

**MONEY FOR WOMEN/BARBARA DEMING MEMORIAL FUND, INC.**  
**GRANTS AWARDED**  
**JUNE 2016 FICTION, MIXED GENRE AND VISUAL ART**



Barbara Deming (1917-1984) was a feminist, lesbian, poet, writer, and nonviolent activist in the civil rights, anti-war and women's movements. She founded the Money for Women Fund in 1975 and said, "In my life I've been helped as a writer to do my work. I think it's fair that I try to help others." Now a memorial fund, and also sustained by the late writer and artist Mary Meigs and generous contributions from donors and former grantees, the fund gives encouragement and small grants to individual feminists in the arts (writers and visual artists). Our address is PO Box 717 Bearsville, NY 12409. Our website is [www.demingfund.org](http://www.demingfund.org).

Submission periods and deadlines for applications occur once a year: January 1 - 31, 2017 for poetry and nonfiction, and January 1 - 31, 2018 for art, fiction and mixed-genre. Judges for 2016 for Fiction/Mixed Genre were Maureen Brady, Debotri Dhar, Martha Hughes, Chiwoniso Kaitano, Harriet Millan, Harriet Malinowitz, Lissette Norman, Mina Samuels and Roz Kuehn. For Art: Pia Oste-Alexander, Elizabeth Broad, Reidunn Fraas, Martha Hughes, Roz Kuehn, Harriet Livathinos, Carol March and Clarissa Sligh. Grants totaling \$20,000 were awarded to 18 women.

**Glendaliz Camacho** \_\_\_\_\_ **FICTION**  
*From One Corner to Another* (New York, NY)

Through her female characters, Camacho explores the emotional lives of women — their motivations, complications, and desires. What does it mean when those attempts to untie themselves from expectations are futile? Through male characters, she spotlights the sexism that pervades Dominican culture and frequently remains unchecked.

*"When can I see you again?"  
 She lit a cigarette, inhaled, and passed it to him, while he gulped down the water.  
 "Ask yourself." She pointed her chin toward his wallet, which she had placed conveniently within his reach on the nightstand. She would not remember his name until his fifth visit, when she wiped the sweat from his forehead with someone else's forgotten handkerchief and Fede told her he loved her.*

Award is to cover expenses to allow time for the completion of the story collection.

**Yoon Cho** \_\_\_\_\_ **ART**  
*The Desert Walk* (Long Island City, NY)

Yoon Cho's drawings are created with a digital pen on a digital tablet. She superimposes her drawings over the photographs of herself walking in different scenes to construct a story in this "Desert Walk" series. The final output of the work is a series of photographic prints, which encapsulate aspects of beauty, destruction, and preservation of the land we live in and celebrate feminine life.



*"Where Has the Dodo Gone?" 24" x 36", archival pigment inkjet, 2015*

Award funds printing costs for seven archival pigment inkjet photographic prints in 36" x 24" from The Desert Walk series.

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**Julia Clift** \_\_\_\_\_ **ART**  
*Real Woman* (Lansdowne, PA)

Clift investigates the broad spectrum of female identity today. She strives for an honest, inclusive definition of the concept in the series, "Real Woman," which embraces diversity of age, race, socio-economic background, sexuality, body type. She's concerned with the effect of the modern world and present cultural environment on the human condition, especially as reflected in the female psyche. Her artistic practice is rooted in observational drawing and painting, each work produced from photographs and sketches made during a single, 2 to 3 hour modeling session.



"Arayna." 20" x 12", graphite on paper, 2014

Award provides funding to take time off from teaching and build momentum in the studio.

**Yalitza Ferraras** \_\_\_\_\_ **FICTION**  
*The Lady of the House* (San Francisco, CA)

How do immigrant populations make art in the midst of survival? Ferraras' novel "The Lady of the House," is set in Spain and the Dominican Republic, and explores the repercussions of the migratory experience. The novel begins in Madrid in 1992, the year that a Dominican domestic was killed by a Spanish Neo-Nazi group. Her murder, which serves as a contextual backdrop, resonated among immigrants throughout Europe, eliciting protests and unrest. Protagonist, Altagracia and her art become a bellwether for the social and political changes to come.

*There had been yelling behind her as she ran through sugar cane fields, drops of milk sliding down her stomach, landing on bare feet. Her mother had given her the special tea to dry her up, to tell a body that a baby was gone, but her body both listened and did not.*

Award provides funding for research for the novel in Madrid, Spain.

