

## 2008



**Piotr Klemensiewicz**, is a professor at l'Université des Beaux Arts in Marseille. He wanted to use the time of the residency to restore himself through seeking and experimenting in his work. After a series of numerous exhibitions, he needed an opportunity to step back, to reflect and to renew his work. This residence allowed him to produce over 50 large works for his next exhibitions, but it also allowed him "a space where I would be permitted to ask myself questions, take risks, and find a daily work rhythm with rare interruptions." Several of the works created during his residency were purchased by FRAC (Fond National d'Art

Contemporain) and FRAC Limousin, for their permanent collections.

**Three months, February 1- April 30, 2008**



**Fabrice Lauterjung** is a French video artist who used his time at Dora Maar house to work on several film projects. Not only did he finish several projects, which he brought with him to the house, but his time spent with Fellow Piotr Klemensiewicz inspired him to begin a documentary on the painter's work. While at Dora Maar House, he was able to meet with several important contacts from French art institutions who were introduced both to his work as well as the residency program. As a result of his meeting Klemensiewicz at Dora Maar House, Lauterjung taught a film workshop at the Beaux Arts University of Marseille and curated a student show of video installations there.

**Two months, March 15-May 15, 2008.**



**Michael Crowder's** mixed-media sculptures explore the intersecting issues of history, memory and the museum as history-maker. Working with a variety of fragile and ephemeral materials—such as glass, sugar, paraffin and ashes—he creates "art/ifacts" caught in an arrested state of dissolution, as they fade from actuality and linger only as memories. Using strategies of museological display, these constructed histories examine the transitory moments where personal memory and collective history are made and lost. While at Dora Maar House, he created the exhibition *L'art en résidence* of several temporary installation pieces

incorporating furniture and objects found in the house and gardens. Following the residency, his exhibition *L'heure bleue* in the Fall of 2009 at Wade Wilson Art in Houston, Texas was a culmination of the work he began while at Maison Dora Maar.

<http://michaelcrowderart.com>

**One Month, May 1-May 31**



**Mary Leclere** is associate director of the Core Program at the Museum of Fine Arts Houston. She has taught at the University of Houston and Randolph-Macon Women's college. Her critical work has been published in *Afterall*, *Art Journal*, *Modern Painters*, among others. She has curated shows and written catalog essays on Sam Durant, Frances Stark, and Walid Raad and the Atlas Group; she is a PhD candidate at the University of Virginia.

[http://www.x-traonline.org/past\\_articles.php?articleID=384](http://www.x-traonline.org/past_articles.php?articleID=384)

**Three Months, May 9-August 5**



**Sarah Kiert Costello** is an archaeologist whose research areas include visual culture, technologies of memory, gender, ideology and resistance. While at Maison Dora Maar, Costello completed a draft of an article for the *Cambridge Archaeological Journal* on the objects and images that people in the Neolithic Near East used to remember information, the connection between those technologies of memory and religious beliefs and practice, and the changes that took place with the invention of writing. Work related to that research was presented at a conference in Leiden, the Netherlands, and will appear in the forthcoming conference

proceedings. During her fellowship, she visited a Paleolithic painted cave in the Pyrenees. Interpretations of cave art are central to the interpretation of Neolithic art that she was writing about, so the opportunity to visit the cave was “invaluable, and unforgettable.”

<http://www.interpretingthelateneolithic.nl/index.html>

**Five Weeks, May 25-June 28**