

I. 2020 Cover Sheet for Faculty Summer Grant Proposals

This is the first page of the application. The complete application should be sent to sherriyoung@muhlenberg.edu and danalohman@muhlenberg.edu by **noon, January 24, 2020**.

Name: Emily Orzech Date 1/23/20

Department Art

Project Title (25 words maximum):

Fragmentation, Performativity, and Memory: Visual Research for a New Series of Mixed Media Screenprints (1st Project Stage)

Type of grant (place an 'X' next to all that apply):

- Research or study leading to publication, exhibition, or performance (4 or 8 wk)
 Professional growth, such as self-directed or formal skill development (4 or 8 wk)
 Crossette Family Faculty Fellowship for International Research
 Direct expenses, e.g., books, travel, equipment (not to exceed \$1500, receipts needed)

Duration of summer study (available stipend):

Eight weeks (\$4000) Four weeks (\$2000)

Will you be teaching a summer course during the proposed award period? no

If Yes, then you are not eligible for a Summer Research / Professional Development stipend. If you are awarded the Crossette fellowship, you will not be awarded an eight-week stipend (although you may be awarded a four-week stipend).

Abstract of the proposed project and outcomes (100 words maximum):

I am starting a new series of mixed media prints that deal with the mutability and fragmentation of memory in relation to our understanding of identity. I propose to spend one month conducting technical and conceptual research. During this time, I will make a set of small test or "sketch" prints that serve as plans for larger works. I will spend a second month in the studio and at an artist's residency(s?) where I will have the equipment to produce finished pieces in the series, laying a solid foundation for the project.

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II. Project Statement

I am applying for a Muhlenberg College FDSC Faculty Summer Grant to fund the first stage of visual research on a new series of mixed media screenprints. A series is a connected body of work meant to be displayed together that focuses around a specific concept, the artist's equivalent to a book project. My previous work has focused on the intersection between embodied experience and social structures. In this project I will be looking at the mutability and fragmentation of memory at the intersections of gender, orientation, and caregiving. In order to begin the series, I need two months of uninterrupted time to first conduct visual research (reading, test prints, and project planning) and then produce the first finished works.

In order to facilitate this research, I have been accepted two artist's residencies. Residencies are a special category of research activity which involves an artist working for a designated period of time on a particular project. The artist submits an application that is peer reviewed and competitive. Like shows, residencies are often an important part of artist's professional practice. I have been accepted and confirmed a two-week residency at Zea Mays Printmaking in Florence, MA for the start of the grant period. Zea Mays Printmaking is one of the leading presses in researching and developing nontoxic methods of printmaking. In addition, I have been accepted to a one-month residency at the Cork Printmakers in Cork, Ireland, which is currently pending scheduling. Because of some logistics around equipment

access, I will *either* spend the second month of my grant completing the first works in my new series at the Cork residency *or* in the Muhlenberg studios, based on whichever location has better equipment access. While international residencies are prestigious, my primary goal as an artist whose work is tied to equipment (akin to a lab) is the optimal conditions for producing the work itself. See **section VI** for residency letters of invitation.

Prior Research:

Over the past four years I have worked on a series, *Family History*, which I exhibited in the solo show, the *Time Being*, in the spring of 2019 at Smith College. Selections of the work were also shown at exhibitions such as the *Okanagan Print Triennial* in Canada, and the *Great Lakes Drawing Biennial*. The series was catalyzed by my late partner's illness from cancer and focused on episodes over the year during which I was a caregiver. This work represented a major departure from my previous series on urban space in Detroit and Beijing, as well as a significant technical and visual leap. In *Family History* I shifted from a traditional approach to printmaking media on paper to screenprinting up to thirty layers of ink onto wooden panels and then sanding areas away, giving my prints the surface quality and tactility of paintings. Works in this series referred to in the following section may be viewed at **www.emilyorzech.com**.

