

# Major Grant April 2020

All proposed activities must be completed within the grant cycle: July 1, 2020 to June 30, 2021. Major Grant applications are to be used for requests from \$1500 to \$4000. Applications will be rated for quality and significance through the point system, totalling 100, as indicated in scored sections. Additional information requested by the application is also taken into consideration in its evaluation.

<b>First name</b>	<b>Last name</b>	<b>Title</b>
<input type="text"/>	<input type="text"/>	<input type="text"/>

<b>Phone</b>	<b>Email</b>
<input type="text"/>	<input type="text"/>

<b>On campus address</b>	<b>Department</b>
<input type="text"/>	<input type="text"/>

*Building and room number only*

<b>Select One</b>	<b>Select One</b>
<input type="text"/>	<input type="text"/>

**Are you applying for both a major grant and a mini grant?**

Yes  No

*You will only be able to receive one grant per cycle. Unless you tell us otherwise, we will assume that you prefer to have the major grant funded.*

**Start date at Rhode Island College**

**Proposed Project Start Date**

*What is the date you plan to begin your project?  
Must be after 7/1/2020*

**Proposed Project End Date**

*What is the date you plan to complete your project?  
Must be before 6/30/2021.*

**Collaborators**

*Please list any collaborators from Rhode Island College and their roles in the proposed work.*

**Total Cost of Project**

**Total Amount Requested**

**Title of Project**

**My proposal involves the use of human participants, animals, recombinant DNA, infectious or hazardous biological materials**

Yes  No

**In the last three years, have you received a CFS&D or the former Faculty Research or former Faculty Development Fund?**

Yes  No

**Please list the titles and award date of any CFS&D awards. If you have not submitted a report for any of the grants, please explain why.**

Final Report deadline for "Lightning Strikes II, Art and Poetry Project" (mini grant) is Sept 30, 2020. The report will be submitted by this date.

Final Report deadline for "Spatial Geometric Layer" (maxi grant) is due by Sept 30, 2020. The research is still in-process, the report will be submitted by Sept 30.

2019-2020, Lightning Strikes II, Art and Poetry Project \$960.53 (mini grant)

2019-2020, Spatial Geometric Layers \$2,040.97 (maxi grant)

2018-2019, Exhibition documentation: Marina Abramovic "The Cleaner" \$1,159 (mini grant)

2018-2019, Effects of Light on Color Perception, \$2,362.47 (maxi grant)

*Reports for each successful grant must be filed by September 30th of the last year of the grant cycle. (E.g, grants for 2019-2020 must be submitted by September 2020.) Final grant report forms may be found on the CFS&D website. Failure to submit a grant report will prevent you from receiving future funding.*

**Please list the titles and award date of any Faculty Research or Faculty Development awards.**

Faculty Research Grants:

2017-2018, Structural Form and Densities, \$2,511  
2016-2017, Effects of Light on the Emotive Qualities of Form and Space, \$2,131  
2015-2016, Landscape: Harmonic Color, \$2,981.28  
2014-2015, Equilibrium: Ratios and Proportions, \$2,807.26  
2013-2014, Transformation of Natural Formations, \$2,969  
2012-2013, Complexities and Harmonies of Visual Phenomena, \$2,532  
2011-2012, Optical Analysis, \$2,863  
2010-2011, Sabbatical Research: Emotive Qualities of Color, Light, and Space, \$2,317.76  
2009-2010, Landscape: Color Harmonies and Form Relationships, \$1,600  
2008-2009, Abstraction of Organic and Geometric Forms, \$2,803.69  
2007-2008, Measurements to Create Harmonic Relationships, \$3,000  
2006-2007, Abstraction of Forms Rhythmic Qualities, \$3,000  
2005-2006, Effects of Color Perception, \$3,000  
2003-2004, The Object and Its Essential Nature, \$2,800  
2001-2002, Structural Forms That Define the Material World, \$2,500  
2000-2001, Analysis and Interpretation of Form Relationships, \$3,000  
1999-2000, Studio Materials and Supplies, \$1,500  
1997-1998, Studio Materials and Supplies, \$1,267.25

Faculty Development Grants:

