

Subject: Form submission from: MFA Excellence in Research Micro Grant

Date: Wednesday, November 18, 2020 at 9:10:37 PM Mountain Standard Time

From: Center for Humanities & the Arts via Center for Humanities & the Arts

To: Sharon Van Boven

Submitted on Wednesday, November 18, 2020 - 21:10

Submitted by anonymous user: 73.229.62.100

Submitted values are:

Name: Madeline Job

CU Email : Madeline.Job@Colorado.EDU

Campus Dept/Unit: Art and Art History

MFA program you are currently enrolled in: AAH – MFA in Art Practices

Year in degree program: Year Two

Advisor sign off: By checking this required box, I am confirming that my MFA advisor has been notified and approves of my grant application

Project Title: Framing Desire, Displaying Distance

Proposal and Budget :

https://www.colorado.edu/cha/sites/default/files/webform/micro_grant_fall_2020.pdf

Supporting Documents :

The results of this submission may be viewed at:

<https://www.colorado.edu/cha/node/369/submission/489>

FRAMING DESIRE, DISPLAYING DISTANCE

Proposal

I intend to paint a series of wall-scale works for my thesis exhibition. I am applying to the MFA Excellence in Research Micro Grant to research display methods for my thesis exhibition work. Experimenting with framing options will allow me to uphold and strengthen the ideas in the work and create the most impactful experience for the viewer.

I am a current Drawing and Painting MFA student in the Department of Art and Art History, and my research explores landscape: how an understanding of landscape is fragmented through media and memory, and how desire is projected onto distant places. I moved to Colorado at the start of 2016 from my hometown on the Gulf Coast of Florida. This move led me to reflect how a place is experienced in situ and at a distance. I paint to consider how the Florida coastal landscape can exist in a multitude of ways on one physical plane. For my thesis exhibition, the viewer will be invited to access a unique experience available in front of the painting, just as experiencing a landscape is immersive in person, as compared to a landscape on a screen. Examples of recent work can be viewed here: <https://www.madelinejob.com/>.

In these paintings, I layer media and then wash and scrape the surface. This action of excavation leaves only a trace of the marks originally made and relates to personal and cultural memory of place: some marks remain embedded, while others have a fleeting existence. The act of building-up and removing material is different on different surfaces. Canvas, paper, and fabric all react differently. I plan to explore the option of making both works on paper and works on canvas for my thesis exhibition in Spring 2022. Large-scale paintings best allow the viewer to feel engulfed by an image, similar to the way we are engulfed by a landscape when experiencing it. However, the cost of displaying large works of art is typically high. Canvas is typically the most accessible in terms of the cost of stretching a canvas and stretcher bars. Paper, as a delicate and organic material, will not remain the same over time unless framed in an archival manner. The fabric I use is also much lighter and more delicate than canvas, and therefore would tear or wear in undesired ways if stretched, and is best displayed in a frame.

While applying for funding for something as mundane-seeming as framing materials and services might seem ill-advised, I would argue it is anything but. The display of an image can greatly impact the delivery of the idea that a work of art is communicating. A series of frames fragmenting a large image could speak to fragmented senses of landscape and space in the age of scrolling and the digital experience, and fragmented memories of places experienced in the past. A work on paper pinned or magnetted to the wall is not a bad thing, but a work on paper behind glass or plexiglas, when the idea the work delivers is one about desire, distance, and inaccessibility, is much more powerful.

I plan to experiment initially with plexiglas as a framing material which will allow large drawings to float without being too contained. I will also work directly with framers in the Denver metro area to frame large drawings in segments and, if possible, as a whole. Ideally, these frames will be thin and neutral in color, as to

not distract from the image the frame holds. I will use the results from these initial projects to determine further experiments, and finally, to determine the display and installation plan for my thesis show.

My goal after graduate school is to become a professional, exhibiting artist. I met with a Denver-based curator last Spring who suggested that I determine how I would like my work displayed and to work with framers to learn. Knowing options for professional display of my drawings and paintings, and having examples readily available, will demonstrate to gallerists and curators that I am capable of mounting a show.

