

2021 Presidential Faculty-Student Collaboration Grant Application

Application Deadline - 5 pm, Monday, February 22nd, 2021.

Please direct inquiries about applications to Sarah Wolter (swolter2@gustavus.edu).

Overview

Guidelines

Presidential Faculty-Student Collaboration Grants are available annually to support collaborative endeavors involving faculty and students.

*Grant monies may be used to support faculty summer stipends, summer compensation for students, student housing on campus, equipment, materials, transportation, etc.

*Applications will be accepted for stipends and project costs, and for stipends only.

*One faculty member cannot receive both the Research, Scholarship, and Creativity grant and the Presidential Faculty/Student Collaboration grant in the same year.

*Monies may also be used as matching funds for outside support awarded to the faculty member.

*Student eligibility is limited to full-time returning students.

*Grant recipients conducting research with human subjects must receive IRB approval prior to disbursement of grant funds; grant recipients conducting animal research must receive IACUC approval prior to disbursement of grant funds.

*Applicants whose previous grant reports are past due will not be eligible to apply.

*Awards are made in the spring for the following academic year; project expenses must be incurred and reimbursed during that fiscal year (June 1 - May 31).

Please see <https://gustavus.edu/kendallcenter/grant-opportunities/grant-examples.php> for examples of previously funded applications.

What does the Faculty Development Committee mean by "collaboration"?

Collaboration is understood to include in-depth faculty-mentored undergraduate scholarly or creative projects in any discipline. For the purposes of this grant, collaboration means the active involvement of the faculty member in the student's project. This might be a full-fledged faculty-student project partnership, a student project that is closely mentored by the faculty member, or a student's active and meaningful participation in an ongoing faculty research project. Successful proposals will demonstrate a mentoring relationship between faculty and student that encourages scholarly/creative work in a collaborative environment.

Criteria for selection

To distinguish among proposals that meet all criteria identified in the application, the committee looks for evidence of exceptional merit, compelling project design, impact on student experience, and feasibility of project. The committee encourages applications from all departments and disciplines, and from faculty at all stages. Priority will be given to quality proposals submitted by candidates who have not been funded through a Presidential Student/Faculty Collaboration grant in the past three years.

I. Personal Data

Faculty First Name *

Nicolas

Faculty Last Name *

Darcourt

Faculty Gustavus E-mail *

ndarcour@gustavus.edu

Faculty Campus Phone Number *

7176 Cell 612-501-9472

Rank/Status *

- Visiting Faculty
- Continuing Instructor
- Assistant Professor
- Associate Professor
- Full Professor

Faculty Department(s) and/or Program(s) *

Art and Art History

Administrative Assistant Name *

Colleen Hanson

Student First Name *

Geneva

Student Last Name *

VanWyk

Student Gustavus E-mail *

gvanwyk@gustavus.edu

Student Major(s) *

Studio Art, Philosophy

Anticipated Graduation Year *

2022

II. Information on Previous Grants & Permission to Share Proposal

To be completed by the faculty member applicant.

Have you previously received a Presidential Faculty/Student Collaboration Grant? *

Yes

No

If you replied "yes" to the previous question, briefly describe your previous Presidential Faculty/Student Collaboration Grant project(s) and outcome(s).

If successful, my proposal can be used as an example to assist future faculty applications. This decision will not in any way influence the evaluation of my application. Click "Yes" to give permission. *

Yes

No

III. Participant Biographies

Please compose your answers offline and copy/paste into the appropriate text boxes. While answers inputted into this form should be available if you close the form and return in the same browser, we cannot guarantee that this function will work.

Brief biography of faculty participant and explanation of how this project fits into their career trajectory. Note: applications from faculty at all career stages are encouraged. *

Nicolas Darcourt received his Bachelor of Fine Arts from Northern Michigan University, and his Master of Fine Arts from the University of Minnesota, Twin Cities. His ceramic work has been shown both regionally and nationally and belongs to a number of private collections. He has shown at Rosalux Gallery in Minneapolis; Carnegie Art Center in Mankato; and Northern Clay Center in Minneapolis, and nationally at Mulvane Art Museum in Topeka, KA; Kirkland Center for the Arts in Kirkland, Washington; and LH Horton Jr. Gallery in Stockton, CA. He consistently participates in the National Conference on the Education for Ceramic Arts by showing his work in numerous concurrent exhibitions. Nicolas has been a resident artist at the Archie Bray Foundation for the Ceramic Arts. In 2016 Nicolas received a McKnight Artist Fellowship and is a recent recipient of a Minnesota State Arts Board, Artist Initiative Grant. His teaching career includes holding short term positions at Minnesota State University Moorhead, the University of Minnesota, Twin Cities Regis Center for Art, and currently, he is a Continuing Assistant Professor in the Art and Art History Department at Gustavus Adolphus College. He teaches beginning and advanced hand-built and wheel thrown ceramics, as well as a special topics course titled "Clay and Mixed Media Sculpture"

Quote from Artist Statement:

"My ceramic sculptural work explores the creation of form through the accumulation of parts and fragments drawn from everyday life. Employing abstraction and archetypal shapes, my work expresses the progression of society as a human condition."

