

Title: Invisible Histories

Angela Fraleigh, Chair and Associate Professor, Art Department

Alicia Behrle and Karina Cantens

10 weeks May 30<sup>th</sup>-August 15<sup>th</sup>

### Summary:

SOAR students will experience hands on field experience with three large-scale projects. I am currently in the research process for a series of site-specific paintings to be exhibited at the Edward Hopper House in Nyack, NY and a separate project at the Delaware Museum of Art in Wilmington, DE as well as a collaborative public art project in downtown Allentown, PA with artist Wes Heiss. Both museum projects will continue my research of the last 5 years, which seeks to find dormant narratives of women in art history.

### 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:

The research we do will look at the notion of role-play, fantasy, control, compliance, power dynamics, psychological space and isolation in Hopper's paintings. The work 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 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 correspondence with Elizabeth Thompson Colleary, an independent scholar, and a consultant at the Whitney Museum of American Art.

I am looking at ways this new body of work can connect the artists' past with contemporary concerns about gender, identity, autonomy and agency.

The accepted proposal will include wallpapering or painting the walls of the Historic Home with influences of Nivison's work while tightly cropped oil paintings of Hopper's women sit 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.

#### Delaware Art Museum 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.

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 Spartali 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.

#### Allentown Public Art Project:

Allentown Arts has commissioned myself and Wes Heiss, artist and Lehigh University Professor, to create a public art piece to hang on the Strata Symphony Residence located at Linden and 7<sup>th</sup> st. We are proposing large-scale powder-coated stainless steel reliefs inspired by the fantastical fairytale like landscapes found in window displays from the historic, now defunct, Hess department store and the centuries old theater performances from the Miller Symphony Hall.

### Roles and responsibilities:

#### Research tasks include:

Researching and sourcing the work, life and imagery associated with Hannah Barlow, Maria Sparteli Stillman, Katharine Pyle and Jo Nivison Hopper. Trips to the Delaware Art Museum, Delaware Library, Edward Hopper House, Whitney Museum Archives, Allentown Historical society. Conversations with Elizabeth Thomspson Colleary- a Jo Nivison Hopper scholar. Work with conservators, wallpaper manufacturers and metal fabricators

#### 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 1-14th	Travel to Whitney Museum, Whitney Museum Archives and Edward Hopper House, review source material, learn about Jo and her work, strategize ideas for the space. Meet with Scholar Elizabeth Thomspson Colleary.  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 15 <sup>th</sup> -30 <sup>th</sup>	Meet with wallpaper conservators, strategize best practices, work with Historic Home conservators, devise ideas about how to work with historic materials, Build and prep canvases, experimental dyeing techniques prepping, under paintings, source imagery
July 1-14th	Allentown Historical Society and Trexler, Allentown site visit. Source imagery, research Allentown Miller Symphony Hall, Hess's department store, Any particular narratives pertaining to the city that might lend itself to intriguing imagery
July 15 <sup>th</sup> -30 <sup>th</sup>	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, metal fabricators, wallpaper printer and preparator.

August 1-15<sup>th</sup>

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:

Allentown public art will be installed in Fall 2017

Edward Hopper House will be installed in Fall 2018

Delaware Art Museum will be installed in January 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 2017- 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.

Expense Proposal:

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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 various consultants such as Trexler metal fabricators, a wallpaper fabricator in New Jersey.

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 it's 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.

Delaware Art Museum Budget Proposal			\$20,000
Office/ administrative expenses			500
Canvas panels	9 x	500	4500
Paint materials			2500
Studio rental			1500
Ceramics lab fee		220/mth	1100
Ceramicist services fee			2400
Research travel and expenses			500
Research and studio assistant			1000
Creative fee			5000
Contingency			1000
FDRC			-1400

Delaware Art Museum stipend			- 15,000
			\$3600

Edwar Hopper House Budget proposal			\$5,450
Canvas panels		9 x 50	450
Paint materials			500
Research travel and expenses			500
Wall paper and conservation consultation			1000
Wall paper and installation			2000
Contingency			1000
			\$5,450

## STUDENT STATEMENT OF PURPOSE

*Edward Hopper House Exhibition*  
*Delaware Art Museum Exhibition*

Karina Cantens  
S.O.A.R. Project Proposal  
May 30-August 4, 2017  
Professor Angela Fraleigh  
*Edward Hopper House Exhibition* (Research and Studio Work)  
*Delaware Art Museum Exhibition* (Research and Studio Work)

### Rationale

When Professor Angela Fraleigh asked me if I would be interested in helping her research and prepare studio surfaces and studio related tasks for her two upcoming exhibitions at Edward Hopper House in Nyack, NY and at the Delaware Art Museum in Wilmington DE, I was ecstatic. This S.O.A.R. project will not only benefit my future as an art historian, but also it will shape and form me into the person I'm destined to become as an art critic or art curator. It will give me a unique opportunity to see how galleries and the art world works from the perspective of the artist. I will see first-hand what is involved in preparing an artist's exhibition.

When I was a child growing up, I had no concrete passion or idea for my future. My future was something I refused to think about so that I could avoid stress and anxiety. Even when I began college, I aimlessly wandered through my academics in search for my passion and potential future career/profession. The majority of my friends and my siblings all had their future figured out; they all have passions that they are constantly learning about them and engaged in them. I began to worry that I would complete college without discovering what I wanted to do. Or, even worse, that I'd live out my life doing something I didn't love. This all changed when I took Art History with Jan Cignak. During this course, I became fascinated with the study of art and art history.

