LONG TERM GRANT APPLICATION
Cover Sheet

Amount Requested: $3,213.53

Project Information

Hackett, Andrew
Student Participant (Last, First)

Oikophilia
Project Title (10 words or less)

Manley, Jason
Faculty Mentor Name (last, first)

Lincoln College of Arts & Humanities
Mail Code

College (Weber State is the University, NOT college)

Visual Arts & Design
Department

This project ___ DOES/ X DOES NOT require review by the WSU Institutional Review Board for Human Subjects or the WSU Animal Care and Use Committee.

Student Signature

Date

Project Mentor Signature

Date

Campus Mail 8672
Phone Ext.

Undergraduate Research Committee Representative

Date Received by URC Rep. Must be 5 business days before final deadline.

Faculty Mentor Department Chair

Date

Please check if attended Research Proposal Workshop:

☐ Date Workshop attended September 5, 2018

(Please fill in the date of attendance)
## LONG TERM GRANT APPLICATION
### Budget Worksheet

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<tr>
<th>BUDGET ITEM</th>
<th>Department or College Funds</th>
<th>Outside Agency Funds</th>
<th>Personal Funds</th>
<th>Undergrad. Research Funds</th>
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### NOTES:
- Maximum request not to exceed $3500 and may include a Research Scholarship.
- Equipment and left-over materials purchased with this grant will remain the property of WSU.
- You may not request money for gas purchases for travel. WSU reimburses travel expenses at a set mileage rate only.
- Grant money cannot be used retroactively on previously existing expenses. Requests for reimbursements will be denied. All purchases must be made after receiving funding and clearance from the OUR office.
LONG TERM GRANT APPLICATION  
Body of Proposal

Project Description

(Approximately 2 pages)

In 2014, British intellectual and philosopher Sir Roger Scruton published *How to be Conservative*, a book of ideological inspection regarding conservative beliefs. Within this book, and many of his other works, Scruton explores the relationship between conservative ideologies, practices, and philosophies and argues for an inherent relationship between conservative thought and environmentalism through the concept of “oikophilia”, or more simply stated, “a love of home.” As a geographer, artist, and resident of Utah it has been fascinating to watch the changes in space, culture, and demographics along the Wasatch Front, within the Western United States, throughout the country, and abroad. Through a series of paintings I will explore the dynamics of interpersonal relationships, abstracted conceptual systems, and the anxieties surrounding concepts of “home” during historical moments of significant change while delineating my own concepts of “home” as an individual in a time of momentous change.

Working towards a Bachelor of Fine Arts (BFA) through the Lindquist College of Arts and Humanities as a Dual Major, I have been exploring themes of home beyond the space of a “house” to including demographic shifts and community displacement; environmentalism and sustainability; regional development; as well as anxieties and reactions to a changing vernacular of space and culture in the region I call home. The project of this proposal will be conducted as independent research and will culminate as a body of works titled *Oikophilia* for the 2019 Bachelor of Fine Arts Thesis exhibition. My emphasis within the BFA program is oriented towards two-dimensional works and this research grant would permit me to complete a series of sixteen large oil paintings that will be the main body of work for my BFA Thesis.

Inspired by contemporary artists such as Israeli artist Yehudit Sasportas and her sprawling and hypnotic black and white drawings, Cuban artist collective Los Carpinteros recontextualized architectural-material sculptures, and Los Angeles based Kaari Upson’s exploration of subjective experience in mundane spaces, I work to generate a dialogue between architectural and environmental space; material explorations between Office of Undergraduate Research - Long Term Grant Application  
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resource, commodity, and waste; as well as the subjective and objective experience. The larger body of works will include sculpture, photography, writing, drawings, cartography, and painting. Through painting I seek to emphasize the captivating presence of the painted canvas and implicate the viewer as a complicit member of a community that is changing. To do this, the stylistic choices behind the imagery will explore the legacy of two-dimensional works, especially within the last century, and the subversion of these styles into commodity and aesthetics while utilizing imagery derived from the regional environment through photography, sketching, and plein-air (outdoor) painting (examples of my plein-air paintings can be seen in APPENDIX A).

