

FDG&A

Faculty Development Grants and Awards

Research, Scholarly, Creative,
Pedagogical and Industry-related
Activities, 2017-2019



Page 04 Susan Breton, Associate Professor

Page 06 Daniel Cole, Adjunct Assistant Professor

Page 08 Catherine Geib, Associate Professor

Page 10 Ruth Jeyaveeran, Assistant Professor

Page 12 Kyunghye Pyun, Associate Professor

Page 13 Vincent Quan, Associate Professor

Page 15 Rena Sussman Silverman,
Adjunct Associate Professor

Page 16 Amy Werbel, Professor

Page 18 Allison Wade Wermager, Associate Professor

All Research, Scholarly, Creative, Pedagogical and Industry-related Activities, 2017-19

Anna Blume,
History of Art

Susan Breton,
Counseling Center

Daniel Cole,
Fashion Design

Brenda Cowan,
Exhibition Design

Natasha Degen,
Art Market Studies

Justine DeYoung,
History of Art

Brian Fallon,
Writing Studio

Catherine Geib,
Fashion Business Management

Michael Hyde,
English and
Communication Studies

Ruth Jeyaveeran,
Textile/Surface Design
and Fabric Styling

Johannes M.P. Knoops,
Interior Design

Jennifer Lee,
Fashion Business Management

Philippa Lindenthal,
Fashion Design Art

Andy Liu,
Fashion Design

Madeline Millán,
Modern Languages
and Cultures

Katelyn Burton Prager,
English and
Communication Studies

Kyunghye Pyun,
History of Art

Vincent Quan,
Fashion Business Management

Melanie Reim,
Illustration

Geoffrey Rogers,
Science and Math

Theanne N. Schiros,
Science and Mathematics

Rena Sussman,
Textile/Surface Design

Allison Wade-Wermager,
Photography

Amy Werbel,
History of Art

Faculty Development Grants and Awards

Research, Scholarly, Creative, Pedagogical and Industry-related Activities, 2017-19

Dear colleagues,

The Faculty Development Grants and Awards (FDGA) program is dedicated to the professional development of faculty as educators, scholars, artists, researchers, business innovators and industry professionals. As per program guidelines, four categories of activities are funded:

1. Research, scholarly, creative, pedagogical and industry-related activities
2. Travel to present or participate in conferences or professional gatherings
3. Winter or summer professional practica
4. Symposia/seminars to be hosted at FIT

The funding category of Research, Scholarly, Creative, Pedagogical and Industry-related Activities was added in 2014. Presented in this publication is work conducted by faculty who received funding in this category between 2017-2019.

Selected faculty reports have been highlighted in order to provide guidance to those who might seek funding in the future. In this regard, we are especially thankful to faculty who have so graciously agreed to share their work with colleagues.

Please note that all faculty reports are available on the FDGA web page (CET web site) at fitnyc.edu/cet/fdga-research-page.php

Best regards!

Elaine

Elaine Maldonado, Professor
Director of Faculty Development and
Center for Excellence in Teaching



Susan Breton

Associate Professor-Director, Counseling Center

BA, Bennington College, MA, Wesleyan University, PhD, Clark University

The first salon concert directly followed the Museum at FIT's symposium entitled Proust's Muse and included compositions commissioned by the muse herself, the Countess Greffulhe. Dr. Sylvia Kahan, a leading expert at CUNY on the subject of female patronage at the turn of the 20th century, provided a narrative to introduce the period and further contextualize each of the presented musical pieces.

composer and conductor, Tania Leon and was successful in generating an exciting discussion among the collaborators (composers, artists and poets) and the audience.

Of special significance for the FIT community was the incorporation of music as a focal point of both of the salons because the formal study of music is not an established part of FIT's academic programs or curricular offerings, nor is music a staple in the roster of outside events that are brought to the campus throughout the year. The inclusion of live musical performances of period and of newly-created musical compositions, coupled with complimentary lectures and dialogs allowed for a fuller, more complete representation of salon culture in its proper historical context, while also making it possible for participants to embrace the total experience through connection with an expanded frame of artistic expression, one that employs forms of representation that are different from those of just language

The second salon concert took place early in the spring semester of 2017 and presented six contemporary compositions. Each piece had a student/faculty poem read before it was performed that was a response to the work, and as the music was played live visual art students' pictorial responses to the music were projected onto the walls to create an immersive environment. Directly following the music, all of the artist and composers were asked to come onto the stage to open up a dialogue with the audience about the importance of art in our lives today. This discussion was moderated by Composers Now founder,