Concept and Current Conceptual Direction:

I see the new series of work as a continuous evolution from *Family History*, carrying forward the breakthroughs in technique achieved in the last series while foregrounding conceptual questions which emerged out of the previous work, but which were subsumed by the focus on the narrative around illness and caregiving. In the work *Turn*, from *Family History*, I re-enact the motions turning someone over in bed using a blanket. Through this piece I became interested in the ways that memory can be formed not out of a linear narrative but rather out of

the muscle memory from a repeated action. In other prints, such as *Bath*, space itself is pieced together out of memory and a few photographs. **My new series will take these two aspects of memory, muscle memory made from repeated gestures and the fragmentation or inaccuracy of visual memory, as the subject matter in itself.** While in the previous series gaps and inaccuracies were often hidden, it is **these discontinuities that will become the subject of my new work.**

The other key conceptual dimension to my new body of work will be the idea of performativity and its relationship to both identity and the unreliability of memory. In *Family History* I used self-portraiture as a way to reconstruct memory. These photographs were then processed and turned into layers of screenprint on panel. In a couple of works, such as *Decisions*, I used staged photographs of myself to stand in for my late partner, re-performing certain moments. In my new body of work my goal is to find ways for this process of photography, self-portraiture, and re-performance to become more apparent. Rather than the image being experienced by the viewer as a plausible record of a past event, **my goal is to develop a visual language that signals to the viewer that the work is staged or re-performed.** Further, as a queer female artist working with issues around relationships and domestic spaces, I want to **use this process of re-staging to destabilize assumptions of gender and heteronormativity** that are particularly pervasive in caregiving and medical settings.

Tangible Outcomes:

The first stage of this new series is to spend a month laying the conceptual and aesthetic groundwork through a series of tests which will take the form of print/collages which act as preliminary “sketches.” The works produced in the first month are not intended to be exhibited

as final pieces but rather are designed to be generative, allowing me to work quickly and try out different strategies for combining my central conceptual concerns with a number of different visual strategies. The process of making visual work will be combined with extensive reading, as well as research into contemporary artists using similar visual strategies, such as McArthur award winning painter Njideka Akunyili Crosby. This uninterrupted month of visual research including the two-week residency at Zea Mays Printmaking outlined in **section IV**, will provide essential time to focus on pushing and refining my concept while also testing the limits of materials (for example testing the limits of scale). In many ways the first month of a new project is the most important because it is during this time that the direction for the work is mapped out and that the artist has the freedom to make significant conceptual and technical leaps from the prior series.

During the second month I will begin production of new finished prints either in my home studio or during possible 1-month residency in Cork, Ireland. I anticipate completing 2-3 24” x 36” prints or the equivalent amount of work in terms of surface area (ex. more smaller works / fewer larger works adding up to roughly the same surface area). This number is based on my previous full-time summer production rates, the scale of previous work, and the added time it takes to work out conceptual and technical challenges at the start of any series. A formal timeline and plan will be established through the testing process during the first month.

Expected Exhibition and Advanced Commitments/ Reception:

The new series which I propose to start during this grant is intended to be exhibited as a coherent body of work in the format of a solo show. This grant proposal is for the initial preparatory and research stage of this project, the first in approximately 3-6 years of work on this project (for more information on the timeline of series and exhibitions see section IV). As

with scholarship in other areas of the liberal arts, while the final body of work (often 15 pieces or more) is “published” in a solo show as – an equivalent to a book- I submit works to juried exhibitions prior to the completion of the series as a whole (equivalent to publication of articles/ book chapters.) In addition, printmakers participate in two other primary activities: juried/ invited portfolios and residencies.

Advanced Commitments: I am slated to publish and edition (create multiple copies of) a print that is part of this new series of work for an invited portfolio which will be exhibited in Providence, Rhode Island, during the Southern Graphics International Conference (the national printmaking conference) in the spring of 2021. Portfolios are a form of publishing and exhibition that is unique to the field of printmaking. In a portfolio, a group of selected printmakers create and publish new work in an edition of hand pulled prints (original multiples) which are collected together into a portfolio. The portfolio is distributed both to the selected artists and also exhibited and/or held in collections.