2001-2002, Warwick Museum Solo Exhibition, March 2-28, 2002, \$600.  
2007-2008, A Visual Analysis: Philip Guston Works on Paper, \$424.  
2009-2010, A Visual Analysis: Luis Melendez, Master of the Spanish Still-Life, Aug. 17-20, 2009, \$983.  
2010-2011, Analysis and Visual Study: The Museo Morandi and Casa Morandi.  
2011-2012, Analysis: Alighiero Boetti and Influences of Arte Povera on Contemporary Art.  
2013-2014, Scholarship: Fresco - visual analysis and study of acquisition practices, \$750.  
2014-2015, Self Portrait: From the Selfie to Contemporary Art, be funded in the amount of May 29-June 1. \$860.00.  
2015-2016, Architecture and Painting: Shaping Spaces to Meet Societal Needs, May 31-June 6, \$920.00.  
2016-2017, Project: Ardengo Soffici, artist & writer, his influence on critical discourse, \$900.

*These two grants were replaced by the CFS&D grants in January 2018.*

**If applicable, please provide an explanation if you are requesting support for the continuation or another phase of a project previously funded by one or more Faculty Research or Faculty Development awards**

n/a

*A clear statement of justification for continued support must accompany an application requesting support for another phase of a project previously funded by one or more Faculty Research or Faculty Development Awards. Applications lacking such justification will be rejected*

**Applicants are reminded to avoid technical jargon in their project description, keeping in mind that they are writing for a**

## **multidisciplinary audience.**

NB: This form is only capable of calculating length in characters, not words. For instructions how to count characters in Microsoft Word, go to <https://support.office.com/en-us/article/Show-the-word-count-and-more-3c9e6a11-a04d-43b4-977c-563a0e0d5da3> (Windows) or <https://support.office.com/en-us/article/Show-the-word-count-and-more-in-Word-for-Mac-441b6035-17fc-46df-9f6d-9174bd5c3bf1> (Mac)

### **Please respond as fully as possible to the prompts within the character limits.**

#### **Summary of Proposal**

This series of artworks will consist of 30 oil paintings, 40 drawings, and 15 collages. Working directly from landscape, I'll observe, analyze, and interpret the visual properties of rock-formations at Sunset Lake, Braintree MA. Artwork will be developed from observed color relationships, textures, and shape formations of various groupings of rock piles. My intent is to articulate the complexities and rhythms inherent in the subject. Focus will be on how formal properties (color, form, value, texture) of natural forms can be the basis for coherent abstract works which in turn effect and influence the emotional and psychological mood the viewer.

*Give a brief overview of your request and its intended outcome. 700 characters or fewer. Score: 0-5*

#### **Objectives for Funding Request: Why are you requesting these funds?**

I'm requesting funds to purchase the necessary supplies and materials to create this body of artwork. The objective of the research is to develop a coherent and significant series (30 oil paintings, 40 drawings, and 15 collages) that will contribute to the larger field of contemporary art that is derived from interpretation and abstraction of actualities of the observed world – work that is designed to enhance and effect the viewers emotional mood resulting in a sense of well being.

The nature of this research has historic and contemporary precedent. Investigations into the effects of rhythms and colors found in organic forms on human experience are ongoing. Knowledge gained from this research, through the artworks, will contribute to dialogue in this field.

Development of technical skills and conceptual thought (understanding of organic formations, increased perception of color harmonies, and development of compositional and technical skills) will also enhance my teaching in Painting courses in the art department. Acquired knowledge will provide information to develop lectures, assignments, and improve student critiques. Advancement of my studio work influences and directs painting course development. Studio research is necessary to provide students with up-to-date information and its relevance to historic precedent and future possibilities.

*1500 characters or less. Score: 0-10*

#### **Rationale/Significance: How will the project advance knowledge in the field, and/or enhance your classroom practice and/or professional development?**

Visual properties (colors, textures, shapes, forms, values) seen and felt in the mundane world have a profound effect on our sense of well being and psychological mood. We understand and relate to these rhythms through our visual and kinesthetic senses. Our level of awareness of this directly relates to the degree of benefit we derive from it. Art works that isolate and emphasize these visual properties enhance our awareness of them and in turn effect our emotional and mental states.

