



Flint and Steel: Cross-disciplinary Combustion
2015 - 2017 Artist Residencies
A Studio in the Woods

In Loving Memory of Lucianne Bond Carmichael
1931 - 2016

*Long have I understood that artwork exists because our
language is limited in its ability to express the depth,
intricacies and subtleties of human thought and feeling.*

-Lucianne Bond Carmichael, January 2, 1985
in a letter to Lin Emery

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Cover Photo: Suzanne Bennett, *Mississippi*, 2011, oil on paper
back cover: Bernard Williams, *Ghost Trails*, 2011, mixed media and performance
opposite page: Roy Staab, *Pondburst*, 2011, found bamboo

Flint and Steel: Cross-disciplinary Combustion



2015 – 2017 Artist Residencies A Studio in the Woods

Flint and Steel Residencies were designed to allow artists to join forces with invested academic partners. Each artist was paired with a Tulane or Xavier University faculty member to inspire each other in the development of new work, to excite the public, and to fuel social change. These collaborations empowered the artistic practice with scholarship, student manpower and academic resources. Artists were asked to describe in detail how the opportunity would affect their work, to propose a public component to their residency and to suggest ways in which they would engage with the local community.

A Studio in the Woods, a program of Tulane University's ByWater Institute located on 8 acres on the Mississippi River, is dedicated to forest preservation, science-inspired art education and providing a peaceful retreat for artists and scholars who are interested in tackling challenging issues with imagination, power and resourcefulness. Our mission is to protect and preserve our Mississippi River bottomland hardwood forest and to provide a tranquil haven where artists can reconnect with universal creative energy and work uninterrupted within this natural sanctuary.

The flash of insight. The thrill of discovery.

The excitement of the chase, and the search for answers.

The confidence in trusted methods, and the intrigue of new tools—and eventually, after hours and weeks at the task, the pride in the finished project.

These experiences—do they come from the artist laboring in his studio, immersed in canvas or steel or clay? Or from the researcher, mind at play in her archives or her field site? The answer bears little surprise: to feel that prick of inquiry, that pulse that lies somewhere between mind and heart saying this, this is interesting is shared by both shapers of forms and shapers of knowledge.

Consider the artist, shoulders squared against the work. For weeks he has been turning the idea over in his head, weighing what is novel about this piece against what he has attempted before, reviewing the tools and approaches that are best suited now. Such mental inventory includes the litany of his previous works, the nature of each material brought to bear, the significance of those pieces that first inspired him to take up the chisel, the horn, the pen. All of this occupies his mind as he sets to work, and it all informs his decisions along the way. For him, such investigation into what is proven and what is possible is intuitive, natural, a second wordless language that he speaks.

Just as it is with the researcher—up late at night in the lab, attacking the newest stack of data, or first inside the library in the morning, rifling through the next folder of files. For her, the quest for knowledge and understanding is intrinsically creative, combining the passion for her subject with the joy of the contribution, offering a new perspective that can finally untangle the knot. Or the secret thrill at noticing something that has escaped all other eyes to date: a pattern, or an aberration, an outlier that makes no sense. She works the problem with as much care and skill as the potter does his clay, and when her findings are finally presented, what she learns changes not just her but all of us.

When they come together, the base of knowledge that the researcher brings establishes the ground on which the artist now creates. She offers background and context; he discerns what remains to be said. She explains the hidden history of a place or an organism; he reveals this history and makes it tactile and alive. She provides the outlines for the map; he inks and colors them in. She collects the threads of a story from a region, a language, or a people; he takes those threads and weaves them into a tapestry that details the experience of a world in a single glance.

This belief in the consonance of these two fields is what has driven the work of A Studio in the Woods for the past three years, pairing artists and researchers to pursue common projects

equipped with the best of both their disciplines. The pages that follow offer the fruits of these collaborations, undertaken by sixteen artists and sixteen researchers with one common sentiment behind them: that this hunger—to learn, to discover, to make, to create—is ancient and deep and insatiable, and sleeps but an instant before rising again to stalk our minds in the night.

-Benjamin Morris, PhD



2015 – 2017 Artist Residencies A Studio in the Woods

2015

Pippin Frisbie-Calder with Tim McLean, Ecology and Evolutionary Biology, Tulane University

Maria Möller with Richard Campanella, School of Architecture, Tulane University

Jessica Levine with Jordan Karubian, Professor, and Renata Ribeiro, Professor of the Practice,
Department of Ecology & Evolutionary Biology, Tulane University

Anna Fitzgerald with Felicia Rabito, School of Public Health and Tropical Medicine, Tulane University

Shay Nichols with Thomas W. Sherry, Ecology and Evolutionary Biology and the Phyllis M. Taylor Center
for Social Innovation and Design Thinking, Tulane University

Matt Wright with Vicki Mayer, Department of Communication, School of Liberal Arts, Tulane University

2016

Christy George with Laura Murphy, School of Public Health and Tropical Medicine, Phyllis M. Taylor Center
for Social Innovation and Design Thinking, Tulane University

Jan Mun with Howard W. Mielke, Pharmacology, School of Medicine, Tulane University

E. Oscar Maynard with Randy J. Sparks, Department of History, Tulane University
Jebney Lewis with Rick Snow, Department of Music, Tulane University

Donna Cooper Hurt with Donata Henry, Department Ecology and Evolutionary Biology, Tulane University

Jacqueline Ehle Inglefield with Mark Gstohl, Department of Theology, Xavier University

2017

Byron Asher with Sharlene Sinegal DeCuir, Department of History, Xavier University

Rachel Wallis with Blakeslee Gilpin, Department of History, Tulane University

Esther Solondz with Claudia Riegel, School of Public Health and Tropical Medicine, Tulane University

Sarah Dahnke with Stephen F. Ostertag, Ph.D. Department of Sociology, Tulane University



Pippin Frisbie-Calder

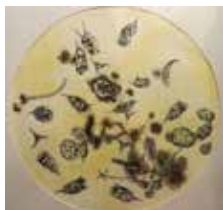
visual artist, Louisiana, 2015
www.pippinprint.com

