

***Evri Kwong: Just Pretend Everything is OK***  
**Exhibition and Public Programs**  
**de Saisset Museum, Santa Clara University**  
**BANNAN GRANT**

**1. PROJECT TITLE:**

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***Evri Kwong: Just Pretend Everything is OK* Exhibition and Public Programs**

**2. STATEMENT OF PROBLEM**

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This Bannan Grant will provide funding for the de Saisset Museum to present the exhibition *Evri Kwong: Just Pretend Everything is OK* and to organize accompanying free educational programs. This exhibition and its related educational programs will complement and highlight Santa Clara University's Catholic and Jesuit character and will reflect the Ignatian and Jesuit vision through the ideas of **practical spirituality, the commitment to faith that does justice in the world, and the focus of the education of the whole person.**

**About the exhibition:**

*"I want people to come away with something that gets under their skin—something that will get them thinking. Things are happening in our society that are unacceptable. The big problem is that they keep on happening."*

—Evri Kwong

In his boldly confrontational paintings and prints, San Francisco-based artist Evri Kwong explores a novel—and socially engaged—form of narrative painting. Featuring stories culled from current events and interpreted in all their vivid brutality, his works confront our culture's deliberate ignorance. National issues such as hypocrisy, consumerism, racism, religious intolerance, and violence, all provide fodder for his expressive vision. In Kwong's view, he holds a responsibility to address injustice and inhumanity in his work in the hopes that confrontation will encourage societal change. His standpoint is greatly influenced by his upbringing as a Zen Buddhist.

Kwong's works represent masterful combinations of painting and drawing, unified by grid-like compositions. In the sketches—rendered in permanent Sharpie ink—Howdy-Doody-style wooden puppets interact, fight, and brutalize each other. Kwong's vividly colored painted landscapes provide a moment of respite from the figurative struggles. But the juxtaposition of painted and sketched elements highlights the stark difference between our idealized visions of our communities, and the darker reality lying underneath. His grid-like compositional structure recalls the format of comic books or television—and makes reference to the role mass media plays in our consumption of these stories. This mid-career survey exhibition will feature a selection of Evri Kwong's paintings and works on paper produced over the past several years.

Evri Kwong received his B.F.A. and M.F.A. from the San Francisco Art Institute. His work has been featured in solo exhibitions at Robert Berman Gallery in Santa Monica, Dwight Hackett Projects in Santa Fe, Smith Andersen Editions in Palo Alto, the Triton Museum of Art in Santa Clara, and Catharine Clark Gallery in San Francisco and group exhibitions at the Alternative Museum in New York, the Asian American Art Centre in New York, Alleged Gallery in New York, the Masur Museum of Art in Louisiana, Budapest Gallery in Hungary, Gallery Godo in Seoul, Korea, Southern Exposure in San Francisco, the San Jose Institute of Contemporary Art, Heidi Cho Gallery in New York, the San Jose Museum of Art (traveled to the Katzen Art Center), and the Richmond Art Center. His work is included in the collections of the San Jose Museum of Art, the Djerassi Foundation in Woodside, the Lannan Foundation, and the Rene di Rosa Preserve in Napa. He has also been the recipient of several awards, including a fellowship from the Skowhegan School of Painting and Sculpture in Maine and a Pollock-Krasner Award. Kwong is Assistant Professor of Painting and Drawing at California State University, Sacramento. He is represented by Dwight Hackett Projects in Santa Fe, New Mexico.

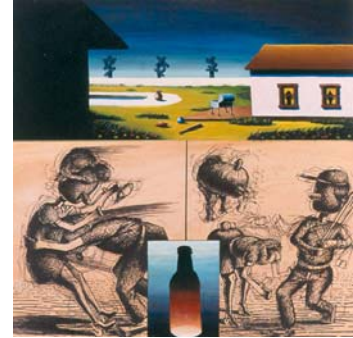
### Examples of Evri Kwong's work:



*Pinky Goes to Town*, a work about the Matthew Shepard tragedy



*Welcome to Texas*, a painting about the James Byrd tragedy



*Super Sunday*, a painting about the intersection of sports, alcohol, and violence in American culture

### Integrated Education and Campus Collaborations:

The de Saisset Museum hopes to work with several faculty and classes to help utilize the Evri Kwong exhibition and related programs as a teaching tool. The Museum is currently in discussions with the Art and Art History Department to provide a special critique session for studio majors with the artist. The Museum is also discussing the possibility of co-sponsoring a slide lecture by the artist with the Justice and the Arts Initiative that will have a social justice theme. We also hope to work with Religious Studies faculty and courses in conjunction with the *Artmaking as Spiritual Practice* program (see below).