Preliminary Reception: In addition, last summer I had the unusual circumstance of being accepted into a total of 4 artist’s residencies. 3 of the 4 residencies were based on my proposal to develop this new body of work alongside a portfolio of related work. Because of time limitations, I completed two residencies last summer. One, at Kala Institute, was to complete my previous series. However, Printmakers Open Forum, a nine-day residency, was to test initial mixed media printmaking techniques to be used in my new series. Zea Mays Printmaking residency (accepted and confirmed) and Cork Printmakers residency (accepted but pending logistics) were deferred to this summer.

Professional Development: I will be completing a two-day Moku Hanga (Japanese woodblock) workshop during my residency at Zea Mays Printmaking. In order to create clarity,

I have opted not to include this workshop as part of my FDSC grant application, but rather am applying for departmental funds.

III. Project Requirements

What Muhlenberg College resources, if any, will be needed to complete this project? (Library, laboratory, or studio facilities; information technology resources; secretarial services, copying, etc.)

- Use of the screenprint equipment in the Alternative Process Darkroom (Darkroom B/45) in the Center for the Arts
- Use of the large etching press in Print Studio 184 in the Center for the Arts

What off-campus facilities, if any, will be used to complete this project? What arrangements have been made to secure the use of these facilities?

- I have been accepted to and confirmed a two-week residency at Zea Mays Printmaking in Florence, MA from May 19th-May 31st 2020. The residency includes a private studio with a large etching press, as well as full access to equipment in the main printmaking studios.
- Pending: I have been accepted to a 1-month residency at the Cork Printmakers in Cork, Ireland. However, because of some complexity of scheduling and equipment access a date has not yet been confirmed for this summer (some summer classes use the equipment I would need for my project). Whether I attend this residency will be dependent on whether I can work out sufficient equipment access to complete my project.
- Home studio (secured) including some screenprint equipment.
- Note: Should I not attend Cork because of issues with equipment access, I would use a combination of Muhlenberg print facilities with my own home studio, allowing me to complete the project.

What material resources, if any, are necessary for the completion of the project? What arrangements have been made to secure these resources?

- Inks, squeegees, screens, panels, screenprint color inks already purchased at start of project
- Transparency Material: 2 packs Pictorico 13x19" from B&H: \$99.98
- 1 gallon of TW graphics clear base screenprint ink from River City Graphic Supply: \$68.75
- 2 "18x24" Shina plywood blocks: \$86.40 ordered online through McClain's Printmaking Supplies. To be used front and back.
- Printing Materials required to be purchased at Zea Mays Printmaking Residency. Price list has been provided by the residency and can be purchased on site as needed.
 - 2 full sheets (18x24") of copper: \$150
 - 20 sheets paper (kitakata) or equivalent roll: \$100
 - Ink: \$30
 - 3 yards Tarlatan: \$8.25

Total Estimate: \$543.38

What travel is necessary for the completion of the project?

- Travel round trip by car to Zea Mays Printmaking in Florence, MA: (57.5 cents x 520 miles)= \$299
- Pending: possible travel to Cork, Ireland for residency at Cork Printmakers. Airfare: \$985.34

IV. Project Schedule and Expenses

Provide a tentative schedule for completion of the project.

- Prior to start of grant: create 4 to 5 screens with images to be used during residency [screenprint equipment at residency is limited]
- May 19th-31st Residency at Zea Mays Printmaking in Florence, MA. (confirmed)
 - 1 day: Etching technical tests to establish technical parameters such as acid strength, press pressure, and other technical dimensions which vary between print shops. Plate preparation.
 - 3 days: creation of small print collages which combine prior screenprinted materials brought from home with small etching plates (often created during tests mentioned above). Collages will test the combination of screenprint and etching and also act as planning “sketches” by laying out possible compositions and subject matter for the new body of work.
 - 1 week: Use folding methods and large copper plates (18” x 24”) in combination with pre-burned screens to create an even large format print. While this initial print may take the subject matter of the new series, the intent of this first print is exploratory. The goal of this print is to make a significant leap in terms of scale through a process of folding that will allow me to work around the limits of the size of the press or available plates (working larger than these limits if possible). I am also interested in the way these limits create folds and fragmentation- visual element that metaphorically reference issues of gaps in memory.
 - 2 days: Moku Hanga (Japanese woodblock) workshop through the residency.
- June 1-19th in home studio
 - Research: reading of critical theory with a focus on references to performativity and memory. Researching artists exploring these themes in two-dimensional work.
 - Take photographs to act as source material for screenprinted components of prints
- June 19th- July 19th Production of new finished prints either in home studio or during possible 1-month residency in Cork, Ireland (Dates may change depending on residency schedule).
 - Completion of 1 piece every 1.5-2 weeks, total #works completed =2-3 prints or equivalent surface area (more smaller prints or fewer larger prints).