Many artists have made the investigation of the natural world a significant focus of their work. Through isolation and emphasis of those visual properties that have coherence relationships, one's work can be a carrier of aesthetic and psychological ideas.

How visual properties effect our sensibilities and intelligence has been investigated and observed over the years. Work that focuses on this type of information, can be motivated by a desire to effect and influence our well being. It's to this genre of work that my upcoming research categorically belongs. My objective is to develop a significant body of artwork which synthesizes the visual complexities of landscape (colors, light, natural forms, textures) with the internal landscape of emotion. This work will contribute to the larger established and ongoing body of work that fellow artists are currently producing in this genre. In addition to the creating the art works, I'll simultaneously study historic precedents and contemporary works that address these issues. I'll develop my work considering, and in response to, this larger body of knowledge.

By engaging in this dialogue and presenting my paintings, drawings, and collages in exhibitions, ideas will be tried and tested, leading to further exchange between artists, researchers, and the public. Exhibitions of work include gallery talks and lectures with the intent to inform and share the meaning and content of the work. I'll write Artist Statements as a written summation of exhibited art works. Other artists pursuing a similar line of inquiry will be able to see the work, assess its merit, and determine its relevance and influence on their work. Their response (either in written format, in verbal exchange, or by incorporation of ideas into their own work) sets up a reciprocal dialogue in which ideas are collectively develop and knowledge is advanced.

In addition to exhibitions and on-line viewing (website, exhibition links), research and ideas are exchanged among artists, curators, and educators through visiting artist appointments at colleges and arts foundations. I participant in local and national organizations that meet periodically to exchange ideas (College Art Association, Woman's Caucus for the Art, Guild of New England Monotypes).

*3000 characters or fewer. Score: 0-20*

**Methods/Process: Describe materials, approach, and/or technique to be used in your project (or in the research you will be presenting, if this application is for a conference). If defining a methodology is not a central element of your project, use this space to explain more fully the phases, process, or components of your project.**

The landscape site is located along the edge of Sunset Lake, Braintree MA. A public location, safe, easily assessable and a ten-minute walk from my studio. I choose this site for the color and shapes that exist within various piles of rock formations. These groupings provide enormous depth and breadth of rich linear rhythms, color complexities, and organic shapes.

I'll work both at the lake and in my studio. Lakeside sessions will be 3-4 times weekly, early morning, 3 hours at a time. Artwork done on sight will be brought to my studio where it'll be analyzed, revised, and reworked to clarify and enhance the focus of each. Studio paintings will be based on memory, note taking, photographs, and color sketches. Paintings done on site will focus on capturing exact colors and textural rhythms of the subject; work done in the studio will focus on conceptual development of larger paintings that isolate particular visual properties found in the landscape to evoke various emotional moods.

Twenty-five 8x10" oil paintings:

Particular attention will be paid to configuration of overlapping planes, how rocks and stones are positioned to form piles of various densities. Paintings will emphasize organic shapes and color harmonies. Rhythms will be built and conveyed through alternating thick and thin layers of oil paint. Each painting will vary in degree of complexity, some simple while others dense. Variation of proportion and size of strokes will define visual rhythms. Although paintings will look abstract, they will be true recordings of observed color nuances and densities of form. Abstraction will be used to direct attention away from literal representation in order to emphasize the emotive properties of color and texture.

Five 24x36" oil paintings:

Paintings and drawings done on site will be used as reference for larger studio paintings. They'll be developed slowly over a period of months to allow time to evolve and enhance conceptual development, as well as build a more complex and layered paint surface. Shallow, dense and complex spaces will be the basis for these compositions.

Forty 12x16" and 6x10" drawings:

Drawings will be made with various mark making tools such as graphite, charcoal, sumi ink, and pastel sticks. They will serve one of two purposes – either preparatory studies of compositional strategies for the paintings or artworks that express their own complete visual language unique and separate from the paintings. Both types of drawings will develop skills in observation and articulation of form (proportions, linear rhythms, light to dark values, simple and complex layers).

Fifteen collages, 5x7"-14x16":

Using cut and torn paper from magazines, I'll arrange and layer color shapes of various sizes to create compositions that emphasize rhythmic structures observed in the stone piles. They will incorporate both curvilinear and geometric shapes to direct viewers' attention to properties of pure form.