In Spring 2018 I completed my Bachelor of Science in Geography through Weber State University’s College of Social and Behavioral Sciences. With an Environmental Emphasis I studied issues of sustainability, urban planning, culture, and the tensions between human and environmental systems; ultimately participating in multiple sustainability focused internships and graduating as Magna Cum Laude with Departmental Honors. As an artist and researcher, I seek pragmatic solutions to enact positive change and work on behalf of my community and environment. I am currently the director of the Shepherd Union Art Gallery and the recipient of the Elizabeth Brown Dee Scholarship for 2018-2019 school year, assuring me tuition support for the completion of my BFA, however this does not insure a wage. The research scholarship and material support through this grant would allow me to focus on completing this body of work and research with security that would be unattainable otherwise.

The canvases will all be constructed by myself throughout the Fall 2018 Semester using equipment available in the Kimball Arts Building. The planning and execution of the project will be advised and overseen by Assistant Professor Jason Manley of the BFA Seminar/Thesis course in the Department of Art and Design. Having produced over 40 paintings throughout my studies at DOVAD, I am highly dedicated to achieving excellence in my work and have successfully completed coursework for Painting I, Painting II, Drawing I, Figure Drawing, Critical Issues in Contemporary Art, and Advanced Drawing. My work was included in the Annual Student Art Exhibition 2018, where it was selected by Juror, Julia Greenway, in a

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competitive student juried show. Additionally, I have completed over 60 credit hours of Geography coursework towards environmental and economic issues, sustainability, and urban planning including an 11-week NSF funded internship studying hydrosustainability wherein I mapped the urban areas of Cache Valley to identify flood irrigation usage.

Project Methods & Timeline

The project will be resolved by March 2019 with significant deadlines throughout the process. Initial attainment of materials and subsequent assembly of canvases (including carpentry, stretching, and priming) will be finished by November 2nd within the Kimball Arts building. Stretching canvas by hand is a time-consuming but necessary step of the process. All the canvas will be stretched and primed over wooden frames and primed. They will be prepared simultaneously at the outset of the project. No more than a few paintings will be painted concurrently to consolidate space, efforts, to respond to critiques and to reach weekly deadlines. The Department of Visual Arts has provided space to store materials and paint for the duration of the project including holiday breaks. I have been granted access to the Kimball Arts building after hours. Weekly deadlines have been placed beginning November 18th to February 24th to resolve each piece within these series with four paintings to be finished by December 2nd for the December Seminar Show. Twelve paintings are to be finished by January 27th for the February Seminar Show and the full sixteen are to be finished by February 24th. An additional three weeks – until March 17th have been allotted to compensate for issues and alterations to complete the pieces for the BFA Thesis Exhibition. I am also the Director of the Shepherd Union Gallery for the 2018-2019 school year (tuition waiver without wage) and will be enrolled full-time during the Fall 2018 and Spring 2019 semesters. A detailed calendar has been included identifying 158 four-hour blocks to be reserved for work on this project (see APPENDIX B).
MATERIALS: ($653.65 with tax) The materials requested include canvas, wood, staples, gesso, and supplementary paints. (Photos of locally available materials can be found in APPENDIX C)

Lumber: (24) 2” x 4” x 8’ ($4.01 x 24): **$96.24**; (36) 1” x 4” x 4’ ($3.18 x 36): **$114.48**. Canvas: (10) yards of 7’ canvas ($11.69 x 10): **$116.90**; (20) yards of 5’ canvas ($6.19 x 20): **$123.80**. Staples: One box of 5,000 T50 3.8” staples: **$10.67**. Gesso: 4 quarts of gesso ($26.99 x 4) would be adequate to prime each canvas to a three-coat standard. (gesso can usually be obtained locally with 40% coupons making the real cost significantly lower) ($16.20 x 4): **$64.80**. Paints: Titanium White (2), French Ultramarine (2), Ivory Black (1), Alizarin Crimson (1), Yellow Ochre (1). All 6.75 oz. at $19.99 each. (Paints can usually be obtained locally with 40% coupons making the real cost significantly lower) ($12 x 7): **$84.00**

EQUIPMENT: ($59.88 with tax) A pneumatic staple gun ($32.97) and a pair of stretching pliers ($22.99).