Tim McLean

Ecology and Evolutionary Biology,
Tulane University

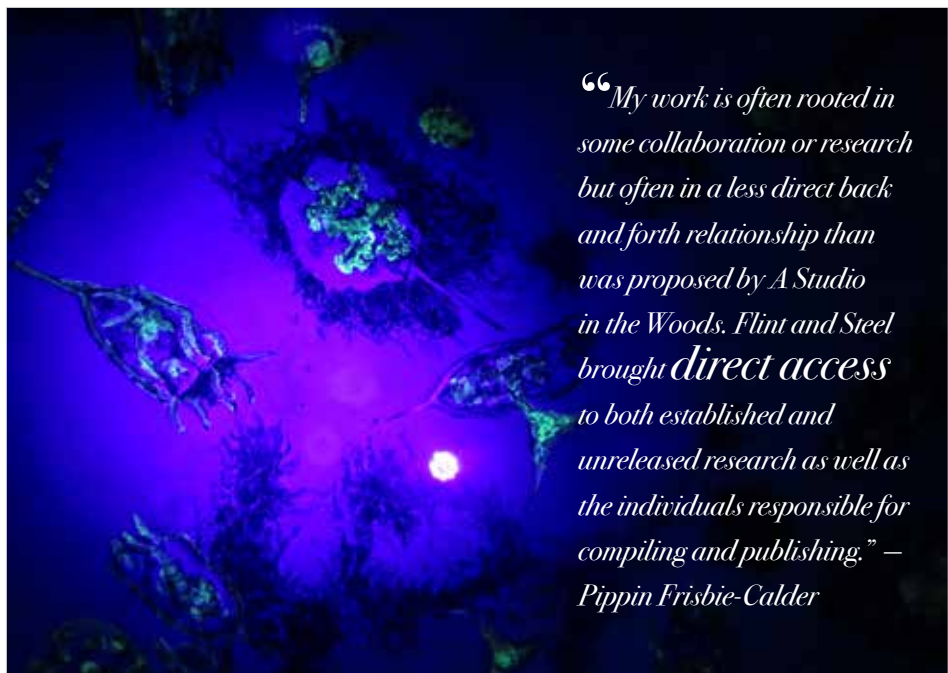
Pippin Frisbie-Calder received her BFA from the Rhode Island School of Design and her MFA in printmaking from Tulane University. Her work focuses on natural wetland ecosystems and the effects of human impacts upon these environments.

Working with Tim McLean, Pippin Frisbie-Calder rendered microscopic phytoplankton in large-scale prints and real-time projections to demonstrate their importance and build awareness of wetland microorganisms in our ecology. Spending hours canoeing and collecting phytoplankton together, the two discovered their mutual passion for these complex organisms. Pippin then delved into new media, making four large-scale silk-screen prints using phosphorescent paint to indicate where the microorganisms photosynthesize and four illuminated resin sculptures that were on view for the Wetlands Art Tour. Pippin and Tim continue to present their work together publicly.



“I gained new perspectives in how to view, question, and relate to the scientific material and organisms that I have been studying throughout my career.”

—Tim McLean



“My work is often rooted in some collaboration or research but often in a less direct back and forth relationship than was proposed by *A Studio in the Woods*. Flint and Steel brought *direct access* to both established and unreleased research as well as the individuals responsible for compiling and publishing.” — Pippin Frisbie-Calder

this page: The artist at work. Detail, *Tangled Web*, 2011.

opposite page: *Tangled Web*, 2011, machine sewn fabric collage.



Maria Möller

visual artist, Pennsylvania, 2015

www.mariamoller.org

Richard Campanella

Tulane School of Architecture,

Tulane University

Maria Möller is a Philadelphia-based artist whose socially-engaged work distills narrative from fact and interprets how history and place can reflect our innermost longings and collective hopes. Rooted in collaboration, her work includes site-specific installations, participatory projects, and community-based events.

Maria Möller collaborated with geographer Richard Campanella, and members of New Orleans Chinese American community to symbolically excavate the city's forgotten and demolished Chinatown. Oral histories, photography and map-making combined to create temporary installations on sites in the Central Business District where the largest Chinatown in the Southeastern United States stood until the late 1930s. These installations asked passersby to contemplate the layers of lived experience that form the bedrock of a city and the ways that the urban planning decisions of one decade impact the subsequent city.



*“My collaboration with artist Maria Möller helped bring the **history** and **geography** of New Orleans’ Chinatown to new light and new audiences.” —Richard Campanella*

“As an artist who usually works in cities and with people, it can be hard to find an artist residency that allows me access to that which informs my practice while also giving me the quiet, *contemplative space* that all artists need from time to time. A Studio in the Woods’ Flint and Steel residency did just that for me.

—Maria Möller



Using Campanella's research as a guide, Möller created Lunar New Year installations on sites that were once part of Chinatown. The installations and the photographs created of them reference the layers of lived experience that form the bedrock of a city: a unique cultural enclave, urban development, urban decay, and then urban development once again. The exhibit's opening reception included a standing room only presentation by Möller and Campanella and a short walking tour of the places that once were part of NOLA's Chinatown. More than 150 attended the presentations, approximately one-third from the Chinese community. The crowd was delighted by the stories of a 93-year old resident from the original Chinatown.



Jessica Levine

artist, West Virginia, 2015

www.jessicalevineartist.com

Jordan Karubian & Renata Ribeiro

Professor, and, Professor of the Practice, Department of Ecology & Evolutionary Biology, Tulane University



Jessica Levine inhabits a niche as a multidisciplinary environmental artist, making interactive, kinetic sculptural installations that engage by delight, as they deliver science content. She is the recipient of numerous grants and awards and has completed many community-engaged projects in West Virginia, where she currently lives, and afar, including the Virgin Islands, Haiti and Ecuador.

Jessica Levine, in collaboration with Renata Ribeiro and Jordan Karubian, created an interactive, mixed media visual art installation to bring the study titled "Does lead in New Orleans have mockingbirds singing the blues?" to public attention. The installation was designed as an impromptu art spectacle within a 10 x 10 foot pop-up tent, staged where people gather: festivals, parks, farmers markets, and schools and universities. The installation enrolled city dwellers in citizen science as it engaged the viewer and celebrated the mockingbird as a beloved New Orleans icon of resilience, musicality, and thriving urban nature.



