

2. ABSTRACT

I am applying for a University Small Research Grant to support the production of a publication entitled *'Tallgrass Prairie Research: A Cross Disciplinary Catalog'* to coincide with my first solo invitational international exhibition at the Galerie Fenna Wehlau, Munich Germany in fall 2020. Created in collaboration with the gallery, the publication will represent a culmination of the large art exhibition and the past four years of my creative research practice into an expanded catalog. The result will successfully represent my artworks on paper and cross-disciplinary collaboration with the sciences; seeking to address ecological concerns through research on the tallgrass prairie.

An exhibition is necessarily curated to the space and geared towards the gallery visitor, however this format is limited to a period of time and bound by the gallery location, while a catalog offers an indelible and transferable record making the work and my research practice accessible to a much larger audience. Freed from some of these limitations, the catalog will provide an expanded view across the body of work offering deeper understanding of the breath of images within the full collection. The publication will contain images from over forty distinct Konza Prairie Biological Station (KPBS) watersheds illuminating the wide range of works that draw directly from the vast diversity of ecology and varied conservation practices found in the tallgrass prairie. Printed with both English and German text, the catalog will feature an essay by art critic and writer Colin Edgerton exploring the specific role these drawings play in relation to the land, the capacity of collaboration between artists and scientists, and the potential of art for environmental advocacy.

This will be a significant hardcover publication developed with the support of the gallery director, a critical arts writer, photographer, designer and a GIS specialist from KPBS. In the fine arts field to secure major level venues a strong record of exhibition and professional promotional materials such as this publication are essential. Once printed the catalog will be available for the gallery and myself for promotional activities including; exhibition advertisement, collector outreach, seeking additional exhibition and programming opportunities, and proposing possible distribution.

The publication process and experience will create greater expertise and opportunities for instruction and mentorship of students within the Department of Art; increase exposure for multiple disciplines of research within the College of Arts and Sciences; and brings international notoriety for the work of Kansas State University. Professionally, the publication and following opportunities it facilitates will support growth in my research practice, the securing of external funding and progress toward promotion to full professor. Notably, national and international publication and distribution of this catalog provides significant attention to my cross-discipline work at KPBS and broader impact outcomes for the KPBS Long Term Ecological Research site.

3. DETAILED BUDGET WITH FUNDING JUSTIFICATION:

Expenses	
<p>Graphic Designer Fee The estimated hours for a 100pg catalog, is 125-150 hours. The tasks include layout design and overall design concept; setting file for printer. A KSU Graphic Design BFA alumni, Austin Heimermann, charges \$35 for freelance work, but has offered to complete the project for a modest fee of \$350.</p>	\$350.00
<p>Process Photography Drone footage and still images documenting the artistic process while working at KPBS. Vendor: Everett Nelson</p>	\$500.00
<p>Artwork Documentation Photography Documentation of artworks for archive and publication. (Priced by the hour, estimated cost provided). Vendor: Aaron Paden</p>	\$275.00
<p>Studio Assistance Preparation of works for photoshoot and archive; 50 hours at \$10 per hours</p>	\$500.00
<p>Writers Fee Colin Edgington will provide an essay tailored for the publication.</p>	\$700.00
<p>Printing Costs Size D4 (7.4 × 10.2 inches) Printing 1,000 copies by a vendor selected and negotiated through Galerie Fenna Wehlau. I spoke with University Printing services and requested a quote. They confirmed that they would not be able to offer a competitive price and recommended using the quote provided by the gallery. (8,040 Euros)</p>	\$8,884.00
<p>Shipping Costs Fedex shipment of catalogs to US from Munich Germany following the exhibition. (2 boxes X 105 Euros)</p>	\$232.00
<p>Shipping Supplies (100 count) Recyclable Shipping Mailers: 11 1/8 X 8 5/8 X 1" WHITE (3) Recyclable Wrapping Materials: CORRUGATED WRAP ROLL, A FLUTE, 12" X 250' Vendor: Uline</p>	\$197.00
<p>Media Mail Postage USPS postage to send catalogs to targeted organizations and venues: 100 books X \$3.33 EACH (under 2 lbs)</p>	\$333.00
Expenses Subtotal	\$11,971.00
Financial Support	
External Funding (Galerie Fenna Wehlau will fund 2,500 Euros)	-\$2,764.00
Department Support	-\$500.00

Self-funded by Associate Professor Erin Wiersma	-\$4,707.00
Requested USRG Funding Support	\$4,000.00

*All budget values are listed in US Dollars, Euros have been converted at a rate of 1.11 Euro/1.00 Dollar.