One of the most beautiful and interesting things about learning art history is that it shows you how culture, values, customs, etc. are interconnected. Art expresses people's beliefs, concerns, fears, and their most important hopes and dreams. It's amazing to learn through art how civilizations have evolved and how different cultures influence each other in and through their art. Another amazing thing about art history is that you are not only learning about art but also about how that art is changing the world around us and how art, in particular, influences our culture, values, and beliefs. Professor Fraleigh is doing just this by "placing her work in direct dialogue with the spaces and the time period" and presenting alternative history of marginalized women.

Working with Professor Angela Fraleigh will be an absolute honor. I am very excited and enthusiastic to learn from her and to work closely with her to

help make her exhibitions successful. This project will be a great learning experience for me, and it will prepare me for the art world that I so much want to become apart of. There are many benefits that I will get out of this project. First, this project would force me to work harder than ever in an area that is related to my future, career, and profession. This is something that fuels my passion and I want to do the absolute best that I can do. I know that I have a lot to learn, and so I will have to work very hard during the summer. Second, the type of learning experience I will acquire through this project is one I could never learn in a classroom. I will get hands-on experience on preparing art exhibitions. Lastly, the connections and the people that I will be meeting will be important for my networking in the future when I begin to apply for jobs. This experience will give me the opportunity to have some social capital in the Art World. I believe that everyone who will be a part of this project will benefit tremendously.

In addition, this project will involve research on women issues throughout history. Professor Fraleigh wants to “provide a new context to view often marginalized female figures, freeing them from their previous place in history by re-imagining and re-presenting them in a series of original works” (Fraleigh, Preliminary Proposal for the Edward Hopper House). This topic is also related to academic studies. I plan on minoring in gender and sexuality studies. Social justice and equality has boiled in my blood at a young age. My ultimate desire for equality comes from my hard working mother. She has shown me how to grow thick skin, how to love, and how to fight women’s rights. I am so incredibly thrilled to learn more about women who have struggled to make a name for themselves. The things and ideas I will be learning from these incredible women will affect my life, and it will inspire me to continue my passion for art history. One day, I hope to become a professional art historian and/or art curator. I hope to travel around the world and admire art works from amazing, talented, and inspiring artists. This project is essential to advance my academic and professional hopes and dreams.

### **Expected Outcome**

1. Gain an understanding of the processes and methodologies involved in art exhibition.
2. Gain an understanding and practice of research methodologies for art exhibitions.
3. Gain understanding and practice of preparing studio surfaces.
4. Gain an understanding of the various studio-related tasks involved in art exhibitions.
5. Gain an understanding of specific artists, styles of arts, and contemporary art history.



## STUDENT STATEMENT OF PURPOSE

*Edward Hopper House Exhibition*  
*Delaware Art Museum Exhibition*

Alecia Behrle

S.O.A.R. Project Proposal

May 30-August 4, 2017

Professor Angela Fraleigh

*Edward Hopper House Exhibition* (Research and Studio Work)

*Delaware Art Museum Exhibition* (Research and Studio Work)

### **Rationale**

As a Studio Art major, I'm often wondering what I'm going to do after college. Ideally, I'd be picked up by Gagosian or perhaps my work would tickle Charles Saatchi's fancy and I would just be an independently wealthy artist. But alas, I have no idea how one might arrive in that sort of position. In fact, I have no idea what to do with a studio art degree (other than be a working artist), which is why this summer S.O.A.R. grant is so important to me. The opportunity to work with Professor Angela Fraleigh on a one-to-one basis and to get insight into the inner workings of the art world from an artist's point of view is something that is invaluable to a young artist.

Moravian College's Studio Art program has taught me a lot about how to make art, but not a lot about how to be an artist. This program will help me develop important skills that I will need to succeed in my field. The classic classroom environment does not extensively teach artists how to network, research, or plan exhibitions. The only and best way to learn how to be a studio artist is being around artists who are actually doing it. The business aspect of being an artist is also very important and rarely discussed in the art classroom. Although this is part of my formal academic curriculum it is still necessary to have first hand experience to succeed as a studio major. Learning everything that goes into preparing and having an art exhibition and being involved in the art community is an experience very unique to this opportunity. I will not be getting this kind of hands-on experience in a classroom. As a young artist, I need to make connections and learn how the game is played. This is an experience necessary for me to be an artist that I would not be able to have without this program.

I will also be learning valuable studio skills that will help me develop as both a person and a working artist. Studying under Professor Fraleigh would be a constructive learning experience for me and will enhance my knowledge and skills as a studio artist. I look forward to learning more about the multivarious aspects of what being an artist is really like. There is much to gain from learning in a studio setting as well as the satisfaction of being a helpful asset to Fraleigh's team.

The idea of being an artist is something that, at times, for me seems unattainable, I see artworks I love and appreciate in museums and galleries, and this often leads me to think that being a successful artist is something unreachable. How can I as a working

artists, come to a point in my career in which a gallery or museum would accept the culmination of my thoughts and art? I think it's unfortunate that I find myself so intimidated by others' works of art, because, ultimately, the artist started from the shoes I am in right now. If I receive the SOAR grant and I am able to work with an artists, such as Professor Fraleigh, who can teach me about the art world, I would gain the confidence I need to further my career; this experience would be absolutely invaluable. Everyone has to start somewhere.