Refer to images 1-3

Nicolas' most recent studio focus is titled "The Distance Between Then and Now " and he is currently working toward a two-person exhibition at the Phipps Center for the Arts scheduled for May of 2022. As part of his process, when working towards a new body of work, he employs the use of plaster molds to make a multitude of parts which are used in his sculptural work. The collaborative work proposed will directly relate to this making process in two ways. First, through the development of a new inventory of molds, and second, the use of the new molds to create multitudes of parts to further the progress towards a final body of work for the exhibition.

Brief biography of student participant and explanation of how this project fits into their educational trajectory and their qualifications to engage in this project. Note: biography and explanation must be written by the student. *

Geneva is a Junior Studio Art and Philosophy double major. Her work is a manifestation of her philosophical studies - focused on uncertainty, ambiguity, and metaphysics. Geneva's main focus is sculpture, much of which is ceramic work. Although the majority of her ceramic experience is with stoneware, she is interested in exploring other clay bodies and new techniques of building.

Refer to images 4-6

Geneva took part in a month-long exploration into Italian Renaissance art and architecture on a professionally led interim experience. She is also currently taking part in a junior Studio Art major review critiqued by the department head, professors, and other visiting artists. She is planning to document her artwork during her Senior year to allow her to begin to apply for post grad opportunities. Geneva plans to continue her studies in ceramics at the graduate level.

IV. Project Information

Please compose your answers offline and copy/paste into the appropriate text boxes. While answers inputted into this form should be available if you close the form and return in the same browser, we cannot guarantee that this function will work.

A. Project description: Briefly describe the proposed project, its relationship to existing scholarship in the field, and the nature of the collaboration between faculty member and student. *

Geneva's interest in the ceramic process is unrelenting. Up until this point, she has been exposed to wheel throwing techniques as well as hand-building techniques. However, one process which she has shown interest in pursuing but has not yet explored is the process of working with plaster molds to create multiples. This process has come extremely far from the original application of mass producing dishware. The process of making and using molds with clay and the ceramic multiple has expanded into sculptural applications including exploring sculptural pattern and repetition, to large scale installation. As a Junior in the Studio Art major, Geneva has been shifting her focus to iconography and symbols of western culture and attempting to deconstruct their meaning. I look forward to seeing these ideas manifest as she continues to develop through her senior year. The focused time of making work with the aid of plaster molds will allow Geneva the opportunity to explore the deconstruction of iconography through fragmentation and repetition. My sculptural work uses the mold as a tool to replicate objects which represent the visual abundance of contemporary life, then coalesce these parts into abstract sculptural form. Both of our work explores the ideas of using objects in an ambiguous manner to suggest the phenomenology of perception.

The collaborative project has three main goals. First, Geneva will gain focused experience in the process of plaster mold making. Second, we will both have the opportunity to use a new set of molds to explore how objects which represent culture and society can be used to create a sculptural body of work which expresses ideas of the human condition. The goal will be for both Nicolas and Geneva to make separate bodies of work including 3-5 sculpture pieces. Finally, this collaboration will culminate in an exhibition during the following academic year for viewers to gain an understanding of how the use of the multiple and the process of using molds contributes to the contemporary ceramic art dialogue. This work will also be presented on the Art and Art History Department's external website gustavusvisualarts.com. Other local opportunities to exhibit all or select pieces will be researched and pursued into the '21/'22 academic year.

B. Project design: Please describe your project design and activities, including locations, staff, schedule of work, budget rationale, and anticipated project completion date. *

Nicolas and Geneva's collaborative work will take place through virtual and in person discussions, both Nicolas and Geneva in person in the Ceramics classroom FAA rm 104, as well as Nicolas in his own private studio and Geneva in the Ceramics Classroom FAA rm 104. The nature of the materials and equipment needed to do the creative work mandates that a majority of the work will be accomplished in the Ceramics classroom FAA rm 104. The collaborators will have contact time between 1-3 times per week, as is appropriate for each step of the project. The anticipated time and duration will be a 10 week period during the summer months of 2021, starting on June 14th with a completion date of August 20th 2021. The budget will cover the cost to purchase materials and miscellaneous tools required for two people to make 2-3 plaster molds each, and body of work of 3-5 pieces each. Geneva will need to be on campus with student housing during the duration of the collaborative project.