The funding I am provided within the Drawing and Painting area allows me to pay for my living expenses and recurring studio expenses (paper, pastel, paint, canvas, etc.). As I understand it, galleries will often provide funds for framing and display to artists whose work they plan to show in the form of a loan. Those costs are made back through the sale of the artist's work. As the Art and Art History Department is unable to provide funds for experimentation and display (outside of normal studio costs which I can pay from my stipend), I am hoping to fund this project with the aim of having the most impactful thesis show possible. I plan to invite curators from the Denver metro area to my studio (virtually and in-person, post-covid) for studio visits and conversations around my work, as well as to my thesis show.

The Fall 2020 MFA Excellence in Research Micro Grant will allow me to display my work in a way that is both idea-strengthening and professional. I've determined that this is imperative through my research at art fairs, galleries, in studio visits, and online. The potential impact of this grant is large. On a close timeline, knowing how to display my work will also take that question out of my thesis-planning process. I will propose my ideas for my thesis show to my committee in Fall 2021, so for the next year, this is one of my biggest technical questions. The display should support my idea and be something that can be fabricated and scaled up. Beyond my thesis show, the knowledge and experience gained through this experimentation will help to pave the way towards a career as a studio artist.

I hope to fund this project well before my thesis semester of Spring 2022 to gain confidence through exploration and iteration. I am requesting \$845.00 for the initial display exploration costs. While I think the total cost of this project will exceed the amount requested, two preliminary projects will give me a sense of where to go next: working with a local framer to frame a single drawing, and working with the staff in the woodshop and digital fabrication labs to build a plexiglass frame.

A timeline for this project, as well as a budget, are included below. Thank you for your consideration, and please let me know if I can provide any additional information.

Proposal Timeline

November 2020: Research costs of framing and stretching materials; come up with a few methods of building and display which uphold ideas in the work.

December 2020: Obtain materials, work in the woodshop to learn to work with and prepare display materials.

January 2021: Complete material preparation, and set up display in exhibition space. Invite faculty and graduate students to view work and respond to displays.

February 2021: Use data from peers and faculty to determine best display methods. Take notes.

March 2021: Complete any additional ideas; iterate.

April 2021: Display in additional methods. Invite curators to see work virtually (and in person if safe).

May - July 2021: Put together a thesis proposal for faculty review. Consider how display upholds ideas in the work.

Fall 2021: Begin writing the thesis, and write about the chosen display method for works and how the proposed display contributes to ideas in the work.

Spring 2022: Thesis semester. Prepare work. Invite curators, gallerists, and local artists to thesis show. Defend thesis.

Budget

Framing, one drawing, archival quality, 42 x 48" (amount based upon estimates from framing stores in the Denver metro area).....	\$600.00
Plexiglass (4x8' sheet, quantity of 2).....	\$211.41
Standoff screws for mounting plexiglass.....	\$35.96
Total for initial display research.....	\$847.37

Subject: Form submission from: MFA Excellence in Research Micro Grant
Date: Sunday, February 28, 2021 at 5:52:56 PM Mountain Standard Time
From: Center for Humanities & the Arts via Center for Humanities & the Arts
To: Sharon Van Boven

Submitted on Sunday, February 28, 2021 - 17:52
Submitted by anonymous user: 71.237.73.218
Submitted values are:

Name: Anna Pillot
CU Email : anpi2628@colorado.edu
Campus Dept/Unit: Dance
MFA program you are currently enrolled in: THDN – MFA in Dance
Year in degree program: Year One
Advisor sign off: By checking this required box, I am confirming that my MFA advisor has been notified and approves of my grant application
Project Title: Aerial Performance, Gender, and Sexuality
Proposal and Budget :
https://www.colorado.edu/cha/sites/default/files/webform/pillot_cha_micro_grant_request_s2021.pdf
Supporting Documents :

The results of this submission may be viewed at:
<https://www.colorado.edu/cha/node/369/submission/627>

Center for the Humanities and the Arts

Excellence in Research Micro Grant

Aerial Performance, Gender, and Sexuality

Anna Pillot, MFA Dance

Proposal:

This project examines the aerial aesthetic through the lens of gender and sexuality, explores how the circus as an industry has evolved, what stories are told, and who is telling them, what norms are perpetuated, and begins to understand how these norms might shift. This research was begun in the fall 2020 semester as an assignment for an independent study, Dance Through the Lens of Critical Race Theory and Post - Feminist Studies with Professor Donna Mejia. My goal is to continue this research over the summer and publish the final paper. A more detailed breakdown of my research goals is as follows:

Over the remainder of the Spring 2021 semester through the summer, I plan to:

1. Continue research that was begun in the fall 2020 semester through both virtual recorded interviews with as well as written surveys of professional aerial artists, casting directors, producers, choreographers, etc. Taking this twofold approach will support me in obtaining as much data as possible from individuals within the circus industry.
2. Dive deeper into existing women and gender studies research in the performing arts to serve as a reference point to frame the findings from the interviews.

