



THE CORCORAN WOMEN'S COMMITTEE

Grant Committee Report

April 20, 2021

Grant Program Mission Statement

The Corcoran Women's Committee Grant Program is dedicated to encouraging, sponsoring and promoting individual visual artists, the fine arts, and arts education in the Washington, DC metropolitan area. It seeks to promote artists and organizations producing innovative work and employing high creative standards.

Committee Members: Lee Allen, Susan Bollendorf, Collette Bruce, Betsy Holleman Burke, Missy DeCamp, Deané Fenstermaker (Chair), Brooke Fink, Olwen Pongrace, Merriellou Symes



Application Guidelines

Annual grants of up to \$20,000 will be awarded to one or more eligible applicants.

- ❖ **Eligible applicants include:** individual visual artists (emerging or established), museums and organizations involved in the visual arts and fine arts education fields who are located in or directly benefit the greater Washington, DC metropolitan area. The Grant recipient should seek to use the award to make an impact on individuals and society.
- ❖ **Application periods and deadlines:** Applications are only accepted during the formal call-for-application period of January 1, 2020 through March 1, 2021
- ❖ **Application process:** Apply online only by clicking the “Apply” button below. After the application is received, an email confirmation will be sent.
- ❖ **Processing fee:** \$25--waived this year
- ❖ **Notification:** On April 26, 2021, grant recipient(s) will be directly notified and their name(s) and brief project description will be posted on our website.
- ❖ **Requirement of grant award recipients:** Present the winning proposal at the annual CWC Spring Meeting on May 11, 2021. Progress report due by August 15, 2021 outlining status of project and budget.



Criteria for Evaluating Institutional Grant Applications

- Quality of the proposal itself (thorough, accurate, well-written, etc.)
- To what degree does it further our mission statement?
- How many will benefit from the grant?
- Level of recognition/exposure for the CWC from the grant recipient
- Is the proposal unique or groundbreaking?
- Is it a multi-year or single year project?
- What percentage of the grant goes to administrative costs versus program costs?



Criteria for Evaluating Individual Grant Applications

Eligible individual artist grants are awarded to artists in the greater Washington, DC metropolitan area to encourage and sustain their pursuit of artistic excellence. Individual applicants will be judged upon the following:

- The artist has achieved an exceptionally high level of artistic quality, innovation and/ or creativity.
- The artist's work will be displayed or accessible, either permanently or temporarily, in such a way that it makes an impact on individuals and society.
- The work is consistent with the mission statement of CWC's Grant Program



2021 Applicants-Finalists

The committee received 11 *institutional* applications and the finalists are:

1. **Glen Echo Park Partnership together with Live It Learn It** (both requests total our Institutional allotment)
2. **The Nicholoson Project**
3. **Stable-Nontikelele Mutiti**



2021 Applicants-Finalists

The committee received 6 *individual* applications and the finalists are:

1. **Elana Valcova**
2. **Kara Braciale**



Glen Echo Park Partnership

Mission

The Partnership's mission is to present artistic, cultural, and educational offerings at Glen Echo Park and promote the Park as a unique destination for our region's diverse population while also preserving and managing the Park's historic facilities. We sponsor arts classes, exhibitions, social dances, concerts, festivals, and events at Glen Echo Park, a former amusement park, that traditionally serve 350,000 people annually from throughout the Washington metropolitan area.

Grant Request-\$7,245

CWC grant funds will enable the Partnership to collaborate with FHN-Future History Now to create an outdoor mural at the Park. FHN is a nonprofit organization that facilitates collaborative mural projects with youth facing adversity in underserved communities. We will build a temporary wall for the mural in a prominent location along the path leading from our main parking lot toward the carousel. The goal is to complete the mural project during May/June 2021 as part of the carousel centennial celebration. This accessible, site-specific artwork will be a distinguishing part of the Park's public space for at least one year. The 6' x 24' mural will feature a collage of images inspired by the Park's history, including the amusement park era, the carousel's Civil Rights history, the Art Deco architecture, and dancing in the Spanish Ballroom. We will use our contacts to recruit low-income youth from a DC school or program. Washington. FHN's talented teaching artists will engage the youth over five 6-hour days to paint the mural. CWC grant funds will cover teaching artist fees and supplies (\$4,100), build the temporary wall with nighttime lighting (\$1,095), create signage about the project to be placed at the mural (\$50), and produce a two-minute video to document the project (\$2,000).