*“There is a certain **synergy** that occurs when art and science comes together. In the best of cases, it helps practitioners in both fields, as well as the general public, to view the world through a new lens and to gain novel insights into relationships and possibilities.” —Jordan Karubian*



*“I am enlivened at the prospect
of creating an art installation that
is integrated with a
scientific study and has
important resonance with a pressing
public health issue in New Orleans.” —
Jessica Levine*

Captions: TBA pending photo selection



Anna Fitzgerald

performing artist, Maryland, 2015
www.annafitz.com

Felicia Rabito

School of Public Health and Tropical Medicine,
Tulane University



Anna Fitzgerald is a puppeteer based in Baltimore, MD and holds a MFA in Puppet Arts from the University of Connecticut. She is the artistic director of Red Ball Theatre Company. She has performed at festivals around the world including International Puppet Days in Izmir, Turkey, The Puppeteers of America National Puppetry Festival, The Green Mountain Puppet Festival, Baltimore's Artscape and Whartscape, EnvisionFEST Hartford, and in theaters around the country.

In collaboration with epidemiologist Felicia Rabito and her lab at the Tulane School of Public Health, Anna Fitzgerald created a puppet-based performance for and with children with asthma. Together, they created characters with objects like inhalers to tell a story relevant to the children's daily lives. Meeting regularly with youth from the Sojourner Truth Community Center, they explored puppetry and objects in workshops, and then Anna built a performance about asthma, air, and breathing to perform for them. With these children, Anna explored the personal side of asthma, how it is a part of you, and how to live with it.



*“My collaboration with the Flint and Steel Residency program was interesting and fun. It was a **unique experience** to see the epidemiology of asthma depicted through a puppet show. The children (and adults) really enjoyed it and I think it was an impactful and novel health education approach.” —Felicia Rabito*



this page: The artist at work. Detail, *Tangled Web*, 2011.

opposite page: *Tangled Web*, 2011, machine sewn fabric collage.



Shay Nichols

composer, California, 2015

www.naturalmusicinstitute.com

Thomas W. Sherry

Ecology and Evolutionary Biology and the Phyllis M. Taylor Center
for Social Innovation and Design Thinking, Tulane University

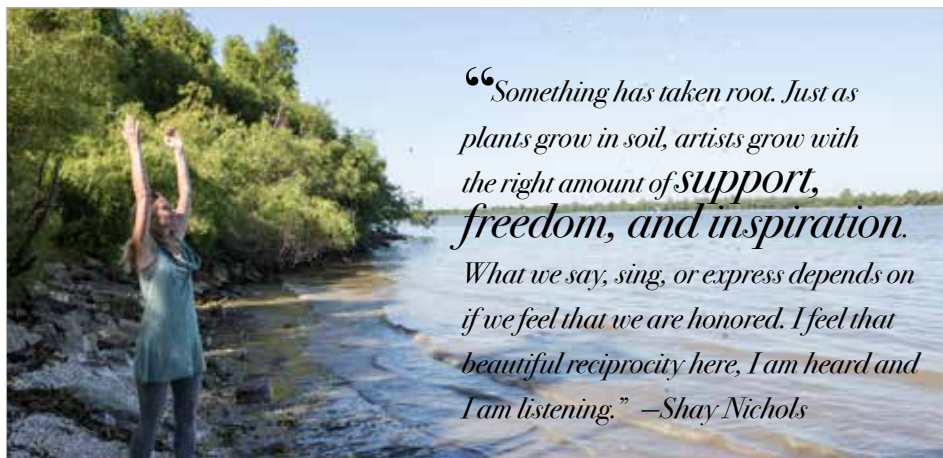


Deeply inspired by the wisdom of nature, Shay Nichols is a recording artist, performer, and teacher. A graduate of the California Institute of Integral Studies Voice/Sound Healing program and Open Ear Center, Shay loves helping people experience the power of listening and creating music in nature. She has created the Natural Music Institute, an international organization which fosters collaborations between ecologists and musicians to produce recordings inspired by natural environments.

Composer Shay Nichols and faculty partner Tom Sherry created nature-based compositions with local musicians and led public listening excursions to discover the beauty and power found in the "chorus" of the Southern Louisiana natural environment. Inspired by the residency, Shay created The Natural Music Institute bringing together groups of local musicians, scientists, and environmental activists to listen to threatened ecosystems, finding ways of working together and synergizing their work, and inspiring environmental awareness and reconnection through the power of listening.



*“Shay **inspires** me, the scientist, with her emotional calmness, her deep reverence for nature and life, and her growing passion about **climate change** and the need for activism. I bring to our relationship my systematic, scientific and natural history training and thinking, and my own passion about acting on understanding and acting on climate change.” —Thomas Sherry*



*“Something has taken root. Just as plants grow in soil, artists grow with the right amount of **support, freedom, and inspiration.** What we say, sing, or express depends on if we feel that we are honored. I feel that beautiful reciprocity here, I am heard and I am listening.” —Shay Nichols*

this page: The artist at work. Detail, *Tangled Web*, 2011.

opposite page: *Tangled Web*, 2011, machine sewn fabric collage.



Matt Wright

visual artist, New York, 2015

Vicki Mayer

Department of Communication, School of Liberal Arts,
Tulane University



Matt Wright was born in 1976 in Seattle, Washington and has been painting and installing signs in New York City since 1995. His work draws on the vocabulary of paper grocery signs and makes reference to the material of everyday life. These pieces are done quickly, on paper, aluminum, plywood, phonebook pages, and other readily available media using enamel paint.

Sign painter Matt Wright photographed the city's historically significant signage and with faculty partner Vicki Mayer they collected stories about existing signs from neighbors and sign painters to be included in Vicki's Media NOLA project, an online portal for cultural history and production in New Orleans from 1500 to the present. Drawing on his 20 years experience as a sign painter, Matt created new hand-painted signs based on the New Orleans vernacular and turned the studio into an installation of his tongue in cheek advertisements that have since been a part of an exhibit at the Brooklyn Museum of Art.