Symposium-Fashionable Muses: Reimagining Parisian Salons of the Belle Époque at FIT

The Fashionable Muses project fostered cultural diversity on the FIT campus by offering new perspectives on diversity and inclusion through the lens of modern music. This project curated and presented two musical events which recontextualize the Parisian salons of the Belle Époque within the contemporary cultural milieu of FIT. The two musical events explored the salon's contribution to the development of culture (music, language, philosophy, literature, fashion, visual arts and politics), highlighted the importance of female patronage in the creation of modern music in the early twentieth century, championed the work of female and LGBTQ artists, and invigorated and inspired the FIT campus by providing access to another art form through high quality musical performances. Both salon events created immersive, innovative, educational, historically informed and unique cultural experiences for the FIT community that celebrated diversity and inclusion of culture, of art forms, of individuals from different ethnicities and sexual orientations and thereby contributed to furthering the academic excellence and enrichment of the FIT students and faculty.



or of visual image. Further along these lines, providing this more holistic artistic experience served as a model that will hopefully enrich FIT's future conversations about the breadth and depth of its curricular offerings, and about the critical importance of the interdisciplinary frame in the preparation of its students for their careers.

For a complete video of the second salon concert, please see:

news.fitnyc.edu/2017/02/17/fashionable-muses/





Daniel Cole

Adjunct Assistant Professor, Fashion Design

BA, University of Washington, MFA, New York University

I traveled to SE Asia, Malaysia, Indonesia, and Singapore with the primary purpose of studying transitions in the traditional dress of the indigenous peoples of Borneo. The island has a trajectory of fascinating history, with some native peoples practicing headhunting until (and even after) colonization by the British and the Dutch. The traditional dress has morphed from loincloths and shawls made from tree bark to sophisticated, embellished national costume couture. I had the opportunity to interview several young designers, primarily in the Sabah and Sarawak provinces in the Malaysian territory. These designers are creating new versions of the traditional styles that are being worn in cultural pageants, as well as in weddings and gala occasions. These interviews were captivating and provided the basis for my presentation earlier this month at the Costume Society of America National Conference (in Portland, ME) which was the anticipated outcome of the research. I was honored that my paper was selected for presentation at a conference of this level, and my presentation was very well received; I will likely repeat this presentation this coming fall at the CET.

Museum visits for research on Borneo textiles and clothing took me to several collections around the area, which also expanded my knowledge of some of the other ethnicities of the region. These visits included the Muzium Tekstil Negara in Kuala Lumpur, Museum Tekstil in Jakarta, The Sabah State Museum in Kota Kinabalu, the Sarawak Textile Museum in Kuching, and the Museum of Asian Civilizations in Singapore. I was able to make contact with some of the curatorial staff at some museums who can be of assistance as I pursue further research in the area. I also visited

cultural presentations and cultural parks in both Sabah and Sarawak provinces, again taking great note of textiles and traditional dress, and their role in cultural ritual.

The amount of time I was able to spend in the region allowed me to expand my study as my academic curiosity grew and related knowledge was available. As the region of the Malay Archipelago (Malaysia, Indonesia, Singapore and Brunei) has a few hundred indigenous ethnic groups, studying them completely would be an impossibility.

I was able to visit the Peranakan Museum in Singapore (dedicated to the mix-race ethnicity of the Peranakans who are in Malaysia, Singapore and Indonesia), and see the cultural aspects of Sundanese culture in Bandung, and saw Balinese traditional performance in traditional textiles and clothing. Also, while in Jakarta, I was able to interview several fashion designers. These included Sebastian Gunawan, Indonesia's leading high fashion designer, and Dian Pelangi, who is one of the world's most important Islamic modest high fashion designers. All of this research in additional areas gave greater depth to my original project and has also deepened my knowledge in the area in general. In the over 10,000 photographs that I shot I was able to capture images that can be of use in the classroom and also has given me greater inspiration and knowledge for potentially creating an "Asian Style" class. I am certain that I will continue my research in the area and more written work will be forthcoming.





Catherine Geib

Associate Professor, Fashion Business Management

AAS, Fashion Institute of Technology, State University of New York, BS, BA, State University of New York, College of Oneonta, MEd, Concordia University, Portland Oregon.

How Online Retailing and new Business Models are changing the way Fashion Manufacturers do business with Retailers in the marketplace.