- Each piece is produced with the following schedule based on prior experience. Times vary depending on complexity and scale of work:
 - 1 day research of images
 - 1 day staging photographs
 - 2 days digitally editing and printing transparencies
 - 1 day developing screens
 - 2 days preparation of substrate with multiple layers of ink and sanding
 - 1 day blocking in composition
 - 4 days printing and layering imagery

Provide a tentative budget for completion of the project (if applicable). Materials: \$543.38

- Zea Mays Printmaking Residency Fee: \$1,500 (2 weeks private studio + lodging)
- Round trip travel to Zea Mays Residency: \$299
- Groceries and meals for 2 weeks: \$200

Total: \$2542.38

With Cork Residency (pending)

- Residency fee: covered by residency with donation of a print 0\$
- Airfare: \$985.34
- Lodging (air b&b or similar): \$1000/month
- Transportation: \$100
- Meals: 300-600 (depending on if access to kitchen)

Total with Cork Residency:

- Estimated: \$5,127.72

Describe any financial requirements that may exceed the amount of the grant for which you are applying.

- With the Cork residency I will have an estimated \$1,127.72 in expenses would not be covered by the FDSC grant. Since such expenses are an anticipated cost of being an artist and of building a career, I save a portion of my salary each month for professional development. Should I just attend the Zea Mays Printmaking residency followed by work in my home studio, then I will be within budget.

Describe any other funding for which you have applied which covers the same time period, including the granting agencies, the amount requested, and the timetable for notification of the award.

- I am planning to apply for \$355.50 from my department travel funds to cover the Moku Hanga (Japanese woodblock) workshop which will take place during the last two days of my residency. These costs are not factored in to the outline of the expenses above.

Describe any other professional commitments (e.g., teaching, consulting) you may have during the time covered by the grant, and explain, if necessary, how you plan to devote adequate time to the grant project.

None.

If the project is not to be completed within this granting period, state the projected dates for completion of the project.

Artist typically work on a series for a minimum of 3 to 6 years and sometimes much longer. Unlike in academic publishing, where the book is completed when published, artists may have solo shows while continuing to expand on a series or may exhibit more than one series within a single show. In other words, the show does not act as the hard deadline for a series in the way that publishing a book concludes that body of research. Despite this greater fluidity, below is my best prediction of the timeline for this project:

1. The first piece from this new body of work is already slated to be part of an exchange portfolio at the Southern Graphics Conference International (the national conference for printmaking) in Rhode Island in the spring of 2021.
2. Based on a goal of creating 15 new works and the time it has taken me to produce each work in the past, I should have a sufficiently substantial body of new work within 4 years. Solo shows are typically scheduled two years out, so I would predict a show made up of only this new series of work might occur in six years
3. Because this new series of work is congruent with the series *Family History*, which I have just completed, I will likely apply to exhibit a combination of the two series prior to the completion of the new body of work, so long as the new series of work does not undergo too radical a change.

V. Outcomes from Prior Muhlenberg Funding

Summer 2019 Provost Travel Award (2,281.22) for 1 month residency at Kala Institute, Berkeley, CA
Outcomes: editioned print for Family History series, new photographic material for Rush Hour series

Provost Travel Award (700?) For 9-day residency Printmaker's Open Forum, Oxford, PA
Outcomes: initial idea for new series (proposed here), development of hybrid screenprint/etching technique, invitation to exchange portfolio at SGCI conference in spring 2021

2019 Robert C Williams Award for Junior Faculty, Muhlenberg College, (500)

2019 Provost Travel Award (1719.42) + Departmental Travel Funds (500) + Remainder of Startup Funds (1,118.22) Funded costs related to solo show *The Time Being*, spring 2019
Outcomes: solo show

