

# GLEANNING

Works by Adrianna Touch and Corrie Thompson  
September 10, 2021 – February 3, 2022



**Hosted by Moncrief Cancer Institute**  
in partnership with  
**Texas Christian University School of Art**

**Curated by Corrie Thompson**

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## Corrie Thompson, notes on Gleaning:

Although Adrianna and I have very different work, we share many motivations for making it. We both examine our personal histories and make connections to bigger cultural patterns, we repeatedly use symbolic forms and images, and we love to find uses for what is readily available yet overlooked. This exhibition gave us the opportunity to delve into those themes together, focusing on our mutual practice of gathering up broken and incomplete bits and pieces. We both fill our studios with these pieces, sometimes allowing them into our work and sometimes finding companionship and ideas in them.



Adrianna Touch's studio (2021)



Corrie Thompson's studio (2021)

Adrianna and I also have a common interest in women's self-actualization that surfaces in many forms of our work, most obviously Adrianna's ceramic Apsara figures, seen on several of the shelves in this exhibition. These are her interpretation of the Cambodian female spirits whose empowerment and aesthetic have inspired her work for years. In Adrianna's studio, I like to look at the iterations of these figures that she makes repeatedly, sometimes daily. This practice strikes me as a kind of devotion – a faithfulness to the material of the clay, the cultural history of the figures, and the freedom innate to the act of making.

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Magical girls of Japanese animation (anime) have also been a longstanding influence on Adrianna as one of the few kinds of media that feature women as its most significant characters. We have included two Yu-Gi-Oh collector cards (*St. Joan* and *Marie the Fallen*) that come from this genre and that point to the Christian tradition that is the basis of my own fixation with women's history. Joan of Arc fascinates both of us, as she was a national heroine of France who was nevertheless burned at the stake by the English; we both admire her faithfulness to her visions even under threat. The two pieces, *Test for Lot's Wife 1* and *2*, are a nod of empathy towards the Biblical story of the woman who was turned to a pillar of salt for looking back just once at her destroyed homeland. *Pillar* features two of Adrianna's broken Apsara figures, deconstructed and gathered in my mosquito netting; the title references their centrality to her practice, the formal composition of the piece, and my own sense of homage towards the women we learn from.



*St. Joan*, Yu-Gi-Oh card (Adrianna Touch)



*Pillar* (detail) (Corrie Thompson)

Mosquito netting first resonated in my work because it is materially linked to my childhood. It is loaded with associations even as it functions to protect objects and hold them together—just as it once protected me. It has become a record of memory and place, a way for me to organize items according to my own criteria. Opening up this process to Adrianna immediately makes the work bigger than just me or her. It brings to mind the history of women sewing together, of women maintaining order in the household, and of women exercising self-expression despite systemic obstacles.

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Gleaning, “collecting gradually and bit by bit,” describes what Adrianna and I do in the studio, not only with the variety of objects we gather, but also with the creative process itself. Gleaning is not just collecting, it is combing back through materials and ideas one has known before, bringing new versions out of the old. It is Adrianna’s ongoing figures and vessels; it is my interest in rearranging and reusing objects and words. In the studio we gather a deeper understanding of our work, and by extension, of ourselves and each other. Our practices are like a harvest that keeps on producing as long as we are there to tend it.

As we adopted an approach of mutuality and shared work over the course of this exhibition, we agreed that collaboration would have been difficult or even scary for us to attempt in our art a few years ago. Recently we have both felt an internal push to accept how little we are in control and to learn from the model of each other’s work. We embrace this lack of control by asking the Moncrief community to contribute to the final piece in this exhibition.

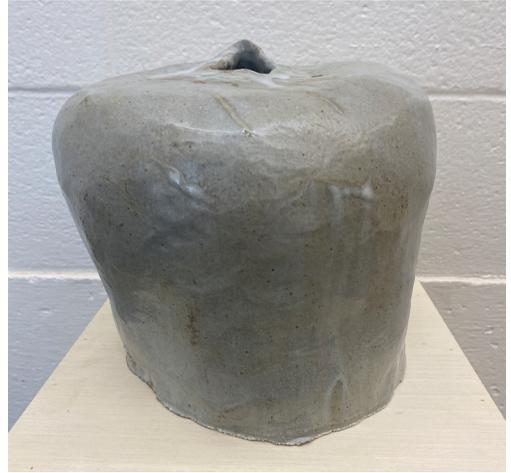
Visitors may choose to leave a small object in Adrianna’s vessel, *Tom Yum Pot*, or in the jar on the shelf beside it. We invite you to give something that you may have kept unnecessarily, that may be broken or incomplete, that may remind you of a time or a person you love. It could be something you have had for years or something in your pocket right now. In December we will incorporate these objects into one or more new artworks that will be installed for the final month of the exhibition. We thank you for your engagement with our work and for your own contributions to it.