**Gemma Cooper-Novack** \_\_\_\_\_ **FICTION**  
*Watch You Disappear* (Jamaica Plain, MA)

Cooper-Novack's novel explores the romantic relationship between two young women who have suffered distinct and distinctive forms of trauma. She writes at the juncture where the structural meets the intimate: what societal forces work upon our most private moments, and how does our internal and private knowledge manifest in social movements and social change?

*I don't know that I've ever had a friend like Belinda. I mean, there was Bree in high school, but I think we were only friends because she was gay too. She's a poet and a really dramatic person, and she was always falling in love with one straight girl or another and wanting to talk about it. I mean, obviously I had a crush on Jessa Ventimiglia too, but I never wanted to discuss it. . . all I wanted to do was disappear. But she was the only person who would talk to me.*

Award provides funding for research into the PTSD needed to complete the novel.

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**Kate Cosgrove** \_\_\_\_\_ **ART**  
*Heroically Ever After* (Lansing, MI)

Cosgrove's "Heroically Ever After," the title of a series of hand-drawn and painted illustrations in both full color and black and white, recreates many powerful female characters and scenes from books that shaped her as a woman and artist. As an illustrator she seeks to create girl-empowering, book-encouraging art. Specifically, the art is based on texts from the following books featuring female protagonists, penned by women authors: Anne of Green Gables, Little Women, The Secret Garden, A Little Princess, Jane Eyre.



Detail from "Roadkill Collective" 5"x7" pencil & ink, 2012

Award is to fund a solo illustration exhibition empowering young girls.

**Kate Hope Day** \_\_\_\_\_ **FICTION**  
*Counterfactuals* (Corvallis, OR)

For Kate Hope Day, fiction provides the opportunity to think about counterfactuals, those "if...then" statements that imagine a different turn life could have taken. In her winning work, three women struggle to keep their personal desires and ambitions alive while meeting the demands of their families. They wonder, like we all do, what their lives would be like if they had made different choices or if events had occurred in a slightly different way. "At its heart, my novel is about the tensions integral to the lives of all women--between work and family, ambition and contentment, desire and companionship."

**Kate Hope Day:**

*At the place where Pine Cone Lane spools into Pine Cone Court, three nineteen-fifties era houses congregate around a ... cul-de-sac, one of the few in Clearing, Oregon. The dormant volcano locals call Broken Mountain rises just beyond...Tonight, a moonless Tuesday in October, the houses stand against the dark blankness of the forest, and their lit windows and doors seem to hover among the trees.*

*Ginny McDonnell stands at her bathroom sink, a toothbrush in one hand and a paperback book in the other. Her husband Mark is already asleep in the next room, his breath muffled by a mountain of white pillows.*

Award is for morning childcare four days a week for two months.

**Anya Groner** \_\_\_\_\_ **FICTION**  
*Where Sisters Come From* (New Orleans, LA)

Coming from a background in social work and education (including sex education for Planned Parenthood as well as creative writing), Groner's stories are informed by and written for the young people she's encountered in her work. Disenfranchised themselves, young people are often committed to equality and seeking to understand the lives of others. Her writing exposes the intimacy of female friendships and siblings, revealing complexity and richness, offering new ways to consider gender, power, and the self.

*Megan and I lived with our Granny that year. She was experiencing what were supposed to be her golden years—but not long after Dad dropped us off, she unretired, unquit smoking, and got a job bagging groceries. "I'll see you later," Dad had said, getting back in his Kia. Neither we nor Granny thought to ask how much "later." He didn't return. Our mother had passed away from a bone disease that March. For meals, Granny fixed us cereal and canned meat and off-brand crackers slathered with Oleo.*

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**Cynthia Ona Innis** \_\_\_\_\_ **ART**  
*Hot Water* (Berkeley, CA)

Innis's work is inspired by dramatic landscapes, such as that of Iceland. She directly paints on and stains various fabrics - satin to velvet - with the use of collage, thus referencing the use of fabric and textile in the feminist art and craft movements, however taking it in a new and contemporary direction. For her coming series of landscapes, she will use for inspiration the strange, volcanic landscape of the western United States, with its hot springs and ever-shifting earth.



"Aqua Caliente." 48" x 60", acrylic, ink and fabric on wood panel, 2015

Award funds expenses to travel to inspirational landscapes and expand time in the studio.

**Lizzetta LeFalle-Collins** \_\_\_\_\_ **MIXED GENRE**  
*Painting Like a Man* (Santa Rosa, CA)

Hearing these words, a journalist alleged that Mary Lovelace O'Neal "painted like a man." LaFalle-Collins book explores what that means. If it means railing against the expectations for black female artists, challenging and rejecting assumptions and wanting more out of life, that's O'Neal. Her book provides a fresh point of view into little known works by this black activist painter that chose to concentrate on forms of abstraction, including Abstraction Expressionism, even as she actively participated in civil rights marches, protests, and sit ins. O'Neal's life was a constant navigation between activism and art and activism through art.