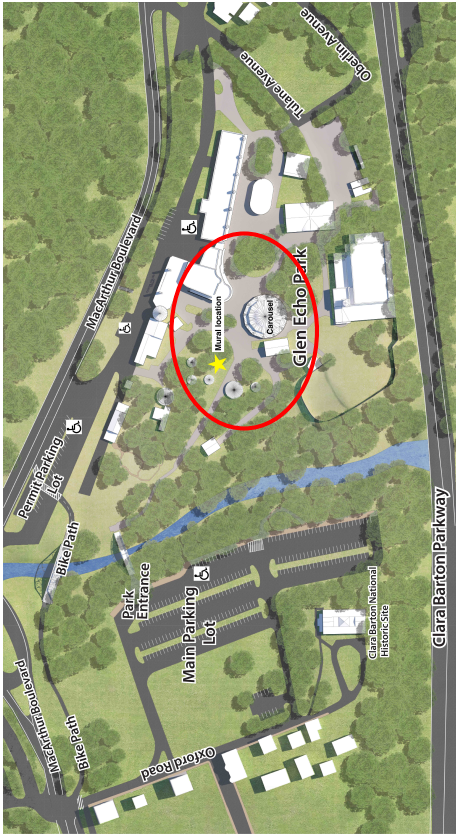
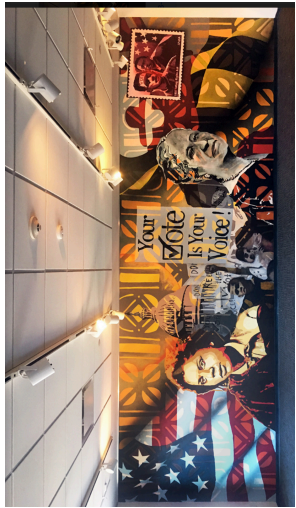


Glen Echo Park Partnership cont'd

Outcome

Future History Now believes in the transformative nature of art and envisions a program for youth facing adversity that provides a safe space to nurture creative thinking and self-expression, promotes problem solving and skill sharing through the art-making process, and encourages thinking outside the box as a means to acquire habits and skills necessary in navigating life's challenging roads. The Partnership will promote this exciting project and prominently recognize the CWC on all related materials, including the carousel anniversary webpage, email announcements, social media, video credits, signage at the mural, and a dedicated press release.





Live It Learn It

Mission

Live It Learn It envisions a day when all learners feel empowered and motivated to engage with the world. We bring this vision to life by partnering with schools and cultural institutions to create and deliver experiential learning opportunities for students in order to increase their self-efficacy, build on their intrinsic motivation, and support their scholarly achievements. Our work impacts students' academic and socio-emotional growth and closes an "experience gap" that we believe contributes to the achievement gap between students of different racial and socio-economic backgrounds.

Grant Request - \$10,000

With the support of the Corcoran Women's Committee, we would like to expand our impact with 4th grade students by increasing the number of classrooms who participate in our Painting Our Identity unit. During this unit, 4th grade students engage with the National Portrait Gallery and artist Kehinde Wiley to explore how portraits reveal aspects of a person's identity. Over the course of two sessions, students will analyze portraits, develop an identity mind map, learn techniques for creating portraits, and create a self-portrait that celebrates valued aspects of their identity.