**Adrianna Touch** (b. Dallas) engages in imaginative forms through object making and arranging. She reconstructs elements of her identity to inform her own new reality. Touch attended the University of North Texas and graduated in 2017, receiving her Bachelor of Fine Arts in Drawing/Painting. She has exhibited at Fort Worth Contemporary Arts, Rockport Center for the Arts, Moudy Gallery, 500x Gallery, Ro2 Art Gallery, and UNT on the Square. She is studying at Texas Christian University as a Master of Fine Arts candidate in Sculpture.

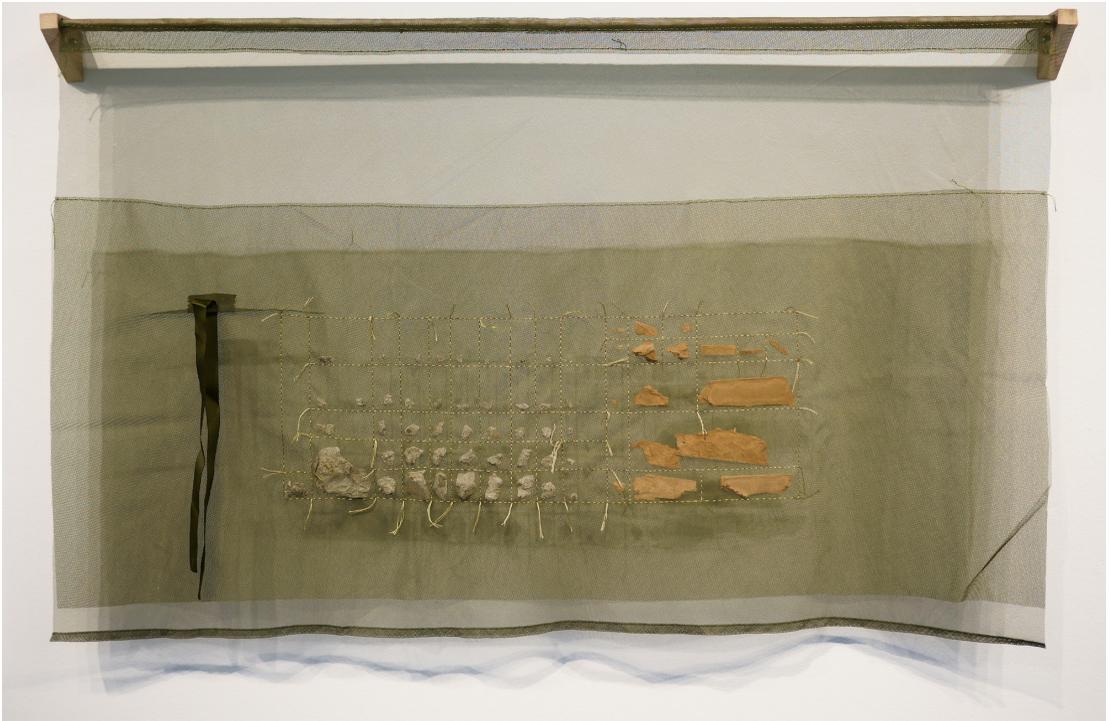
**Corrie Thompson** (b. Los Angeles) makes drawings, books, and textiles that explore tensions between identity and loss. She prioritizes vulnerability during her process, in the hope that this will translate to her audience’s reception of the work. Thompson grew up between the United States, Solomon Islands, and Papua New Guinea and currently lives in Fort Worth, where she is a Master of Fine Arts candidate in Painting at Texas Christian University. Her work and writing have been featured in two recent publications, *Mother’s Days* by Lenka Clayton, and *Shelter in Place: Artist Mothers Work*, compiled by Tulika Ladsariya and Angela Lopez.