This practicum was so beneficial to updating my knowledge base on on-line retailing. I had the opportunity to work with a variety of departments and levels of business from the Divisional President to the Marketing VP, the retail analyst, the International sales VP and more. Each executive holds a different expertise and was able to discuss their experiences and current business practices with digital retailing. As we are working to update our curriculum in Fashion Business Management, I will be using the knowledge gained during my practicum to help write new courses for the associate's degree program. I will summarize a few of the key takeaways from my work with Mainstream swimwear.

Drop shipping – This is a practice that is becoming especially popular with on-line retailers. They are not purchasing the merchandise from the manufacturer with this practice. Instead, when the customer buys the product on-line from the retailer the manufacturer ships direct and is paid. This practice has many pros and of course many cons. The most significant pro to the retailer and manufacturer is breath of assortment. It allows the retailer to carry a much larger assortment without having to commit to the goods. Direct – buyer seller model – examples Alibaba, Amazon, Zappos.

Map pricing policy – minimum price retail price that you can advertise the goods at including website prices. Policy set by company's brands to make sure that online prices match. Without this policy you can get oversaturation of the market and price wars. This could ultimately put brands out of business. The manufacturers who are megabrands can enforce map pricing. An example of this is Nike. They are now doing business with Amazon. They could have Amazon sign a Map – pricing agreement not to reduce prices below a set level. If map pricing becomes common practice, we might have to rethink the antitrust laws.

Marketplaces – are the new on-line retailer. Everyone wants to do this to compete with Amazon. Or they are selling on Amazons marketplace. It can be a combination of multi-channel sellers going thru one portal (Amazon), but points of distribution can be different. Target has also started an on-line marketplace. (Think of it as a giant flea market on-line where multiple sellers can gather under one roof.)

Example 1. Nordstrom's traditional buyer who also does ecommerce gets the biggest discount which is different than drop ship which does not get discount.

Example 2. Zappos sells on Amazon marketplace. This gives them more exposure to the customer. Even though they have their own website they will use a 3rd party marketplace to get exposure and sell additional or varied product. Still traditionally they will buy the goods for their website but run as a marketplace

on Amazon. Note: In traditional on-line retailing If the ecommerce runs out than they can ship from the store not in a market place as I have seen.

RFID is a locator chip in a garment that makes it easy to find. RFID technology is being added to the hangtag of garment so it can be found in a retail brick and Mortar store. This is being done so stores can fulfill on-line orders and maximize sales of units that are already purchased.

Price Matching – Nordstrom's has adopted a policy that if they see a lower price on line they will markdown their online merchandise to match to lower price. Nordstrom actually has staff that police the internet web sites to find lower prices. This has many implications to gross margin and vendor relationships.

Financials – On-line retailing has altered many of the metrics that have traditionally been in place between manufacturers and retailers. Especially with Amazon Marketplace and drop shipping to the customer.

1. Gross margins are being challenged as retailers ask for different discounts to the cost of goods for the different types of buying i.e.: marketplace, dropship vs. traditionally owning the goods.

2. Gross and Net sales figures are having huge discrepancies, in particular markets such as swimwear and Dresses where Free shipping and free returns have caused the consumer to buy online, try on at home and return the rest to the brick and mortar store that never owned the goods originally. This is creating a huge markdown cadence and eroding the gross margin.

3. Although there are big opportunities to sell on-line, retailers' metrics can be challenging.

This practicum has unfortunately opened my eyes to how much more I have to learn. It has also shown me that the rules in many cases are just being written and so are the laws governing on-line businesses. I am going to work with other types of manufacturers this fall to further my education of on-line, digital and Omni – retailing. I am thankful to FIT and Mainstream for the opportunity to update my skills and open my eyes to what many are calling “The Wild West of Retailing”.

Mainstream Industry Executives who collaborated in the Practicum

Jim Post – Divisional President
Mainstream Swimwear Inc.

Kat Nguyen – Chief Retail Analyst Sandra

Davidoff – VP Marketing and Social Media

Paula Morse – VP Product Development
and Sales Magic Suit

Alicia Green – VP Sales executive Amazon

Jay Feigenbaum – VP International Sales



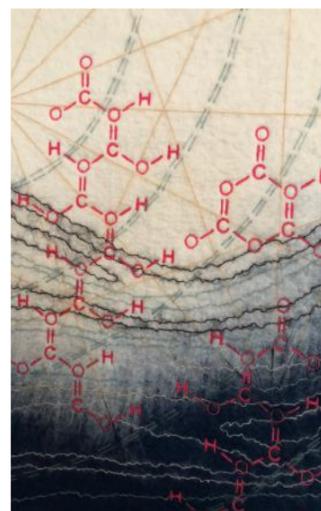
Ruth Jeyaveeran

Assistant Professor, Textile/Surface Design and Fabric Styling

AAS, Fashion Institute of Technology, State University of New York, BFA, University of Michigan

spaces in which to think and create work. I was given twenty-four hour access to a large fiber studio as well as uninterrupted time to develop my ideas. The nightly talks and presentations by creative thinkers and craftspeople were inspirational and invigorating, and I spent quite a bit of time in the library, an important resource of rare books on crafts and textiles.

