

Title: Shadows Searching for Light
Angela Fraleigh, Chair and Associate Professor, Art Department
Jillian McLuhan and Erika Salus
10 weeks June 4th-August 10th

Summary:

SOAR students will experience hands on field experience with three large-scale projects. Two of the three projects are a continuation of work began last summer with different SOAR students-- one is brand new.

I am currently in the production and promotion mode for a series of site-specific paintings to be exhibited at the Edward Hopper House in Nyack, NY and in the continued research phase for two separate projects--- one at the Delaware Museum of Art in Wilmington, DE and one at the Reading Public Museum, Reading PA. Both museum projects will continue my research of the last 5 years, which seeks to find invisible histories and dormant narratives in art history to help determine how we think about and value women in art and beyond.

Background:

My work looks at how meaning gets made. Sourcing literature, art history, semiotics and social theories, as well as personal narrative, my work questions how cultural narratives are told, how they are structured and unfolded, and how that comes to shape our experiences in the world. I've recently been working with curators at historic homes and museums to unravel and reveal alternative accounts in their permanent collections through site-specific paintings and curatorial context, placing my work in direct dialogue with the spaces and objects of the time period I'm painting from.

Edward Hopper House Project:

Last year, the research we did around the Hopper House examined the notion of role-play, fantasy, control, compliance, power dynamics, psychological space and isolation in Hopper's paintings. The work I am making now will examine these conceptions as it pertains to the relationship between Edward Hopper and Jo Nivison Hopper, as well as explore Jo's role within Edwards work. I am looking at ways this new body of work can connect the artists' past with contemporary concerns about gender, identity, autonomy and agency.

I would like to do a photo shoot in the apartment space where Jo and Edward lived in Manhattan, now owned by NYU. We will further pursue research at the Whitney Museum of American Art, which houses the majority of the estate of Jo Nivison-Hopper and Edward Hopper, as well as further correspondence with Elizabeth Thompson Colleary, an independent scholar, and a consultant at the Whitney Museum of American Art. Gail Levin will also be interviewed. She has written over 8 publications on Hopper.

The accepted proposal includes "wallpapering" the walls of the Historic Home with influences of Nivison's work, while tightly cropped oil paintings of Hopper's women hang on top.

Hopper's rendition of the female faces are hidden from view and will sit against the backdrop of luscious vibrant painterly marks reminiscent of Jo Nivison's early works with which she had acquired early fame. This will completely transform the space into a vibrant percussive environment. Given the historic nature of the home and with the limited budget much consideration will have to be given in terms of appropriate materials, and conservation. I am currently devising a hanging system to hang 15 pieces of 10 ft. x 60 in scrolls of watercolor yupo paper.

For this portion of our work together, the students will be instrumental in not only the photo shoot, sourcing images to use as a resource, interviewing scholars and curators for help in accompanying written materials but also but in aiding in promotion and outreach. In so doing, students will have an early window into the professional aspects of the artist's career.

Delaware Art Museum project:

Some of the research conducted last year revealed even more provocative female artists and designers to pursue for this project.

I will be creating 7 large-scale paintings and 6 ceramic vessels that will examine the notion of story-telling, role-play, fantasy and power dynamics in the creations of three women's work; Katharine Pyle, Hannah Barlow and Maria Spartali Stillman and additionally Ethel Reed.

One large 90" x 168" painting will hang on the long back wall, flanked on either side by six- 90" x 66" paintings that explore and combine the illustration and story-telling work of Katharine Pyle with the pre-Raphaelite painting of Maria Sparteli Stilman. These large-scale paintings will examine the role of women, witches and fairies, as well as the bravery and pluck of many of the female characters found within the international tales.

Some of the sources from Katharine Pyle include: Tamsen (Scottish), Baba Yaga (Russian), The Fish Prince (Hindu) The Four Wishes (German)

I also propose to create 6 large-scale vases inspired Hannah Barlow's work. I will collaborate with a ceramicist who will help recreate similar vessels and on them I will employ the same sgraffito technique Barlow used in her creations. Rather than the serene pleasant pastoral scenes Barlow is known for, the animals inhabiting my vases will appear to have run amok. Hunting scenes and animals in violent defense will populate the pieces to better speak to the current political climate.