### Educational Programs:

The Museum hopes to present several free educational programs in conjunction with the exhibition to enhance its resonance with the campus and larger community. First, the Museum will present a slide lecture by Evri Kwong in which he will discuss his motivations, philosophy, and artistic technique. The Museum hopes that this program will be co-sponsored by the Justice and the Arts Initiative. Second, the Museum will present a panel discussion *Artmaking as Spiritual Practice* that will include Evri Kwong and other artists who view artmaking as central to their spiritual practice. As a practicing Buddhist, Kwong sees his artmaking process as a spiritual experience. Through this panel, participants will hear Kwong's perspective in the context of other artists who view their artistic creation as a spiritual practice. We also hope to feature SCU Religious Studies faculty on this panel in order to provide a scholarly perspective on the topic. Third, the Museum will work with the Art and Art History Department to provide an opportunity for Kwong to work directly with studio art students to provide constructive feedback on their artwork.

### Intended Outcomes of Project:

The intended outcomes of this project are as follows:

1. To create a range of multidisciplinary experiences (exhibition, artist slide lecture, critique session for studio art majors, panel discussion) that provide an opportunity for discussing social issues and societal injustice through the medium of visual art.
2. To provide Santa Clara University and the larger community to experience the art of Evri Kwong—and through the accompanying programs to hear his voice and perspective—and to encourage them to draw their own conclusions and meaning from his work.
3. To organize a free public program—featuring artists and religious studies scholars—that explores the intersection of spiritual practice and artmaking.

### Statement of need:

The de Saisset Museum has a limited budget for exhibition and educational programming. Half of the Museum's \$8,000 budget for Fall 2008 programming is being devoted to two other projects: *Hank Willis Thomas and Kambui Olujimi: Winter in America* and *The Hapa Project* by Kip Fulbeck. *Winter in America* is a stop-animation video and collection of still photographs that recount the 2002 robbery and murder of the Willis' cousin Songha Thomas Willis. *The Hapa Project* by Kip Fulbeck explores Asian American identity through photographic portraiture. These two exhibition projects will work together with the Evri Kwong exhibition to showcase different perspectives on identity.

While the de Saisset Museum has received funds to support an exhibition catalogue for the Evri Kwong exhibition (a \$10,000 donation from the Lannan Foundation), we do not have sufficient funds to support the exhibition or related educational programs.

### 3. METHODS AND ASSESSMENT

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In implementing the Evri Kwong exhibition and its accompanying educational programs, the Museum will work closely with other departments on campus in order to enhance the applications of the exhibition and its programs for the entire SCU community.

In order to assess the impact of the exhibition and its programs, the Museum will perform a few key evaluative tasks. First, the Museum will distribute and then evaluate feedback forms for every public program. Feedback from these forms will determine if the educational programs enhanced visitors' understanding or appreciation of the exhibitions and will determine if the Museum met its intended objectives. Second, the Museum will encourage faculty using the exhibitions to provide feedback on the exhibition and its applications for their classes. Third, the Museum will encourage visitors to share their comments about the exhibition, which will be collected in a comment book through the run of the exhibition.

### 4. TIMETABLE

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The Evri Kwong exhibition will be on view from September 27-December 13, 2008. All the accompanying educational programs will take place during the Fall 2008 quarter. All expenses will be incurred during this quarter.

### 5. RELEVANCE TO PAST AND FUTURE RESEARCH OR TEACHING OF APPLICANT

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This exhibition and its public programs support the de Saisset Museum's goal to reinforce the larger University's mission:

*The de Saisset Museum supports Santa Clara University's goal of educating the whole person through a diverse range of accessible exhibitions, collections, and educational programs that highlight the art and history of the San Francisco Bay Area and the local Santa Clara Valley. As a center of lifelong learning, the de Saisset Museum facilitates discovery, experience, and inspiration through engaging objects of art and history. The Museum achieves its mission through an active program of exhibitions, collections, education programs and publications. As an important resource for Santa Clara University, the de Saisset actively collaborates with the larger University community, in order to foster the integration of diverse forms of learning and the Jesuit ideals of reasoned and rigorous inquiry.*

The de Saisset Museum maintains a commitment to multidisciplinary exhibitions that promote contemplation, discussion, and dialogue. Recent past exhibitions that explore this theme include: *Globalization's Children: Photographs by Sebastião Salgado* (an exhibition focused on the impact of globalization and how it touched the lives of children) and *Peaceful Painter: Hisako Hibi* (an exhibition focused on the art of a painter who experienced the Japanese American internment). The Museum's recent exhibitions: *Impossible to Forget: The Nazi Camps Fifty Years Later, Photographs by Michael Kenna* and *Multiply by Six Million: A Personal Perspective on the Holocaust, Portraits of Survivors from the Legacy Project by Evry Eisen* also exemplify this commitment.