To create the Torans, I used felted wool, one of the oldest known textiles, because of its ability to function in both 2D and 3D-based applications, as well as its historical significance. Felt is a relatively new material in my art practice so it was helpful to work alongside other fiber artists in the studio who offered practical advice, and technical suggestions, as well as informal critiques.



This collection is an extension of my ongoing research mining the area

In June, I traveled to Deere Island, Maine to attend a two-week summer residency at Haystack Mountain School of Crafts. I would like to thank the committee for providing a research grant to help defray the cost of my room and board. During my time at Haystack I began working on a collection of felted and laser cut Torans to be exhibited in an upcoming show of innovative textiles, *Crafting Change*, at the Museum at FIT. This exhibit coincides with New York Textile Month, a high profile event involving major museums and educational institutions in the metropolitan area.

I've always been fascinated by the textiles of my South Asian heritage, particularly the various Torans I encountered on my travels throughout India. A Toran is a gateway in Hindu and Buddhist architecture. Torans made of embroidered fabric decorate the entranceway in homes across South Asia to welcome guests and newcomers. Recently I've become interested in working with this symbol of hospitality because it directly confronts the concept of the wall and border in this current political climate.

Working on this project in its conceptual stage while at Haystack proved to be invaluable. Located on forty acres overlooking the Atlantic Ocean, the campus offers visiting artists wide, open

between traditional and innovative materials and techniques. Specifically, I'm interested in exploring the way traditional materials such as felt interact with new technologies like laser cutting. One of the reasons I applied to Haystack is the presence of a Fab Lab staffed with a trained technician who offered suggestions on new and different ways to incorporate the laser cutter into my work. As the residency progressed, he became a true collaborator helping to push my ideas in new directions.

With the knowledge, and skills I gained during the residency, I've continued to work on my Toran collection. The supportive and encouraging environment provided at Haystack was critical to the development of my initial concept. It is my hope that the pieces I create for this important exhibit will be the beginning of a new direction for me, one that expands beyond traditional textile materials and processes to create exciting, innovative work.





Kyunghee Pyun

Associate Professor, History of Art

BA, Seoul National University, Korea, MA, PhD, New York University

an extensive collection of pre-modern porcelain or painting. Its contemporary art collection was quite impressive. In Hyde Park, there is another museum called the Museum of Science and Industry. This institution has the famous Coal Mine exhibit. Many collectors accumulated an unprecedented amount of wealth in the late 19th century from the coal and steel industry. The reconstructed life of a coal miner at the exhibit created a vivid image of contrast to that of American millionaires on the East Coast. This experience will have a lingering impact on me and on students taking courses with me.

It was a pity that the reading room hours at the Art Institute of Chicago (AIC) are so limited (1-5 PM), and I could not spare time to work there during this trip. I do hope I can visit Chicago again, hopefully for two weeks during the summer vacation and study more at AIC and at the

Field Museum. Special collections have a limited schedule of 4-5 hours during weekdays. I communicated with curators at the Field Museum, but more lead time was needed for the examination of their items. I thank the Faculty Development Grants and Awards program for giving me financial support for this project.

Discerning Languages for the Exotic: Archive Research of Art Collectors in Chicago

Following my fellowship at the Frick Collection, I discovered several collectors of Asian art in the Chicago area and learned more about their collecting style. Unlike collectors in New York City, these Chicagoan collectors, including the Buckingham Family, focused more on the aesthetic and scholarly exploration of Asian art works. Frederick William Gookin (1853 – 1936) was once a banker at the Northwestern National Bank of Chicago. He studied Asian languages and became fluent in classical Chinese. In the 1920s, he was the curator of the Clarence S. Buckingham Collection of Japanese prints at the Art Institute of Chicago. I was delighted to be able to see Mr. Gookin's notebook and ledgers for Clarence Buckingham and Kate Buckingham. Asian porcelain collected by the Buckingham family was on display in galleries at the Art Institute of Chicago. It was interesting to see that their collection of porcelain aligned more with the taste of Chinese literati collectors than with the objects d'art of the Gilded Age.

