

2024

OPEN CALL FOR ARTISTS RESIDENT ARTISTS & ARTISTS PRO TEM

JURY REPORT

July 29, 2024

Torpedo Factory Art Center is currently managed by the City of Alexandria's Office of the Arts, a division of the Department of Recreation, Parks and Cultural activities. Learn more at alexandriava.gov/Arts or torpedofactory.org.

For media inquiries please contact newsroom@alexandriava.gov. To request a reasonable accommodation, please send an email to torpedofactory@alexandriava.gov or call 703.746.4570, Virginia Relay 711.

BACKGROUND:

This annual process demonstrates the City's commitment to the arts and maintaining the building as an Art Center with the highest quality art.

Torpedo Factory Art Center aims to be a 21st-century, leading arts institution with a broad and deep connection to Alexandria residents, visitors, and regional artists built on equity and high performance with a curated building of artists at its heart.

Scores of artist communities in converted industrial-type buildings have sprouted globally in the last 50 years; many modeled after Torpedo Factory Art Center. Best practices have evolved and adapted over time and the Art Center is keeping up with them, including the contemporary process of regular re-jurying of Resident Artists. With the Art Center being founded in 1974, many artists have held studios for multiple decades without being reevaluated.



Artist June Yun presenting to jurors during Open Call Phase III, June 12, 2024, at Torpedo Factory Art Center

On December 14, 2021, Alexandria City Council approved and directed staff to:

“Expand the artist studio program to better reflect contemporary best practices, diversity, and public interaction. Outcome: Design and implement an impeccable, credible, artist selection process to determine studio leases. Grounded in best practices, selection is based on art quality, ability to work and interact with the public, working for greater good of Art Center/community, and diversity including media, place in career, and personal background.”

2022 launched the new Open Call process. All artists with a studio at the Art Center have been re-juried over a 3-year period in a process open to new applicants. Founding Artists (had studios in 1974) and studio mates were not re-juried while the Founding Artist maintains their studio.

In 2022, the studios at the Art Center were separated into three (3) groups - A, B, or C - based on the jury date of the artist in the studio who was juried the longest in the past. However, if any single group was clustered in one area of the Art Center, that group may be divided to ensure no section or floor is unduly burdened by the jury process. Accepted applicants are offered a three (3) year lease.

Studio Group A, studios having no artists juried in 1974 and having an artist who was most recently juried between 1975 – 2003, was re-juried in 2022. Studio Group B, studios have no artists most recently juried between 1974 – 2003 and have an artist most recently juried between 2004 – 2017, were re-juried in 2023.

Studio Group C, studios have no artists most recently juried between 1974 – 2017 and have an artist most recently juried between 2018 – 2021, were given the opportunity to re-jury in 2024 to maintain their studio.

The 2022 [Jury Report](#), 2023 [Jury Report](#), 2022 [Selected Artist Catalog](#), and 2023 [Selected Artist Catalog](#) are available online.

2024 JURORS:



DANIEL T BARNEY, Ph.D. George Mason University Associate Professor, Art Education and Director, Master of Arts in Teaching. Daniel T. Barney, Ph.D., is Associate Professor of Art Education and Director of the Master of Arts in Teaching II program at George Mason University in the School of Art. Dr. Barney's scholarly efforts include a complex web of curriculum theory, artistic play, and fiddling with rules of engagement. He is trained in printmaking, drawing, painting, photography, bookbinding, jewelry, lampworking, and fiber arts. Barney publishes widely and is a Distinguished Fellow of the National Art Education Association. For Barney, art has become less of a commercial endeavor and more of an approach to sense and interact with the world. This conceptualization of art as a way of knowing and catalyst for becoming orients his research and philosophies of teaching.



MARY EARLY, Director at Hemphill Artworks and established artist in the DC region. Early is a sculptor and art dealer living and working in Washington, DC. Early is the director of HEMPHILL Artworks, Washington, DC, and serves on the boards of Hamiltonian Artists and Washington Sculptors Group. She handles the work of contemporary artists and artist estates on long-range planning, and with private and institutional collectors to build and manage significant collections. Recently, her personal artworks in beeswax have taken the form of temporary installations responding to the architecture of the site. Early's work has been exhibited at regional and national galleries, and is included in the collections of the US Department of State/Embassy of

Panama and Embassy of Jordan, the District of Columbia Art Bank, The Wilson Building Art Collection, Washington DC, and the American University Museum (Corcoran Collection) among other public and private collections. Additionally, she works with living artists and artists' heirs. She has a particular interest in public art and community engagement, as well as the materials and processes of contemporary sculpture.