Week 1, Virtual and In-person at FAA rm 104

Discussion and student research of mold-making applications, including mapping out goals for personal creative directions and strategies
Geneva will learn the basic skills of mold making by following the same steps of making a mold while I make a mold- guided learning through simultaneous demonstration and practice

Weeks 2 - 3 In-person at FAA rm 104.

Both Geneva and myself will continue to make an inventory of plaster molds.

Mentoring on sketches, research, and ideation for more concrete goals of creative work to be made

Weeks 4 - 7 Virtual, In-person, Nicolas in his own Studio, Geneva in FAA rm 104

Focused time using the molds and creating body of work - 3-5 sculptural pieces each. During this time Nicolas will mentor Geneva with work in progress discussions based on material concerns and strategies, and conceptual goals.

Week 8 - 9 Virtual, In-person, Nicolas in his own Studio, Geneva in FAA rm 104

Ceramic process production including glazing, firing, post firing work

C. Desired project outcomes: What are the anticipated outcomes for this project? Where do you anticipate publishing, presenting, exhibiting, or otherwise disseminating this project? *

There are three measurable outcomes which will result from this collaboration. Both Nicolas and Geneva will gain a set new plaster molds to continue to work from into the future; after the collaboration is over.

Nicolas and Geneva will both have a small - medium body of work. For Geneva, she will then be able to document this work during the fall term 2021 to allow her to begin building a portfolio as part of the Senior Seminar course during the fall term 2021. These images will also allow her to begin to apply to student exhibitions and artist residencies which would be scheduled after graduation. Nicolas will have a solid start on a medium body of work (5-7 pieces) which is scheduled to be exhibited at the Phipps Center for the Arts during the Spring 2022

Nicolas and Geneva will exhibit their work in the Schaefer Art Gallery on the Gustavus campus during the Fall term of 2021, this work will also be presented on the Art and Art History Department's external website gustavusvisualarts.com. The ability to focus on a sculptural body of work and exhibit it as a result of this collaborative project also offers the benefit of gaining feedback in planning toward Geneva's capstone Senior exhibition, as well as my upcoming exhibition.

A final outcome, qualitative in nature, will be the experience and confidence gained by Geneva from having a focused time to create a body of work in a well equipped ceramics studio. This collaboration will offer Geneva the ability to understand the time, steps, and focus needed to be successful in the artist's studio, and thus greatly foster her sense of maturity when approaching her work.

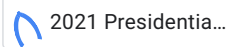
D. How will restrictions due to Covid-19 potentially affect your project? [This is not a criteria for selection of the grant.]

There are no foreseeable restrictions due to covid. All in person interactions will follow college guidelines.

V. Budget

Download the Presidential Faculty/Student Collaboration budget form here:

<https://drive.google.com/file/d/1irwy0HSXSc7tZdiCOcvuDuo87JbgAGeS/view?usp=sharing>. Then upload the completed budget form by clicking "Add File" below. *



Provide a rationale/justification for your budget.

The budget will cover the cost to purchase materials and miscellaneous tools required for two people to make 2-3 plaster molds each, and a body of work of 3-5 pieces each. Geneva will need to be on campus with student housing during the duration of the collaborative project.

Geneva will work an average of 20 hrs per week on this project including time spent researching, ideation, in discussion and making in the classroom.

Nicolas will be involved each week during the collaboration with guided dialogue with Geneva, for research and ideation, setting and refining goals. He will also be actively working toward his own body of work partially in the classroom and mostly in his studio.

VI. Additional Information

Have you applied for funding from another source to support this project but do not yet know the outcome of that application? *

Yes

No

If you replied "yes" to the previous question, please 1) indicate the funding source(s) and amount requested, 2) explain how the Presidential grant funds will be used in addition to the other funding if received, and 3) explain how the Presidential grant project would be impacted if external funding is not received.

Have you received funding from another source to support this project? *

Yes

No

If you replied "yes" to the previous question, please 1) indicate the funding source(s) and amount requested, and 2) explain how the Presidential grant funds will be used in addition to the other funding received.

If you apply for and receive funding for both the Presidential Faculty-Student Collaboration grant and the Research, Scholarship, and Creativity grant, which will you accept? Grant guidelines specify recipients can only accept funding for one of the grants in a year.

Presidential Faculty-Student Collaboration grant

Research, Scholarship, and Creativity grant

If there are any additional materials that you think would be helpful to the committee in deciding upon your application, please upload them here.

If there are any additional materials that you think would be helpful to the committee in deciding upon your application (e.g. links to Google Drive files), please include URLs here.

<https://drive.google.com/drive/folders/11s9UsBm4tSTMLBToyq5J0vx0kl-ciEQM?usp=sharing>

VII. Applicants' Signature

Signature *

Nicolas Darcourt
