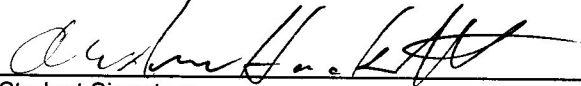


LONG TERM GRANT APPLICATION
Cover Sheet


Amount Requested: \$3,213.53

Project Information

| | |
|--|---------------------------------|
| <u>Hackett, Andrew</u> | |
| Student Participant (Last, First) | |
| <u>Oikophilia</u> | |
| Project Title (10 words or less) | |
| <u>Manley, Jason</u> | <u>2001</u> |
| Faculty Mentor Name (last, first) | Mail Code |
| <u>Lindquist College of Arts & Humanities</u> | <u>Visual Arts & Design</u> |
| College (Weber State is the University, NOT college) | Department |
| This project <u>DOES/ X</u> DOES NOT require review by the WSU Institutional Review Board for Human Subjects or the WSU Animal Care and Use Committee. | |


Student Signature

10/1/18
Date


Project Mentor Signature

9/10/18
Date Received by Mentor.
Must be 10 business days
before final deadline.

2001 8672
Campus Mail Phone Ext.


Undergraduate Research Committee Representative

9/26/18
Date Received by URC Rep.
Must be 5 business days
before final deadline.


Faculty Mentor Department Chair

10/1/18
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

| BUDGET ITEM | Department or College Funds | Outside Agency Funds | Personal Funds | Undergrad. Research Funds | GRAND TOTAL |
|---|-----------------------------------|-------------------------|---|--|----------------|
| Materials | | | (\$300) Paints and Mediums | (\$653.65) Lumber, Gesso, Canvas, Staples, Paints | \$953.65 |
| Equipment | | | (\$50) Brushes | (\$59.88) Stapler and Pliers | \$109.88 |
| Research Scholarship (max request \$2,500.00) | | | | \$2,500.00 | \$2,500.00 |
| Mileage to gather Data (.38 per mile) | | | (\$360) Travel to and from work area and regional excursions | | \$360 |
| GRAND TOTAL | | | \$710 | \$3,213.53 | \$3,923.53 |

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 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

Office of Undergraduate Research - Long Term Grant Application

Revised Aug 17

included in the Annual Student Art Exhibition 2018, where it was selected by Juror, Julia Greenway, in a 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

(Approximately 1 page)

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).

APPENDIX A

Examples of Researcher's Plein Air Studies



APPENDIX B

Tentative Schedule for Project Completion

| <p>CLASS: Indicates Scheduled Class-time from 7:30 AM to 7 PM</p> <p>CLASS/HOMEWORK: Indicates One midday lecture class, as well as time allotted for coursework and Union Gallery responsibilities.</p> <p>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)</p> | | | | | | |
|---|----------------------|-------------|-------------------------------------|---|--|---|
| Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
| OCTOBER 1 CLASS | 2 CLASS/HOMEWORK | 3 CLASS | 4 CLASS/HOMEWORK | 5 WORK WORK | 6 WORK WORK | 7 WORK WORK |
| 8 CLASS | 9 CLASS/HOMEWORK | 10 CLASS | 11 CLASS/HOMEWORK | 12 WORK WORK | 13 WORK WORK | 14 WORK WORK |
| 15 CLASS | 16 CLASS/HOMEWORK | 17 CLASS | 18 CLASS/HOMEWORK | 19 WORK WORK | 20 WORK WORK | 21 WORK WORK |
| 22 CLASS | 23 CLASS/HOMEWORK | 24 CLASS | 25 CLASS/HOMEWORK | 26 WORK WORK | 27 WORK WORK (Frames Cut and assembled) | 28 WORK WORK (Canvas Stretched) |
| 29 CLASS | 30 CLASS/HOMEWORK | 31 CLASS | NOVEMBER 1 CLASS/HOMEWORK | 2 WORK WORK GALLERY OPENING | 3 WORK WORK (Canvas Primed) | 4 WORK WORK |
| 5 CLASS | 6 CLASS/HOMEWORK | 7 CLASS | 8 CLASS/HOMEWORK | 9 WORK WORK | 10 WORK WORK | 11 WORK WORK |

