano  
Sr. Communications Associate  
Powerhouse Arts



# LOOKING BACK TO LOOK AHEAD

While we build our Gowanus home and plan for the future of Powerhouse Arts, our mission and programming are alive and activated in the work of our dedicated team of fabricators, artists, administrators, and educators today.

Powerhouse Arts' programming, envisioned to holistically support the needs of working artists, is currently active at locations in Red Hook specializing in the media of Textile, Print, Wood, Metal, Ceramic, and Digital Fabrication, and encompassing all aspects of Project Management. The organization's Collaborative Production programming is a critical resource to artists seeking to realize projects of all scales, leveraging material expertise, broad technical capabilities, and access to specialized equipment.

Powerhouse Arts' Education, Employment, and Engagement (EEE) efforts continue to grow as a critical resource, activating a diverse community of educators, artists, and fabrication professionals in the spirit of teaching and learning and professional development. This year we expanded our roster of interns, offered a pay-what-you-want class, and continued to develop curricula for a host of school partners. The team also piloted a new virtual career panel series adapting to the at-home needs of educators contending with remote learning.

In FY 2020, before the hiring freeze that resulted from the COVID-19 pandemic, the Powerhouse team welcomed new additions that include Andrea DiStefano as Equipment Procurement Manager, Ben Cohen as Director of Wood and Metal, Biata Roytburd as Director of Ceramic, Jenn Williams as Youth Programs Manager, Jeremy Gender as Project Manager, Oniyeché Nelson as Project Assistant, Vicky Zambrano as Executive Assistant to the CEO, Yarisbeth Sagardia as Director of Human Resources, and Zaire Anderson as Junior Fabricator.

Existing members of the team grew into new, exciting roles, such as Ben Nortey, who earned the title of Application Support Specialist, and Kiah Vidyarthi, who earned the title of Collaborative Production Manager.

This yearbook spotlights a historic moment both for Powerhouse Arts and for the global community at large. Confronted with an unprecedented public health crisis that rapidly halted business operations nationwide, the Powerhouse Arts team was challenged with suspending operations, teaching and learning programming, and wider activities for the safety of its team and the community. This challenge did not, however, stagnate the team's progress. Staff from across the organization rapidly mobilized on production of masks for healthcare workers and the public, and produced at-home templates and patterns for our community to make their own masks at home. A series of Virtual Consultations and remote projects further underscored the organization's commitment to adapt to the needs of our artist community. In addition, the Operations and Capital Project teams remain on target for a projected 2021 occupancy date of our new Gowanus home.

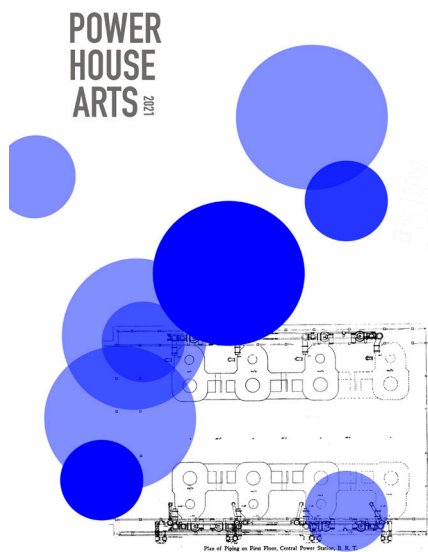
This retrospective glance at how far the organization has come in a year signals the momentum and possibility that lie ahead. The FY 2020 Yearbook stands as a comprehensive overview of the institutional programming and activities undertaken and the ongoing work that is in progress.

# COLLABORATIVE PRODUCTION

COLLABORATIVE PRODUCTION EXPERIENCED SIGNIFICANT GROWTH IN THE PAST YEAR, INCLUDING OPENING THE WOOD, METAL, AND CERAMIC SHOPS, WELCOMING NEW STAFF MEMBERS, AND OUTFITTING SPACES WITH EQUIPMENT. THE TEAM TOOK ON A WIDE SCOPE OF FABRICATION PROJECTS, INCLUDING COLLABORATIVE WORK BETWEEN SHOPS, PROJECTS WITH OUR ARTISTS COUNCIL, AND TEAM-WIDE EFFORTS TO CREATE MASKS.

IN SPRING 2020, THE SHOPS SUSPENDED IN-PERSON OPERATIONS AND SHIFTED TO A REMOTE WORK MODEL, IN LIGHT OF THE GLOBAL PUBLIC HEALTH CRISIS. NEVERTHELESS, THE COLLABORATIVE PRODUCTION TEAM CONTINUED WITH DEVELOPMENT, RESEARCH, DESIGN, AND LIMITED FABRICATION WORK. SHOP DIRECTORS FURTHER PARTICIPATED IN VIRTUAL CONSULTATION PROGRAMMING AS AN ADDITIONAL RESOURCE TO POWERHOUSE ARTS' ARTIST COMMUNITY. THE PILOT PROGRAM HAS SINCE BEEN EXTENDED INTO AN ONGOING ENGAGEMENT THROUGH THE END OF FISCAL YEAR 2021.

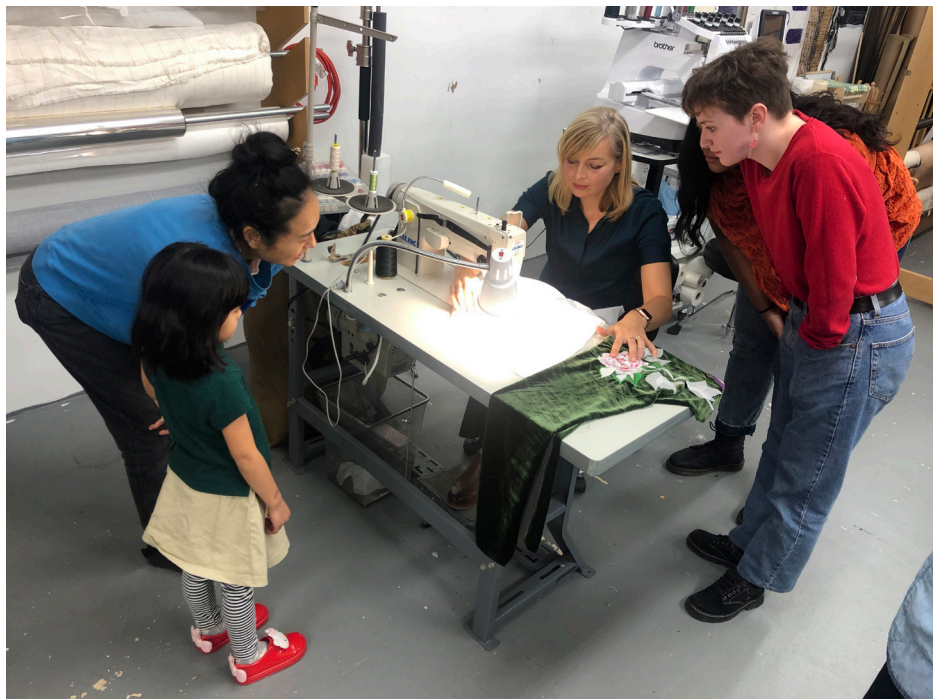
AFTER SEVERAL WEEKS OF REMOTE WORK, IN JUNE WE REOPENED OUR SHOPS IN STRICT COMPLIANCE WITH CITY AND STATE HEALTH AND SAFETY GUIDELINES. WE REMAIN FULLY OPERATIONAL AT OUR RED HOOK LOCATIONS UNTIL WE MOVE INTO OUR FUTURE HOME AND CONTINUE TO OFFER CONTACTLESS SERVICES AND VIRTUAL CONSULTATIONS.



Poster designed by  
print team member Chris Kinsler.



Paint containers at the Print Shop.