*Applicants are reminded to take pains to explain their work to a multi-disciplinary audience. 3000 characters or fewer. Score: 0-20*

#### **Bibliographic references for in-text citations (Optional)**

n/a

*Supporting materials for visual artists can be uploaded at the end of this application.*

**What is the connection of the proposed project to your current scholarly (e.g., research, creative) and/or pedagogical activities?**

This proposed body of work represents a new direction, not a continuation of previous research. Last year's research "Spatial Geometric Layers" focused on the study of geometric relationships in still-life objects, and the resulting sense of harmony and intellectual equilibrium associated with those relationships. Because last year's research was extensive and its focus fully developed, the nature of that inquiry has for now been exhausted, and it's time to move in a different direction. To contrast and complement last years' work, I'm shifting the focus and nature of this new work away stability, balance, and geometric cohesion to something more organic and emotive in its emotional effects for the viewer. The change in subject matter and focus of intent will facilitate this search. A full year of research is generally the required time for me to gain significant insights and to produce a credible amount of work to find anything of substance. It's a process of sequential problem solving coupled with equal amounts of trial and error, multiple revisions, and ongoing clarification of developmental strategies. Although this research is motivated by a different line of inquiry from the previous years' research, insights, skills, and knowledge gained from previous work continuous to inform and propel further artistic thought.

*Explain how the proposed work represents a new direction or continuation of previous work. 1500 characters or fewer. Score: 0-10*

**What impact will the proposed project have on your teaching effectiveness and/or professional competence?**

My research will enhance and develop my technical and conceptual skills to create stronger, more meaningful artwork. The stronger the work, the more significant the contribution to the field, and the more competitive for grants. Professional standards are judged by several external criteria: quality of exhibitions in galleries and museums, scope and depth of art work compared to that of other artists working in the same genre, critique of work through formal venues such as exhibition reviews and scholarly articles.

Information gained will also inform the theory and practice of teaching beginning and advanced Painting courses in the art department. With new skills and knowledge, I'll be able to better develop, enhance, and revise studio demonstrations, slide lectures, and critiques of student work. Knowledge gained and incorporated into course content will directly help students develop their individual studio practice by learning how to better compose, mix paint, and problem solve.

*Describe how the activity for which you are seeking funding will contribute to your advancement in your teaching practice or research/creative practice, in alignment with "The Criteria for Evaluation, Salary Evaluation, Salary Increments, Promotion, and Tenure in the RIC/AFT Contract" (<https://www.ricaft.org/>) 1000 characters or fewer. Score 0-5*

**What is your plan for communicating project results?**

Artworks will be shown in 5-10 national/local exhibitions, both invitation and jury competitions. This is the public arena where ideas are presented, tried, and tested, leading to exchange of ideas between artist, researchers, and the public. Shows include gallery talks and lectures with the intent to inform and share the meaning of the artwork. An artist statement will be written to accompany exhibition art works, explaining work content. New works will be posted on my website and on-line exhibition announcements. In addition to ongoing representation at the Dolby Chadwick gallery, San Francisco, art works will be shown in the Rhode Island College Bannister Gallery yearly faculty exhibit.

*Please describe how you intend to communicate the results of your research, e.g, published paper; conference presentation, etc. 700 characters or fewer. Score: 0-10*

**What previous attempts have you made for funding the proposed work**

Two applications for the Massachusetts Cultural Council Artist 2020 Fellowship in Drawing and in Painting. Drawing not granted, Painting results announced in June 2020.

*Please indicate when and from whom funds have been sought for this work. If none, write "none." 700 characters or less.*

**What possibilities exist for additional outside funding for this project?**

Artwork completed from this research will be used for application for the next cycle of Massachusetts Cultural Council Artist Fellowships. The 2020-2021 cycle includes categories in both Painting and Drawing. Fellowship awards are \$12,000 and Finalist awards are \$1,000. Grants are awarded based on quality and merit of work submitted. Funds are designed to support and provide artists with financial resources to develop future studio artwork

*Please indicate how this award could be used to leverage additional funding or to generate preliminary work for obtaining additional funding. If such prospects are unlikely in your field, say so. 700 characters or fewer.*

**What publications or presentations have resulted from previous FRC, FDF, or CFS grants?**

The following is a list of exhibitions/publications for the last seven grant cycles. Full listing is in the attached CV.