**LeFalle-Collins:**

*... she was like a caged bird longing and struggling to be free of the constraints of the conservative didacticism toward art at Howard that centered on traditional approaches to figuration and still-life painting. Her conceptualizations were paired with a brand of political radicalism that did not fit within her professors' concept of femininity within her familial pedigree.*

Award funds travel to meet with O'Neal and explore art books in this genre.

**Caitlin Masley** \_\_\_\_\_ **ART**  
*Failing in interesting ways* (Concrete Collages) (Brooklyn, NY)

Masley's newest series is large-scale, concrete drawings incorporating collaged photographs. These works address how we recombine the basics of architectural building forms (within the Brutalist style) with two materials from the opposite of the building process. Using cement to sketch and create an organic topography, she then places pieces of photographs within. These photographs are of a model she built from concrete textile samples and hand cut to recreate forms that represent a floor-plan type of image, thus producing imagined, experimental structures and how they might function in current, geopolitical topographies.



"Untitled 2." 19" x 24", concrete, graphite, hand-cut photographs on paper, 2015

Award is for materials and studio time.

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**Dominica Phetteplace** \_\_\_\_\_ **FICTION**  
*Project Empathy* (Berkeley, CA)

Phetteplace creates a science fiction novel set in a near-future, economically segregated San Francisco where all service employees have computer chips implanted in their heads. It is told from the perspective of two women of color who work as baristas. The novel, as envisioned, is a retelling of *The Tale of Genji*, set in a futuristic Starbucks. The main characters of her novel are like herself: women of color from low-income backgrounds who are trying to dismantle structural sexism, racism and classism.

*Bel and I both worked for Blue Cup. She got the job because she had good personality scores and above average social media metrics. She was a junior and captain of the dance team. On her tryout, she took orders and served drinks with what her evaluators described as "warmth" and "grace."*

Award supports the completion of this novel-in-progress.

**Christa Romanosky** \_\_\_\_\_ **FICTION**  
*Every Shape That the Moon Makes* (Pittsburgh, PA)

Romanosky's manuscript is a connected collection of short stories about issues that affect rural women and girls, such as sexuality, pregnancy, untreated illness, domestic violence, in addition to celebrations and everyday experiences. She writes stories that focus on rural narrators, in a world that is slowly disappearing. Her fiction includes home-remedies, old wives tales, taboos, superstitions and myths, and focuses on characters who come from families of coal miners, farmers, roughnecks, and Mom & Pop store merchants.

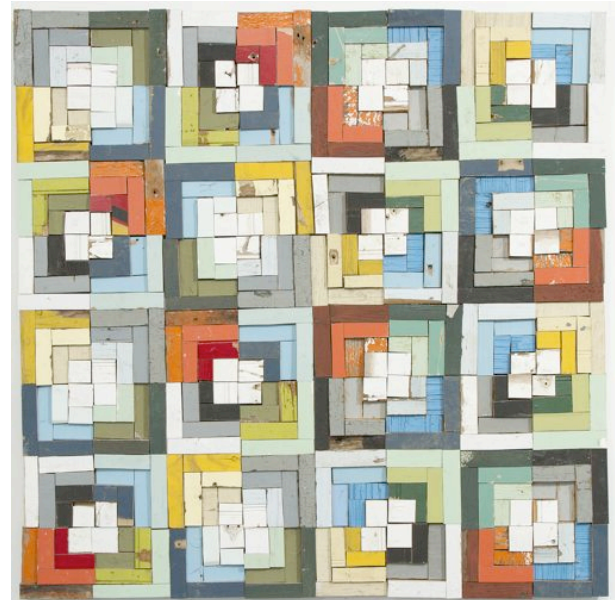
*From Mother Issues:*

*1-96: It is the year of the rat. In school you learn about chemical reactions, metaphors, write your seventh grade Language Arts essay on the black rhino. You begin: Already, 92% of the rhinoceros population has been killed for decorative ornaments and sexual stimulants. Your teacher returns the paper with a note: Please use appropriate language! It is a bad start to the year.*

Award covers writing costs and time off to finish this collection

**Laura Petrovich-Cheney** \_\_\_\_\_ **ART**  
*Untitled* (Asbury Park, NJ)

After Hurricane Sandy shattered Petrovich-Cheney's family home and community in October 2012, she began collecting the debris left from the storm: Floorboards, pieces of cabinets and window frames, finding in them the evocative remnants of the lives of her community before the storm. She did not alter the found wood. The history of the devastation is told through the wood and its chipped layers of paint and nail holes, while the colors and quilt-like pattern in these pieces speak to the feminist content in these works.