The lens of this lesson is brand new as a result of our move to virtual programming during the COVID-19 pandemic. Support from CWC would allow us to engage 10 classrooms, or over 200 students, with this curriculum. This gift would also allow us to adapt this virtual lesson for the classroom so we are prepared to take students on field experiences when it is safe to convene again. Our in-person programming will consist of a classroom pre-lesson, field experience to the National Portrait Gallery, and a classroom post-lesson where students will use oil pastels to create self portraits.



Live It Learn It - cont'd

Outcome

Starting in the summer of 2021, our team will meet with teachers at partner schools to discuss the unit. They will also begin work on researching and writing the in-person unit. Scheduling and facilitating units would begin in September and would continue throughout the school year. We would pilot our in-person lesson with a few classrooms when it became safe to do so. Our intention is to offer this unit widely for hundreds of students each year. Our staff costs are approximately \$50/hour. Funds from generous organizations like the DC Commission on the Arts and Humanities, Events DC, and the Horning Family Foundation would also provide support for this project.



WORK SAMPLE
Painting Our Identities
Virtual and In-Person Student Program

Painting Our Identity

The COVID-19 pandemic gave Live It LEARN It the opportunity to share the content of our National Portrait Gallery unit in a virtual environment. We are excited to share this work with you as a portrait for our new unit.

During this unit, 4th grade students answer grapple with the questions:

- What is identity?
- How do portraits reveal aspects of a person's identity?

Included in this work sample are a few screenshots from our unit.

Students engage with the content of the unit to learn about artistic and cultural aspects of a person's identity.

This infographic provides information about the process for creating their own portrait, which makes them a unique individual.

Throughout the lesson, students discover that a portrait is not just a picture of a person, but it can reveal all aspects of identity. This includes the artist's choice of who they are to create an image like the one on the right.

Images of the National Portrait Gallery are included throughout the lesson as means to connect students with art and foster a desire to visit this important art institution in the future. Using collaborative message boards, students are encouraged to share their thoughts about portraits as a means to uncover what aspects of a person's identity are celebrated in a portrait.

How do portraits reveal aspects of a person's identity?

Portrait	Artist	Subject	Medium	Style	Period	Location
Portrait of George Washington	John Smith	George Washington	Oil on canvas	Baroque	18th century	National Portrait Gallery
Portrait of Abraham Lincoln	Giles Courtenay	Abraham Lincoln	Oil on canvas	Realism	19th century	National Portrait Gallery
Portrait of Martin Luther King Jr.	Norman Rockwell	Martin Luther King Jr.	Oil on canvas	Realism	20th century	National Portrait Gallery
Portrait of Barack Obama	Barack Obama	Barack Obama	Oil on canvas	Realism	21st century	National Portrait Gallery

By the end of the lesson, students have shared their thoughts on the importance of identity and how it is reflected in a portrait. They have also learned about the different ways in which identity can be expressed in art.

3) Draw eyes halfway down the face.

Anti-Racist Curriculum

We say it in our daily process of creating our curriculum, but we also say it in our daily process of learning and teaching. We are committed to creating a curriculum that is anti-racist and inclusive of all voices.

Our goal is to lift up the voices of those who have been historically silenced and to ensure that their stories are heard. We are committed to creating a curriculum that is anti-racist and inclusive of all voices.

Artist Kehinde Wiley

Throughout this lesson, his voice is the process of creating a portrait as well as the artistic techniques and vocabulary.

Students study, analyze and discuss a portrait of a person that promotes diversity across different cultures and backgrounds.

In-Person Programming

As soon as it becomes safe to do so, Live It LEARN It will be offering in-person programming. We are excited to update our website with our new programming.

Our methodology, called Guided Inquiry, is a student-centered approach to learning. In our classroom, we use the National Portrait Gallery's resources to create a student-centered learning environment. We are excited to update our website with our new programming.



3) Draw eyes halfway down the face.

The Nicholson Project

Mission

The Nicholson Project's mission is to support, provide opportunities, engage, and amplify artists and creatives from our neighborhood and the local artist community—particularly artists of color and those from Wards 7 and 8—while engaging our neighbors through community-based programming. Our vision is to serve as a cultural hub and community anchor celebrating Ward 7's authentic identity, while infusing new vibrancy into Southeast DC.