RESEARCH SCHOLARSHIP: The Student Researcher is requesting the full amount ($2500) of the Research Scholarship to accommodate for time required throughout the project’s execution. The student researcher is enrolled full-time with Mon, Tues, Wed, and Thurs allotted for class and coursework from 7:30 am to 11 pm. The student is also the Director of the Shepherd Union Gallery (tuition support without a wage) and is responsible for organizing monthly shows within the gallery and directing a small crew in the preparation and maintenance of the space. Schedules for these shows and preparatory efforts are not fixed but tend to be focused on openings on the first Friday of every month. A detailed calendar has been included identifying 158 four-hour blocks to be reserved for work on this project (see APPENDIX B)

TRAVEL: Travel expenses will be through personal funds.

TOTAL: Base Total: $3,166.85. Tax: based on 7% sales tax: $46.68. Requested total: ($3,213.53)
LONG TERM GRANT APPLICATION
Additional Questions

1. What funding have you received from OUR in the past? Where has your previous project been disseminated?

I have received no previous funding from the Office of Undergraduate Research.

2. Is this project part of a required course? If so, please indicate the support (monetary and in-kind) provided for this project by the academic department.

Yes, this project will be integrated into works completed through Painting III coursework, BFA Seminar, and BFA Thesis work. The Student Researcher has been granted the Elizabeth Brown Dee Scholarship to compensate tuition costs for the Fall 2018 and Spring 2019 semesters.

3. What additional sources of funding have been solicited? Is your department willing/able to fund any equipment they will be retaining?

Additional funding will come from personal savings.

4. Where do you plan to disseminate the results of this project?

This project will be displayed at the Spring 2019 BFA Thesis Exhibition at the Shaw Gallery in the Department of Art and Design.

5. If you are requesting a Research Scholarship, please list all significant time commitments (5+ hours per week) that you expect to maintain over the duration of your project including, for example, class and work schedules.
I am the Director of the Shepherd Union Gallery for the 2018-2019 school year (tuition waiver without wage) and will be enrolled full-time during the Fall 2018 and Spring 2019 semesters. I am currently enrolled in five 3-credit hour classes, three of which have a studio component and expectation of 27-hours per week of work, as well as my commitments to the Shepherd Union Gallery amounting to roughly 40 hours per month. A detailed calendar has been included identifying 158 four-hour blocks to be reserved for work on this project. (see APPENDIX B).
LONG TERM GRANT APPLICATION
Faculty Recommendation Form

Student Name (last, first): Hackett, Andrew

Project Title: Oikophilia

Mentor Directions: After carefully reviewing the proposal and assessing both the viability of this project and the qualifications of the student requesting funding, answer the questions found below. Please expand the sections as necessary (do not attach separate letter). If the project involves the use of human subjects or protected animals, be sure the student secures IRB or ACUC approval. If the project receives funding, it is your responsibility to work closely with the student, monitor the ongoing progress of the project and budget, and evaluate the project’s results. Failure to do so will jeopardize funding for this project and any future projects.

1. How long and in what capacity have you known this student?
I have known Andrew for about two years. He was in my Sculpture I course (Spring, 2018) and is currently enrolled in my BFA Thesis and Seminar course. He has also worked as project assistant for a recent personal research project (Summer, 2018) funded by an RPG award.