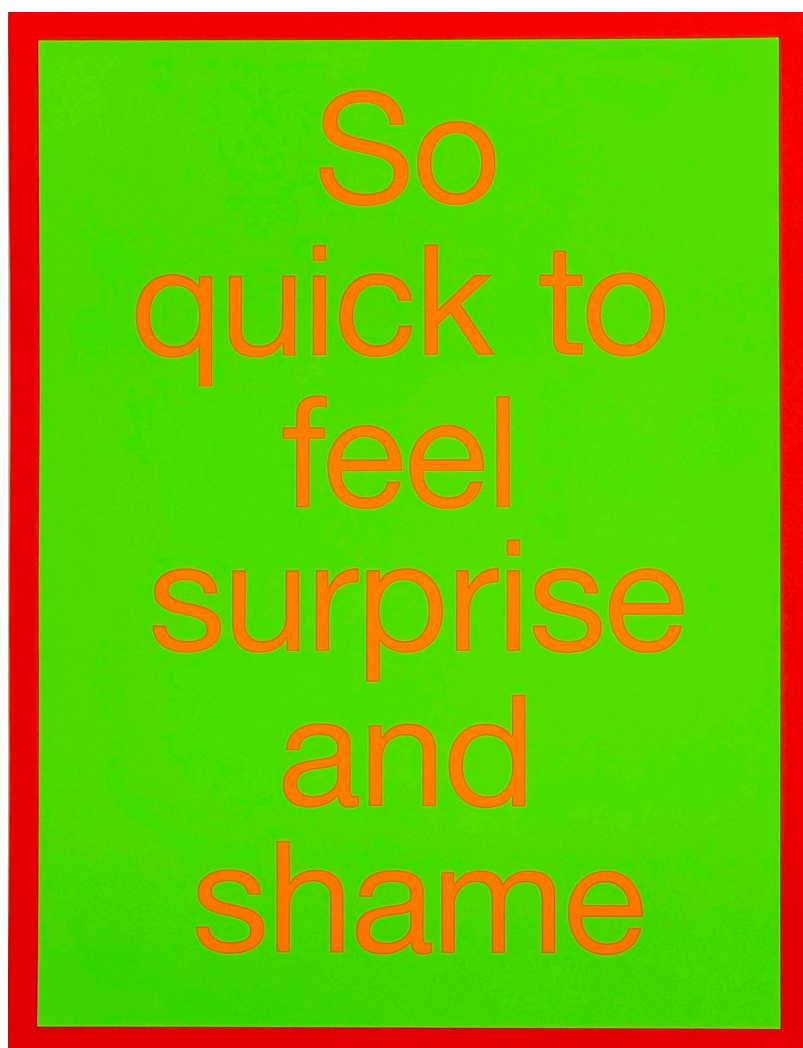
Textile Fabricator Nellie Davis demonstrating embroidery techniques  
to Textile Open House attendees. December 2019.

# PRINT

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Over the course of the 2020 fiscal year, the print team took on a series of projects, including working for the first time with Faith Ringgold on a benefit print edition produced in collaboration with the Serpentine Gallery. Other projects included a print edition with artist Reneé Green that featured over 30 text-based prints that the artist had been striving to complete for a decade. The team was proud to take part in John Giorno's story and legacy by printing works for his final project before he passed away in the fall of 2019: *Do the Undone*, exhibited at Sperone Westwater Gallery.

The print team further participated in an internal activity, designing a series of posters drawing inspiration from the physical Powerhouse Arts location as well as its spirit, culture, and community.



*Excerpts by Reneé Green. August 2020.*



## TOURS

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This year, the Print Shop hosted tours for organizations and educational programs, including Urban Assembly Maker Academy, whose students visited the shop in the fall. Artist Julia Wachtel, who was collaborating on a shop project at the time of the students' visit, was generous enough to do a CMYK printing demonstration on canvas-wrapped panels for the students. Other tours at the shop included visits from Poster House for their annual staff retreat, the Prep for Prep leadership education program, and a group of students from Amherst College enrolled in a class called Collecting 101: Acquiring Art for the Mead.

## EQUIPMENT / NEW TO THE SHOP

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The Print Shop acquired an Epson P20000 printer, which renders large-format prints measuring to a maximum of 64" wide. This will alleviate the tedious tasks of taping transparencies together to expose large screens. The shop also acquired a 40" x 56" used 2000 Renegade silkscreen press. Both of these machines will expand the shop's capabilities.

## REMOTE PROJECTS

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Hauser & Wirth and artist Jenny Holzer engaged Powerhouse Arts to produce a limited-edition print featuring her iconic text-based work, *ALL THINGS ARE DELICATELY INTERCONNECTED*. The print project was a timely undertaking in light of the COVID-19 public health crisis, and proceeds from the print sale were donated between Art for Acres and the COVID-19 Solidarity Response Fund for the World Health Organization.

Working remotely, members of the print team also illustrated manuals to serve as instruction guides for new hires, interns, and assistants, to offer best practices and use guidelines for shop equipment. In order to make the manuals accessible to individuals across wide technical proficiencies, the manuals are written in accessible language for users spanning from novice to expert skill levels.



*The Only Stars Are In Your Eyes*  
by Alex Dodge.

## **THE ONLY STARS ARE IN YOUR EYES BY ALEX DODGE 2019**

In 2019, artist Alex Dodge collaborated with the print team on his print edition *The Only Stars Are In Your Eyes*. The print is a seven-color screenprint on Bristol that utilizes an ultraviolet light-cured ink. The UV-cured ink is printed in such a way that it creates a raised surface, such as you might encounter with braille.

These raised areas produce a high-gloss luster and delineate the contours of the image to create a seemingly three-dimensional image of a jacket hanging on a wall. The braille-like quality also gives the appearance of snakeskin and invites the viewer to touch the print. The artist's expert use of color and shading renders the folds and weight of the fabric, heightening the image's trompe l'oeil quality.

Alex Dodge lives and works in Brooklyn, NY. His works are included in a number of public collections, including The Metropolitan Museum of Art, The Museum of Modern Art, The Whitney Museum of American Art, and The New York Public Library.

# TEXTILE

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The textile team kicked off the year collaborating with Bryony Roberts Studio on *Soft Civic*, which was exhibited in Columbus, Indiana. *Mapkey*, a collaborative project with artist Liz Collins, marks another team highlight, considering it enlisted the expertise and assistance of both the textile and print teams, who produced a tufted and printed sculpture. This project required extensive interdepartmental logistics and coordination.

At the end of this fiscal year, the Textile Shop joined Ceramic, Wood and Metal, and Project Management at our 60 Seabring Street shop location, further reinforcing and amplifying the ease with which our projects enlist expertise in various materials. The textile team also celebrates a productive year of collaboration with Education, Employment, and Engagement programming.



*Map key* by Liz Collins. October 2020.

## PROJECTS WITH OUR ARTISTS COUNCIL

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This year, the textile team engaged our Artists Council on art projects as a way to exercise collaborative production abilities in various media utilizing hybrid techniques. Artists Council member Allyson Vieira's project involved repurposing recycled plastic bags to fabricate a ticker-tape-style weaving. The testing and sampling were done in our Textile Shop, and the production was undertaken remotely by weaving consultant Rebekah Bassen.

Another Artists Council member, Sara Greenberger Rafferty, collaborated with the textile team on woven and crochet shapes on glass tiles. The original plan for this project was to screen print directly onto glass, and have the pieces fired in the ceramic kiln. Confronted with the public health crisis, the textile portion of the project was completed, but the remainder of the project remains on hold. Sara has since shifted her focus to partnering with the textile team to fabricate a prototype of a glove edition that doubles as fashionable and functional PPE.

## INTERNS AND FELLOWS

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The textile team hosted its first Fellow, artist and student Jacob Olmedo, in partnership with the Parsons Atelier Program. The Atelier Program emphasizes real-world job placements, where students have the opportunity to work both independently and collaboratively with textile professionals. During his time at Powerhouse, Jacob, whose practice is deeply concerned with environmental activism, experimented with creating yarns that are spun with seeds to create hydroponic textiles that grow plants. His final project was a tufted piece he created for his thesis show, *Endangered Identity*.

The textile team also welcomed two summer interns: Maria Flores and Jacques Agboby.

## EQUIPMENT

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The textile team sourced a floor loom from an arts nonprofit in Holyoke, Massachusetts. The new loom is 36" wide and has 8 harnesses, rounding out our weaving program and enabling the team to take on a wider range of projects.