Students will be asked to help coordinate collaborations, source images, read literature and scholarship around the women artists in question and help strategize concepts and visual possibilities.

Reading Public Museum Project:

For the exhibition at the Reading Public Museum, several pieces will source works from the Reading Public Museum collection while also taking cues from the concurrent exhibition "Cut!: Costume and the Cinema" that will be on view in the opposing wing. This fractured and fragmented approach will highlight the enchanting space between fantasy/ reality, wealth/ poverty, past/ present, power/ powerlessness and nature/ industry.

The accepted proposal includes a series of 11 large-scale paintings to hang in the American Gallery. Many of these works source etchings from the collection as a backdrop for female figures from familiar paintings in art history. The collage-like paintings will render the gathering of these female figures as subversive collusions. Previously passive female characters will appear to be conspiring, plotting or planning for a different outcome.

The second gallery will echo the first with 6 large-scale paintings yet these will sit atop papered walls featuring a unique repeating print that images fairytale scenes reminiscent of more complex tale-tellers, such as Angela Carter's multifaceted upending fables. These will be interspersed with images of forests from the Reading Public Museum Collection, as forests are often the place of initiation, they represent the imaginative psychological space where the known and unknown meet.

Students will again be helping research the collection, sourcing images, learning the history of the space and exploring any forgotten narratives regarding marginalized female characters.

Roles and responsibilities:

Research tasks include:

Researching and sourcing the work, life and imagery associated with Hannah Barlow, Maria Sparteli Stillman, Katharine Pyle, Ethel Reed, Jo Nivison Hopper and women related to the Reading Public Museum. Trips to the Reading Public Museum, Delaware Art Museum, Delaware Library, Edward Hopper House, Whitney Museum Archives, Conversations with Elizabeth Thomspson Colleary and Gail Levin- Jo Nivison Hopper scholars and more

Studio tasks include:

Stretching canvas, Preparing surfaces, Experimental dyeing techniques, Printmaking, wall-paper design, Under painting and preliminary drawing preparation. Organizing and preparing ceramic vessels, experimenting with various glazes, Gold-leafing, Ideation, Painting and drawing

Administrative tasks:

Organizing mailing lists, Social media maintenance, Making phone-calls, Placing orders
Drafting proposals, Applications.

Timetable of expected milestones:

June 4 th -24 th	Travel to Sharpe Walentas Residency Program, Dieu Donne work shop Whitney Museum, Whitney Museum Archives and Edward Hopper House, NYU owned apartment photo shoot, review source material, learn about Jo and her work, strategize ideas for the space. Meet with Scholar Gail Levin. Research literary texts, letters, personal papers, vintage films, poetry, popular culture and archival techniques. Write summaries of key articles, archive pertinent imagery, outline different forms of characterization and help develop a visual focus for the work.
June 24 th -30 th	Meet with wallpaper printers to discuss reading Museum backdrop, strategize best practices, Build and prep canvases, experimental dyeing techniques, prepping under paintings, source imagery
July 1-14 th	Promotional materials finalized and outreach.
July 15 th -30 th	Travel to Delaware library, Delaware Art Museum- research Hannah Barlow, Maria Sparteli Stillman, Katharine Pyle and Jo Nivison Hopper. Make a model of the exhibition space. Devise sketches for paintings and vessels. Production assistance: securing ceramicist, wallpaper printer and preparator. Travel to reading Public Museum, meet with Scott Schweighert.
August 1-15 th	Bringing it all together, tie up any loose ends. Finalize research, write summary, polish proposals, sketches, drawings. Develop Strategic plan

for upcoming exhibition opportunities and publication. Research relevant institutions, co-author proposals and send out inquiries.