The Smart Museum of Art at the University of Chicago was much smaller than I thought. It did not have



Vincent Quan

Associate Professor, Fashion Business Management

BS, New York University, MBA, Empire State College, State University of New York

The three factories manufactured assorted fashion apparel: men's tailored clothing, women's ready to wear, and the traditional Chinese dress known as the qipao or cheongsam. Each factory was progressing at a different pace on their modernization efforts. A common goal for each company was to digitize their work processes in order to increase productive capacity while reducing labor costs. Robotic sewing is still way in the future for all three companies as they are focusing on increasing efficiency and factory output. Big data collection and analysis is being conducted by each factory to streamline operations to maximize efficiency. The company with the most advanced smart manufacturing capability was Baoxiniao Holdings Ltd. based in Wenzhou, China.

Baoxiniao is one of the top manufacturers of custom men's suits. As such, the smart manufacturing initiatives undertaken by the company include the digitization of made-to-measure specifications for its clients into its MTM system. The information is then transferred to a cutting specialist who oversees the

cutting of fabric performed by a laser cutting machine.

The company's original productive output was fifty suits per day with a lead time of fifteen days before its digitization and automation efforts were undertaken. Today, the company has cut its lead time to seven days and produces four hundred suits per day with an eventual goal of five hundred suits per day by 2021.

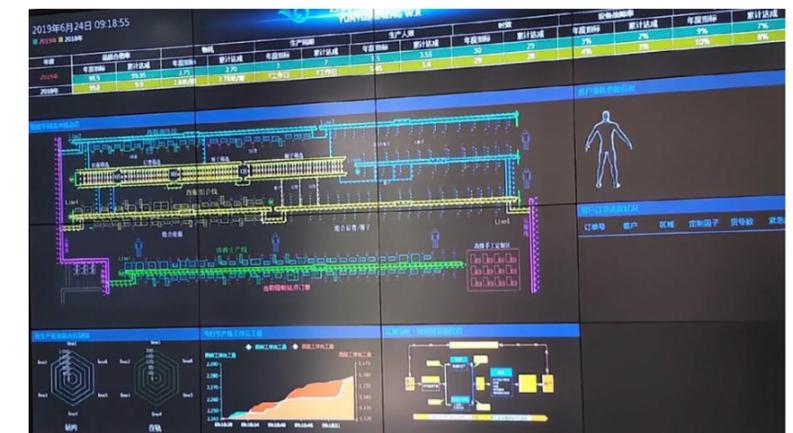
Intelligent or smart manufacturing also requires the use of inter-linked software systems including the combination of Made-to-Measure (MTM) software with Computer-Aided Design (CAD). The company utilizes SAP as its Enterprise Resource Planning (ERP) backbone to harness its numerous systems including Computer-Aided Process Planning (CAPP), Manufacturing Execution System (MES), Supply Chain Management System (SCM), and Warehouse Management System (WMS).

Due to security concerns, the company does not engage in cloud-based computing

Smart Manufacturing Processes in the Fashion Industry of China

I am extremely grateful for the support provided by FDGA to continue my research on smart manufacturing in the fashion industry of China. The information gleaned will be used to support a second case study on Smart Manufacturing. As part of this research trip, I visited three factories in China producing fashion apparel, conducted tours of each facility, and engaged in spirited discussions regarding the state of each factory's progress on the "Made in China 2025" (MIC2025) government mandate to modernize manufacturing throughout China.

Factories are required to modernize their facilities through a combination of digitization, automation, software upgrades, etc. In order to support the MIC2025 mandate, factories compete for various sources of government funding to modernize their factories. Each of the factories secured funding either from their local city government (Hangzhou) or provincial government (Zhejiang). Progress is monitored by government auditors who conduct onsite visits and interviews with factory personnel to gauge progress.



Smart Manufacturing Dashboard at Baoxiniao Holdings Ltd.

except for “Ali-Cloud” which is required to support the company’s main brand, Saint Angelo on the Alibaba “T-Mall” platform. The Saint Angelo brand has an online store through “T-Mall” which is hosted by Alibaba. Most major brands partner with Alibaba to operate their brands’ e-commerce business via T-Mall.

In summary, the three factories exhibited different levels of progress for smart manufacturing. However, each company demonstrated measureable results since their smart manufacturing initiatives were undertaken. While MIC2025 was certainly one of the underlying reasons to undertake the digitization, software, and automation efforts, all companies expressed the need to be more efficient and competitive by increasing productive capacity to survive and prosper on both a local and global scale.