## REMOTE PROJECTS: COTTON MASK-MAKING INITIATIVE

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The textile team and other members of the Powerhouse Arts staff joined nationwide efforts to support healthcare and other essential workers serving our community. To date, Powerhouse distributed over 300 masks to healthcare workers at local healthcare organizations.

These healthcare organizations include Community Options Inc., a nonprofit organization in New Jersey that provides housing and employment opportunities for people with disabilities; T.E.A.L., a Brooklyn based nonprofit organization for women struggling with ovarian cancer; Mount Sinai's postpartum and pediatrics unit; Samaritan Daytop Village Veritas House Community Residence, a community residence in Harlem that provides healthcare, mental health, and substance abuse services for high-risk populations; Mount Sinai Hospital; and senior centers in California and North Carolina.

More information about Remote Projects associated with COVID-19 is available in the Special Section on page 40.



(left) Cotton mask; (right) pleated masks for healthcare workers. April 2020.

# WOOD, METAL, AND DIGITAL FABRICATION

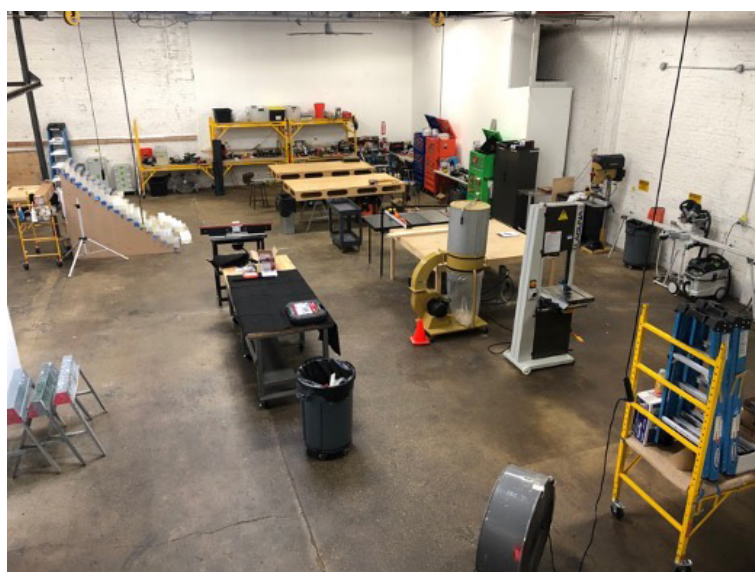
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The Wood, Metal, and Digital Fabrication program was launched in fall 2019 and began operations in earnest following the hiring of Director of Wood, Metal, and Digital Fabrication, Ben Cohen, in January 2020.

Considering Ben's expertise in integrating traditional modes of fabrication (including welding and woodworking) with interactive engineering, robotics, machining, and other technically advanced production processes, the capabilities of the Wood, Metal, and Digital Fabrication Shop are informed by a hybrid, cross-disciplinary approach that often involves the internet or computer engineering in some capacity.



Wooden structure at the Wood Shop.



New equipment at Wood and Metal Shop. September 2019.

## EQUIPMENT

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In addition to the woodworking tools acquired to outfit the shop in 2019, including a powermatic drill press, disc/belt sander, dust collection cyclone, and other traditional power tools, Ben, Phoenix Lindsey-Hall, and Andrea DiStefano worked closely to source a CNC (computer numerical control) router.

The CNC router was custom designed and built by a vendor that the team vetted specifically in light of the level of sophistication of the shop's projects. Fabricators design forms on a computer that then remotely cuts wood, composites, metals, foams, fabrics, and other materials into the designated forms. It cuts various materials, including textiles, ceramics, and paper. In fact, the first planned project when the machine arrived in the summer of 2020 was a collaborative project with the textile team for K8 Hardy's large-scale sculpture of a maxi pad.

## FEATURED PROJECTS (LOOKING AHEAD)

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Integrated fabrication shops in various materials, access to technical equipment, and expertise spanning disciplines is a distinguishing factor for artists choosing to fabricate with Powerhouse Arts.

A long-term working relationship between Ben and artist Leo Villareal and his studio has yielded a series of new projects. Ben is currently undertaking two projects with the studio, one involving an edition of sculptures as part of a fundraising effort for a large public art project that Villareal and his studio will bring to fruition in London.

Ben has further been involved with a prestigious public art project for an esteemed American academic institution. While the work remains confidential in nature, it reflects a long-term project with an estimated 2023 installation date that will cover the gamut of Powerhouse Arts' production capabilities, including the manufacturing of prototypes, integration of technically advanced engineering processes, and multimedia production including diffusers, glass, and programming.

Finally, an ongoing project involving an interactive exhibition at a New York State museum remains ongoing. The work is a 75-foot interactive scroll that tells the geological history of the Catskills, superimposing the effects of human intervention. The scroll itself is a Hudson River School-style painting, which juxtaposes art history with highly engineered, contemporary artistic styles.

# CERAMIC

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Biata Roytburd joined the Powerhouse Arts team in fall of 2019, spearheading the build-out of the Ceramic Shop and leading initiatives to cater offerings, services, and technical expertise to her artists' evolving needs. Biata has taken care to develop Powerhouse Arts' ceramic capabilities to value close collaboration with artists, recognizing that clear communication on the intent and expectations at every stage leading to the final product will garner long-term relationships with our artists. She underscores that a high-touch, high-yield process prioritizes the artist above all else and stands to distinguish our fabrication-forward focus from those of other multidisciplinary ceramic studios.

Biata's approach to the Ceramic Shop since its launch is reflective of both her existing areas of expertise and aspirational goals relating to new techniques. The Potter Bot, which prints 3D clay forms, is an example of a new skill made possible through Powerhouse's new equipment resources. Biata has collaborated with artists Bruce Sherman and Leah Raintree, in addition to other artists, since joining the Powerhouse Arts team.



Director of Ceramic, Biata, in the Ceramic Shop. January 2020.



Works in progress by artist Bruce Sherman. January 2020.



## EQUIPMENT

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Biata worked closely with Phoenix and the operations team to design the layout of the studio and outfit the space with both basic and technically advanced equipment needs, taking care to mimic in the most practical way the workflow and life cycle of her artists' projects. The shop reflects a progression from the "wet work" stations involving the wheel, silk-casting station, 3D ceramic bot, slab roller, and work table, to the shelving units that share a wall with the kilns in the firing room. The shop also features a finishing station for projects that require glaze and luster services.

Further, Biata and the team recognized the need for a sophisticated HVAC system to accommodate the intimate size of the shop. Air filtration and exhaust systems were put in place for the purpose of filtering small particles from the air. A spray booth allows for experimentation with different glazes and finishes.

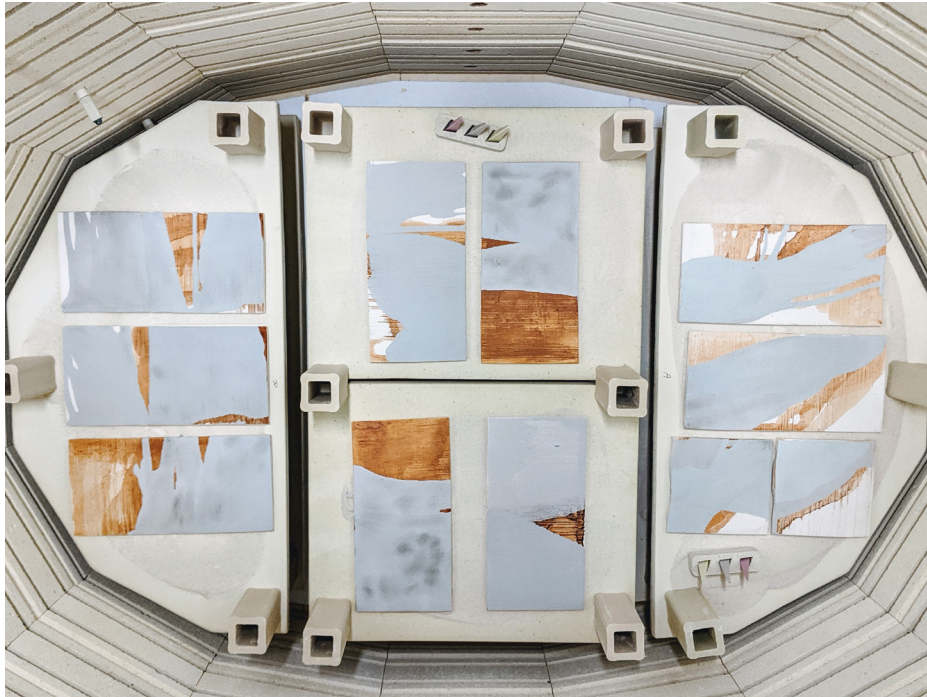
## REMOTE PROJECTS

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With the onset of COVID-19 in New York City, Biata has prioritized adopting new practices that allow artists to continue working while doing so within parameters of public health and safety.