Exhibition dates:

Edward Hopper House will be installed in Fall 2018

Delaware Art Museum will be installed in Fall 2019

Reading Public Museum will be installed Fall 2019

Benefits to the Student:

Students will have the unique opportunity to be engaged in discipline-appropriate scholarly research. These two students will meet and work with prominent curators and other professionals in the field. They will have a rare, behind-the-scenes experience with multiple aspects of the art world enabling a better view into what a career in the arts might look like. We will address the various aspects of what it means to be a professional visual artist, including networking and outreach, inquiry, expanding on proper research techniques, learning the necessary aspects of running a studio, and learning one-on-one approaches to art-making. In addition, both students will meet curators, registrars, art handlers, craftspeople, skilled manufacturers, conservators, scholars, archivists and more. My hope is through this experience both students will come to better find and solidify their own passion and purpose.

All three projects will be completed between 2018- 2019. Each student will have their name on the projects and be credited for their time and research in any accompanying documentation or publications. It is my hope that both students will attend the public openings, events and workshops associated with each project- there are often several artist talks, educational workshops and panel discussions with projects of this scale. They will also have the opportunity to share their experience on Scholarship Day, during SOAR events and in more casual environments like Art club and art department events.

From my personal experience, as a student working as an artist's assistant, I learned firsthand what my future might hold in this profession- in a much more acute and profound way than I ever could have experienced from the classroom alone. In researching materials, writing proposals, engaging with professionals in the field, developing exhibition strategies, and expanding their techniques, these students will be afforded a unique opportunity and window into what this path has to offer.

For myself, this experience will not only bring a cohesive and expansive group of resources within my reach but I am looking forward to the interaction and non-objective eye of the students to help further the work itself. The helpful insights of a second and third voice in the studio will enhance my individual practice immensely.

Travel Request

Travel to the UK for research will be essential. I'm currently in conversation with curators at the Victoria and Albert Museum and the Tate as well as the Doulton ceramics factory to study the works of Hannah Barlow. We'll also be traveling back and forth to NYC regularly to meet with Whitney curators and to also work in my Brooklyn Studio where I have been awarded a fellowship at the Sharpe Walentas studio program.

Expense Proposal:

Title: Shadows Searching for Light
Angela Fraleigh, Chair and Associate Professor, Art Department
Jillian McLuhan and Erika Salus
10 weeks June 4th-August 10th

In addition to the SOAR grant I am requesting an additional expense stipend. The students and I will be traveling a great deal in order to perform in-depth research. We will travel to the Edward Hopper House in Nyack, NY, the Whitney Museum and archives in New York, NY, the Delaware Library and Delaware Art Museum in Wilmington, DE and will do a number of site visits to the Reading Public Museum. I'm hoping to also include a trip to England and am in conversation with curators now.

There will be several materials and services fees associated with the creation of these large-scale projects. I have secured some outside funding and am optimistic that more is on the way. I have itemized the list below, which should be fairly straightforward. Please let me know if you have any questions or need anything else.

Thank you for your consideration.

Travel to Whitney x3 (by bus round trip 49.50)	150
Travel to my NYC Fellowship studio at the <u>Sharpe Walentas (by bus round trip 49.50) x3</u>	<u>150</u>
Bus to NYC =	300 each
Travel to Nyack NY (110 miles x .57cents for mileage= 62.7)	188 carpool
Travel to Delaware x3 (86 miles x .57 = 49)	147 carpool
Travel to Reading Museum x3 (80 miles x .57)	136.80
<u>Travel to my Allentown studio x 15 (10 miles x .57 x 15)</u>	<u>85 carpool</u>

Total per student= 578

<u>Potential Travel abroad</u>	
Food (\$38 average per day)	\$190/person
Room(\$160/ night average per couple)	\$400/person
<u>Travel from NYC to the UK</u>	<u>\$408</u>
	\$998 / person

Shadows Searching for Light
Student Statement of Purpose
Edward Hopper House Exhibition
Delaware Art Museum Exhibition
Reading Public Museum Exhibition

Jillian McLuhan

S.O.A.R. Project Proposal

Professor Angela Fraleigh

Edward Hopper House Exhibition (Research, Administrative and Studio Work)

Delaware Art Museum Exhibition (Research, Administrative and Studio Work)