2. Briefly describe the proposed project. Is this part of a larger research project? Is this part of a course? If so, how is the project apart from the nature and scope of activities normally taken for the course (Please attach a copy of your course syllabus)?
This is a project to span two semesters for focused independent portfolio development and will be a part of the Department of Art and Design’s capstone courses BFA Seminar, ART 3995, and BFA Thesis, ART 4990. This project will be disseminated to the public in the BFA Thesis Exhibition scheduled for April, 2019. This project fits with the nature and scope of the normal activities of the course, however the preparedness and ambition of the stated goals have the potential to excel well beyond the course requirements and allow the student to engage in a deeper level of research and productivity towards achieving excellence in the creative work. (Course syllabus is attached)

3. Give an assessment of the project’s significance to the student’s discipline and of the project’s educational and/or professional benefit to the student.
This is a very significant project that will have a great impact on the student at a timely moment in his education. Andrew has started the BFA capstone courses in which he is developing a body of work to prepare for his thesis exhibition and the research funding would allow him to fully realize the project goals put forth in his proposal. I believe this to be a highly innovative art project exploring ideas surrounding site-specificity and place. The scope of the project will prepare the student with a substantial portfolio for professional gallery exhibitions.

4. Comment on the qualifications of the student to successfully complete this project, both in terms of the project’s scope and its time frame.
The student is fully prepared to realize the stated project goals. In the time that I have worked with Andrew he has proven to be dedicated, hardworking, and thoughtfully executes art projects in innovative and original ways. He received a full scholarship from DOVAD which is voted on by faculty through a competitive portfolio review, and demonstrates his level of achievement within our program. Furthermore, his volunteer work for managing and curating the Shepherd Union Art Gallery demonstrates his serious commitment to the arts at WSU, as well as his focus on developing professional practices. The time frame for his project is perfect for developing a large series of artworks in preparation for his Thesis Exhibition at the end of the Spring semester, 2019.

5. Comment on the justification and appropriateness of the project budget, including the necessity of a Research Scholarship (if requesting one).

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Andrew has a genuine need for funding to cover art supplies and materials as well as the need for a Research Scholarship to help with devoting extensive time toward his project. The material costs for producing his paintings is essential towards realizing his goals. Andrew has developed strong skills in constructing his own custom-made canvases used for his paintings. Putting in this extra effort and time into building the canvases instead of purchasing them saves a lot of money and allows him to design the specific painting size, tailored to the ideas. Andrew is seeking the Research Scholarship to allow him the necessary time to commit to realizing his project to the fullest fruition. Having met with Andrew on several occasions to discuss his project, I am strongly convinced that he is eager and committed towards utilizing this funding as a means to allow himself the necessary time away from regular employment in order to dedicate extensive time and focus towards the successful completion of this project.

6. Describe your role in the project.
As the faculty mentor on this research project I will have regular meetings with Andrew to critique and advise on his progress. I will utilize this timeline of stated goals and budget, as a means towards evaluating his success, and will expect the ideas put forward in this proposal to evolve and develop greater focus and depth throughout the production of his work. I feel that he has put forth a well-researched and intelligent proposal and I look forward to advising him further on independent readings, other artists for in-depth study, and to provide technical feedback on developing the form of his artworks throughout the development of his work.

7. Include anything else that you think will be helpful to the committee in evaluating this application.
Andrew is working on his second degree from Weber State University and is well informed of the parameters and expectations of the undergraduate research award. He has spent much time preparing for this application and developing the conceptual frameworks for his independent project. His preparedness will allow him ample time for fully developing his project to meet his deadline of the Thesis Exhibition, and the support of the Undergraduate Research Grant would greatly increase his capacity for achieving excellence in his artwork.

This project **X** DOES NOT require review by the WSU Institutional Review Board for Human Subjects or the WSU Animal Care and Use Committee.

Jason Manley  
Project Mentor Signature  

2001  
Campus Mail Code  

8672  
Phone Extension  

9/25/2018  
Date
APPENDIX A
Examples of Researcher's Plein Air Studies
**APPENDIX B**

**Tentative Schedule for Project Completion**

CLASS: Indicates Scheduled Class-time from 7:30 AM to 7 PM

CLASS/HOMEWORK: Indicates One midday lecture class, as well as time allotted for coursework and Union Gallery responsibilities.