This includes contactless offerings and safe access to equipment in an effort to adapt to new remote work standards. Additionally, Biata and the communications team have rolled out a new intake form and pricing language on the new website that will communicate these offerings.

Further, in response to the COVID-19 public health crisis, Biata participated in Powerhouse's mask-making initiative and the Virtual Consultations pilot program launched in May of 2020. She also took several courses in Rhino 3D mapping technology.



Work in Progress:  
*Clearing*, iris ash, wood ash glaze, Virginia clay soil on porcelain.  
Image courtesy of the artist.

## CLEARING BY LEAH RAINTREE 2020

Artist Leah Raintree approached Powerhouse Arts in 2020 to formulate a glaze and to fire works for *Clearing*, a series of ceramic drawings using found materials from Raintree's childhood home on a small farm in rural Virginia. Our ceramic team collaborated with the artist to formulate and test four glazes using ash materials as well as red clay soil from the farm, firing 32 tablets—each a testing ground for experiments that could be carried forward into larger works.

Following the experimentation, 14 pieces were selected as final works and included in the artist's solo show, *the landscape is not still*, at Reynolds Gallery in New York City, in early 2020. The materials used in the works are connected to cyclical rituals associated with working with the land, including clearing gardens and fields between seasons. Working with iris ash, wood ash glaze, and Virginia clay soil, the works are meditations on these seasonal patterns and the transition from winter to spring.

# PROJECT MANAGEMENT

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The project management team coordinated and oversaw a series of significant projects, including installation, assembly, and de-installation services contributed to Agnes Denes's critically acclaimed retrospective, *Agnes Denes: Absolutes and Intermediates*, curated by Emma Enderby at The Shed. The result of an ongoing relationship between Art Domantay and The Shed, Powerhouse Arts had the opportunity to manage the assembly and installation of Denes' *Probability Pyramid—Study for Crystal Pyramid and Model for Teardrop—Monument to Being Earthbound* (2019).

Another highlight is a consulting project that involved developing a coordinated logistical plan for the de-installation and shipping of 20 traveling exhibitions nationwide for *Climates of Inequality* and its 35 affiliate nonprofit partners. The team managed and provided the equipment needed for the show to travel and also created a project management manual that each location used to assemble the installation.

Finally, the team undertook project management and production for an artwork that involved edible media.



Install and assembly crew de-installing work at the High Line. March 2020.

## INSTALL AND ASSEMBLY

Early in the fiscal year, the team installed *I AM QUEEN MARY* at its permanent home, Barnard College.

In summer of 2020, the team worked together to de-install a series of artworks from the *En Plein Air* exhibition at the High Line, which featured works by Ei Arakawa, Firelei Báez, Daniel Buren, Sam Falls, Lubaina Himid, Lara Schnitger, Ryan Sullivan, and Vivian Suter. The team has also been engaged to install a new group show opening on the High Line in spring of 2021.



*I AM QUEEN MARY* installed at Barnard College.  
October 2019.



Installation view of *En Plein Air* at the High Line, New York. Photo by Timothy Schenck. Ryan Sullivan, *Blue Painting*, 2018



## EDUCATION, EMPLOYMENT, AND ENGAGEMENT

POWERHOUSE IS A PLACE WHERE ARTISTS CAN REALIZE PROJECTS, FIND COMMUNITY, AND GROW OPPORTUNITIES TO SUSTAIN CREATIVE LIVES. THIS YEAR, THE EDUCATION, EMPLOYMENT, AND ENGAGEMENT (EEE) TEAM CELEBRATED A NUMBER OF SIGNIFICANT PROGRAMMING AND PLANNING MILESTONES THAT ALLOW ADULTS AND YOUTH ALIKE TO ENGAGE WITH THE ORGANIZATION THROUGH ART-MAKING AND SKILL-BUILDING CLASSES, BY PARTICIPATING IN ONLINE AND IN-PERSON EVENTS AND GATHERINGS, AND THROUGH THE ARTS EMPLOYMENT PROGRAM. CONTENDING WITH A SHIFTING WORK ENVIRONMENT AND THE NEW YORK STATE PAUSE, THE EEE TEAM CONTINUED TO SPEARHEAD A NUMBER OF REMOTE INITIATIVES AND LAID THE GROUNDWORK FOR FUTURE RELATIONSHIPS WITH EDUCATORS AND INSTITUTIONS ACROSS NEW YORK CITY.



WHSAD students learning Woodworking at Makeville Studios.  
October 2019.



Mather High School students at wood carving class with instructor  
Deborah Mills. November 2019.



BCAM students learning screen-printing at Kingsland Printing with  
instructor Natalie Gaimari. February 2020.

## SCHOOL PARTNERSHIPS

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School partnerships connect New York City public middle and high schools with industry partners to learn the trade-based skills of arts fabrication careers. This year alone, Powerhouse Arts cultivated partnerships with a host of new public schools in New York City, including the Urban Assembly Maker Academy (UA Maker), the Brooklyn Community Arts + Media (BCAM) High School, and Brooklyn Collaborative Studies (BCS) Middle School, a partnership that materialized from an existing relationship with their affiliated high school, as well as a new industry partner, BKLYN Clay. Ongoing industry partnerships include Makeville Studio and Kingsland Printing.

Before the statewide pause, youth programs were active with students at BCAM, BCS, Stephen T. Mather Building Arts + Craftsmanship High School (Mather HS), and Williamsburg High School for Architecture and Design (WHSAD). These partnerships will continue to be nourished through virtual offerings and mentorships in the 2020-2021 school year.

The EEE team also began developing curriculum guides that will be made available to school partners as a supplement to their existing educational offerings. Current curriculums include an Introduction to Wood Carving, Introduction to Woodworking, and Introduction to Screen Printing. The goal is to create a sustainable model where artists partner with schools to teach new materials, implement their curriculum with youth and the school's classroom teachers as students, and provide the school with the resources they need to lead future courses themselves.

## EXTERNSHIPS

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Powerhouse Arts externships are held in collaboration with New York City's Career and Technical Education (CTE) public educators and classroom art teachers. Teachers are encouraged to engage in continued education beyond the classroom, working with industry partners to infuse new skills and knowledge into their curriculum and to remain abreast of industry trends. This year, Powerhouse Arts sponsored Pia Moos, an art teacher at the Williamsburg High School for Architecture and Design (WHSAD), who spent two weeks working in the Print Shop, where she received deeper hands-on print-making experience and was exposed to the commercial aspects of the field to share with her students. Printmakers Luther and Dennis supported Pia in producing her own print edition and in building a desktop silkscreen print station to bring back to WHSAD's art department.



## INTERNSHIPS

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Powerhouse Arts offers a range of paid internship opportunities for both adults (over 20 years old) and youth (19 years and below). These internships are structured as a path of career development and creative mentorship, supported by our Print, Textile, Wood, Metal, and Ceramic Shop teams and the Production and Administrative teams. The team welcomed interns Jacques Agboby, a student from Parsons' BFA in Fashion Design program, who shared his expertise in knitting with the textile team and who contributed to Soft Civic, a project the textile team fabricated for Bryony Roberts Studio in the summer of 2019; Maria Flores, a high school student who also contributed to Soft Civic; and Phinn Lloyd, a Grinnell student who worked in the Print Shop.

The EEE team also spearheaded a Summer Intensive program in 2019 that welcomed a small group of students who were interested in professional art handling. The team participated in full days of hands-on skill building and professional practice, and two joined our Collaborative Production program as paid trainees.