**Budget does not include expenses for travel, lodging or shipping associated with the exhibition.

4. SUPPLEMENTAL FUNDING

(include Fenna's Letter)

5. PROJECT TIMELINE

August-October 2019

- Secure Art & Ecology Writer, Colin Edgington

February 2020

- Planning Meeting for Exhibition and Catalogue with Director of Galerie Wehlau at ART Karlsruhe from February 12-16th.

- Consult with Kansas State University Printing Services
- Printing: acquire quotes for printers in Europe

March-April 2020

- Submit USRG grant, March 1
- Documentation footage during several prescribed burns
- Creation of new artworks on paper
- Studio Production (100 studio assistant hours)

May 2020

- Documentation footage during several prescribed burns
- Creation of new works on paper
- Portfolio Review with Art Writer, Colin Edgington (NYC NY)

July 2020

- Art Writer Colin Edgington prepares expanded text published in *Minding Nature Journal*.
- Photograph new artworks created in Spring 2020 (estimated 5 hours)
- Graphic Designer: Layout and Concept Design

August 1-15, 2020

- Graphic Designer: Finalize
- Essay is translated to German
- Artwork for exhibition are shipped to Munich

August 15-30, 2020

- Completed Publication file sent to Printer
- Artwork is shipped to Munich

September 2020

- Exhibition Opens, September
- Programming TBA
- Initiate Promotional Efforts

October - December 2020

- Ongoing Promotional Efforts

6. NARRATIVE

Significance of The Project

Project Overview: Publication & Exhibition

This publication entitled '*Tallgrass Prairie Research: A Cross Disciplinary Catalog*' coincides with my first invitational international solo exhibition at the Galerie Fenna Wehlau, Munich Germany in fall 2020. While this is a long running exhibition, it will be limited to a period of two months and bound to the gallery's geographic location. Publication of a catalog is the most applicable medium to translate the exhibition along of work into an indelible and timeless record available to a broader audience. Bringing together the exhibition with the past four years of creative research working cross-disciplinary with the sciences that address ecological concerns. The publication will be composed of images of works on paper made within the Konza Prairie, an essay and research documentation in the form of on location images and research maps.

Tallgrass Prairie Creative Research

The timing of this project is significant in it's role of publicizing my work and the research at Konza Prairie Biological Station (KPBS) at a time when there is an urgent need to protect natural lands including the native grasslands. Over the past four years through my visual arts practice has been rooted within contemporary drawing with an ecological focus. These drawings are made by pulling and rubbing paper on the charred grasslands in the Konza Prairie after a controlled burn. This practice involves many hours of walking the land and responding to an awareness of the wind, temperature, humidity, geological time and topography of the terrain. Visually the work results in a drawing that is reminiscent of the prairie as subject and medium.

Gallery Representation in Munich Germany

Galerie Fenna Wehlau is instrumental in this project as host location for the upcoming exhibition, as co-publisher, and as a promotional partner to expand the reach of this publication and my research. Located in the Maxvorstadt area of Munich, the gallery is situated within five minutes walking from most of the city's modern art museums, universities and cultural institutions. The gallery represents established and emerging artists from Germany and internationally through: exhibitions and events programming; participation in cultural organizations such as The Initiative of Contemporary Art Galleries and the Federation of European Art Galleries (FEAGA); event participation such as Paper Positions Berlin, ArtKarlsruhe, Art Walk Munchen; and partnerships with services such as the Munich Gallery portal and "Galerien Munchen" publications. Since being invited to Galerie Wehlau a little over a year ago, I have been included in exhibitions or art fairs in Germany spanning: Munich, Berlin and Karlsruhe. Through each event my artworks on paper have been acquired for private collections.