3. From this research I will be continuing to work on a paper that was started in the fall of 2020 with the goal of being published in an arts research journal, as well as continue my own embodied research from the findings.
4. The embodied expression will take shape as a response to the interviews, and will be a continuation of my current exploration into aerial work, floor work, identity, relationship, and humor, which will directly feed into the creation of my thesis.

Receiving the MFA Excellence in Research Micro Grant would support the transcription fees of the five interviews that were completed in the fall of 2020, as well as to support transcription of additional interviews slated to be completed over the summer. This micro grant would be an invaluable support to this research project, as it will allow me to continue to bring original research into my process and provide invaluable transcription support.

As a first year MFA student I am towards the beginning of my thesis journey, though already my research has spanned both academic and embodied research into my own experience as a woman in the circus industry, and the experiences of my peers in the aerial arts. As an aerial artist specializing in swinging and dance trapeze, I have both observed and have at times experienced firsthand the varied dynamics that occur within the circus community in regards to representation of gender and sexuality. While my own experience as a white, heterosexual, cis gender woman differs widely from artists holding other identities, I believe this to be an important area to further investigate as the majority of the stories being told and representations on stage are

heteronormative and hyper sexualized. I look forward to delving deeper into this subject both through my writing as well as movement explorations.

Budget:

Transcription of existing 4 hours of audio: \$300

Transcription for future 5 hours of audio: \$375

Estimated transcription service fee: \$1.25 per minute

Total request: \$675

*If only a portion of the funds are granted, they will be applied to transcription fees until exhausted.

Subject: Form submission from: MFA Excellence in Research Micro Grant
Date: Sunday, March 14, 2021 at 8:03:57 PM Mountain Daylight Time
From: Center for Humanities & the Arts via Center for Humanities & the Arts
To: Sharon Van Boven

Submitted on Sunday, March 14, 2021 - 20:03
Submitted by anonymous user: 174.51.151.169
Submitted values are:

Name: Elizabeth Langyher
CU Email : Elizabeth.Langyher@Colorado.edu
Campus Dept/Unit: MFA Arts Practices -- Ceramics
MFA program you are currently enrolled in: AAH – MFA in Art Practices
Year in degree program: Year Two
Advisor sign off: By checking this required box, I am confirming that my MFA advisor has been notified and approves of my grant application
Project Title: Funding for Project: Back and Forth
Proposal and Budget :
https://www.colorado.edu/cha/sites/default/files/webform/elizabeth_langyher_mfa_microgrant_proposal.pdf
Supporting Documents :

The results of this submission may be viewed at:
<https://www.colorado.edu/cha/node/369/submission/641>

Elizabeth Langyher
2nd Year MFA Arts Practices - Ceramics
Web: lizlangyher.com Email:elizabeth.langyher@colorado.edu

Funding for Project: Back and Forth

I am applying to MFA Excellence in Research Micro Grant for funds in the amount of \$400 to support the purchase of materials for an upcoming series of artworks: *Back and Forth*.

During my time as a graduate student within the MFA Arts Practices - Ceramics, I have been pursuing the subject of evocative objects. My practice at large is an act of autobiographical catharsis; a constant eulogy for a stretch of land, a road, and the time spent between miles. At the core of my work is an attempt to make physical, real, the shifting clouds of my own memory through ceramic sculpture. Being a fragile medium transformed through fire, ceramic represents a desire to freeze time, earth, and touch as in a photograph; creating objects/images which evoke a sense of distance and longing. My research explores the sensation of going 'back home' and the grief to be found wherever 'there' is. By making intuitively and letting the clay reveal itself inch by inch, my abstracted sculptures become 'clouds'; amalgamations of what I think of, dream of, look at, and long for.