## FELLOWSHIPS

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Beyond the internship program, Powerhouse Arts welcomed Jacob Olmedo, who worked in the Textile Shop as a Fellow. Powerhouse Arts' Fellowships invites practicing artists with advanced technical proficiency to both learn from and teach new techniques and skills in a symbiotic exchange with the Powerhouse Arts team.



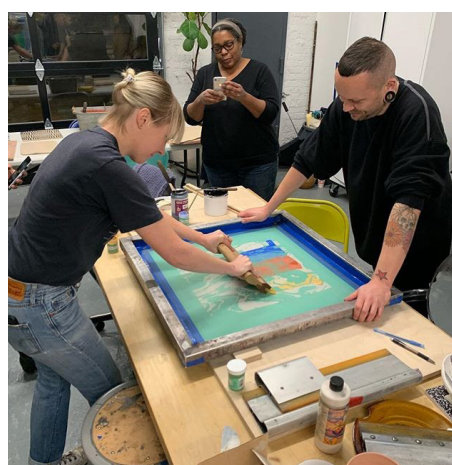
UA Maker students at a Print Shop tour led by Luther Davis.  
October 2019.

## FEATURED PROGRAM: PRINT ON CLAY

In February 2020, PowerhouseArts and Kingsland Printing partnered together to offer Print on Clay, a four-week course where participants explored methods of screen printing on clay through demos and hands-on exploration.

Taught by Phoenix Lindsey-Hall, Director of Shops at Powerhouse, and Sara Gates, Owner of Kingsland Printing, participants explored direct printing onto 2D clay slabs and indirect printing on 3D forms. Participants worked on self-guided themes, with technical and conceptual support from instructors and peers. Participants learned to create several test pieces and produced one to two final works.

This marked the first adult education class offering at Powerhouse, a critical milestone for the Education program and the organization. Our goal was to exercise with students the kind of material adjacencies that we undertake at Powerhouse, offering flexibility and hybridity with our techniques and materials. The class also successfully piloted our pay-what-you-want fee structure, intended to reduce barriers to participation.



Print on Clay class at Kingsland Printing. September 2019.

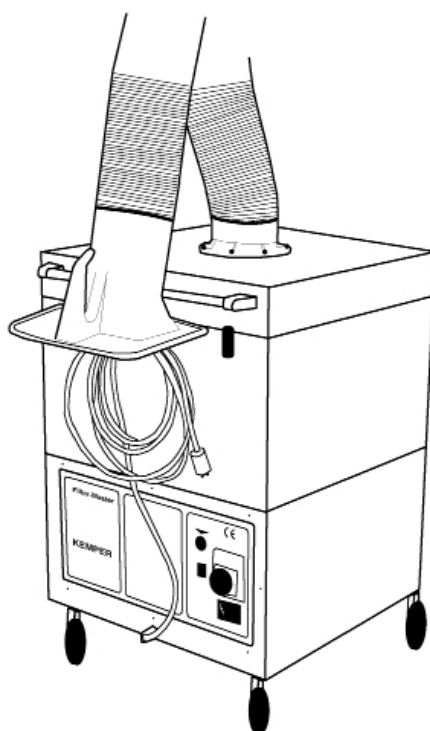
# OPERATIONS

TO RUN POWERHOUSE ARTS' PROGRAMS EFFECTIVELY AND SUSTAINABLY REQUIRES EVER-EVOLVING, NEED-RESPONSIVE OPERATIONS EFFORTS. THE OPERATIONS TEAM RECOGNIZES THE NEED TO MAINTAIN FORWARD-LOOKING STRATEGIES. THE ESTABLISHMENT OF A DYNAMIC IT AND CRM INFRASTRUCTURE, THE PROCUREMENT OF APPROPRIATE EQUIPMENT, AND THE GATHERING OF KNOWLEDGE AND CRITICAL RESOURCES ARE AMONG SOME OF THE MOST IMPORTANT ASPECTS TO LAYING A STRONG INSTITUTIONAL FOUNDATION, UPON WHICH PROGRAMMING AND OPERATIONS ARE LAYERED. THE CRITICAL RESEARCH-AND-DEVELOPMENT EXERCISES UNDERTAKEN BY THE OPERATIONS TEAM IN THE PAST YEAR SERVE AS THE CONDUIT FOR ALL OF POWERHOUSE ARTS' PROGRAMS, BOTH PRESENT AND FUTURE.

## CAPITAL PROJECT AND PROGRAMMING INTEGRATION

A significant undertaking for the past year was the integration of programming needs with our future facility. Through a close working relationship with Gemini Arts Initiative, the operations team liaised between the Production, Education, Employment, and Engagement programs to understand what equipment and technical resources would be necessary to marry the programmatic vision with the capabilities of the building.

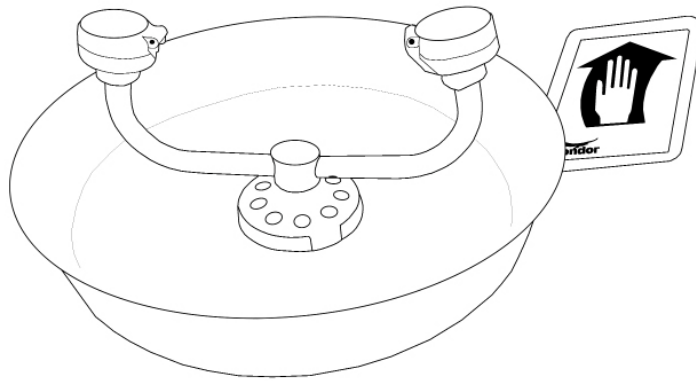
In an ongoing effort to embody the Powerhouse Arts mission in its physical space, the operations team collaborated with colleagues and consultants to define the role of The Grand Hall, a 15,000–square foot event and exhibition space on the third floor—both as an exercise in unpacking the nomenclature and history of our future home, and also in determining the significance of contemporary community space, in reinforcing a commitment to transparency, and in envisioning the Grand Hall’s role in furthering the organizational mission to be a critical resource to artists. From a financial sustainability perspective, the team also weighed different models of subsidized event space and the implications COVID-19 has placed upon the future of events and gatherings.



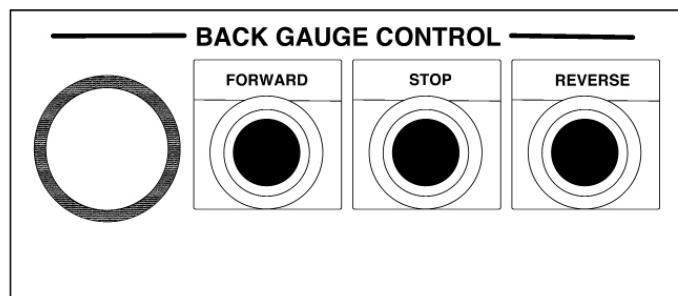
Kemper Fume Extractor.

## HEALTH AND SAFETY COMMITTEE

In 2020 members of the Collaborative Production and Operations teams formed a Health and Safety Committee. The Committee meets monthly to focus on safety standards and sourcing materials from values-aligned vendors. The committee developed an emergency action plan in the event of flooding and other natural events, and ensures that material Safety Data Sheet (SDS) binders are up to date in an ongoing capacity.



Eye Wash.



Paper Cutter Back Gauge Control.



## ORGANIZATIONAL DEVELOPMENT

OVER THE PAST YEAR, WE'VE CONTINUED TO FOCUS ON BUILDING OUR ORGANIZATION'S CULTURE AND DEFINING OUR COMMITMENT TO ADVANCING SOCIAL JUSTICE. THIS HAS INCLUDED ENGAGING EXTERNAL PARTNERS TO ASSIST IN RESEARCHING, DEVELOPING, FACILITATING, AND IMPLEMENTING EQUITABLE EMPLOYMENT AND WORK-BASED PRACTICES, DEVELOPED TO FIGHT INSTITUTIONAL BIAS AND TO SUPPORT THE NEEDS OF A DIVERSE TEAM, BOTH WITHIN OUR ORGANIZATION AND AMONG OUR COMMUNITY.