Laser Cutting Machine at Baoxiniao Holdings Ltd.



Rena Sussman Silverman

Adjunct Associate Professor,
Textile/Surface Design

Internship Studies, AAS, AAS, Fashion Institute of Technology, State University of New York, BS, Empire State College, State University of New York

For the month of June, Dawn Rochelle Fields, Vice President of Design and Product Development at Amrapur Overseas, hosted me with a practicum opportunity. Amrapur Overseas headquarters are based in Corona, CA, but they have a showroom and design studio in New York City. They are a home furnishings company, specializing in bedding, bath and window treatments. This experience exceeded my expectations and reaffirmed my passion for learning and my desire to remain relevant and share what I learned with my students.

In my initial proposal, I wanted to further develop and strengthen my Photoshop skills, and to reacquaint myself with how to communicate with overseas mills, which I did on a day-to-day basis. This was accomplished by coloring and recreating designs using Photoshop and creating spec sheets that went to overseas mills. Each day Dawn reviewed patterns that needed to be colored and recolored. Using Photoshop, I assisted with creating new color combinations and adjusting existing color combinations, fulfilling customers specifications. The opportunity to use CAD, supported my desire to stay current with industry. Understanding the importance of technology and still maintaining traditional textile design skills was essential to my being an effective educator. Comprehending how

to create spec sheets (utilizing Illustrator) was another aspect that I was able to experience. Utilizing Pantone colors, the universal color system, was another important aspect of the practicum. Applying all of these skills was essential to being the best educator possible.

My first opportunity was to search the web, researching different room style/environment categories for photo shoots that would be done overseas so that they had a clear understanding of specific style/environment looks, (Boho, Glam, Rustic, etc.). I created a library based on research. The team overseas had a different perspective and understanding on what these room style/environment categories were so it was very important to set a standard.

Additionally, I did market research, shopping at brick and mortar stores and researching the web to see competitors’ products. Amrapur products are predominantly sold online, which is very different from brick and mortar. I took photos of competitors’ products in the stores, and we reviewed online companies to evaluate high volume sellers and review market trends.

I observed sales meetings with retailers such as Bed Bath and Beyond, Ross Stores, and Burlington. I was asked to sit in on presentations being given by European and Domestic design studios. This gave me the ability to identify design trend

and emerging color trend stories. I made meaningful networking connections, which will benefit my students. I have discussed bringing my class to the Brooklyn based design studio for a tour and discussion on how collections are developed and the inner working of a Design Studio. Another benefit was that it provided me with hands-on experience on how to better prepare my students when presenting their portfolios. Dawn has made a commitment to come in and do mock interviews with my students.

At the conclusion of the practicum, I felt that I still had so much more to experience. Dawn and I thought that it would be a benefit if I continued to come in once a week to continue my presence in the industry. At the end of August, I was offered a consulting position at Amrapur Overseas. This was very unexpected and a delightful culmination of this amazing experience.

Strengthening skills, learning new skills and applications during the practicum will make me a stronger educator. The knowledge gained and hands on experience has been extremely valuable, it will be incorporated into my future courses. I would like to thank FIT’s FDGA program for this opportunity.