MALEKE GLEE, MA, Director of STABLE, cultural worker, writer, and professor in the DC region. Maleke is the inaugural Director of STABLE, a space for artists to think and create, fostering an arts ecosystem in Washington D.C. through their studios, residencies, projects and collaborations. Before joining STABLE, he has held positions for the Studio Museum in Harlem, was Executive Director of Prince George's African American Museum where he curated mixed media exhibits in the greater DC region; and has produced exhibitions and programming with the Museum of Contemporary African Diasporan Arts, No Longer Empty, DNA Works, Red Bull Arts, Sugarcane Magazine, TENTH Zine, John F. Kennedy Center, and Don't Mute DC.. Early in Maleke's career, he founded Chocolate Redux, which provided cultural programs in response to the massive wave of gentrification in DC, a town long known as "Chocolate City." He works with collectors, curators, and STABLE resident artists. Maleke obtained his M.A. in Cultural Sustainability from Goucher College and B.F.A. in Arts Management from Howard University.

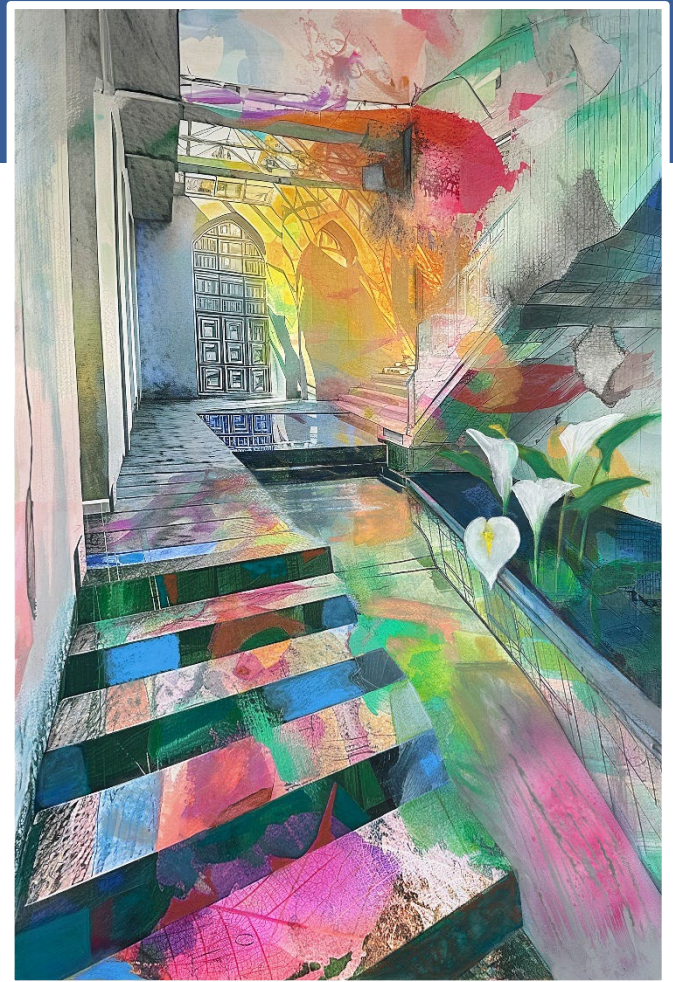
ALLYSON VIERA, MFA, Established NYC based artist and Assistant Professor & Coordinator, Foundations at the Corcoran School of Art and Design, GWU. Vieira's work folds past and present, spanning architecture and sculpture. She investigates labor, craft, and the material evidence of time, while considering the knowledge, mythologies, and forms of communication that we inherit from past civilizations and reiterate to the next. She has exhibited extensively both internationally and in the U.S., including institutional projects at Kunsthalle Basel, Swiss Institute, Storm King Art Center, PinchukArtCentre, Non-Objectif Sud, FRMoCA, Frieze Projects, The Public Art Fund, The Highline, and SculptureCenter. Her catalog, Allyson Vieira: The Plural Present, was published by Karma Books in 2016. She was a 2021-2022 Visiting Artist at Harvard University's Center for Hellenic Studies, and her book of interviews with Greek master marble carvers, On the Rock: The Acropolis Interviews, for which she was the recipient of grants from the Graham Foundation, the Henry Moore Foundation, and FLACC, is available from Soberscove Press, Chicago. She was recently awarded at 2024-2025 Fulbright U.S. Scholar Award to Greece. Vieira received her BFA from The Cooper Union and her MFA in Sculpture from Bard College. She lives and works in New York City and is currently Assistant Professor of Foundations at the Corcoran School of Art and Design at The George Washington University in Washington, D.C.