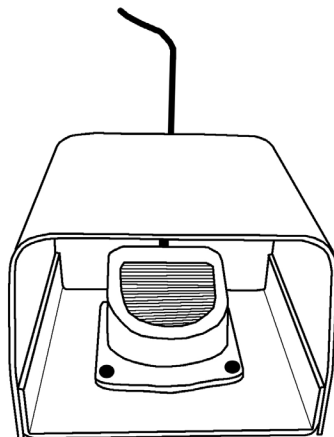
## POWERHOUSE ARTS' VISION FOR IMPACT

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This fiscal year, Powerhouse Arts partnered with Betty's Daughter Arts Collaborative (BDAC) on a visioning residency and social justice learning laboratories. Through the residency, we implemented an approach to a participatory action framework, social justice pedagogy, and socio-cultural theory which culminated in a living document and institutional resource, *A Vision Forward: Powerhouse Arts' Vision for Impact*.

As part of the residency with BDAC, Powerhouse Arts held three Art and Social Justice Learning Labs poised to launch a dialogue with staff about the relationship between art and social justice, including discussions centered around race, intersectionality, and economic justice. These sessions were based on a tailored curriculum that included critical readings such as *White Fragility*, podcasts such as *Code Switch*, and other thought-provoking videos and resources. During these sessions, Powerhouse staff practiced call-in culture, activating a forum for the team to collaboratively discuss issues pertaining to social justice in an inclusive and supportive way. This initiative allows for accountability toward a bold vision for justice, engagement, and ongoing organizational resilience.

*A Vision Forward: Powerhouse Arts' Vision for Impact* is an aspirational three-year impact vision with strategies, methods, and plans anchored in the following premise: People as an infinite source of creativity; Making as a collective practice of possibility; and Social Justice as a practice of cultural power.



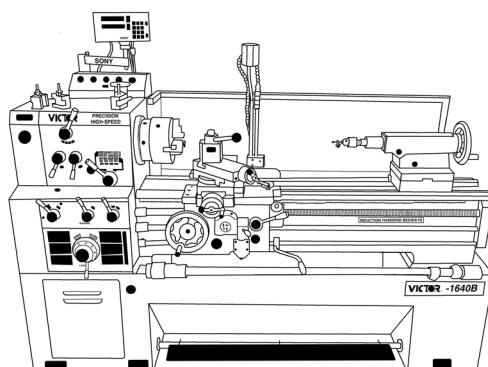
Saturn Pedal.

## LIBRARY AND READING GROUP

Building upon these efforts of collective learning and unlearning, Powerhouse Arts established a staff “library,” coordinated by Atiya Dennis, Powerhouse’s Office Manager. The library offers a selection of books focused on expanding the dialogue surrounding issues of social justice. These books are available for check-out to the full staff. Some of the books include *The Color of Money* by Mehrsa Baradaran, and *My Grandmother’s Hands* by Resmaa Menakem. The books in this library were selected based on a reading list developed by the Yancey Consulting team, as part of our Anti-Bias Sessions. An internal reading group was established to further prioritize important conversations on the topics of equity and inclusive professional practices. The first two book club sessions discussed *Crucial Conversations* written by Al Switzler, Joseph Grenny, and Ron McMillan, and *Talking to Strangers* written by Malcolm Gladwell.

## ANTI-BIAS CONVERSATIONS

Powerhouse Arts began our work with Yancey Consulting in 2019 to establish equitable human resources recruitment and employment strategies. Following this work, we re-engaged with the Yancey Consulting team to lead our full staff in two Anti-Bias Sessions and discussed race and privilege. In the first session the Powerhouse Arts team focused on breaking down bias-related terms, examined how bias shows up in the workplace, and brainstormed ways to explicitly commit to be an anti-oppressive and anti-racist organization at every organizational level. In the second session, staff reviewed terminology, created interpersonal connections, and established goals that helped strengthen our self-awareness and professional conduct to mitigate the presence of bias in the workplace.



Lathe.

# COMMUNICATIONS

THIS YEAR, THE COMMUNICATIONS TEAM RAMPED UP CONTENT CREATION AND DIGITAL COMMUNICATIONS EFFORTS, PARTICULARLY SURROUNDING THE LAUNCH OF THE POWERHOUSE ARTS WEBSITE. THE TEAM IMPLEMENTED AN ONGOING INITIATIVE TO DOCUMENT AND PUBLISH FEATURED PROJECTS, WHICH ARE SPOTLIGHTED ON THE WEBSITE AND THROUGH THE MONTHLY NEWSLETTER. ADDITIONAL COMMUNICATIONS EFFORTS INCLUDE INTERNAL ACTIVITIES SUCH AS THE PREPARATION AND DISTRIBUTION OF A STAFF NEWSLETTER. THE COMMUNICATIONS TEAM ALSO SUPPORTED A NEW VIRTUAL CONSULTATIONS PROGRAM HELMED BY THE EEE TEAM IN RESPONSE TO CANCELLATIONS DUE TO COVID-19.

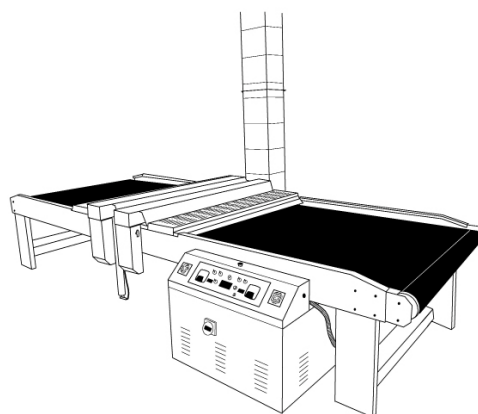
## STAFF NEWSLETTER

Beginning in the summer of 2019, Powerhouse Arts Senior Communications Associate Angélica Maria Millán Lozano spearheaded the production of an internal staff newsletter, spotlighting projects and programming updates from all departments, communicating important team reminders and organizational announcements, proposing reading recommendations, and providing must-see exhibitions and event features for staff to engage in.

As the remote work reality of COVID-19 took root, the staff newsletter became a daily publication, serving as a cornerstone of organizational culture and offering additional content following themes of wellness and home ergonomics, food and culinary activities, and popular culture recommendations for playlists, podcasts, television, and other media poised to inspire the team and keep everyone motivated and connected while working from a social distance.

## CONTENT DEVELOPMENT AND PUBLIC RELATIONS

In early 2020, communications strategist Ellie Hayworth, of Hayworth Co., joined the team to lead content development and PR efforts. Her approach, both flexible and highly collaborative, has enabled us to tell compelling stories about our work that center people at the heart of each narrative. Engaging in active dialogue with staff throughout the organization, and working in deep partnership with members of the communications staff, Ellie and the team have developed, and continue to develop, content that highlights the collaborations that have shaped the organization, programmatic offerings developed for the internal and external community, and the work that we've produced in concert with our growing community of artists. This content is featured on the new website and in this yearbook, and will be incorporated into our short- and long-term press strategy, which Ellie is spearheading.



UV Dryer.

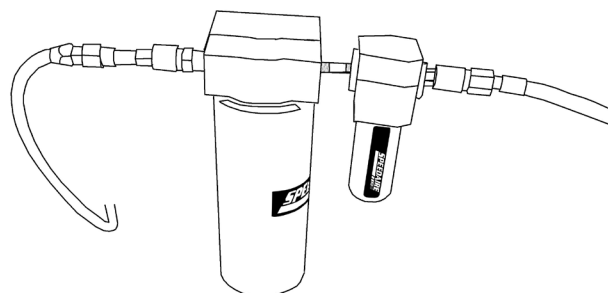
## WEBSITE AND DIGITAL

Powerhouse's new website launched in early August 2020. Digital strategists Linked by Air led the front- and back-end website design process, which married the visual identity and design elements with cohesive website architecture, accessible user experience, visual innovation, and need-responsive functionality. Linked by Air's content management system, Economy, matches the flexibility of the identity by accommodating different kinds of content as the organization's needs and practices evolve.