“The Flint and Steel program allowed me to learn about [Matt’s] craft and those who have preceded him in the region. I learned so much and I think the feeling was mutual.” —Vicki Mayer

“Coming from the hustle of everyday city life to *A Studio in the Woods* was a welcome change. I got the *time and space* to work at my own pace on exactly what I wanted to. Getting time to take photos of old NOLA signs, interview NOLA sign painters, and work on my own art during my stay here has been invaluable.”
—Matt Wright



this page: The artist at work. Detail, *Tangled Web*, 2011.

opposite page: *Tangled Web*, 2011, machine sewn fabric collage.



Christy George

writer, Oregon, 2016

www.vanishinghometowns.com

Laura Murphy

School of Public Health and Tropical Medicine, Phyllis M. Taylor
Center for Social Innovation and Design Thinking, Tulane University

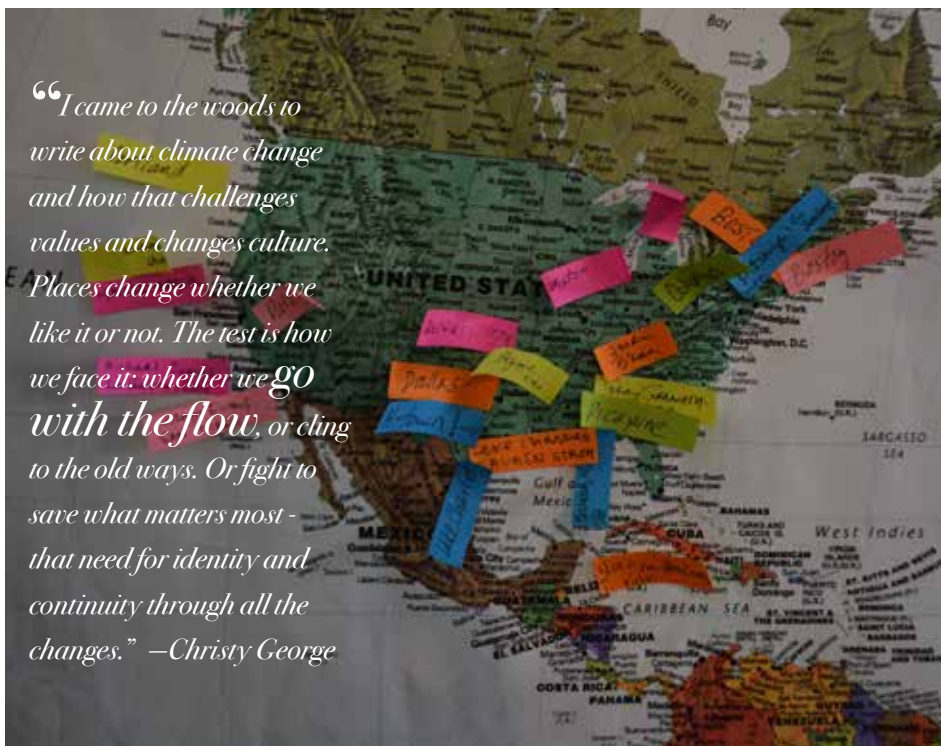


Cross-platform writer-producer Christy George has been covering climate change and the environment for 15 years. The genesis of her non-fiction book project *Vanishing Hometowns* was her award-winning radio series *The Denmark Project* about the impact of climate change in one tiny Oregon town.

During her residency, environmental journalist Christy George continued work on her creative non-fiction book *Vanishing Hometowns*, and with faculty partner Laura Murphy hosted conversations across generations and geography – bringing together people along the bayous endangered by rising seas with people who face the legacy of Katrina and are adapting to the impacts of climate change. They held an intimate conversation with members of the Pointe-au-Chien Indian Tribe, discussing their struggles with federal recognition and what that means in terms of storm protection. In partnership with Monique Verdin's Land Memory Bank, Los Isleños Society and WWNO's Coastal Desk they hosted hundreds for a Sunday Dancehall, coastal climate conversation, live music and a locally caught and harvested meal.

“Together, we hosted wonderful meals and dances and sparked thought-provoking interactions about how we see our climate changing around us in specific ways [...] With an exceedingly anti-science, anti-environment, anti-truth tone of leadership—we must connect authentically over a good meal, find the facts, create some art and spark meaningful action.”—Laura Murphy





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opposite page: *Tangled Web*, 2011, machine sewn fabric collage.



Jan Mun

media artist, New York, 2016

www.janmun.com

Howard W. Mielke

Pharmacology, School of Medicine,
Tulane University



Jan Mun is a media artist that creates social sculptures working with digital and living media. The landscape has become her framework to unfold stories about others and herself by using a combination of artistic and scientific processes that manifest in the form of interactive installations, photography, performance, and bio-art. Jan creates interfaces to elicit participation as a reflection and critique of our political and social systems.

Jan Mun collaborated with Howard Mielke and his Lead Lab to revision and activate best practices for lead testing and soil remediation through a site-specific installation. Neighborhood leaders helped identify a community garden with a high lead content that Jan remediated with the assistance of community members. Jan used her stipend to underwrite clean soil and provide free cap and cover landscape fabric to residents whose soil tested high for lead toxicity if they would come out to help in a day of service at the community garden. Howard and Jan plan to continue their work together with projects in New York, Minnesota, and Washington.



*“The low-lead soil looks much like the contaminated soil so the message is subtle, but the meaning was made very clear to the community of gardeners and her enthusiasm will continue to inspire the ground swell of change to begin to make the Earth **whole again**.”—Howard Mielke*



this page: TBA pending photo selection

opposite page: *Tangled Web*, 2011, machine sewn fabric collage.



