

Marcella Brenner Grants for Faculty Development and Research

Spring 2019

Marcella Brenner Grants for Faculty Development and Research fund projects that contribute to the faculty member's professional, artistic, or scholarly research and development. The Faculty Grants Committee meets to review Marcella Brenner Grants applications and recommends to the Provost a ranked slate of proposals for grant awards on the basis of the evaluation criteria. The Spring 2019 Brenner Grants for Faculty Development and Research grant program received 37 applications, of which 12 were awarded. The following proposals have received funding.

Busan Biennale 2018

Mina Cheon
Foundation

This past fall, Mina Cheon participated in the Busan Biennale 2018 hosted at the Museum of Contemporary Art (MoCA) Busan, Korea. Alongside 60+ international contemporary artists responding to the exhibition theme "Divided Territories", Cheon showcased her global peace and activism art projects related to the Koreas. The works included photographic prints of happy North Korean children, dream paintings of unification, video art history lessons that were being sent into North Korea, and a massive Choco-pie installation for the audience to eat that symbolized loving exchanges between the two Koreas. This project was awarded \$2,000.

(dirty~clean) Cleaners

Laure Drogoul
Fiber | FYE

One of the least clean ways of cleaning, ironically, is called dry cleaning. With a mixture of toxic chemicals and an abundance of clear plastic, dry cleaning is the ultimate un-clean. Like the living dead, it creates a dead zone in the natural world, lingering long past its time. Laure Drogoul's project *dirty~clean Cleaners* is a sculptural installation and performance that takes the form of a surreal dry cleaning shop. The work reflects on the ubiquitous cleaners of our urban landscape, and draws on the history of the dry cleaning industry. This project emphasizes the growing environmental concern of LDPE plastic #4 and the use of perchloroethylene, a known toxin, to clean wearables. This project was awarded \$2,000.

Invasive Exhibition at VisArts

Andrea Sherrill Evans

Drawing

Andrea Sherrill Evans' solo exhibition, *Invasive*, consists of 50 silverpoint drawings that document the transformed—and transforming—landscape of the mid-Atlantic. Through the study of the impact of invasive plants in the region, this work investigates the ways in which “Nature” and the “natural” shift under the shadow of the Anthropocene. The exhibition, which took place October 19–November 18, 2018 at VisArts in Rockville, MD, is Evans' first solo exhibition since moving to Baltimore in 2015. Andrea will use Brenner Grant to support the required framing expenses for this large series of works on paper. This project was awarded \$313.05.

Solo exhibition at IA&A at Hillyer Washington, DC

Stephanie Garmey

Drawing | General Fine Arts

Stephanie Garmey has created an exotic and colorful exhibition consisting of life-size animals made out of paper, wax, paint, fabric, and thread. Each creature is matched with the open form of a book structure. The animal and artist book structures tell a visual story of each animal's world with mixed media drawings and 3D elements: food, insects, crystals, plant life, and the architecture of natural habitats. Animal selection is from all corners of the planet. Each animal scene creates a presence of intelligence and dignity to their way of life. The ten vignettes that Garmey presents are constructed out of mixed media along with her many art and craft skills exploring textiles, pottery, printmaking, drawing, painting, and bookmaking. This project was awarded \$2,000.

Multiples, Maquettes, and Miniatures: Regina Silveira's Process as Project

Jennie Hirsh

Art History | Theory and Criticism

This project examines the multiples, maquettes, and miniatures created by Brazilian artist Regina Silveira as part of her process in executing larger-scale installations, architectural interventions, and videos. Written on the occasion of the artist's first retrospective in North America, to be hosted at SITE Santa Fe in 2020, this essay considers holistically the smaller works as a means of assessing her artist production from a new perspective. This project was awarded \$2,000.

The Place of the Viewer: The Embodied Beholder in the History of Art, 1764-1968

Kerr Houston

Art History | Theory and Criticism

In recent decades, art historians and critics have frequently emphasized a dynamic, embodied mode of looking, accenting the role of the viewer and the complex interplay between beholders and works of art. In *The Place of the Viewer*, Kerr Houston argues that attention to the position and physical experiences of beholders has in fact long informed art historical analyses—and that close study of the theme can lead to a fuller understanding of the discipline, the act of viewership, and individual works of art. Simultaneously attentive to historical ideas and contemporary scholarship, this book identifies a vein of thought that has been generally overlooked and proposes new ways of seeing familiar works and traditions. This project was awarded \$1,019.02.