Essay on Artwork (Art & Ecology)

Art critic and writer Colin Edgington, specializes in contemporary art history and has particular experience with ecological based work. Colin completed his MFA in Art Criticism and Writing from the School of Visual Arts, NYC; and writes for the seminal publications like Brooklyn Rail, MOMUS, Afterimage, among others. Colin is also an artist and holds a BFA in studio art from the University of New Mexico, and an MFA in studio art from the Mason Gross School of Arts, Rutgers University. Colin's focus on image and the human experience, and his ongoing coverage of my work, are very compelling aspects of incorporating his writings for this seminal publication.

Goals and Objectives

The goals of this project are wide-ranging and in their broad scope seek to create the first publication of my work and through it, a curated catalog of images and writing further contextualizing the relationship between art and ecology as represented in my creative research. Related programming is also a key component of this project, which will be introduced alongside the catalog and exhibition at Galerie Fenna Wehlau. This programming seeks to create a bridge between the existing work and the previous collaborative explorations. The publication will coincide with an exhibition of the large scale drawings in a one-person exhibition, though it will also create an opportunity of standalone distribution through retailers or circulation resources (libraries) of art books and catalogs. While the exhibition itself is geared to the fine arts, the catalog will hold an expanded display of the body of work, which in turn will help museums gain a deeper understanding of the breath of images within the full collection. In its final state the publication will contain images of over forty Konza watersheds, based on the ecology and research of preservation and conservation of the tallgrass prairie.

Approach Details

I will use the following approach to ensure the success of this project.

Overall Concept: The catalog will be printed and prepared to coincide with a large one-person exhibition of a selection of my konza prairie drawings on paper at Galerie Fenna Wehlau. The catalog concept will be agreed upon between the artist and gallery curator with creative input from design professionals. The format will include image plates, essays and supplemental research documentation about KPBS.

Writing: This grant will support the writers fee for Colin Edgerington. I will complete a portfolio review in the spring of 2020 with Colin. He will then draft an expanded text covering the work itself, its art historical context and broader social relevance.

Layout: Alumni from the BFA program at KSU have agreed to create the layout of the text and images. The director of Galerie Fenna Wehlau will select artworks to be included in the exhibition and publication. We will meet in Germany in late June 2020 to finalize the selected artworks.

Images and Documentation: This spring I will hire a photographer for additional drone and still photography to document the process of working in place at Konza. All the artworks to be exhibited and published will be documented in high-resolution images. Supplemental research information including maps will be provided by the GIS specialist at KPBS.

Printing: Printing of the catalog will be brokered and facilitated by Galerie Fenna Wehlau using a known supplier that is reputable and has previously printed art catalogs for gallery artists.

Promotion and Distribution: Once printed the catalog will be used by Galerie Fenna Wehlau and I for collector outreach, programming opportunities and to seek possible distribution.

- The gallery director will heavily promote the exhibition through their Munich portal and broader association relationships, studio visits, and public events.
- I will attend the gallery opening event in person to present the work, celebrate the catalog publication and meet the with collectors and critics. The bi-lingual publication will be an instrumental resource to facilitate in-person and follow up interactions.
- Outreach to private and public collectors that have purchased or expressed interest in the work with the goal of expanding our network in the EU through introductions.
- Outreach to a growing network of curators developed through attendance at a prior group exhibition opening and two art fairs with the gallery.
- Outreach to connections active in the Arbeitsgemeinschaft Deutscher Kunstvereine (ADKV), a German association of non-commercial arts organizations dedicated to promotion of contemporary art. These organizations will assist with the objective of securing public funded programming that will broaden our audience beyond commercial venues.
- Outreach to an identified list of over thirty United States based museums with a history or focus on ecological programming and those associated with educational institutions with specific ecologically programming. These institutions are of specific interest for future programming with the objective of connecting with and supporting like minded peers.
- Outreach to organizations dedicated to the collection and circulation of art books to explore opportunities for carrying the catalog in their collections.