E. Oscar Maynard

visual artist, California, 2016

www.countrycounterculture.com

Randy J. Sparks

Department of History, Tulane University

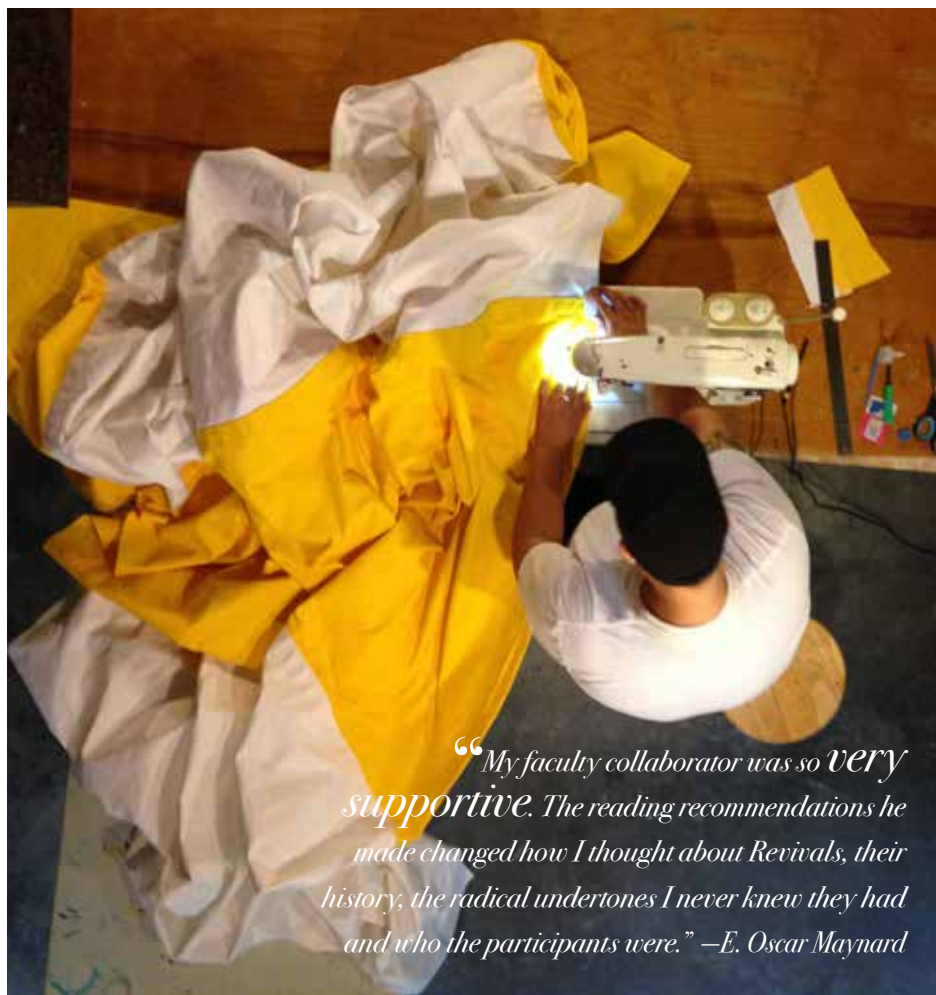


E. Oscar Maynard has a self-designed B.A. in Visual Art, Psychology, and Gender Studies from Antioch College and a MFA from San Francisco Art Institute in Printmaking. Their work has been shown at Somarts, Mission Cultural Center, and in a number of the National Queer Arts Festival shows. In their spare time they nerd out about gender, feed wild animals in local parks, carve gourd luminaries, and make new things from the Southern Living magazine recipes section.

With input from faculty collaborator and religious studies expert Randy Sparks, E. Oscar Maynard created an ongoing community-based art project that uses the idea of Tent Revivals to explore the ways we stray from our own power, and the ways we go dormant and then come back to life, or revive. Just as Evangelical congregants are asked to handle snakes to test their faith, many of us are asked to hold poisons close to our bodies as a measure of our faith in various ideas and people. Through interviews, listening, and portraiture, Oscar is helping people to tell the stories of the poisons they are asked to hold to prove their faith.

*“I was excited to collaborate with Oscar Maynard, a wonderfully talented artist with Southern roots, whose work explored the complexities surrounding Southern religion, gender, race and sexuality [...] Such an opportunity would never have come my way without Studio in the Woods and your Flint and Steel initiative -- it's a creative, dynamic, and **rewarding** program.”* —Randy Sparks



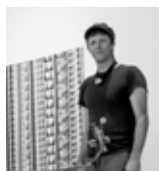


*“My faculty collaborator was so **very** supportive. The reading recommendations he made changed how I thought about Revivals, their history, the radical undertones I never knew they had and who the participants were.” —E. Oscar Maynard*



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opposite page: *Tangled Web*, 2011, machine sewn fabric collage.