Amy Werbel

Professor, History of Art

BA, Harvard and Radcliffe Colleges, PhD, Yale University

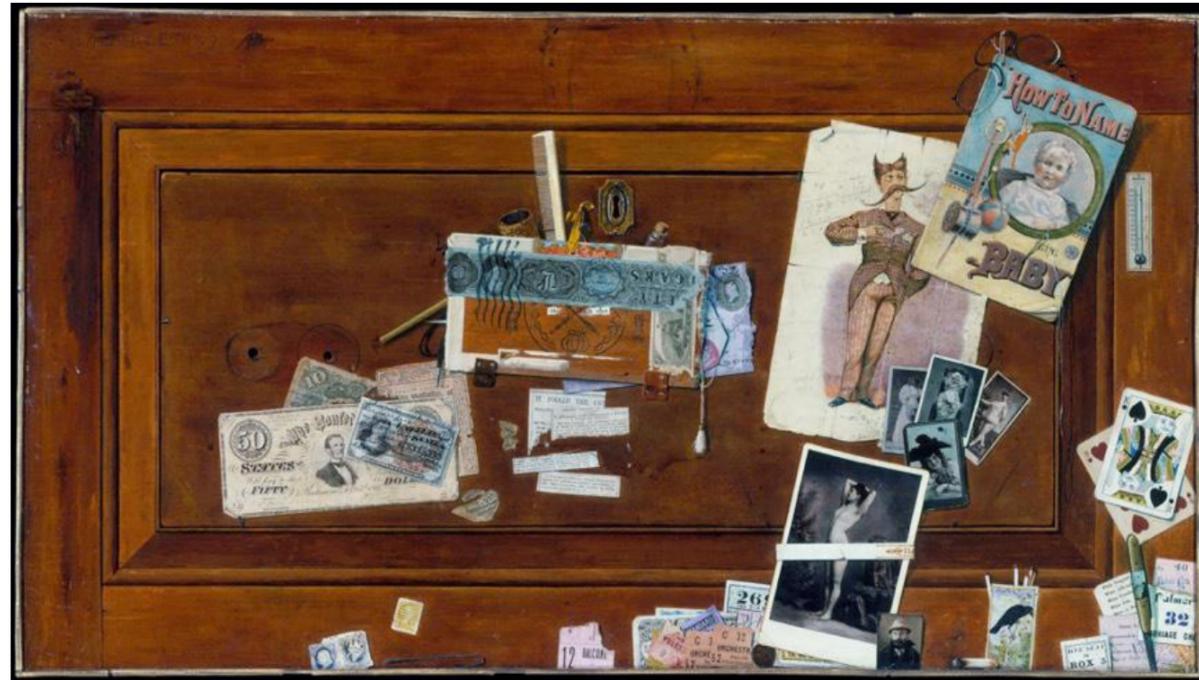
more than 586 years in prison. During his 42 years of service as Secretary of the Society and as Special Agent for the U.S. Postal Service, Comstock dispatched to incinerators more than 3,000,000 pictures, 106,000 pounds of books, and 88,000 newspapers he personally had judged to be obscene. He clearly took abundant pride in those numbers, but an obvious question arises from the privileged vantage point of hindsight: to what end?

My forthcoming book, *Lust on Trial: American Art, Law, and Culture during the Reign of Anthony Comstock*, tells the story of how, and why, Comstock's heartfelt and painstaking campaign to rid America of vice was instead primarily responsible for creating the very forces

that would make a mockery of his lifelong endeavors. Despite Comstock's over-sized persona and power during his lifetime, today his cautionary tale is rarely examined. In the course of ten years of research in more than 30 public and private institutions, I have unearthed for the first time a wide range of archival materials that document his story, including vital and probate records, contemporary newspaper articles, postal inspector reports, district attorney files, court pleadings and transcripts, and examples of the material he seized. My research illuminates not only the biographical arc of Comstock's life and the depth and breadth of his censorious activities, but also encourages an empathetic reading of his motivations.

About Lust on Trial

Near the end of his life, Anthony Comstock boasted, in the 1914 Annual Report of the New York Society for the Suppression of Vice, that his efforts had led to the incarceration of nearly 4,000 perpetrators, who collectively served



Lust on Trial includes new documentation and analysis of the theological and secular education he received as a child, and explores how the hardships faced by his family both calcified and challenged his beliefs at an early age. Comstock ultimately viewed lust as a toxin so dangerous to the public welfare that he devoted his life to ridding the nation of potentially arousing cultural works. Beyond contributing new understanding of Comstock's actions and motivations, *Lust on Trial* also adds fresh insight into several interconnected fields that rarely are studied together, including literary, legal, and American studies, art history, and the theory of cultural regulation.



Allison Wade Wermager

Associate Professor, Photography

BFA, Iowa State University, MA, University New Mexico Albuquerque, MFA, Cornell University

I recently participated in the 2018 Pulse Laser Holography residency in the Physics Department at The Ohio State University. The residency was a collaboration between faculty from the Department of Physics and the Department of Art and led by master holographer Sam More and Professor Dr. Harris Kagan of the Physics Department.