THE PROCESS:

The Art Center juries for studios; therefore, applications were accepted for individual artists who want a studio or groups of up to four (4) artists that wish to share a studio. Each application was scored as a single applicant, be it an individual application or a group application. The application was in three (3) phases and was worth a total of 100 points.

65% of an application's score was based on artwork. The remaining 35% of the application was scored on time honored professional artist presentation skills including artist statements, process statements, and artist talks, as well as the artists interest in engaging with the public and working within a community.

- **Phase I** considered artistic merit and was judged blind, with jurors only viewing the art. Jurors looked for deliberately crafted artwork with an authentic and original point of view that reflects an awareness of current trends and aesthetics in the larger art world. It was worth a maximum 50 points. The highest scoring 50 applicants advanced to Phase II.
- **Phase II** was non-blind and considered applicants' backgrounds. Jurors looked for artists who could explain their art and who wanted to engage and interact with the public through their work. They reviewed applicants' career highlights and how they have marketed themselves or their work. It was worth a maximum of 25 points. The highest scoring 40 applicants advanced to Phase III.
- **Phase III** gave the jurors an opportunity to meet and interact with the applicants. This was the first-time jurors saw their artwork in-person to review it for quality. Jurors consider the applicants' ability to communicate about their artwork, with an eye toward their desire to positively engage with the public. It was worth a maximum of 25 points. Presentations were open to the public.



Abol Bahadori, Oldtown Portal, Layered mixed media, 36 x 24 inch, 2024

The applicants that scored the highest were offered one of the limited studios available. If an application completed all three phases and scored a minimum of 60 points but did not score high enough to get a studio, they had the option to become an Artist Pro Tem position (see asterisk on page 6).

The application was based on industry best practices as they relate to current art spaces and artist communities. The application was developed after a series of four (4) Art Center artists forums (discussions with artists) and one (1) community forum held in 2018, as well as a survey with experts in the field and a survey of other arts institutions. The results and analysis of the forums and surveys were shared with Art Center artists. The Art Center is also a member of the [Artist Communities Alliance](#), which provided support in application development. Since 2018, and every year thereafter, the Art Center staff has administered applications for studio leases with outside expert jurors. Over that time, the application has been refined based on experience and feedback.

The 2024 Open Call for Artists at Torpedo Factory Art Center was announced on February 9, 2023, the application went live on February 28, 2024, and applications were due April 16, 2024. Staff held two webinars with potential applicants on how to apply. Additionally, the Office of the Arts has offered numerous professional development webinars for artists in partnership with the [New York Foundation for the Arts](#) (NYFA) over the past several years. Seminars included topics such as writing and talking about your art, marketing, and more.

EQUITY / TRANSPARENCY:

EQUITY:

Torpedo Factory Art Center holds the notion of working toward a world where we are all embraced for who we are and are able to thrive to reach our highest potential, removing barriers to full participation and belonging in life and culture. Equity means promoting just and fair inclusion throughout our city, and creating the conditions in which everyone can participate, prosper, and reach their full potential.

Torpedo Factory Art Center values a diverse community of artists that reflects representation from different social, economic, and cultural backgrounds, as well as different artistic media, styles, and forms of expression. The Art Center values artists in all stages of their career, regardless of their formal arts training.