Jebney Lewis
sculptor, Louisiana, 2016

Rick Snow
Department of Music, Tulane University

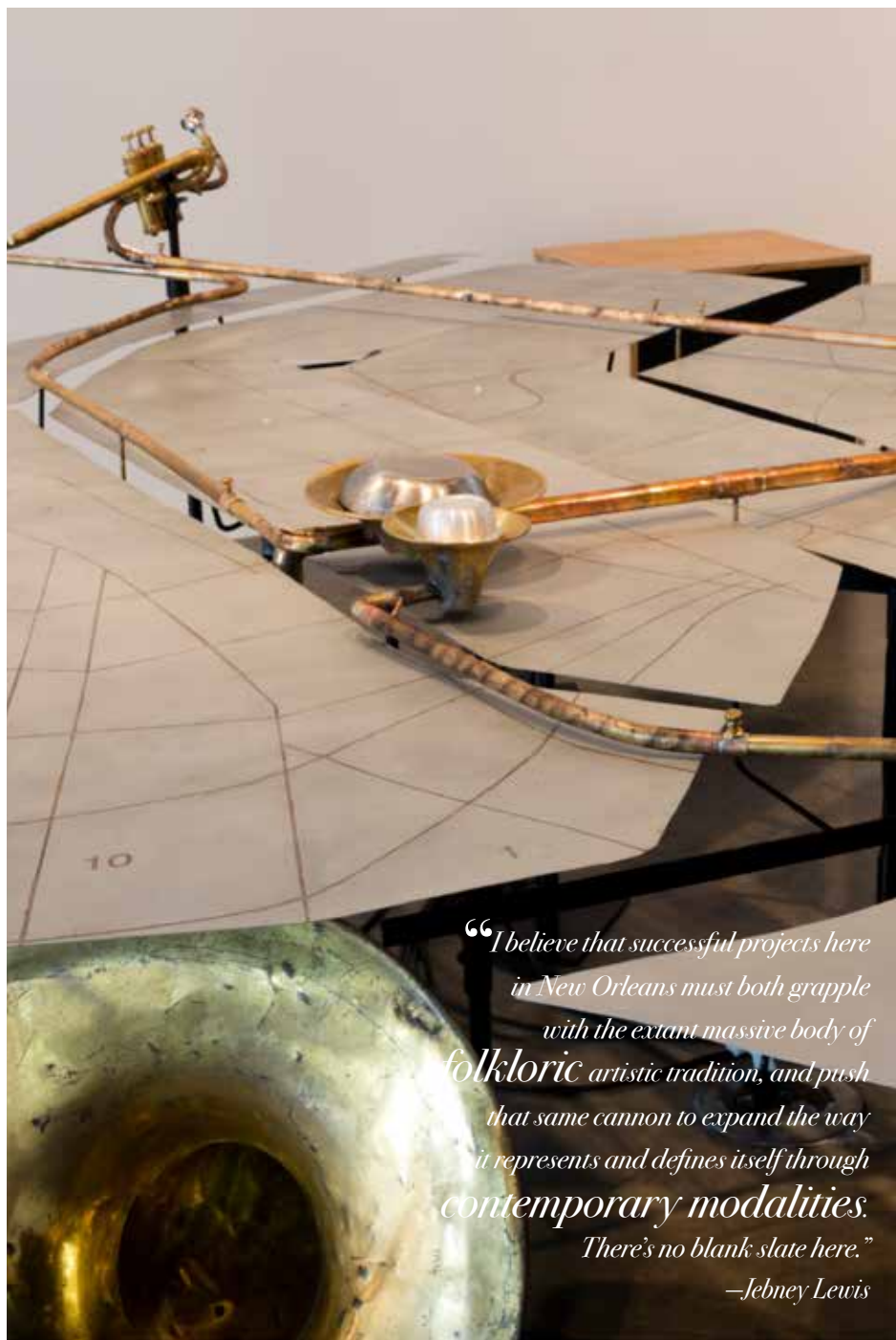


Jebney Lewis is a sculptor, community artist, and musician. He works with neighbors, youth, and other artists to re-interpret local sites and histories through the lens of the visual and performing arts. Past projects have included a vocal requiem for Philadelphia trains performed from a hand-built railway pump-car; a roadside collection of Kuomoni folk sayings gathered with children in the Central Himalayas, and a 28 foot tall "Super Creature of Energy and Power," made with over 100 youth and erected in one day as part of a community arts festival.

Jebney Lewis worked with faculty collaborator Rick Snow, New Orleans youth, and Tulane students to build a map of the city made from sonified steel plates and repurposed brass instruments. The pair also partnered with local writer Christopher Staudinger to conduct writing and field recording workshops where over 60 area high-school writers gathered neighborhood sounds that evoke a unique sense of place. The map functions as a sound art instrument – its freeway system playable by musicians, while field recordings resonate through its other materials. In addition to its exhibition at CANO's Creative Space at the Myrtle Banks Building, the artists commissioned local composer Jeff Albert to write new work on the map and perform it on the piece during its public exhibition at the Contemporary Art Center.



*“[Jebney’s] work pushed me to consider my own working methods and sensibilities from new technical and also social perspectives. I remain thankful that I was able to contribute to such a **uniquely socially aware** artistic project.” –Rick Snow*



*“I believe that successful projects here
in New Orleans must both grapple
with the extant massive body of
folkloric artistic tradition, and push
that same cannon to expand the way
it represents and defines itself through
contemporary modalities.*

There's no blank slate here.”

—Jebney Lewis

Songs of Home Songs of Change is a cartographic audio installation piece featuring recordings, and the writings that accompany them, that were gathered and written by high-school students in response to the prompt: “What does home sound like, and what are the sounds of its changing?”