Benefits to Kansas State University

This project would benefit K-State in multiple ways primarily in the areas of student mentorship, university reputation, and promotion of research including that which effects the KPBS. The benefit to students stems from the active participation and presence in the Munich Art Community, demonstrating the value of working with the global art market. As the cultural hub of the Bavarian region Munich provides ample opportunity for participation in the German art scene in both academic and fine art discourse, engaging the international contemporary art community. This critical discourse, as seen in the previous Prairie Performance drawings and current Konza Watershed drawings, have engaged with the greater art world, nationally and internationally.

As a department we already encourage students to apply for external opportunities to display artwork and engage the arts beyond the immediate area as well as seeking both art and educational related travel experiences. Graduate students benefit from having mentors with real-world knowledge and an understanding of how to navigate commercial galleries who offer both representation to artists and serve as entry to the international arts community. This includes all steps throughout the process of assembling a publication and/or exhibition, shipping work, communicating with a gallery, etc. - even more so when students serve as studio assistants and are intricately involved with each step along the way. With this work, both collaborators and myself have secured joint extramural funding for paid

student assistants and related positions. The industry at large is interested in interdisciplinary work, so skill sets such as these translate seamlessly into the career path of our students, both undergraduate and graduate. Within the art department, we are dedicated to encouraging our students to work hard and cultivate curiosity in other areas of interest. Examples of that are demonstrated throughout this project

Secondly, modeling collaboration and cross-disciplinary working methods are essential in the development of new artists. Working with the KPBS demonstrates the ability of artists to both explore an area of research in which they're less familiar (utilizing the resources of that area to their benefit), but also shows the ability to advance and shift their work in new directions by sharing their creative research with more traditional academic fields such as the sciences. This methodology brings together two disparate fields of study but also directly advocates for and shares the work of this new research area, in this case to those interested in the use of fire and controlled burns in ecological preservation. This support and subsequent dissemination of the KPBS research on the grasslands then creates opportunities for public programming and workshops - which all further shares the role of the K-State academic community to the public.

The benefit of collaboration can also be seen in the publications ability to promote work I have produced in this method, which will be utilized in programming and activities regionally and nationally; ultimately acting as a portal for access to the research efforts of K-State faculty and related departments. This is demonstrated in "The Grassland Interview" exhibit which documents an on-going creative collaborative project with landscape architect Katie Kingery-Page. Grassland Interview gives voice to the land as a silent entity, focusing on two critical aspects of the grassland life-cycle: controlled burns and dormancy. Bringing together the creative research of Kingery-Page and myself acts as a collaboration, while also seeing drawings of prairie plants made by local high school students as an exhibition component. This has been regionally travelling as a programmatic element for multi-generational groups at locations such as the Salina Art Center and Flint Hills Discovery Center, but also plays a role in discussion of this research at other academic venues such as UNC Asheville (February 2020). Projects such as these, are supplementally promoted by the publication of this catalog regionally while illustrating the wide-reaching potential of collaboration to students within both fields of study, and acting as outreach to the immediate community.

Benefits to Overall Career & Research Plan

Since being invited to Galerie Wehlau a little over a year ago, I have been included in exhibitions or art fairs in Germany spanning: Munich, Berlin and Karlsruhe. At all the exhibitions and outside these timeframes, acquisitions have been made in private collections. The timing for this publication is critical as it supports my goals for the next three years with contemporary art to achieve these goals:

- Acquisitions for public collections
- International and National Museum exhibition
- Opportunities for public funded programming

Currently, I am focused on Germany and expanding the programming and potential for gallery representation throughout the country. My 5 year goal is to expand this into additional EU countries as is

common with my peers in the gallery. This will be made possible through relationships with an expanded network of gallery members, collectors and curators. This publication provides a tangible and credible resource for communicating my practice and work. Up to this point, I have been limited in my introduction to galleries and organizations that accept English language materials, publishing in both English and German will open more opportunities in Germany and the central EU region.

