

2021 FELLOWSHIP AWARDS

The 2021 Joseph R. Dunlap Memorial Fellowship has been awarded to Jade Hoyer, Assistant Professor of Art at Metropolitan State University in Denver. In addition, we have awarded two William Morris Society Fellowships: to Jennifer Rabedeau, a Ph.D. student in English at Cornell University, for research for her dissertation, “Medieval Afterlives: Ornament and Empire in Victorian Britain,” which will explore the relationship between Morris’s designs and medieval manuscripts; and to Jeff Kasper of the University of Massachusetts and Sben Korsh of the University of Michigan for “Design Activism Workshop on William Morris,” a curriculum for a studio art course to be taught at University of Massachusetts.

Below is Jade Hoyer’s winning proposal:

For the William Morris Society Joseph Dunlap Memorial Fellowship, I propose a project entitled *Morris & Co Wallpaper as Educational and Artistic Resource*, a project that will engage my dual roles as an educator and printmaking artist. For this project, I will create two portfolios of teaching materials that offer an introduction to William Morris and repeat pattern making for university-level studio art students, from beginning students to advanced printmaking students. Second, I will create a body of work, *The Yellow Wallpaper*, an exploration into contemporary gender roles through the creation of wallpaper and a photobook stylistically inspired by Morris’s wallpaper works.

I am an Assistant Professor of Art and the Printmaking Area Coordinator at Metropolitan State University of Denver, an access-oriented and Hispanic-Serving Institution in downtown Denver, Colorado. There I teach students of all artistic levels, and I am additionally responsible for all printmaking classes and curriculum. As a Joseph Dunlap Memorial Fellow, I will create two portfolios of educational materials that offer students a conceptual and technical introduction to William Morris and using the repeat and pattern in artwork.

These teaching materials will consist of lesson plans, compilation of media devoted to Morris’s biography and indicative examples of his work, a classroom exercise, and an assignment corresponding to learning objectives for introductory and advanced levels. This instruction will be implemented in my own coursework at Metropolitan State University of Denver. I would also be thrilled to share these teaching materials with the William Morris Society in the United States for publication on its website.

At the introductory level, students will learn about Morris’s background, witness how Morris’s workshop created wallpaper prints via hands-on experience in relief printmaking, and create their own simple repeat patterns using drawing techniques. For advanced printmaking students, study of Morris’s work will be augmented by their own exploration of multiblock woodcut printmaking.

Through these lessons, introductory students will gain exposure to the principles of repetition and balance, color, and line as exhibited in Morris & Co’s wallpaper patterns. They will furthermore explore these principles in their own artistic explorations. I find that study of William Morris’s floral patterns will additionally be helpful for beginning art students in introducing creative abstraction to students; at the introductory level, most art students are concerned with making work appear “realistic,” and Morris’s floral work showcases creative liberties taken by an artist. Advanced printmaking students, meanwhile, will be able to explore technically-driven study through an introduction to William Morris and Morris & Co, including printmaking concepts such as woodcut printmaking, registration, and color mixing, and multiblock printing. Students of all levels will benefit from learning about the conceptual meaning of Morris’s practice including his appreciation for the natural world and his emphasis on craft and process. Through this educational material students can also contemplate the economics surrounding the invention of wallpaper and the thematic implications of wallpaper in domestic settings and current digital realms.

A tenet of Metropolitan State University of Denver's art program is the situating of works of art within larger cultural and interdisciplinary contexts. For this reason, I continually model my own artistic practice to students. My artistic work addresses social issues through exploration of iteration and the multiple in media including printmaking, installation, and digital art. As a Joseph Dunlap Memorial Fellow, I will create the artistic series *The Yellow Wallpaper*, a nod to Charlotte Gilman's short story. Based on research of Morris & Co.'s wallpaper, I will create five wallpaper samples that address gender roles. These works will pay homage to Morris's patterning and woodblock printing process. Each pattern will incorporate a horizontal and vertical repeat, and prominently feature the color yellow. I will then photograph subjects in front of this background. These photographs will merge 2-D and 3-D elements in the style of artists including Kehinde Wiley and Cecilia Parades, shifting between foreground and background to mimic the connotations of hysteria and shifting reality misattributed to women. I have enclosed a portfolio of both my artwork and teaching examples. This body of work will also offer advanced students an example of how to integrate artistic and historical research into their own artistic practices.

Funding from the Joseph Dunlap Memorial Fellowship will support 1) the purchase of teaching materials for the educational components of this proposal, including student art supplies, demonstration materials, and books on Morris's pattern work for the printmaking library at Metropolitan State University of Denver; and 2) the purchase of materials for creation of *The Yellow Wallpaper*.

As an educator-artist at an institution devoted to promoting access to education and whose artwork addresses questions of social justice, I was particularly excited that the Joseph Dunlap Memorial Fellowship this year will emphasize social justice. This award will be able to offer supplemental artistic opportunities to deserving art students and support my own artistic endeavors promoting social justice. In *News from Nowhere*, Morris spoke of the potential for art being demanded of and enjoyed by all. My project supports this endeavor.