Donna Cooper Hurt

visual artist, South Carolina, 2016

www.donnacooperhurt.com

Donata Henry

Department Ecology and Evolutionary Biology,
Tulane University

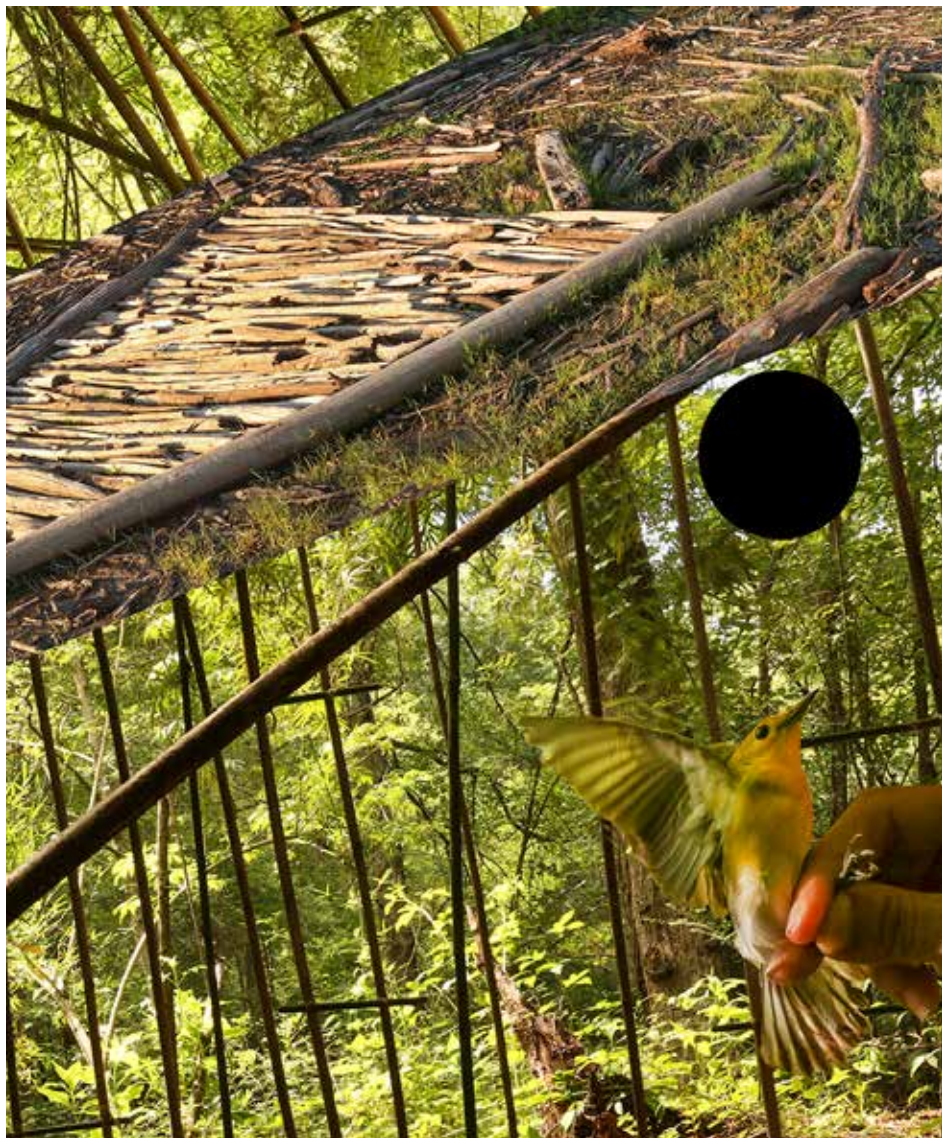


Donna Cooper Hurt is a visual and community engaged artist living in Charleston, SC. She holds a Master of Fine Art from The School of the Art Institute of Chicago. Donna incorporates photography, sculpture, video, and performance in her practice to address the intersection of place, memory, history, and the body.

Donna Cooper Hurt created site-specific installations that address place and the human relationship to the environment. In a day-long workshop with youth from the Jefferson Parish Department of Juvenile Services, Donna and Donata Henry shared their work and processes and helped guide participants to form a personal connection to the outdoors. The youth became storytellers, explorers, sculpture builders and photographers – holding and documenting birds, creating artistic interventions in nature, and photographing their findings.

“The Flint and Steel Residency program provides unique opportunities for artists and scientists to collaborate and communicate their work to a broad audience. [...] The collaboration enables us to integrate our ideas and expertise in such a way that we are more relatable.” —Donata Henry





*“I was afforded the quiet to begin listening to the sounds of the woods in ways I had not heard before. The bark of a kitt fox, the hoots of barred owls and the singing frogs, all culminated in a **sensory opening** I will carry with me after I leave.” —Donna Cooper Hurt*

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Jacqueline Ehle Inglefield

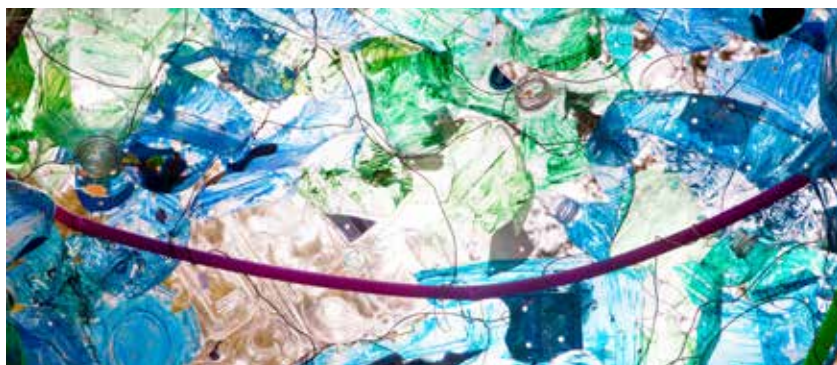
visual artists, Louisiana, 2016
www.jacquelineehleinglefield.com

Mark Gstohl

Department of Theology
Xavier University

Born in New Orleans, Jacqueline Ehle Inglefield grew up in Alexandria, Virginia and currently creates and teaches art in the Irish Channel and elsewhere across New Orleans. Jackie graduated with a BFA from Virginia Commonwealth University. Jackie uses basic hand tools when quilting together repurposed plastics to weave curious, imaginative, provocative sculpture, as she discusses the sustainability of our planet at workshops she conducts.

Jacqueline Ehle Inglefield in collaboration with Mark Gstohl, built a shrine to the bottomland hardwood forest to reignite a reverence for nature. Referencing religious scriptures and past spiritual practices, the shrine encourages contemplation of the global impact of habitual consumption and waste and how our spiritual relationship with the natural world may influence our individual acts and determine our collective impact on our environment. Mark's students researched and prepared posters about the ecological teachings of major religions that they presented alongside the shrine at our annual FORESTival: A Celebration of Art and Nature.



“My collaboration with Jackie Ehle Inglefield was an exceptional learning experience for all involved. [...] Jackie’s creativity and enthusiasm helped us all to realize how much our relationship with creation can inspire us to working for a better world.” —Mark Gstohl

*“Dr. Gstohl and I began our journey of **cross combustion** as a conversation. We spoke of why humans can “look the other way” when it comes to our waste. We talked of insurmountable garbage and how the 5 major religions deal with the issue of garbage, and sustainability of the planet.” —Jacqueline Ehle Inglesfield*



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Byron Asher

composer, Louisiana, 2016

www.byronasher.bandcamp.com

Sharlene Sinegal DeCuir

Department of History,
Xavier University



Byron Asher plays the clarinet and the saxophone in New Orleans. Raised in Maryland, he has performed across Europe and the US. As a composer, his works have been heard on festival stages and have accompanied theatre and film. Byron completed an M.M. in Jazz Studies at the University of New Orleans, and he can be seen regularly performing in New Orleans with the Smoking Time Jazz Club and Los Poboycitos, among many other groups. He is one-third of Nutria, a trio dedicated to original instrumental music, named in honor of the swamp rat.