Reading Public Museum Exhibition (Research, Administrative and Studio Work)

Rationale

I've always been an artist, starting at a young age, I drew on every surface I could get my hands on. The high school I attended has a pretty extensive art program for a public school and I took almost all of them. I even took a couple classes multiple times before graduating because I loved them so much and my relationship with my art teachers was so strong that they gave me new projects to work on. I'm constantly looking for new challenges, artistic experiences and learning opportunities. Studying studio art at Moravian College has been a privilege and a blessing for me, I find myself being pushed everyday to achieve greatness. When Professor Angela Fraleigh asked me if I wanted to work with her through the S.O.A.R. Program I accepted proudly, knowing that this opportunity would benefit me greatly.

Professor Fraleigh spoke with Erika Salus and me about what this project entails emphasizing the extensive research we'd be doing and the skills we'd be attaining. Having the opportunity to work with Professor Angela Fraleigh would surpass what can be within a classroom. Erika and I would be working as a part of Professor Fraleigh's team, providing insight and ideas from our own perspectives, proving to be outstandingly helpful within an artist's process. I'd be gaining social skills to further network and put myself out there. I would be getting the chance to experience fully what my studio art major has in store for me after graduation. Working with Professor Fraleigh this summer could prove to be some of the hardest work I've ever had to do, but it'd would be the most rewarding and advantageous work I could ever accomplish at such a young age.

For our project, we'd need to be doing extensive research outside of the resources we have in Bethlehem. Professor Fraleigh would need to have us travel to the exhibition sites to do interviews, gather information and gain an understanding of what her work will be conceptualizing. It would be such an amazing opportunity to be able to travel to England to do research for all of the exhibitions involved. Professor Angela Fraleigh adds historical background within her work and having us do our research surrounded by the history of the works origin would be extremely beneficial.

Along with gaining scholarly expertise, I will be gaining skills I will be using as a growing artist such as how to maintain a studio space. The experience of working with Professor Fraleigh will enhance what knowledge I hold now and introduce new dexterities that I wouldn't

be able to gain in a classroom. Moravian College has given me some of the best opportunities, I would love to experience benefits that the S.O.A.R. Program would give to me.

Student Statement Of Purpose: *Shadows Searching for Light*

Edward Hopper House Exhibition

Delaware Art Museum Exhibition

Reading Public Museum Exhibition

Erika Salus

SOAR Project Proposal

Studio Art Major, 2019

Professor Angela Fraleigh

On-Campus Housing

Rationale

About three semesters ago, during my sophomore year, I declared my major in studio art. Choosing a field of study is no easy task, and it comes with much pressure. There is just so much to learn. But, after much work, thought, and experimenting, I have found my strong suit. And I believe the SOAR program will be an opportunity to further my strengths and develop skills that will follow me to my career. I have always done well in school generally speaking, but I have not felt a connection with any other subject other than the art courses I have taken. I was raised in a very imaginative and creative household. My mother who was an artist herself, graduated from Ringling College of Art and Design. I can't remember a day in the house that I didn't do something creative with my mother when I was a kid. Currently, I am taking any class I can to get myself ahead in my main areas of focus; painting, drawing, and photography. Outside of my studies, I am also trying to improve my resume in any way I can. Being inducted into Kappa Pi and receiving my own studio have been my biggest successes of late, and with an opportunity to participate in SOAR this year, I believe I will be one step closer to achieving maximum success in my college experience and find myself with some of the tools I need to begin my career.

Taking two upper level art classes on top of my other courses this semester has been anything but easy. But, working with Professor Fraleigh in both of my art courses has been a privilege. She has helped me improve my artistic perspective through multiple mediums and under her teaching I have shown great improvement. I was thrilled when Professor Fraleigh invited Jillian McLuhan and I to propose a SOAR project for this upcoming summer. What the classroom lacks is the experience of what it is like to have a career as an artist. I believe this SOAR project will offer what the classroom cannot. It will offer communication skills, as well as a chance to practice them, an opportunity to travel, participate in a professional gallery in a professional environment, and insight of the working life of an artist.