Corrie Thompson  
***Days and Windows***  
2021  
Mosquito net, muslin, rocks, embroidery floss  
30 <sup>3</sup>/<sub>4</sub> x 19 <sup>1</sup>/<sub>2</sub>"



Adrianna Touch  
***Mound of Wat***  
2021  
Ceramics, flour, and incenses  
9 x 9 <sup>1</sup>/<sub>4</sub> x 7"



Corrie Thompson

***Two Ruins***

2021

Mosquito net, cement, particle board, ribbon, embroidery floss

25 x 40 ¼"



Adrianna Touch

***Limbs of Naga***

2021

Ceramics

3 x 4 x 1 ½"



Adrianna Touch

***Foil VSA***

2021

Foil

2 ½ x 2 x 2"



Adrianna Touch

***Shino Rock***

2021

Ceramics

2 x 3 x 1"



Adrianna Touch  
*Apsara with no ear*  
 2020  
 Wood fired ceramics  
 2 ¾ x 7 ¼ x 2"



Adrianna Touch  
*Hornless Apsara*  
 2020  
 Ceramics  
 4 x 2 x ½"



Adrianna Touch  
*Wand in mound*  
 2021  
 Ceramics  
 2 ¾ x 6 x 2 ¼"



Adrianna Touch  
*Marie the Fallen*  
 2021  
 Yu-Gi-Oh Card  
 3 ½ x 2 ½"



Adrianna Touch  
*St. Joan*  
 2021  
 Yu-Gi-Oh Card  
 3 ½ x 2 ½"



Adrianna Touch  
*V rock*  
 2021  
 Ceramics  
 2 ¾ x 3 ½ x 3"



Adrianna Touch  
*Maple Jar of Studio Debris*  
 2021  
 Maple syrup jar and found objects  
 4 x 7 ½ x 1 ¾"



Adrianna Touch  
*Calpico Soda*  
 2021  
 Stress ball  
 2 ½ x 4 ½ x 2"



Corrie Thompson  
*Pillar*  
2021  
Mosquito net, embroidery floss, ribbon,  
ceramic fragments by Adrianna Touch  
29 x 39"



Corrie Thompson  
*Test for Lot's wife No. 1*  
2019  
Salt, acrylic medium  
2 1/2 x 3 1/8 x 3 1/8"



Corrie Thompson  
*Test for Lot's wife No. 2*  
2019  
Salt  
2 1/4 x 3 x 3"



Adrianna Touch  
***Dead Flower Pot***  
2019  
Ceramics and flower  
5 ½ x 6 ½ x 4 ½"



Adrianna Touch  
***Cambodian Tea Bowl***  
2020  
Ceramics  
4 x 3 ½ x 2 ½"



Adrianna Touch  
***Bowl of Rice***  
2020  
Ceramics and rice  
4 ½ x 4 ½ x 2 ½"



Adrianna Touch  
***Nom Chork***  
2020  
Ceramics  
11 x 3 x 5"



Adrianna Touch  
***Grey Slab***  
2020  
Kiln shelf and glaze  
8 x 5 x 1"



Adrianna Touch  
***Red Slab***  
2019  
Ceramics  
8 x 6 x ¾"



Adrianna Touch  
***Slab Shino***  
2020  
Kiln shelf and glaze  
6 ½ x 7 x 1 ½"



Adrianna Touch  
***Clumps of Clay***  
2020  
Ceramics  
6 x 5 x 2"



Adrianna Touch  
*Tiny Naga*  
 2021  
 Ceramics  
 2 1/2 x 3 1/4 x 1/2"



Adrianna Touch  
*Rock Wire*  
 2020  
 Ceramics and wire  
 3 1/2 x 3 1/4 x 2 3/4"



Adrianna Touch  
*Jar of Studio Debris*  
 2020  
 Glass jar and found objects  
 4 1/4 x 3 x 7 1/2"



Adrianna Touch  
*Organic Jar of Studio Debris*  
 2021  
 Glass jar  
 5 x 3 3/4 x 2 1/4"



Adrianna Touch  
*Tail of Naga*  
 2021  
 Ceramics  
 1 3/4 x 3 1/2 x 1"



Adrianna Touch  
*Wand of Apsara*  
 2021  
 Ceramics  
 1 1/4 x 5 3/4 x 1"



Adrianna Touch  
*Long Ear Apsara*  
 2021  
 Ceramics  
 1 1/4 x 5 3/4 x 1"



Adrianna Touch  
*Wand of Naga*  
 2021  
 Ceramics  
 1 1/4 x 5 x 1"



Adrianna Touch and Corrie Thompson  
*Apsara with Daughter*  
2021  
Mosquito net, embroidery thread, found objects,  
ribbon, graphite on vellum  
26 ¾ x 44 x 1"



Adrianna Touch  
*Tom Yum Pot*  
2021  
Ceramics  
14 x 5 x 3 ½"

# Moncrief Cancer Institute Art Gallery



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FINE ARTS

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Moncrief Cancer Institute is not open to the public for exhibition viewing due to COVID-19 restrictions; however, the exhibition is available for virtual viewing at <https://linktr.ee/MoncriefArtGallery>.