Byron Asher composed *Skrontch Music*, a major piece of music for clarinet and large ensemble that explores and is in service to the New Orleanian Creole traditions of clarinet virtuosity and Black radicalism in the Jim Crow era. His writing process was aided by deep research, including an oral history project of collaborative design with faculty partner, Sharlene Sinegal DeCuir, which documented the experiences of the older generation of New Orleans clarinetists still performing today. The piece was performed at our annual FORESTival, the New Orleans Jazz Museum at the Old U.S. Mint, and Xavier University, where it was followed by a panel discussion featuring Sharlene, Kidd Jordan, Tim Turner, and Benjamin Morris.



*“Working with the Flint Steel Residency series was an eye-opening and fulfilling experience. My collaboration with Byron produced an amazing project that we were **both very proud of.**” —Sharlene Sinegal-DeCuir*



*“What a great privilege it is to be here for this short period of time, far enough away from home to get serious work done, but close enough to know where I am and why it is such a **crucial institution** for New Orleans and its artistic community.”*

—Byron Asher



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opposite page:



Rachel Wallis

visual artist, Illinois, 2017
www.rachelawallis.com

Blakeslee Gilpin

Department of History, Tulane University



Rachel Wallis is a self-taught crafter, artist and activist. She is interested in transgressing the lines between fine art and craft, and engaging in questions of identity, labor and value when it comes to the creation and appreciation of art. Her current work focuses on collaborative community quilting projects.

Blakeslee Gilpin assisted Rachel Wallis with research and mapping to inform a community-quilting project exploring the links between textiles and the historic and current global slave economy. Rachel worked with high school students from New Orleans Center for Creative Arts who helped her design and map the slave and trade routes to be incorporated into the quilt. Participants in three public quilting circles embroidered these routes onto the quilt while hearing from guest speakers. Gilpin spoke about connections between the slave trade and textile production. Master quilter Cecelia "Cely" Tapplette-Pedescleaux spoke about the ways in which African American craftswomen used quilting as historical transmission, wayfinding, and resistance. Journalist Stephanie Hepburn presented on contemporary issues around human trafficking, labor exploitation, and working conditions in the textile industry.

“Rachel’s community quilting project is a fascinating expression of the diverse and multifaceted history of cotton that flowed in and through New Orleans. Aside from the obvious graphical representations and material connection inherent in a quilt, I believe that the historical potential of her project, that of a scholarly informed community document, is truly intriguing.” —Blakeslee Gilpin





“I am only beginning to understand the impact that this residency will have on me moving forward. I feel so much more confident about my abilities as an artist and organizer, and better equipped to work outside of my home communities.”

—Rachel Wallis

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opposite page:



Esther Solondz

visual artist, Rhode Island, 2017
www.estersolondz.com

Claudia Riegel

School of Public Health and Tropical Medicine,
Tulane University



Esther Solondz is a visual artist who lives and works in Providence, Rhode Island. She received her MFA from Rhode Island School of Design, where she was also on the part time faculty for many years. Esther has been the recipient of several grants and awards, including three Rhode Island Arts Council fellowships and a New England Foundation for the Arts/National Endowment for the Arts fellowship. For many years Esther has been working with ordinary materials such as salt, water, soap, and rust to create work that transforms over time.

Esther Solondz designed and installed a Bee Palace, a beautiful sculpture that also functions as a nesting site for wild solitary bee pollinators at The Audubon Zoo. Faculty partner and Director of the New Orleans Mosquito Board Claudia Riegel, provided information about bee behavior and habitat. Through the dozens of volunteers that assisted in its fabrication and the piece's permanent installation at the Zoo, the project serves as an educational tool to communities about dwindling bee populations worldwide.



*“Esther Solondz has a history of creating sculptures that compliment nature and The Bee Palace provides awareness and tells the importance of solitary bees in the environment, providing thousands of hollow stems for the bees to inhabit. These bees are incredibly important pollinators and are important for a **healthy environment**. Esther was able to create piece of art with an important function for New Orleans.” —Claudia Riegel*

*“I was struck by how few people were aware of the existence of wild solitary bees. Proportionally they make up such a huge segment of the bee kingdom and the broader public is unaware of the **integral role** they play in pollination. By building the Bee Palace I hoped to encourage the local bee populations to nest and pollinate in the areas around the sculpture. By situating it in a public space, I also hoped to increase people’s awareness and perhaps encourage them to create their own nesting boxes and habitats at home.” —Esther Solondz*



this page:.

opposite page:



Sarah Dahnke

performing artist, New York, 2017
www.sarahdahnke.com

Stephen F. Ostertag, Ph.D.

Department of Sociology, Tulane University

Sarah Dahnke is a Brooklyn-based choreographer, multimedia artist, and arts educator. She creates performance experiences that often feature non-performers, highlighting and celebrating the nuances of natural, untrained human movement. She works with public school students to facilitate the creation of their own choreography and video projects, makes giant group dances to teach to the general public, and films instructional videos to disseminate dance sequences widely.

Sarah Dahnke's *Dances for Solidarity* is an ongoing, community-based performance choreographed by incarcerated people in solitary confinement, built from the personal narratives of 50 people in prison in Texas and Louisiana. The New Orleans iteration of the project was performed by a group from the National Council for Incarcerated and Formerly Incarcerated Women and Girls at the landmark site where Homer Plessy was arrested in 1892, the Newcomb Museum, and Cafe Reconcile. Faculty partner Stephen Ostertag contributed a wealth of knowledge around the history of incarceration in the state of Louisiana.



“I was amazed at how such a simple act can be so meaningful and bring so much joy to both the performers and those in solitary confinement who wrote the dance.” —Stephen F. Ostertag, Ph.D.



*“Dances for Solidarity was never meant to be a singular performance but is rather a container for many types of performances both behind bars and on the outside. I am grateful for this time to plant so many seeds [...] and to create a blueprint for potential **community collaboration** in other locations.” —Sarah Dahnke*



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