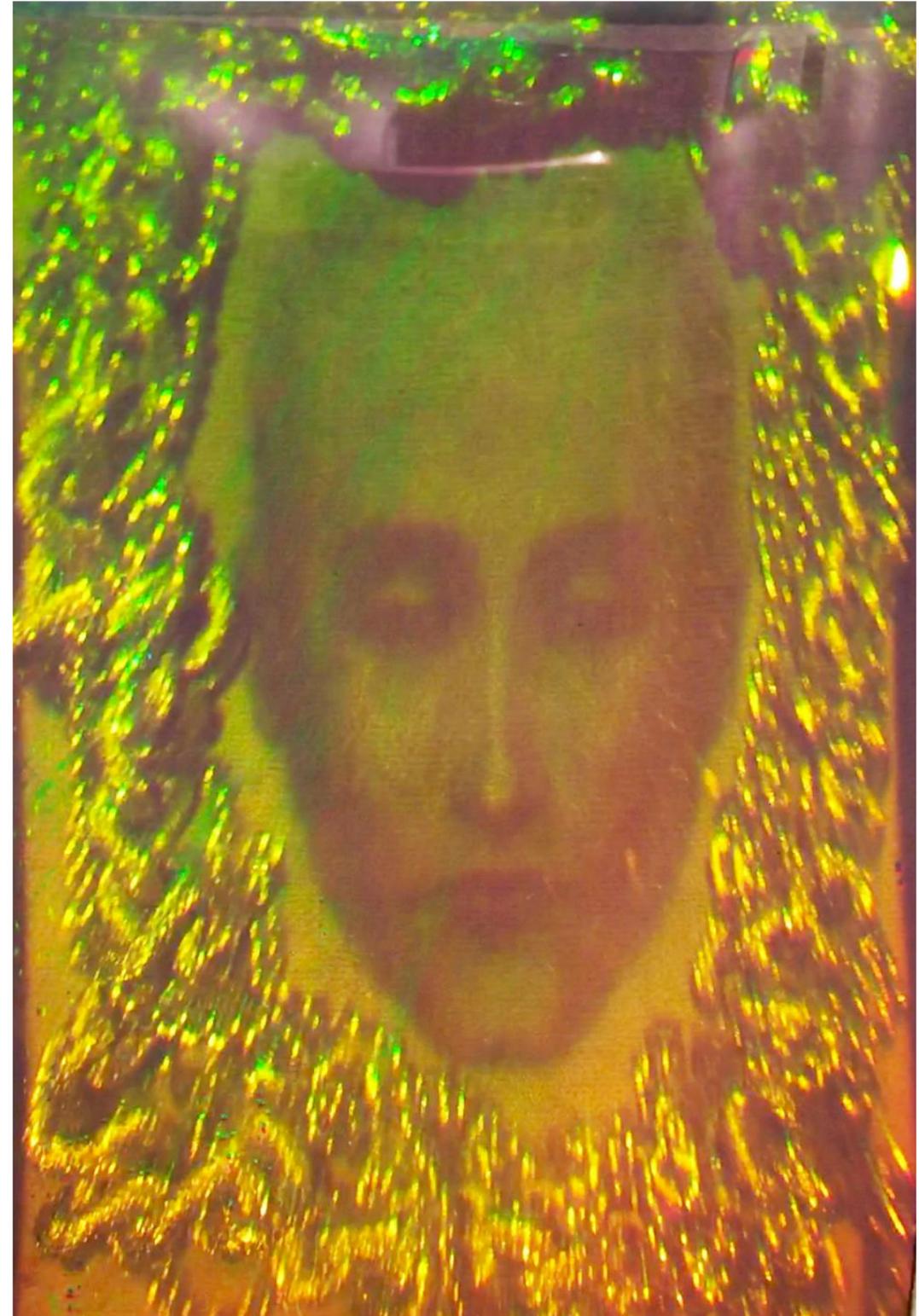
Holography is a three-dimensional imaging technique. We used laser light to record the patterns of light waves reflected from an object onto the emulsion of light sensitive film. When that film is developed in the darkroom, and re-exposed to a spotlight, it re-creates in space all the points of light that originally came from the object. The resulting image, either behind or in front of the holographic film, has all the dimensions of the original object.

Unlike photography, holography can render a subject with complete dimensional fidelity. A hologram creates everything your eyes see — depth, size, shape, texture, and relative position from many points of view.

During this hands-on residency, myself along with four other international artists, were given the opportunity to learn how to create multiple forms of holographic images using different recording techniques. We worked from 9am to 6pm everyday in the laboratory learning about beam splitting, wave interference, exposure, and film developing.

The residency was extremely rigorous and packed with information. This residency included the use of the extremely rare Pulse Laser beam to record a master hologram. The Pulse laser is a high powered laser beam that allows the holographer to make images of unstable subjects. For example, I created a self portrait as Florine Stettheimer with a bouquet of flowers. There is only one of these lasers in the United States.

I hope to return to Ohio State University in the near future to continue my studies on holography. Thank you for your gracious support.



Produced by
the Center for Excellence in Teaching
and Faculty Development Grants and Awards Program
Published Fall 2019