2019 Provost Travel Award (amount?), funded costs related to presentation of work at SGCI conference
Outcome: exhibition of group juried portfolio at national printmaking conference

2018-2019 Collaboration with Student Research Assistants Tova Stein to work on *Rush Hour: Philadelphia* series of cyanotypes and editioning of reduction woodblock. 104 hours/13 weeks/ \$832 available funding for student
Outcomes: print for *Between Tenses* juried portfolio exhibited at Southern Graphics Conference International, spring 2019

2018 2-month FDSC Faculty Summer Research Grant (4,000 + 600 direct expense) + Startup Funds (854.45) supporting residency at the Vermont Studio Center followed by 1 month work in home studio
Outcomes: artist's residency at the Vermont Studio Center, completion of series *Family History*, works

included in solo show *The Time Being*, Smith College, spring 2019

2017 Collaboration with Student Research Assistants Tongyao Su and Shu-hsiu Huang on *Rush Hour: Beijing* series of cyanotypes (48 hrs/ \$384 available funding for students)

Outcomes: cyanotypes exhibited in solo show at SPAR and completion of cyanotype portion of *Exposed Strata* juried portfolio exhibited at Southern Graphics Council International

2017 Funding granted from startup money by Provost (special exception as funding was originally earmarked for a press- which wasn't possible due to facility constraints), (3638) for 2 week residency in St. Petersburg, Russia

Outcome: solo show and 6 more pieces of work in series *Rush Hour*. Follow up outcome (upcoming/ tentative): group show at SPAR in June 2020

2017 Departmental Travel Funds (500), funding to attend Woodcut Workshop, Nebraska, Additional funding granted from startup money by Provost.

Outcomes: learned new technique to introduce into Printmaking courses, piece created in workshop in group show in the Inliquid gallery in Philadelphia

2017, Provost Travel Award, provides funding for 2 week residency at Spark Box Studio, Canada, (812)

Outcomes: created 3 new pieces in current series. 2 of these works exhibited in the Okanagan Print Triennial in Canada and one of which appeared in the faculty show.

2017, Provost Travel Award (1172), Provides funding to participate in SGCI conference,

Presentations: participated in open portfolio "poster" session, service: served as a professional mentor to students and early(er) career faculty, other outcomes: invitation to residency at Spark Box Studio in Canada

2015 Martin Art Gallery funding (2727) for costs related to solo show

Outcome: solo show

2015, Departmental Travel Funds (500), Provided funding to travel and transport work to Gatewood Show at UNCG, Missing record as to whether I received additional funding from provost.

Outcome: solo show

Cluster/IL Development:

Summer 2017, Cluster Development Funding (\$200), Cluster Development Workshop outcome: presented on cluster outcomes in roundtable discussion format with Professor Lynda Yankaskas.

2017, Exhibition of Integrative Project from Cluster Course jointly funded by the Art Department, History Department, and Trexler Library (100 granted from art but not needed), outcome: student exhibition of final integrative projects.

2017 Departmental (500) and Provost Travel (356) Awards, Provided funding to participate in

CBAA conference, Presentation: joint presentation on cluster with Professor Lynda Yankaskas
2016, Parent's Fund Grant Awarded for Book Arts Cluster Course with Lynda Yankaskas,
Outcome: new collection of books in the library

2016, Cluster Development Funding (1000), for attending Cluster Development Workshop,
outcome: collaborative planning for cluster course with Professor Yankaskas. Results: Excellent
cluster course which is being offered again spring 2018

Development of Digital Foundations (art major foundation course):

Summer 2015, Faculty Center for Teaching Summer Development Grant (2000), Provided 4
weeks to develop digital materials for Digital Foundations course
outcome: Digital Foundations course successful and having a strong impact on improved work of
students through senior thesis project, teaching course yearly and discussing adding a second
section

Other Pedagogical Funding:

Summer 2017, Digital Storytelling Workshop Funding (500)
outcome: faculty each presented digital story, digital story telling incorporated into Digital
Foundations course project

For minor academic funding (for student exhibitions) see **CV in section VII**