Therefore, when reviewing applicants' backgrounds in Phase II, jurors considered the career level of the applicant(s). Applicants' background should have matched their self-selected career level or exceeded their career level. The Art Center strived to eliminate potential barriers in this application, giving everyone an equitable chance to compete.

The City's Race and Social Equity Officer was consulted while developing the process. [ALL Alexandria](#) was used as a starting point. Reasonable accommodations for disability, language translation, and free access to the application was offered. Additionally, in-person presentations were scheduled for a weeknight and weekend day to allow for easier participation. Video and zoom accommodations were offered to artists who could not attend in-person presentations. In the past, artists were selected and had to wait years for the possibility of getting a studio. This new process provides an equitable way of gaining a studio without the wait and provides opportunity for more artists.

The application asked for applicants' gender identity, disability status, language, ethnicity and/or race, and age. This information was not shared with the Jurors and held no bearing on scores. Applicants also could opt out of answering.

Jurors were selected to reflect diversity. When marketing the application, special attention was given to universities, including HBCUs, organizations such as the Arts Administrators of Color, regional arts publications, and more. The application also offered helpful links including "practices for photographing your artwork," "resources for writing an artist statement," and "resources for writing an artist's resume or CV." All artists were offered free professional development workshops (see page 4). At the start of the lease, the studio will have publicly subsidized rent of \$17.39 per square foot per year - providing opportunity for more artists.



Elizabeth Coffey, *Vivid Dream*, Oil, lace curtain, vintage quilt top, fabric, 60 x 56 inch, 2023

TRANSPARENCY:

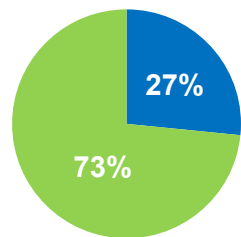
Torpedo Factory Art Center is committed to a transparent application process. Of the Open Call Applicants, in 2022 83%, and in 2023 80% rated the process as fair and transparent. The Art Center artists and community members were invited to participate in developing this process (see page 4). Incumbent artists were given a copy of the standard juror's agreement with the City. All artists received the scoring criteria. Applicants and spectators were encouraged to attend the in-person application presentations in Phase III where artists presented to jurors. When requested, applicants received their scores, placement, and written feedback from the jurors.

2024 OUTCOME:

23 studios, including 2 additional studios, were open for consideration. All studios are granted to eligible artists.

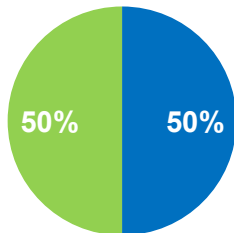
Incumbents are current Resident Artists. Non-Incumbents are new or did not have a studio.

ARTISTS APPLIED: 79



■ Incumbent: 21
■ Non-Incumbent: 58

ARTISTS OFFERED A STUDIO: 24



■ Incumbent: 12
■ Non-Incumbent: 12

INCUMBENT OUTCOME

2024 INCUMBENT APPLICATIONS OUTCOME:

- Offered a studio: 12
- Not offered a studio: 9
- Withdrew: 0
- Total: 21

2024 INCUMBENT ARTISTS OUTCOME:

- Offered a studio: 12
- Not offered a studio: 9
- Withdrew: 0
- Total: 21

79 artists applied in 78 applications

24 artists in 23 applications: offered a studio

13 artists: offered to be an Artist Pro Tem*

2 artists withdrew in 2 applications

LEASES BEGIN THIS FALL

An updated wait list was created based on scores

SOLO VS GROUP OUTCOME

2024 APPLIED APPLICATION TYPES:

- Solo: 77
- Group: 1
- Total: 78 applications

2024 OFFERED A STUDIO APPLICATION TYPES:

- Solo: 22
- Group: 1
- Total: 23 applications

* To become an Artist Pro Tem, applicants had to pass all three phases and score a minimum of 60 points from a possible 100 points. Artists Pro Tem are eligible to sublease, be on the Art Center website, take part in Art Center programming and may obtain a studio should one become available (based on ranking). All incumbent applicants not offered a studio who scored high enough were offered a position as an Artist Pro Tem.