2019-2020: Eight exhibitions, full gallery representation, and one publication\*.

Gallery representation: Dolby Chadwick Gallery, San Francisco.

Lightning Strikes II, invitational, Dolby Chadwick Gallery, San Francisco CA.

National Prize, CAA Kathryn Schultz, University Place Gallery, Cambridge MA.

2-D Faulty Exhibition, Bannister Gallery, Rhode Island College, Providence RI.

RI State of the Arts, URI Providence Campus, Providence RI.

MGNE, RI Watercolor Society Gallery, Slater Memorial Park, Pawtucket RI.

Spectrum, University Place Gallery, Cambridge MA.

Mary Schein Fall Salon Kathryn Schultz Gallery, Cambridge MA.

Nature Themed, Attleboro Museum, Attleboro MA.

\*Lightening Strikes II, 22 Poets, 22 Artists Dolby Chadwick book publication.

2018-2019: Seven exhibitions, full gallery representation, and one publication\*.

Gallery representation: Dolby Chadwick Gallery, San Francisco.

Here & Now, Dolby Chadwick, San Francisco CA.

Nature Landscape, Jurors Award of Excellence, Attleboro Museum, MA.

Still-life: Captured Moments, University Place Gallery, Cambridge MA.

Prize Exhibition, Artist of the Year Award, University Place Gallery, Cambridge MA.

5th Monotype/Monoprint, Art Complex Museum, Duxbury MA.

CAA Salon, Kathryn Schultz Gallery, Cambridge MA.

Pressing Matters Monotype Guild, Lynn Arts, MA.

\*Studio Visit Volume forty-two publication, pages 138-139.

2017-2018: Six exhibitions and gallery representation.

Gallery representation: Dolby Chadwick Gallery, San Francisco.

Biannual 2-D, Bannister Gallery Rhode Island College, Providence RI.

North American Print Biennial, Lunder Arts Center, Lesley University College of Art and Design, Cambridge, MA.

Fall Salon, University Place Gallery & Kathryn Schultz Gallery, Cambridge MA.

Arts Connect at Catamount Arts, Main Gallery, Catamount Film and Arts Center, St. Johnsbury VT.

Salon Des Refuses, Kimball Jenkins Estate Gallery, 266 North Main St, Concord, NH Small Wonders, Hopkinton Center for the Arts, 98 Hayden Rowe Street, Hopkinton, MA

2016-2017: Six exhibitions and gallery representation.

Gallery representation: Dolby Chadwick Gallery, San Francisco.

Painterly Interplay: Perception and Reality, Kathryn Schultz Gallery, Cambridge MA.

artists: Lisa Russell, Edwina Rissland, Roz Sommer.

Fourth National, Monotype Guild of NENG, Attleboro Museum, Attleboro MA.

Winter Break, University Place Gallery, Cambridge MA.

Fall Salon, Kathryn Schultz Gallery, Cambridge MA.

Blue, University Place Gallery, Cambridge MA

**If applicable, please provide an explanation of how students will be involved in the proposed work**

My research will include the study of other artist paintings that share a similar focus, and the reading of related texts about color theory, psychology, and perception. This will be done to better understand historic and current thinking about the emotional and psychological effects of color, form, and texture. In addition to direct study of works in museums and galleries, I'll hire a student from the Art Department painting studio to search and collect visual images from the web and from the RIC library collection. The student will scan images from books, color adjust them, and add them to digital files. From these files I'll select the most relevant and use them for my study. Most of the work done by the student will be done independently, on-line, in the library, and in the computer lab. Correspondence between the student and myself will be in weekly meetings and through e-mail. Number of hours required is approximately 15. Artists: Josef Albers, Johannes Itten, Mark Rothko, Vincent van Gogh, Chaim Soutine, Francisco Goya. Texts: Albers, Josef. *Interactions of Color*, Yale University Press, 2013. Eckstut, Joann. *Secret Language of Color: Science, Nature, History, Culture, Beauty*, Black Dog & Leventhal, 2013. Goethe, Johann Wolfgang von. *Theory of Colors*, The MIT Press. Itten, Johannes. *The Elements of Color*, Wiley Pub. 1970. Elliot, Andrew. *Color Psychology: Effects of Perceiving Color on Psychological Functioning in Humans*, Annual review of psychology, 2014.