The communications team developed a dedicated section on the About page to further highlight the reports and findings that emerged from organizational development collaborations with consultant partners. It is an important aspect of Powerhouse Arts' mission to use the website as a tool to publicly offer these reports for download, reinforcing the organization's commitment to providing resources for equity, inclusivity, and diversity as part of the institutional structure.

In addition to efforts surrounding the development of a content-rich website, this year, Powerhouse Arts distributed a series of constituency-wide communications that were some of the first public-facing communications the organization's community received. In an effort to communicate the suspension of operations due to COVID-19, the consequent launch of a Virtual Consultations pilot program, and a note offered in solidarity with the Black community and Black Lives Matter, newsletters were consistently distributed to approximately 500 recipients. This year's outreach culminated in a monthly newsletter that highlights ongoing organizational news, updates, and recent collaborative projects.

Over the course of the year, we've more than doubled the database and subscriber list from 500 contacts to approximately 1,200, including new subscribers via the online intake form.



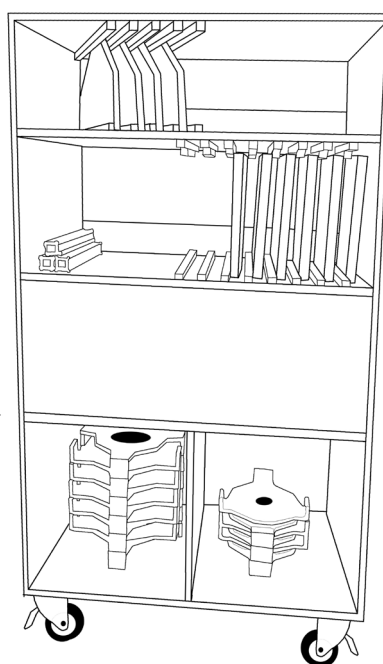
Sias Pneumatic Filter.

## EVENTS AND VIRTUAL PROGRAMMING

Over the course of the last year, Powerhouse Arts opened its doors to behind-the-scenes tours and demonstrations via Open House events at the Textile Shop. Early in the 2020 season, the communications team made efforts to build out a regularly programmed, robust series of Open House events that would have expanded Powerhouse Arts' audience and served to market the shops and their capabilities to prospective new artists, institutional partners, and other industry professionals interested in the Powerhouse Arts mission.

The COVID-19 pandemic, however, shuttered these plans just days before the team had the opportunity to pilot the new format. With Cultivation Events, Community Partnerships, and other in-person programming suspended, the EEE team, supported by communications, piloted a series of Virtual Consultations that spotlight the Fabrication team's material expertise and serve as an opportunity to keep the public dialogue with the Powerhouse community alive while operations are otherwise suspended.

Please learn more about the Virtual Consultations program in the Special Section on page 40.



Kiln Shelf Rack.



## POWERHOUSE SWEATSHIRTS

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This year, Powerhouse Arts produced a limited run of up-cycled sweatshirts. Members of our communications and textile teams sourced the vintage shirts from thrift stores, and then bleach-dyed each piece. Graphic elements designed by Francesca Grassi and Kristian Henson were screen printed on the shirts by our frequent partner Kingsland Printing. Powerhouse Arts clothing labels were applied by hand, making each unit a unique article of clothing and art object rendered by the team. The sweatshirt designs celebrate the processes, techniques, and unique crafting that is at the heart of Powerhouse and its graphic identity.



Bleached and silkscreened Powerhouse sweatshirt.  
December 2019.



Powerhouse Arts Brooklyn, NY

PRINT  
CERAMIC  
WOOD  
TEXTILE  
METAL



Select sweatshirt graphics



## HUMAN RESOURCES

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The Human Resources team has accomplished a number of significant projects in fiscal year 2020. These projects include developing COVID-19 safety plans and protocols, as discussed on page 40, facilitating a training for staff on how to provide and receive feedback, and establishing new on-boarding procedures. The team also led the first group on-boarding sessions for Install and Assembly crew members.

This year, the HR team also identified and added an additional health insurance plan option, to provide the team greater flexibility and more choices. HR also brought on Corporate Synergies, a health insurance brokerage to ensure the benefits package meets organizational goals, and to provide support in finding the best plan options for staff. Corporate Synergies also offers a service called BenefitsVIP, which gives staff an additional layer of customer service and advocacy, with a dedicated client-resources team equipped to resolve benefits issues for staff.

## FINANCE

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The Finance team provides critical work that underpins all departments and programs of the organization. This work is essential to ongoing operations: ensuring that vendors and staff are paid on time, ensuring organization-wide accounting controls and compliance, managing risk in collaboration with legal and insurance consultants, and assisting the wider Powerhouse team in analysis and planning, with the use of financial models and projections.

This year marked the first time that Powerhouse department heads developed and managed separate budgets. In addition to facilitating growth, this is an important step toward encouraging broader ownership of the organization and its goals. The Finance team developed tools and resources to manage and facilitate this process.

In addition, this year the Finance team initiated a partnership with BTQ Financial, a highly regarded outsourced third-party accounting firm dedicated to supporting nonprofit organizations. The team took great care in selecting and onboarding BTQ, and ensuring that staff had a smooth transition to this new way of working. In this time of remote work, the partnership has been essential to efficient accounting workflow.

# CAPITAL PROJECT

GEMINI ARTS INITIATIVE, A SUBSIDIARY OF POWERHOUSE, CONTINUES TO SHEPHERD OUR CAPITAL PROJECT TO FRUITION, WITH THE GOAL OF INAUGURATING OUR FUTURE HOME AT 322 3RD AVENUE IN GOWANUS IN 2021. THE FORMER BROOKLYN RAPID TRANSIT POWER STATION HAS UNDERGONE EXTENSIVE RENOVATION AND IT WILL BRING TO LIFE POWERHOUSE'S VISION OF A COLLABORATIVE, ALL-ENCOMPASSING ARTISTIC PRODUCTION RESOURCE.

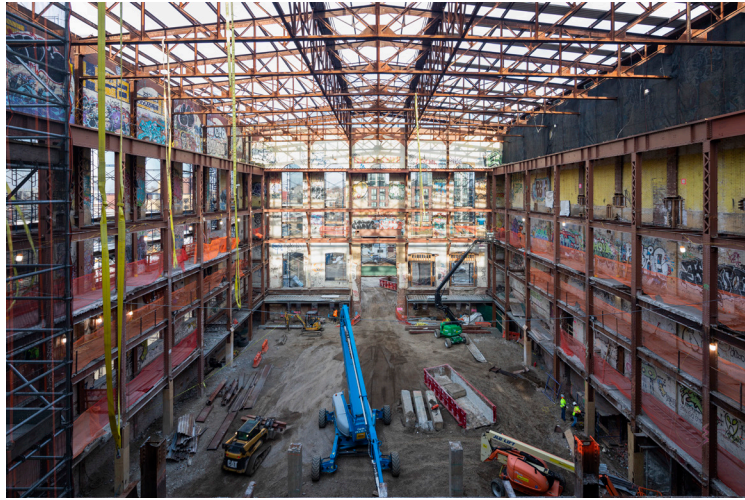
## HIGHLIGHTS INCLUDE

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In the past year alone, the Capital Project has hit several noteworthy milestones. Following environmental remediation of the site, which was completed in 2017, the project broke ground in mid 2018.

In summer 2019, load tests on the existing mat slabs were successfully completed and the Boiler House foundation program immediately began in fall 2019. The Boiler House concrete superstructure officially reached full height in summer 2020, which allowed the construction team to begin building its red concrete facade.

The window mockup was also approved by the design team in summer 2019, which set forth the production of the custom windows in northern Italy. The Turbine Hall facade improvements began in spring 2020 and are aiming to be complete by the start of 2021. The mechanical, electrical, plumbing, and fire protection installations also began at the Boiler House and will continue through the remainder of 2020.



Turbine Hall after the existing floor demolition. March 2020.  
© Albert Vecerka/Esto.



Construction of the west wall of the Boiler House. June 2020.  
© Albert Vecerka/Esto.



West Elevation rendering of Powerhouse Arts' future home  
© Herzog & de Meuron.