LOOKING DEEPER INTO EQUITY

RACE/ETHNICITY

APPLIED: APPLICANTS RACE / ETHNICITY:

- BIPOC: 29 or 36%
- White: 42 or 53%
- Did not disclose: 8 or 10%

OFFERED A STUDIO: RACE / ETHNICITY:

- BIPOC: 5 or 20%
- White: 16 or 66%
- Did not disclose: 3 or 12%

GENDER

APPLIED: APPLICANTS GENDER:

- Man: 26 or 32%
- Woman: 47 or 59%
- Non-binary: 1 or 1%
- Did not disclose: 5 or 6%

OFFERED A STUDIO: APPLICANTS GENDER:

- Man: 9 or approx. 37%
- Woman: 13 or 54%
- Non-binary: 1 or 4%
- Did not disclose: 1 or 4%

LGBTQ+

APPLIED: APPLICANT IDENTIFIES AS LGBTQ+:

- No: 59 or 74%
- Yes: 9 or 11%
- Did not disclose: 11 or 13%

OFFERED A STUDIO: IDENTIFIES AS LGBTQ+:

- No: 15 or 62%
- Yes: 5 or 20%
- Did not disclose: 4 or 16%

PRIMARY INCOME

APPLIED: ART IS PRIMARY INCOME:

- No: 21 or 26%
- Yes: 48 or 60%
- Did not disclose: 10 or 12%

OFFERED A STUDIO: ART IS PRIMARY INCOME:

- No: 7 or 29%
- Yes: 15 or 62%
- Did not disclose: 2 or 8%

AFTER APPLICATION SURVEY

Taken by 59% applicant artists

Scored **84%** on Ease of Application

Scored **78%** on Fairness & Transparency of Application

INCUMBENT RESIDENT ARTISTS

(34% of response):

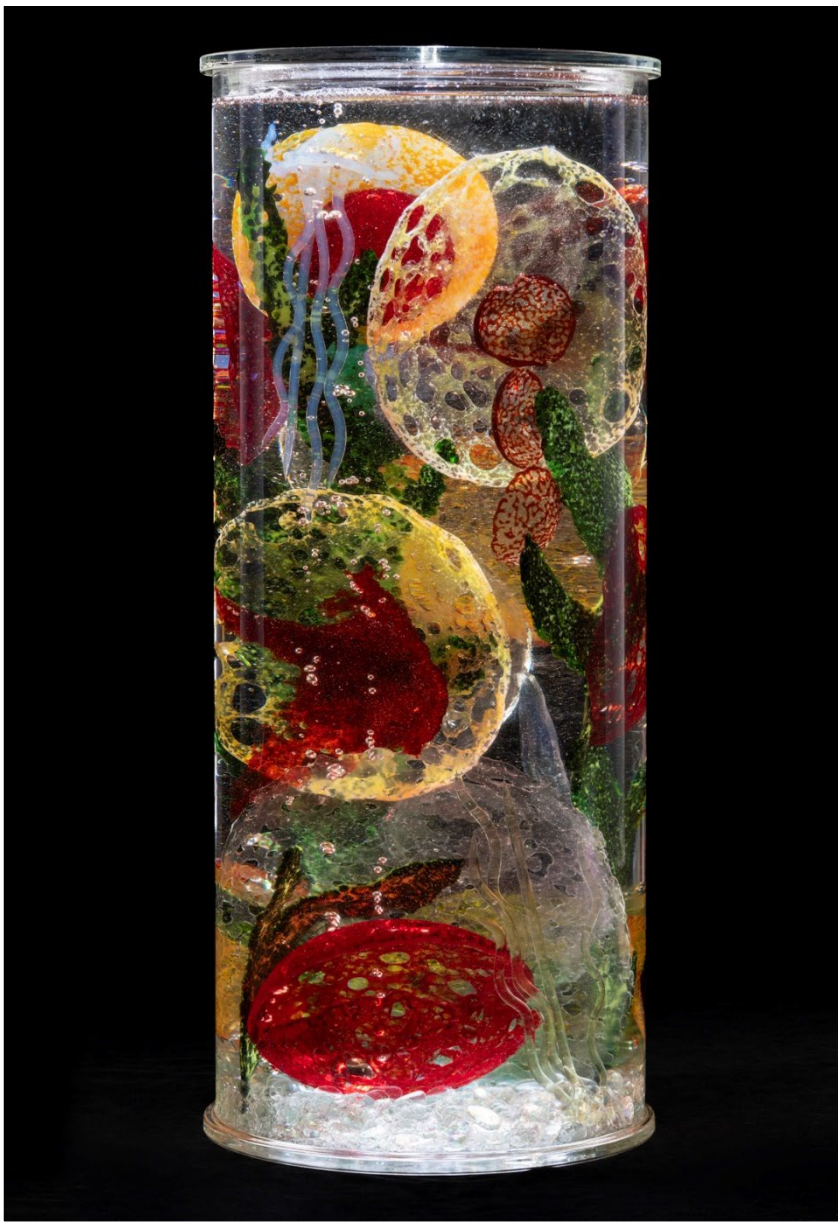
- Ease of Application: 85%
- Clarity of Instructions: 72%
- Fairness/Transparency of Application: 68%