With its many unseen perspectives, the cloud is my preferred metaphor for the retelling of a memory. It is the horizon blending ocean into sky, the strange red lights in the distance, high beams illuminating the sprinting deer; it is the magnolia tree in the backyard, the smell of tomato stalks in summer, smoke in the air, heat lightning in sunset pink and blue. Within my work, I attempt to build the memory of my experiences and, in doing so, make permanent those dream-like sensations of joy, terror, wonder found in memory of an evocative object.

The project I am requesting funds for, *Back and Forth*, is a continuation of this major theme and specifically responds to the imagery listed above. Taking inspiration from past work, namely *Dreaming in Blue, miles and miles and miles and then The End*, and most recently *exhaust of just a few thousand suns*, this work will explore display as a way to create context for the sculptural 'clouds of memory'. This display (see *Figure 1* for mock-up) will consist of a series of interlocking wooden shapes which will create a "scene" for the ceramic object. By doing so, I seek to not only add a background to contextualize my objects but to connect to the visual history of post-painterly abstraction or hard-edge painting and historical patterns found in textiles, tile, and functional ceramics.

While previous works sought to either create context through full wall installation or small panels of color, this display mechanism will be sculptural and expressive as the form seeks to convey the feeling that the object is meant to evoke. The title, *Back and Forth*, refers to the multiple expressions of grief as time moves on and the nature of grief itself as a symptom which lingers well after the primary event, coming forward at odd times, in odd shapes, which is represented in the interplay between object and background.

Given the ambitious nature of this project, my proposal is a request for support in order to purchase four plywood panels to be cut with the CNC router into the background shapes. My request also includes funds to purchase the paint quarts of color and gallons of primer needed to cover the large format panels. Without this support, my plans for this work will need to be severely cut down to remain affordable. I hope, with the help of this micro-grant, to be more ambitious as I explore my research into the possibilities of display and to take more risks with my designs as I work towards my pre-thesis semester.

Thank you for your time and consideration,
I very much look forward to your response,
Liz Langyher

Budget:

Material	Price Per Item	Amount Needed	Total
3/4" 4' x 8' plywood board Boulder Lumber Company Free Delivery	64.44	4	275.76
Valspar, Interior paint, Satin, Qt Mcguckins Hardware	12.00	6	72.00
Valspar, White Primer, Gallon Mcguckins Hardware	34.99	1	34.99
		Total Funds Required	\$382.75
		Estimated Tax	\$10-15
		Requested Funds	\$400

List of web sources for artworks listed:

exhaust of just a few thousand suns and related works:

<https://lizlangyher.com/sculpture/colormemory>

Miles and Miles and Miles and then the end and related works:

<https://lizlangyher.com/sculpture/cloud-installations>

Dreaming In Blue:

<https://lizlangyher.com/sculpture/dreaming-in-blue>

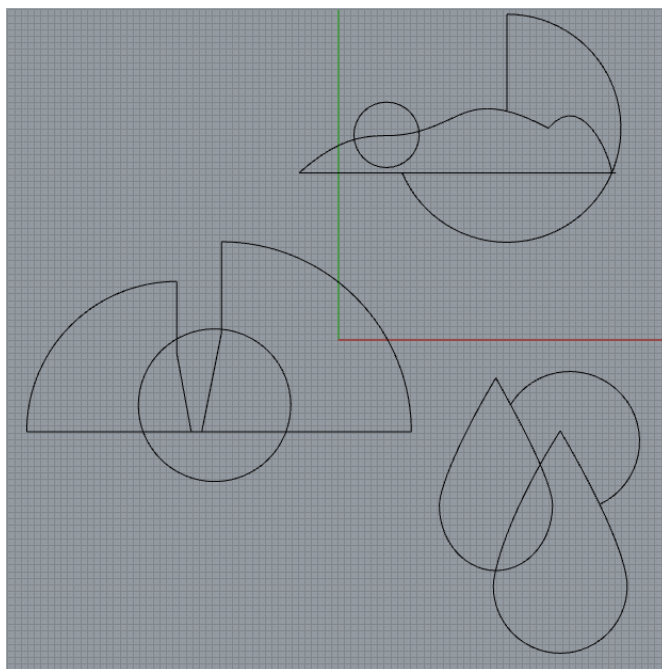


Figure 1. Mock shape outlines for CNC routing.