As I am currently shifting exhibition venues to an international audience, I am simultaneously aiming for higher level museum venues. It is common and expected practice to use a publication as reference tool in introduction situations, the publication will convey a professional, prestigious and beautiful piece that is necessary to compel interest in my work and my larger research practice of Kansas State University.

I also seek to continue creating opportunities for outreach and direct community interaction. The aforementioned project, titled Grassland Interview, includes Katie Kingery-Page collecting high-quality interview audio of scientists and land managers' experiences with the Flint Hills, while my research component encompasses large-scale drawings and composing a series of videos that capture the immediate experience of making work in the prairie. The work is comprised of two core parts: the visual (drawings and videos) and the audio voices of scientists and land managers. In every aspect, the project is a directly collaborative experience: the pure voice audio of K-State ecologists (John Blair: Division of Biology, Shelly Wiggam: Department of Entomology, Clenton Owensby: Department of Agronomy), the artworks on paper, and videos that come from my direct engagement with the land. As this project expands we seek to continue instituting programs utilizing these integrated art-science works to audiences through public-facing events and workshops for high school youth, and other venues not specific to the artwork but those exploring the ecological sciences or combinations of the two. These organizations represent future opportunities for exhibition, educational programing, library circulation and collaboration.

7. Compliance Approval Letter

n/a

8. SHORT VITA (2-page maximum)

9. FUNDING HISTORY

FUNDED USRG

2018 USRG: 'Prairie Performance Drawings'

Amount Requested (USRG \$4,410; Department of Art \$500)

Funding was used to create monumental-scale artworks on paper and expand my creative work to film. Overall, the USRG allowed me to reach the next stage in my career as I have shifted away from juried exhibitions to invitational and higher level venues. The work has been included in 4 international and 8 national exhibitions. Significant outcomes of this research resulted in international exposure and exhibition including; my first inclusion in programming featuring the premier of my documentary film (10-minute), featured work in a group exhibition "Line | Poetry", and representation at two international Art Fairs: 'Paper Positions: Berlin' (April 2019) and Art Karlsruhe (February 2020).

FUNDED Extramural Research

2020

11th Annual International Drawing Discourse - UNC Asheville

Invitational Artist Lecture

\$1,000 - Distinguished Lecturer Honorarium

Selected by director, Tammie Beldue

2019

Center for Engagement and Community Development, KSU

Grassland Interview – Grassland Ecosystem Drawing Workshops

\$3,000 - Engagement Incentive Grant

(PI) Katie Kingery-Page, Associate Dean of the College of APD

Kansas Creative Arts Industry Commission

Grassland Interview

\$5,000 - Arts Integrated Programming

(Co-PI) Katie Kingery-Page, Associate Dean of the College of APD

Mid-America Art Alliance, Kansas City

Invitational, Major Solo Exhibition

\$2,000 - Invitational Honorarium

Salina Art Center, Salina KS

Invitational, Large-Scale Exhibition

\$1,500 - Honorarium (used for promotion of grassland interview and installation)

(Co-PI) Katie Kingery-Page, Associate Dean of the College of APD

Humans and Nature Publication, Minding Nature, Chicago IL

Invitational Magazine Feature Essay

\$500 - Featured Artist, Fall 2019

Invited by the Director for the Center of Humans and Nature

2018

Central Missouri State University

Invitational, Large-Scale Solo Exhibition

\$800 - Visiting Artist Honorarium

NON-FUNDED Extramural Research:

2019

Mid-America Art Alliance, Kansas City Missouri

Artistic Innovations Grant

\$22,000 requested - Research Grant for Experimental Practice and Collaborative Study

(Co-PI) Katie Kingery-Page, Associate Dean of the College of APD

2017

Creative Capital Award

Grassland Interview

\$25,000 requested - Research Grant for Studio Practice and Academic Support

(Co-PI) Katie Kingery-Page, Associate Dean of the College of APD

10. DEPARTMENT HEAD'S LETTER