Grant Request-\$15,000

The funds from this grant would support The Nicholson Project's pilot Teen Youth Residency. The biggest challenges artists face, over and over again we hear the same two things: Time and Space to create. The lack of affordable studio space and resources to support artists in creating their work is a challenge for artists in all parts of the DC region, and especially true for BIPOC artists in Wards 7 and 8. This is also true for emerging and aspiring artists; young creatives who aspire to become artists often do not know the pathway forward. They lack outlets for supported workspace and time, opportunities for mentorship, and venues to showcase their work. This program will provide the following benefits to the teen participants:

- The gift of time and encouragement for artistic exploration
- Hands-on experiences with different artistic mediums
- Tangible materials and resources
- Access to and mentorship from professional artists/educators

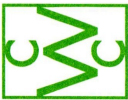


The Nicholson Project - cont'd

Outcome and Timeline

Keeping in line with our deep commitment that all artists should be compensated fairly for their work, each teen participant will receive a stipend along with access to different artistic materials. The Residency will culminate in a large public art project in our outdoor space. This is a new project; the total expenses are \$41,000. We have received a grant from EventsDC that will cover 50% of expenses. A grant from the Corcoran Women's Committee will fund the teen stipend of \$1,500 each, competitive with DC's Summer Youth Employment Program, so that these young artists do not have to choose between much needed jobs and their artistic passion. This grant will also cover a teaching assistant, as well as artistic supplies, and printed flyers, marketing materials, and signage for the outdoor community public artwork.





Stable

Mission

Stable is a new organization that was founded by DC-based contemporary artists for the benefit of contemporary visual artists. They employ high standards to advance visual arts in Washington, DC by providing jury-selected artists with below-market studio space in their 1,100 sq. foot gallery. They feature cutting-edge, non-commercial contemporary art exhibitions and they have a mission to engage with international and national art dialogues and the immediate community.

Grant Request-\$17,000

The application requests funds to support the curation and installation of #BoxwallPots exhibit of public art. Our inaugural public art project will feature Zimbabwean-born and Richmond-based artist, Nontsikelelo Mutiti. We have translated much of our programming to the virtual space and now we are taking this opportunity to create something special on the exterior of the building. Ms. Mutiti has agreed to create a print for STABLE. The proceeds from the sales of the print will go to fund either a residency for Howard University art students or a program that provides studio critique for STABLE resident artists. This artwork, presented as a series of murals that stretches across geographies will engage the notion African immigration. The work is made possible through a number of collaborations with artist and arts institutions the work incorporated mapping, storytelling, skill sharing, and community building bringing artists from the United States, Zimbabwe, Bahamas into conversation. The Kududunura / Undoing mural project forms part of an ongoing research project RUKA (To knit / to braid / to weave) that uses African hair braiding practices as subject and as a metaphor for the braiding, Nontsikelelo Mutiti continues to build on this rich iconography to build multiple streams of content through field work, archiving, design, and publishing.



Stable – cont’d

Timeline and Outcome

The project is currently underway and our initial tests on the exterior wall will begin early March. The project is scheduled for completion by May 20, 2021 and will be on view for one year. The board at STABLE is committed to making this an annual project giving new artists the opportunity to engage with the public and to create something the community can enjoy. We are committed to fundraising through private donations. The Corcoran Women’s Committee Grant Program would be an initial funder.





Nontsikelelo Mutiti, Mural Project 2020 – 2021

1. QUESTIONS OF PLACE AND SPACE

The Kududunura / Unding works as a chord that connects the African diaspora through kinship and relational ties. Many of these connections exist because of historic power dynamics as a result of colonialism, slavery and immigration but have become weaker over generations.

This artwork, presented as a series of murals that stretches across geographies will engage the notion of African immigration. Through collaborations with Black artists throughout the African diaspora, the work is made possible through a number of collaborations with artists and arts institutions the work incorporated mapping, storytelling, skill sharing, and community building bringing artists from the United States, Zimbabwe, Bahamas into conversation.