WORK: Indicates a four-hour block available to attribute to the Project, though homework always takes foremost precedence. (616 hours are anticipated to be directed towards the completion of the project)

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Page 14 of 23
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APPENDIX C
Material Costs

LOWES 4155 South Riverdale Rd, Riverdale, UT 84405

SMITH & EDWARDS 3936 UT-126, Ogden, UT 84404

BENNION CRAFTS 4335 Harrison Blvd, Ogden, UT 84401

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APPENDIX D
Course Syllabus

ART 4990 | BFA Thesis & ART | 3995 BFA Seminar

Monday & Wednesday 2:00pm - 4:45pm

Course Description
Emphasis on portfolio preparation and professional writing skills pertinent to the completion of the BFA Thesis Exhibit and future career applications. Students work on the development and synthesis of ideas, and fine tune relevant artistic and critical evaluation skills. During this course students will be required to produce new work for the BFA Thesis Exhibit.

Prerequisites: Students in the BFA program who have completed ART 3995 and a majority of the BFA requirements, including the courses in their area of focus.

Faculty
Devin Harclerode • devinharclerode@weber.edu • Office KVA
Jason Manley • jasonmanley@weber.edu • Office KVA 160

Goals
The goal of this course is to facilitate students’ creation of a coherent body of work and to learn what is needed to begin to establish a sustainable art practice. Seminar students are expected to develop a project that will be reviewed by DOVA faculty and their peers at the end of the semester, and thesis students will complete work for their graduation exhibition in December. In addition, all students will complete a professional curriculum vitae (CV), a short artists statement and a critical peer review.

Learning Outcomes

You will have the opportunity to progress in a number of key areas that the department has identified as qualities that our best Visual Arts graduates should possess. These include:

Possess a basic knowledge of visual culture from prehistoric to contemporary times.

Have an awareness of the richness of cultural diversity through the study of creative work from many cultures.

Demonstrate advanced abilities in generating innovative solutions to traditional and non-traditional problems in 2D and 3D visual media.

Be able to demonstrate basic competencies in drawing, photography, and digital visual media and possess the knowledge and skills to be successful in their area of emphasis.

Possess skills in oral and written communication as they pertain to the visual arts.

Be able to effectively do research using contemporary and traditional methods.

Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.

Be able to express their personal thoughts, ideas, or emotions through visual media.

Required Readings
TBA
Critiques
Your work in this course will be presented in class critiques. This forum is intended to develop each student’s ability to articulately discuss their own work as well as the work of their peers, with the goal of developing more mature, efficacious artwork. Participating in class critiques is mandatory and will help students develop the ability to think and speak about art and images.

Attendance/Participation
Please come to class fully prepared to participate. Students are expected to organize their studio work schedules in order to move their projects forward through the semester. Each critique should include new work or noticeable progress. Students are also expected to complete readings and writing assignments as assigned. After two unexcused absences each subsequent absence will drop your class grade five points (one-half a letter grade), and may result in your failing this class. The same standards apply for excessive tardiness. Missing more than one class critique (whether you are showing work or not) or missing the midterm or final critique may result in your failing this class. If you miss a class, you are responsible for getting the missed information from a classmate. If any circumstances arise that will cause you to miss multiple classes, please make sure you let us know and stay in contact. Your decision to register for this class constitutes a contract, and remaining in the class means that you agree to its terms.

Grading Structure:
Your final grade will be based on the following percentages of grades from the following:
work produced 70%
participation in critiques and critical writing 15%
artist statement/CV 10%
photographs of work 5%

Disability Accommodation, academic honesty, “core beliefs,” etc:
Student must inform us the first week of class of any special needs they may have. Academic accommodations are granted for all students who have qualified, documented disabilities.

From the Weber State University Policies and Procedures Manual, rev. 6-22, sec. IV, Student Code:

D. In addition to the foregoing, as members of the Weber State University academic community, students shall:

1. “Maintain academic standards including institutional, school, departmental, program, and individual course standards; 2. Maintain academic ethics and honesty. To this end, the following activities are specifically prohibited: b. Plagiarism, which is the unacknowledged (uncited) use of any other person’s or group’s ideas or work. This includes purchased or borrowed papers;

9. Determine, before the last day to drop courses without penalty, when course requirements conflict with a student’s core beliefs. If there is such a conflict, the student should consider dropping the class.