Tuareg Trousers and Saris: Fashioning Modern White Femininity through Ethnic Ma

Victoria Pass

Art History

As a part of the Design Studies Forum sponsored session on Race and Design at the annual meeting of CAA, Victoria Pass gave a research talk analyzing the representation of ethnic masquerade in *Vogue* and *Harper's Bazaar* in the 1930s. This paper explores the advertising of the Bali bra as a modern technology that allowed white women to take on the idealized figure of the Balinese maiden and the promotion of the sari in the wake of the fashionable Indian Princess Kapurthala's 1934 trip to Paris. Unlike other studies of the appropriation of non-western aesthetics within European and American design in the 1920s and 1930s, this paper demonstrates the ways in which these influences were used explicitly to construct modern white femininity. This project was awarded \$1,376.24.

Mediation Training at the Lombard Mennonite Mediation Skills Training Institute

John Peacock

Humanistic Studies | Rinehart School of Sculpture (MFA)

Mediating training helped John Peacock become a better mediator, a role that has been a key part of his community service as an enrolled member of the Spirit Lake Dakota Nation in Fort Totten, North Dakota. For example, he helped reconcile Dakotas and non-Natives whose ancestors fought each other in the 1862 Dakota-US War. In addition, he negotiated twice on behalf of Dakota communities with the Minnesota Historical Society (MHS)—once successfully to publish sensitive documents from that war that MHS held in its collections, and on another occasion unsuccessfully to repatriate sensitive items that MHS held. While this 50% success rate is not bad for a mediator, Peacock's desire to improve is the reason he sought additional mediation skills training. This project was awarded \$1,967.09.

The Culture of Class Exhibition Catalogs

Tony Shore

Painting

The Culture of Class will be a dual exhibition of paintings by Tony Shore shown on two separate floors of York College's Marketview galleries in June, 2019. Shore will exhibit both his gritty velvet paintings about Baltimore and his traditional oil paintings documenting his involvement with the Elkridge Harford Hunt Club, in the same building. His Brenner Grant will make it possible to produce two distinct catalogs that document this momentous event. These catalogs will include essays on bodies of work with one particular page in common that ties the two exhibitions together. The catalogs will be free to the public and will be the first substantial publications to focus singularly on Shore's work. This project was awarded \$629.93.

The Grants Committee chose to award Tony Shore an additional \$500 through the Stanley Rosen Faculty Development Endowment. This grant is awarded annually to a deserving faculty member who is identified by the Grants Committee from their review of the spring applications for the Brenner Grants for Faculty Development & Research.

Simple Limb Initiative: Stance Prosthesis Redesign & Fabrication

Leslie Speer

Product Design

The Simple Limb Initiative, founded by Leslie Speer, aims to provide affordable prosthesis designs to the global community through an open source business model and is responsible for design, prototyping, and testing so that fabrication plans and workflow models can be provided to amputees and clinics around the world. The recipients are able to fabricate the prosthesis affordably using standard parts and local material and fabrication resources. The *Stance* prosthesis, designed as part of the Simple Limb Initiative, is due for a redesign based on the data collected from testing done between 2017 and 2018. *Stance* now needs refinement of the design, additional prototyping, and another round of testing before being launched on SLI's website later in 2019. This project was awarded \$2,000.

Coloring the Corpse: The Visual Culture of Chinese Death

Ruth E. Toulson

Humanistic Studies

From the black of a widow's weeds, to the sackcloth of a mourning gown, and the white of a shroud, death ritual is threaded through with color. In English, sorrow is described as, "the blues", while Chinese societies refer to the events surrounding death as, "white through and through". Yet, while the study of mortuary rites is an enduring subject of scholarly inquiry, there has been little consideration of color as a pivotal way death is codified. Ruth E. Toulson will

explore these issues in a presentation at the Association for Asian Studies Conference in Denver, CO. Her examples are drawn from ethnographic fieldwork in Chinese funeral parlors in Singapore, where she worked as anthropologist and embalmer. This project was awarded \$1,456.

Outage

Eva Wylie

Printmaking

Outage is a collaboration between Eva Wylie and Jennifer Levonian featuring a single channel animation made from hundreds of screenprinted and hand-drawn cutouts, as well as a wall-sized installation of screenprinted images. The animation is set in a room filled with wall-to-wall bookshelves, a sleeping cat, and a rambunctious dachshund. A snake enters through an open window and chaos follows. In this re-imagining of a childhood memory, the snake could also be read as a symbol of something sinister when it comes into view and destroys the tranquility, a possible metaphor for the current American political climate. The animation and installation are on view at Locust Projects (Miami, Florida) from February 13-March 30, 2019. This project was awarded \$1,894.57.