*"Relative Confusion." 36" x 36," Salvaged wood, 2013*

Award funds materials for new work to be produced for an exhibition.

**Tegan Swanson** \_\_\_\_\_ **MIXED GENRE**  
*Things We Found When the Water Went Down* (Madison, WI)

As an exploration of the generational, echoing traumas that come of climate change, oppression, and mental illness, *Things We Found* uses short fiction, found-image collage, maps, and meta-narrative footnotes to tell the story of Marietta Abernathy Bailey, whose increasingly vivid hallucinations begin to mirror ecological shifts in the world around her. The book is also an investigation of the specific ways that women redefine themselves when "home" is no longer a safe space, whether that is

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because of intimate violence, familial instability, or the irreversible loss of environmental destruction.

*Then one day, while Marietta is doing therapeutic night yoga in the common area, another patient named Wanda starts a fight with the invisible monster king of her memory, a guy the others know only as "Lester." Wanda refused her pills again, and so the staff won't let her participate in group activities. For her safety and others', they say. There isn't much else she can do besides scream. She can't throw the bolted-down chairs or the Monopoly box – no plastic pieces because staff don't trust the patients not to eat them or insert them into uncomfortable orifices – but Marietta can see Wanda vibrate even through her own tired cloud, her dim-bulb drugged periscope view.*

Award funds time and expenses to support this book upon publication.

**Rachel E. Pollock** \_\_\_\_\_ **FICTION**  
***Tidewrack Medusa*** (Durham, NC)

Commissioned to write a short story for a speculative fiction anthology, Pollack was asked to take a work of classic 19th century literature and reinterpret it within steampunk/anachrotech/alternate history paradigm. She selected Robert Louis Stevenson's TREASURE ISLAND for her source inspiration and wrote a prequel to it from the perspective of Long John Silver's wife, a free woman of color mentioned only twice in passing in the original novel. Stevenson did not deign to give her a name and wrote of her with exactly the tone of derision one would expect of a 19th century white male author; Pollack felt that her story demanded to be told.

*Oh, I'm solitary, but I ain't lonely. Plenty to do. Wicks to be trimmed, tanks of oil what need topping-up, and of course the clockwork's maintenance. ... that beam must turn, every night, or there'll be wrack and ruin on shoals and shore.*

Award funds expenses allowing a month to work on this novel full-time.



Please visit our website [www.demingfund.org](http://www.demingfund.org) for more information, and like us on Facebook for updates on current and previous grantees, application deadlines, and information about Barbra Deming and her legacy.

**Alexa Smith** \_\_\_\_\_ **FICTION**  
***The Innocent, a novel*** (Antioch, CA)

Smith's work concerns a person's conflict with her community, society, and herself. *The Innocent* evokes a time when African Americans had a vibrant entrepreneurial spirit, when, under segregation, they developed their own worlds. The novel evokes the crucial role of the black women's club movement in social justice efforts. It is surprising how relevant the Greenwood community's struggles almost 100 years ago are to the ongoing debates today.

*"Houston Soldiers Executed!" The eleven-year-old paperboy's voice emphasized the first syllable of each word ... His voice resounded against the stained glass windows of the First African Methodist Episcopal Church.*

*The eight church ladies sat scattered among the first few mahogany pews and stared wide-eyed toward the pulpit as the child ... continued reading the December 1917 Oklahoma City Times front page news story. "Battery of Gallows takes lives of 13 at one time, 41 given life sentences."*

Award provides essential support allowing time to complete the manuscript

**Karen Smyte** \_\_\_\_\_ **FICTION**  
***Stealing Heat*** (Ann Arbor, MI)

In *Stealing Heat*, a novel narrated by a female rowing coach and deeply physical woman, Smyte explores ways people love and forgive, the psychological states of longing, the liberation and dilemma of holding another inside and again and again losing or leaving that person. "I'm interested in how people are silenced, how we silence ourselves, how we suffer and are transformed by the suffering."

*The crew, while capable of concentration, distracted easily by other boats or birds alighting close to us. My girls were slow bringing their blades down, sleepwalked to the back of the boathouse bay to take the shell out. I allowed this dreamlike motion, never sure if this was kindness.*

Award provides funds to cover childcare and basic living expenses for the author to complete the manuscript.