| | | | | | | |
|-------------|----------------------|-------------|----------------------|---|--------------------------------------|---|
| 12 CLASS | 13 CLASS/HOMEWORK | 14 CLASS | 15 CLASS/HOMEWORK | 16 WORK WORK | 17 WORK WORK | 18 WORK WORK (Two Paintings Complete) |
| 19 CLASS | 20 CLASS/HOMEWORK | 21 CLASS | 22 WORK WORK | 23 WORK WORK | 24 WORK WORK | 25 WORK WORK (Third Painting Complete) |
| 26 CLASS | 27 CLASS/HOMEWORK | 28 CLASS | 29 CLASS/HOMEWORK | 30 WORK WORK | DECEMBER 1 WORK WORK | 2 WORK WORK (Fourth Painting Complete) |
| 3 CLASS | 4 CLASS/HOMEWORK | 5 CLASS | 6 CLASS/HOMEWORK | 7 WORK WORK GALLERY OPENING | 8 WORK WORK | 9 WORK WORK (Fifth Painting Complete) |
| 10 WORK | 11 WORK | 12 WORK | 13 WORK | 14 WORK WORK | 15 WORK WORK | 16 WORK WORK (Sixth Painting Complete) |
| 17 WORK | 18 WORK | 19 WORK | 20 WORK | 21 WORK WORK | 22 WORK WORK | 23 WORK WORK (Seventh Painting Complete) |

| | | | | | | |
|----|------------------|----|----|---|--------------------|---|
| 24 | 25 | 26 | 27 | 28 WORK WORK | 29 WORK WORK | 30 WORK WORK (Eighth Painting Complete) |
| 31 | <i>JANUARY</i> 1 | 2 | 3 | 4 WORK WORK | 5 WORK WORK | 6 WORK WORK (Ninth Painting Complete) |
| 7 | 8 | 9 | 10 | 11 WORK WORK | 12 WORK WORK | 13 WORK WORK (Tenth Painting Complete) |
| 14 | 15 | 16 | 17 | 18 WORK WORK | 19 WORK WORK | 20 WORK WORK (Eleventh Painting Complete) |
| 21 | 22 | 23 | 24 | 25 WORK WORK | 26 WORK WORK | 27 WORK WORK (Twelfth Painting Complete) |
| 28 | 29 | 30 | 31 | <i>FEBRUARY</i> 1 WORK WORK GALLERY OPENING | 2 WORK WORK | 3 WORK WORK (Thirteenth Painting Complete) |

| | | | | | | |
|----|----|----|----|---|--------------------|---|
| 4 | 5 | 6 | 7 | 8 WORK WORK | 9 WORK WORK | 10 WORK WORK (Fourteenth Painting Complete) |
| 11 | 12 | 13 | 14 | 15 WORK WORK | 16 WORK WORK | 17 WORK WORK (Fifteenth Painting Complete) |
| 18 | 19 | 20 | 21 | 22 WORK WORK | 23 WORK WORK | 24 WORK WORK (Sixteenth Painting Complete) |
| 25 | 26 | 27 | 28 | MARCH 1 WORK WORK GALLERY OPENING | 2 WORK WORK | 3 WORK WORK |
| 4 | 5 | 6 | 7 | 8 WORK WORK | 9 WORK WORK | 10 WORK WORK |
| 11 | 12 | 13 | 14 | 15 WORK WORK | 16 WORK WORK | 17 WORK WORK |

APPENDIX C

Material Costs



LOWES 4155 South Riverdale Rd, Riverdale, UT
84405



LOWES 4155 South Riverdale Rd, Riverdale, UT
84405



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



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



LOWES 4155 South Riverdale Rd, Riverdale, UT
84405



LOWES 4155 South Riverdale Rd, Riverdale, UT
84405



BENNION CRAFTS 4335 Harrison Blvd,
Ogden, UT 84401



MICHAELS 4125 Riverdale Rd, Riverdale, UT
84405



HOBBY LOBBY 1080 N Main St, Layton, UT
84041

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.

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.

- 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, lydiagravis@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