*If students will be involved in the proposed work, explain the rationale, role, and duties. 1500 characters or fewer.*

**Budget**

*The form will automatically total the amount in the columns. To add another row, click "Add Item" below the table. To remove a row, click on the "x" to the left of the row that you want to remove. For an example budget, please see the application instructions on the CFS&D web page. <http://www.ric.edu/Committee-for-Faculty-Scholarship/Pages/default.aspx>*

Item	Total Project Cost (with or without Faculty Research Funds)	Amount Requested from Faculty Research Fund
Gamblin Oil Colors, 3x Ivory Black, #2360	\$40.50	\$40.50
Gamblin Oil Colors, 4x Cadmium Lemon, #2165	\$130.00	\$130.00
Gamblin Oil Colors, 4x Cadmium Yellow, #2170	\$130.00	\$130.00
Gamblin Oil Colors, 3x Cadmium Red light #2140	\$117.00	\$117.00
Gamblin Oil Colors, 3x Cadmium Red deep #2150	\$117.00	\$117.00

Gamblin Oil Colors, 4x Cerulean Blue, #2200	\$190.00	\$190.00
Gamblin Oil Colors, 4x Ultramarine Blue, #3700	\$272.00	\$272.00
Gamblin Oil Colors, 6x Viridian, #2500	\$195.00	\$195.00
Gamblin Oil Colors, 5x Yellow Ochre, #2780	\$67.37	\$67.37
Gamblin Oil Colors, 5x Burnt Sienna, #2060	\$67.50	\$67.50
Gamblin Oil Colors, 2 qts Titanium, #5820	\$123.95	\$123.95
Dick Blick size 14 (2x) brush, #05923-1014	\$31.10	\$31.10
Dick Blick size 18 (2x) brush, #05923-1018	\$69.98	\$69.98
Dick Blick size 22 (2x) brush, 05923-1022	\$52.82	\$52.82
RGM Idea Line Palette Knife (1x) #03153-1358	\$11.25	\$11.25
RGM Idea Line Palette Knife 1x #03153-1013	\$11.25	\$11.25
Dick Blick (25x) 9x12 Gessobord #14911-2912	\$411.19	\$411.19
Dick BLick (12) 10x10 Gessobord 14911-2210	\$351.36	\$351.36
Dick Blick (5x) 18x24 Gessobord #14911-1016	\$245.40	\$245.40

Strathmore (4x) Drawing Pad, 400 14x17 #13651-1017	\$52.44	\$52.44
Sennelier Oul Pastel set (2x) 20093- 1249	\$103.10	\$103.10
Cretacolor Charcoal Drawing Set (2x) #20445-1009	\$50.34	\$50.34
Dick Blick (1x) drawing pencil set, Item 22220-2009	\$9.79	\$9.79
Blick Noir French Easel by Jullian	\$88.99	\$88.99
Undergraduate assistant (15 hours @ 9.80 /h)	\$147.00	\$147.00
juried fees for exhibitions, \$20-45 per application – average \$30 , 10x	\$300.00	\$0.00
portfolios materials (photo paper, color inks, booklets)	\$250.00	\$0.00
photographer, photography of works, hardcopies	\$300.00	\$0.00
Metalwoods Framing(30x) frames @ \$175. each	\$5,250.00	\$0.00
shipping, Fed Express ground	\$350.00	\$0.00
VistaPrint, printing image invitations, 200 count	\$245.00	\$0.00
invitation mailings, 200 ct @ 45 cents	\$90.00	\$0.00
	<b>\$9,871.33</b>	<b>\$3,086.33</b>