The Evri Kwong exhibition and programs also reinforce the de Saisset Museum's commitment to free educational programming and multidisciplinary and integrated education.

### 6. RELEVANCE TO IGNATIAN CENTER'S BANNAN INSTITUTE CRITERIA FOR FUNDING

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The Evri Kwong exhibition and accompanying programs reinforce several elements of the Bannan Institute's foundation. First, Evri Kwong's artwork exemplifies the **commitment to faith that does justice in the world**. Through his art, Kwong strives to reveal injustice, inhumanity, and hypocrisy. His work provides a model for other artists (and art students), revealing that artists can respond directly to issues in society and therefore can provide a cathartic tool for exploration and dialogue. Second, Evri Kwong's view of his artistic process as a spiritual exercise highlights the **practical spirituality of *The Spiritual Exercises***, reminding us that we can find spiritual satisfaction through imaginative artistic exploration. Finally, the Evri Kwong exhibition and public programs will reinforce the **focus of the education of the whole person** by offering a multidisciplinary range of programs, including an exhibition, a slide lecture, a panel discussion, and a critique session that will include faculty and collaborators from diverse disciplines on campus.

## **7. GRANTS OR FELLOWSHIPS RECEIVED DURING THE PAST THREE YEARS**

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The de Saisset Museum has received the following grants over the past three years:

- 2008—Lannan Foundation: \$10,000
- 2007—Arts Council Silicon Valley, Regional Arts Fund: \$4147
- 2007—Santa Clara University, Bannan Grant: \$5,000
- 2007—Santa Clara University, CML Building Partnerships for Diversity grant: \$3,200
- 2007—Mission City Community Fund, \$3,600
- 2007—Santa Clara University, CML Building Partnerships for Diversity grant: \$5,000 (co-submitted by Assistant Professor Kate Morris)
- 2006—Santa Clara University, Bannan Grant: \$4,700
- 2006—Santa Clara University, CML Building Partnerships for Diversity grant (co-submitted by Assistant Professor Bridget R. Cooks): \$5,000
- 2006—Santa Clara University, CML Building Partnerships for Diversity grant (co-submitted by Assistant Professor Bridget R. Cooks): \$5,000
- 2006—Arts Council Silicon Valley Organization Enhancement grant: \$4030
- 2005—Arts Council Silicon Valley Organization Enhancement grant: \$4728
- 2005—Santa Clara University, CML Building Partnerships for Diversity grant: \$4000
- 2005—Santa Clara University, CML Building Partnerships for Diversity grant: \$1500

## **8. PUBLICATION OR OTHER RESULTS OF MOST RECENT INTERNAL GRANT COMPLETED**

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Please see the attached final report for the Museum's 2007 Bannan grant for the *Faith Placed* exhibition and public programs.

## **9. APPROVAL OF YOUR ACADEMIC DEPARTMENT CHAIRPERSON OR SUPERVISOR**

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Please see attached.

10. **ITEMIZED BUDGET WITH EXPLANATION**

<b>Incoming Shipping</b>						<b>300</b>
				PROJECTED	ACTUAL	
Truck rental and gas for artwork pickup				300		
<b>Outgoing Shipping</b>						<b>300</b>
				PROJECTED	ACTUAL	
Truck rental and gas for artwork pickup				300		
<b>Exhibition Materials/Supplies</b>						<b>2800</b>
				PROJECTED	ACTUAL	
Framing expenses				2000		
Text panels				300		
Paint and supplies				500		
<b>Educational Programming</b>						<b>700</b>
				PROJECTED	ACTUAL	
Artist lecture honorarium				200		
Artist honorarium for critique session				100		
Panel discussion honoraria (4 @ \$100)				400		
<b>Research Expenses</b>						<b>300</b>
				PROJECTED	ACTUAL	
Books and mileage for research				300		
<b>Publicity and Marketing</b>						<b>300</b>
				PROJECTED	ACTUAL	
Photocopying				300		
<b>Exhibition Announcement</b>						<b>800</b>
				PROJECTED	ACTUAL	
Exhibition Announcement printing				800		
<b>Exhibition Reception</b>						<b>1500</b>
				PROJECTED	ACTUAL	
Food for reception				1500		
<b>TOTAL EXHIBITION BUDGET</b>						<b>7000</b>

*Proposed Bannan contribution* **3,000**  
*Proposed de Saisset contribution to project* **4,000**

*Note that expenses for the publication for the exhibition—funded through the \$10,000 Lannan grant—are not included in this budget because they represent a “wash.”*