A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student’s request must articulate the burden the requirement would place on the student’s beliefs.”

Cell phones texting: Cell phones should be set to “vibrate” during class, and you should not make calls or text while in class. If you must take a call (emergency or family issues) please step outside the classroom. All students should register their cell phone number with Weber State’s Code Purple alert system, to be informed of emergency University closures, etc.

Kimball Visual Arts Building Art Installation Policies
All installations of artworks in the public space of the building must achieve instructor approval. Instructors should consult art office for questions on the feasibility of specific installations.

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Installing work in the atrium: Must always be cleared with the Department Chair, in the art office.

**Restrictions for installing art, from the fire marshal**

Do not install art in the following places:

1) Halls or passageways (applies to 3D works)
2) Doorways
3) Any of the stairwells
4) Any of the landings, outside elevators or stairwells.
5) Hanging from any element of the sprinkler system or other building fixtures
6) Art may not block the visibility of exit signs, or doorways.

**Displaying artwork time limit:**

Work that is installed around building, including atrium, 1st floor hallways, and 3D critique area should only be displayed for a maximum of two weeks. This time frame allows students to share work for critique and document work before removing. Exceptions for special projects may be approved from the head of studio area, or department chair.

**Hanging work and repairing walls:**

A kit including: hammer, nails, spackle, sand paper, putty knife, paint, and brush is located in the art office, 3D lab tool crib, and 3rd floor painting room.

When work is removed, all students are required to repair holes in wall by applying a small amount of spackle (in hole only), smooth over with finger or putty knife, let dry for 15 min., sand, then brush on a small amount of paint over area.

**Course Schedule:**

9/1    Class introductions, Assign critique groups and note taking buddy, discuss presentations assignments
9/3    Powerpoint presentations on past work
9/8    Present written proposals to class for discussion, submit through canvas
9/10   Discuss Reading Assignment, Elisabeth Higgins O’Connor, Artist Talk 7pm
9/15   First meeting with Lydia Gravis, Shaw Gallery Director, discuss parameters of show and gallery policies and procedures
9/17   Matt’s presentation on Venice Biennial, individual meetings
9/22   Class Critique 1 Group A
9/24   Class Critique 1 Group B
9/29   Discuss Writing Artist Statements and CVs Professional practices: artist statements and opportunities: juried shows, residencies
10/1   Scott & Jason work presentations
10/6   Work day in building.

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10/8  Work Day Weekend Event: 10/9- 10/12 High Desert Test Sites: Epicenter  
http://www.highdeserttestsites.com/hdts

10/13  Professional Practices: documentation and websites, artist opportunities

10/15  Framing Demo

10/20  Class Critique 2 Group A

10/22  Class Critique 2 Group B

10/27  Work Day

10/29  Work proposal for gallery due: email to Lydia, lydigravis@weber.edu, write a brief description of the work that you plan to install for the show, specifically size and medium, along with one or two images of work in progress, and describe any special installation needs you may have. Email to Lydia, so that she may begin planning the layout of the gallery installation plan.

11/3  Lydia will visit to finalize exhibition plan. Profession practices: artist statements, website, CV, grad school, ART/WORK – reading assignment.

11/5  Work Day

11/10  Class Critique 3 Group A

11/12  Class Critique 3 Group B

11/17  Kiel Johnson, Visiting Artist, Professional Practices Seminar, "Demystifying the Profession of a Full-time Studio Artist"

11/19  Kiel Johnson Lecture

11/24  Work Day

11/26  Thanksgiving Break

12/1-12/3 Installation of Shows, Artist Statement Final Draft Due

12/4  BFA Thesis and Seminar Exhibition Opening Reception Friday, Dec. 4th, show runs through Dec. 18th

12/8  BFA Thesis Defense

12/10  BFA Seminar Defense