# IN THE TIME OF COVID-19

2020 marked a historic moment both for PowerhouseArts and for the global community at large. Confronted with an unprecedented public health crisis that rapidly halted business operations nationwide, the PowerhouseArts team was challenged with suspending operations, teaching and learning programming, and wider marketing activities for the safety of its team and the community. This challenge did not, however, stagnate the team's progress.

The transition to remote work and a socially distanced environment challenged traditional notions of community and collaboration. During this time, the organization was challenged with supplying the team with remote-work supplies and equipment, including laptops needed to complete their tasks. The pandemic led to the implementation of new and innovative ways to redirect critical resources and develop solutions in support of both the internal and extended community.

## DIGITAL MANUALS, GUIDES, AND TEMPLATES

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The Print team ramped up work that included writing and illustrating safety manuals to instruct future fabricators on how to safely operate machinery, including presses at the print shop. The Textile staff further published How to Sew a Pleated Mask, which was disseminated to our newsletter subscribers in an effort to educate audiences on actionable steps to protect themselves and their families.

## REMOTE PROJECT: PLEATED MASKS

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In addition to production of cotton masks spearheaded by the Textile team, it was important for the wider Powerhouse staff to come together to produce masks from their homes to meet the immediate needs of our own community, including friends and family.

As a first step, the Textile team designed a pleated mask manual and compiled materials into individual "kits" that allowed the wider team to get involved in the mask-making initiative. The shop also distributed sewing machines and provided expertise and support through video workshops and tutorials for those who volunteered. These sewing efforts are a testament to the agility, collaboration, and interdepartmental support of the Powerhouse staff. The How to Sew a Pleated Mask manual is now downloadable on our new website: [powerhousearts.org](https://powerhousearts.org).

## VIRTUAL CONSULTATIONS

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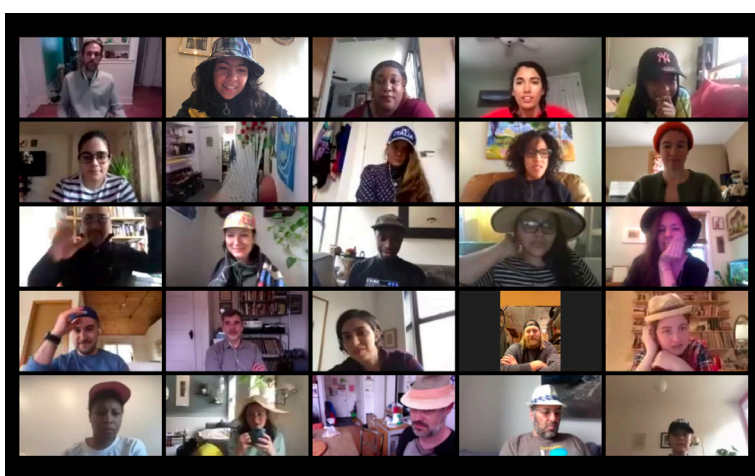
Following the suspension of open houses, cultivation events, and other marketing activities, Powerhouse Arts piloted a Virtual Consultations program offering the artist community 30-minute meetings, free of charge, to advise on projects, to troubleshoot technical challenges, to explore innovative applications of materials, and to offer thought-partnership in artists' creative endeavors. The pilot launched with participation from Print Shop Director, Luther Davis; Director of Ceramic, Biata Roytburd; Wood and Metal Director, Ben Cohen; and Lead Textile Fabricator, Kelsey Knight Mohr.

Beyond providing a critical resource to our community during a time that activities were otherwise suspended, this program also yielded the opportunity to expand the organization's newsletter subscription list, receive critical feedback from consultees on the quality of their conversations and the types of programming they seek for the future, and ultimately garnered prospective new business opportunities for the fabrication shops.



## KEEPING CULTURE ALIVE

To continue growing organizational culture and to maintain a sense of community among team members, the team implemented a number of programs meant to foster connection and steward exchange. “Water coolers” were 30-minute video hangouts held three times weekly, encouraging staff to connect informally. Biweekly all-staff meetings took place via video conference. Other activities included team-wide limericks and collaborative artwork shared on a communal drawing board, which provided additional opportunities for exchange.



First all-staff meeting since shifting to remote work. March 2020.



Sketch from all-staff community drawing.



# COMMUNITY BULLETIN BOARD



At-home mask-making set up. April 2020.



Staff participating in a Halloween costume contest.  
October 2019.



Print team member, Zaire Anderson, shares her knowledge during NYC CTE Youth Mentorship session. July 2020.

# POWERHOUSE STAFF

AS OF FEBRUARY 2021

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ZAIRE ANDERSON, *Printmaker*  
JOHN BARTOLO, *Master Printer*  
STEVEN BATTAGLIA, *Senior Director of Operations*  
BEN COHEN, *Director of Wood, Metal, and Digital Fabrication*  
LUTHER DAVIS, *Print Shop Director*  
NELLIE DAVIS, *Master Printer + Senior Textile Fabricator*  
ATIYA DENNIS, *Office Manager*  
ANDREA DISTEFANO, *Equipment Procurement Manager*  
KATIE DIXON, *CEO*  
ART DOMANTAY, *Director of Fabrication + Production*  
JEREMY GENDER, *Project Manager*  
DENNIS HREHOWSIK, *Master Printer*  
SHAYNA JEFFERS, *Financial Manager*  
CHRIS KINSLER, *Master Printer*  
KELSEY KNIGHT MOHR, *Lead Textile Fabricator*  
PHOENIX LINDSEY-HALL, *Director of Shops*  
JESSICA LYSONS, *Senior Director of Finance + Administration*  
ANGÉLICA MARIA MILLÁN LOZANO, *Senior Communications Associate*  
ONIYECHE NELSON, *Project Assistant*  
BEN NORTEY, *Application Support Specialist*  
GINA PHAM, *Senior Director of Collaborative Production*  
BIATA ROYTBURD, *Director of Ceramic*  
YARISBETH SAGARDIA, *Director of Human Resources*  
ANIKA SELHORST, *Senior Director of Education, Employment + Public Engagement*  
KIAH VIDYARTHI, *Collaborative Production Manager*  
KRISTEN WILKE, *Senior Director of Strategic Planning*  
JENN WILLIAMS, *Youth Programs Manager*  
VICKY ZAMBRANO, *Executive Assistant to CEO*  
DANA WOOD ZINSSER, *Senior Printer*

## **INSTALLATION AND ASSEMBLY TEAM:**

ANDY BARRETT  
VANEIK ECHEVERRIA  
ASH GONZALES  
GREG HENDERSON  
SOREN HOPE  
CAM JOHN  
DANIEL QUINN  
CHRIS RIVERA  
MONTANA SIMONE  
DANIEL VISSAC

# BOARD OF DIRECTORS AND ARTISTS COUNCIL

A WARM THANK YOU TO THE GENEROUS CONTRIBUTIONS OF THE POWERHOUSE ARTS BOARD AND ARTISTS COUNCIL MEMBERS. THE SUPPORT AND GUIDANCE THAT YOU HAVE OFFERED TO OUR ORGANIZATION HAVE CONTRIBUTED TO THE SUCCESS AND GROWTH OF THE PROGRAMMING AND DEVELOPMENTS IDENTIFIED IN THIS DOCUMENT AND WILL NO DOUBT PLAY A CRITICAL ROLE IN OUR FUTURE ACCOMPLISHMENTS.

## BOARD OF DIRECTORS

Josh Rechnitz, *Founder and Board Chair*

Maureen Connelly, *Board Member*

## ARTISTS COUNCIL

Noel Anderson

Sara Greenberger Rafferty, *Chair*

Ruba Katrib

Rit Premnath, *Vice-Chair*

Peter Russo, *Secretary (non-voting)*

Allyson Vieira

# Powerhouse Arts

FISCAL YEAR 2020 YEARBOOK  
PUBLISHED WINTER 2021  
[WWW.POWERHOUSEARTS.ORG](http://WWW.POWERHOUSEARTS.ORG)

COVER ARTWORK BY CHRIS KINSLER, 2020  
EQUIPMENT ILLUSTRATIONS BY PRINT TEAM.  
CONSULTING & SUPPORT BY HAYWORTH CO.