The Kududunura / Unding mural project forms part of an ongoing research project RUKA (To knit / to braid / to weave) that uses African hair braiding practices as subject and as a metaphor for the braiding. Nontsikelelo Mutiti continues to build on this rich iconography to build multiple streams of content through field work, archiving, design, and publishing.

The transatlantic slave trade is responsible for a great effort for dispersing Black people across the globe. As time to space and culture grew weaker through the generations some traditions remained in a range of forms. Music, movement and spiritual practices have evolved along with modes of presentation. Braiding is one such practice that can be experienced across time. An important cultural remnant that continues to be practiced by Black people regardless of their location.

Nontsikelelo Mutiti, Mural Project 2020 – 2021



This project is initiated by Nontsikelelo Mutiti with the support of Stride and organization in Washington DC and The Soros Artist Fellowship.

Elana Valcova-Anacostia Portraits

Artistic Statement

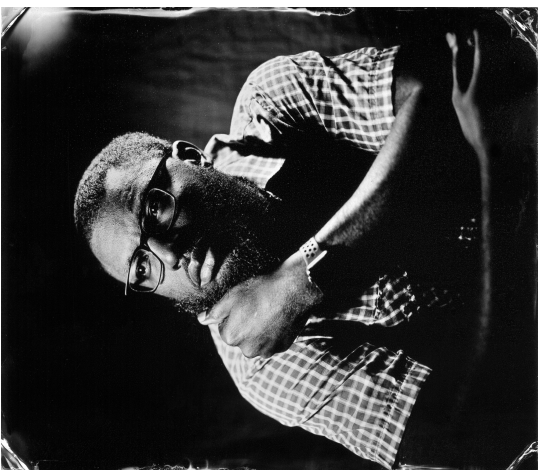
Throughout the modern ages, photographers have recognized their role in contemporary society as contributors to building and reflecting history and empowering people through portraiture. Since the invention of the medium, photographic portraiture has been used as a form of evidence, memory, a poetic symbol of one's existence, and as a tool for self-representation. Frederick Douglass, the most photographed person of 19th century, recognized the power of photography to change one's narrative. Douglass commissioned over 150 of his portraits, with an intention to proclaim himself as a man of self-possession and to fight racial stereotypes. Considering the current events, and the call for social justice reform, it is important to me as an artist, to give voice to those underserved in our communities. Between the summer 2019 and winter 2020, I have created over a hundred of 4x5 wet plate collodion portraits, working with communities in Maryland, Virginia, and Colorado. I believe that the experience that I have gained in the process propels me to take this project to a new level of my social practice and work further with non-profit organizations to share wet plate collodion with people today.

Project Proposal – Anacostia Portraits

Anacostia Portraits is a skill-sharing community arts project that aims to document a historically Native and African American community, and to use a historic photographic process to bear witness to the Anacostia people in this place and time. As many parts of DC, the social landscape of Anacostia Village is on a verge of gentrification, which will have a permanent effect on the community. Working with the Anacostia Art Center, I will make portraits of people who live in the neighborhood, using the historic Wet Plate Collodion process. The goal of the project is to engage Anacostia community in creation of artifacts and provide an artistic experience, which focuses on self-representation and empowerment, within a historic context. I intend to organize six bi-weekly community portrait sessions, at the space provided by Anacostia Art Center, and create over a hundred of photographic plates. During the sessions, each plate will be hand-coated, exposed in camera, and developed instantly, with the process visible to the participants. Because of the participatory nature of the project, the participants experience the artwork firsthand, while the image is created and as they receive a physical plate with their likeness. The general public and the members of the community will be invited to observe the process, accompanied by a brief history of photography presentation. For each person photographed, I will create two tintypes; one plate will be shared with the sitter, and the other will become a part of an installation and a digital archive. Upon completion of the participatory sessions, the photographic plates will be scanned and archived in a digital format. The portraits created during the sessions will be mounted on boards and displayed in an installation at Anacostia Art Center. In addition, a website featuring the project will be created, allowing a wider audience to experience the artifacts.