**Budget Justification**

Requested funds further the objectives of this proposal by providing a portion of the total cost necessary to produce and exhibit this body of artwork. Grant money will go toward the most essential studio materials that will allow me to produce the work: oil paint, canvas boards, brushes, drawing paper, and drawing materials (pastels, charcoal, graphite). The cost of 150 ml oil paint tubes includes a 50% discount off list price from Gamblin Artist Paint. This is a professional discount provided to me by the paint manufacturer. (Professional oil paint is expensive. I've established a working relationship with this manufacturer to bring the cost down based on my professional standing as an artist). The amount of paint requested is a minimum of what it will take to produce the work. To be able to work through ideas and have a comprehensive and coherent series, I work on relatively small size canvases to keep expenses down as much as possible. The nature of my research requires a lengthy process of time and development; if I were to try communicating ideas and insights into only one or two paintings rather than a series, I would not be able to articulate with any clarity or depth the ideas developed and thus would not be able to bring to fruition the objectives of the research.

Additional costs of this project which will not be covered through this grant include those associated with exhibition of the art works: exhibition fees, portfolios, photography (digital images, transparencies, and prints), framing, and shipping. Money spent, other than what is paid by RIC Major Grant will be paid through my own personal funds and any money I receive from application to the 2020 Massachusetts Cultural Council Artist Fellowships. MA Cultural grants can range anywhere from 1,000 to \$12,000. If any of this money is granted, it will go toward the costs mentioned above, most importantly the cost of framing (minimum \$5,250). If MA grant is not funded, these other expenses will be paid by my own personal funds.

*Describe how the requested items will support the project objectives. Justify both the need and the amount of the request. Please provide information on other sources of funding for which you have applied or intend to apply to any portion of the project costs and detail the items of the budget that would be covered by external funds. Projects seeking support for travel must also complete the Travel Budget Justification. Grants might be funded partially depending on availability of funds and inclusion of unallowable items in budget. 3000 characters or fewer. Score: 0-20*

**Are you requesting funds for travel as part of this proposal?**

Yes  No

*You must select "yes" if you are requesting travel funds.*

**Are you requesting reimbursement for airfare?**

Yes  No

**Does your request include funds for attending a conference?**

Yes  No

*You must select "yes" if any portion of your request includes travel to or attending a conference.*

**What is the importance of travel to the specific facility/location for completion of the project and how does it fit into the overall plan of the research project?**

n/a

**What is the exact location of resources, collections, archives, laboratory, and person(s), etc.?**

n/a

**What are the specific resources (volumes, collections, etc.) that you propose to use? Document if they are accessible and will be made available to the applicant during the period requested in the application.**

n/a

**What are the compelling reasons that make travel to the collection/labs/resources necessary instead of interlibrary loans, microfilms, Internet, or other means of utilizing the materials?**

n/a

**Note to Committee**

n/a

*If you have received any counsel from the chair of the committee in relation to extenuating circumstances of your application, please note that here.*

## **Upon submission of my proposal for a Faculty Scholarship Grant,**

- I acknowledge that my application may not be considered if it is received after the deadline
- I have filled out every applicable field of this application form. Where something is not applicable, I have inserted "n/a" or "none"
- If applying from the arts, I have attached any supporting images as a PDF document, not to exceed 5 pages (optional)
- I have attached my curriculum vitae of no more than 2 pages

## **If awarded a Faculty Scholarship Grant,**

- I understand that my funding will not be available until a written approval is made from the committee.
- I agree, in consideration to grants administration personnel, to submit my requests for reimbursement in a timely manner (within one month of expenditure). Any outstanding requests for reimbursement for this grant cycle must be submitted before June 30, 2021.
- I must submit a final report of 500-1000 words on the use of these funds by September 30th of the year for which the grant activity period ends. (E.g, if 2019-2020, then 9/30/20.) The award letter will detail the report requirements. Until I submit the final report, I will not be eligible to receive future faculty scholarship awards
- I will acknowledge support of the Committee for Faculty Scholarship & Development in my completed work
- I agree to abide by my awarded budget, the purchasing and travel policies of Rhode Island College in the performance of any award made to me, and that if I have questions I will contact either the Purchasing or Accounting Offices for clarification on those policies
- I agree that award title and basic project information may be shared with the campus community and the Office of College Communications and Marketing as part of the college's effort to publicize faculty research and projects