NON-INCUMBENT ARTISTS

(65% of response):

- Ease of Application: 84%
- Clarity of Instructions: 81%
- Fairness/Transparency of Application: 83%

AGE & CAREER LEVEL



AGE

APPLIED: APPLICANTS AGE:

- 21-49: 36 or 45%
- 50-80+: 36 or 45%
- Did not disclose: 7 or 8%

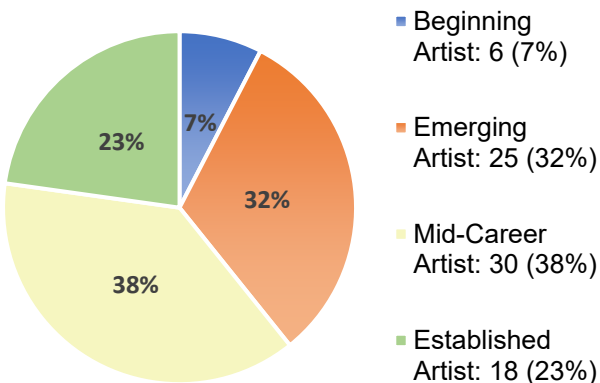
OFFERED A STUDIO: APPLICANTS AGE:

- 21-49: 9 or 37%
- 50-80+: 12 or 50%
- Did not disclose: 3 or 12%

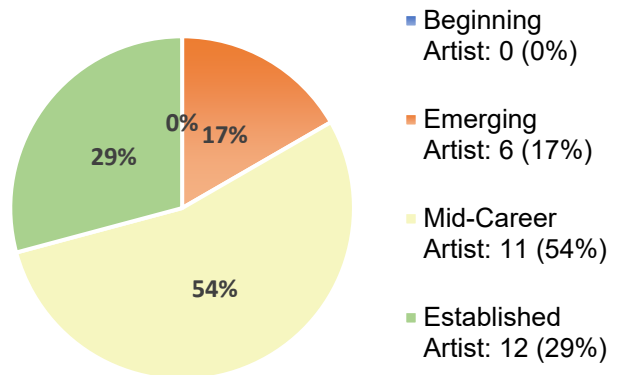
Image Left: Alison Sigethy, *Endangered Garden*, Glass, oil, air, 26 x 12 x 12 inch, 2024

SELF-IDENTIFIED CAREER LEVEL

APPLIED: APPLICANTS CAREER LEVEL:



OFFERED A STUDIO: APPLICANTS CAREER LEVEL:



OFFBOARDING:

Leases for incumbent artists not offered a studio will end on September 30, 2024, as scheduled. These artists were offered the opportunity to be an Artist Pro Tem (after completion of 3 phase, see page 6).

The [Office of the Arts](#) is committed to offering free professional development opportunities and will continue its partnership with the [New York Foundation for the Arts](#) (NYFA), and the Northern Virginia Local Arts Agencies (NVLAA), offering webinars to artists and organizations.

Additionally, all artists are encouraged to apply again to further their position at the Art Center.



Lori Ehrlich Katz, *Bowl1*, Stoneware, slips, Kanthal wire, black ceramic stain, 19 x 6 inch, 2022

Learn more at torpedofactory.org/opencall
2024 Selected Artists Catalog Coming Soon



Dane Hamblin, *La Hacienda*, Oil over acrylic on panel, 24 x 40 inch, 2023