Timeline--May and June 2021



Kara Braciale

Artist's Statement

I currently hold the position of Professorial Lecturer at the Corcoran School of Arts and Design at George Washington University where I teach painting. I also maintain affiliation with Northeastern University in Boston where I previously held a full-time position in the Art + Design Department. My work takes a variety of forms including paintings, digital works and textile objects alongside more conversational and social works such as the collaboratively run Proof Gallery, a project space in South Boston active from 2007-2018. In my work, I conflate references to different spaces: interior, exterior, the floor, the wall, ornamental, utilitarian, domestic, institutional, virtual and historical. Patterns, ideas, decor, languages and systems act as metonyms for the valences of authority surrounding the aesthetics of the spaces to which they refer.

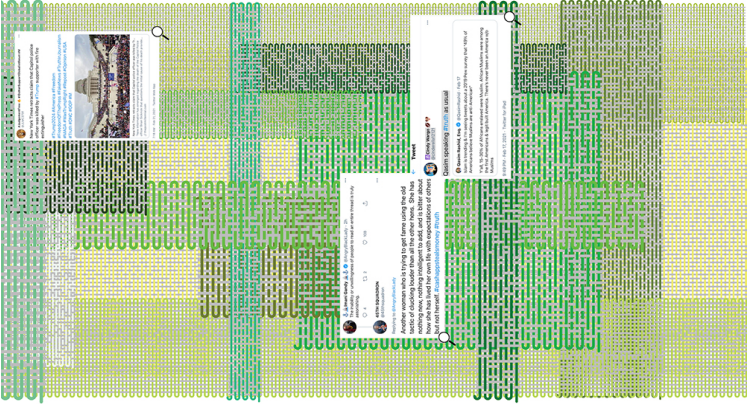
Project Proposal

Development funding for a new project called National Fabric which produces digital and textile translations of speech acts from a range of data inputs. These inputs range from publicly available conversations (e.g., Twitter, Reddit) to language generated through collaborative workshops. Deployed as inspectable data visualization, which is an aggregation of textile translations of actual tweets tagged #truth on 2/21/21) the digital fabric also acts as an alternative form of archive. Produced as physical textile, it unites the shared histories of computer and textile technologies through an investment in the craft and forms of tapestry and jacquard weaving. The resulting woven works are historical documents in a very direct way: capturing and making material the language that surrounds us. National Fabric builds upon existing projects such as this autonomous zone (viewable at <http://thisautonomous.zone>), an ongoing multi-media project which compresses the boundaries of political and personal autonomy across physical and digital spaces. This piece was originally commissioned for inclusion in the Arlington Arts Center regional biennial: Assembly. Other works included in the work samples use a prototype of the software that I am planning to develop further with your support. For example, Eye Dialect (Gold, Blue, Red), woven images of two woven patterns are set side by side, their colors inverted. The words Brother Rabbit and Brer Rabbit are the textual source of the pattern and the palette comes from the colorways of William Morris's Brother Rabbit wallpaper. The reference to William Morris is intended as a callback to his theories uniting politics to craft, product and method of production.

Timeline and Grant--\$3,000

Produce a website to house and display digital prototypes (\$1200) and one large scale textile prototype for exhibition (\$1800). Both of these outputs will promote interest in this project which I see as expanding for a period of many years. My long-range plan for this project is to develop educational workshops around use of this software to explore and influence how young people understand public and/or civic speech and to foster an intentionality surrounding civic debate.





Voting Process

- All active CWC members are eligible to vote.
- A link will be sent via email to complete a google form.
- Please complete the form with your preference for both the institutional and individual grant recipients by Friday, April 23rd at noon.
- Your answers will be anonymous.
- The Grants Committee will tally the votes and report the results to the CWC.

Thank you for your careful consideration!

