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GUIDELINES FOR PREPARING AND SUBMITTING RCAF/JFSRP PROPOSALS HAVE CHANGED.

MAKE SURE YOU USE THE CORRECT GUIDELINES FOR PREPARING AND SUBMITTING PROPOSALS.

For TCU/RCAF Use Only: Action _____ Amount _____ Project Code _____
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TCU RESEARCH AND CREATIVE ACTIVITIES FUND

GRANT APPLICATION

Principal Investigator: Adam B. Fung		
Academic Rank: Assistant Professor		
Department: Fine Arts		
College or School: School of Art		
Date of Appointment to TCU: 8/15/2013	Degree: Master of Fine Arts	Date Conferred: 5/2008
Project Title: Painting dark skies, stars, and the sublime		
Amount Requested: \$10,000	Project Period: 6/2014 - 5/2015	
Authorizing Signatures: (included on physical copy sent to Laurie Heidemann at P.O. Box 297023)		
Principal Investigator: _____		
Department Chair: _____		
Dean of School/College: _____		
ABSTRACT (200 WORDS OR LESS; NOTE 5 POINTS POSSIBLE ON EVALUATION SHEET)		
<p>This grant will fund a fourteen day research trip to two astronomical observatories and two International Dark Sky Association certified “dark sky parks”: Apache Point Observatory (NM), McDonald Observatory (TX), Big Bend National Park (TX), and Clayton Lake State Park (NM). Additionally, the grant will provide painting materials and art studio time for me to create 15-20 new paintings for my upcoming solo exhibition at Packer Schopf Gallery (Chicago, IL) in the spring of 2015.</p> <p>At these ideal sky-viewing locations I will interact with astronomers, discuss astronomy research being done on site, access large-scale telescopes, witness the skies in their natural dark state, and create drawings and watercolors from direct observations of our universe. By grounding my art practice solidly in the natural world and by taking advantage of scientific technologies, I aim to use my artwork as a bridge between the disciplines of art and science. Ultimately, I wish to directly experience the sublime nature of the universe and grapple with the many questions that will arise from this research experience.</p>		
Does this proposed research:		
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Involve human subjects? If yes, date of Committee review:		

Yes No

Involve live animals? If yes, date of Committee review:

Yes No

Involve radioactive substances?

Yes No

Involve scheduled drugs?

Type of Application: New Project/SEED Project

Continuing Project

Renewal of TCU/RCAF Grant No.:

Supplement to other grant application:

Source :

Amount Requested:

Funding Period Requested:

Proposal Status:

Awarded Denied Pending

Ongoing project for which external funding is not possible.

The proposal must include explanation for the lack of external funding applications.

Previous TCU/RCAF Grants:

Grant No.: Year:

Grant Title: : _____

Adam B. Fung

Painting dark skies, stars, and the sublime

Project Narrative

Purpose:

This grant will fund a fourteen day research trip to two astronomical observatories and two International Dark Sky Association certified “dark sky parks”: Apache Point Observatory (NM), McDonald Observatory (TX), Big Bend National Park (TX), and Clayton Lake State Park(NM). Additionally, the grant will provide painting materials and art studio time for me to create 15-20 new paintings for my upcoming solo exhibition at Packer Schopf Gallery (Chicago, IL) in the spring of 2015.

At these ideal sky-viewing locations I will interact with astronomers, discuss astronomy research being done on site, access large-scale telescopes, witness the skies in their natural dark state, and create drawings and watercolors from direct observations of our sublime universe. By grounding my art practice solidly in the natural world and by taking advantage of scientific technologies, I aim to use my artwork as a bridge between the disciplines of art and science. Ultimately, I wish to directly experience the sublime nature of universe and grapple with the many questions that will arise from this research experience.

The RCAF funds will provide oil painting supplies including archival panels to paint on, high quality oil paint, large brushes, mediums for mixing paint, and partial travel expenses to research sites. The JFSRP will allow time for me to travel, immerse myself in the study of the dark skies, produce work from a personal experience, and strengthen my portfolio for future art-science grant and exhibition opportunities. These funds will sustain a vigorous research agenda and the production of my paintings through the academic year.

Project Background:

Thorough research on contemporary art has yielded my personal list of seven significant artists who have created and exhibited bodies of work portraying our universe (see Appendix 3). Considering the broad spectrum of production in the art world, this list of related work and artists is quite limited. This background research ensures I know I am breaking new ground- aesthetically and in regard to subject matter. For reference sake, five recent visual examples of my paintings can be found in Appendix 2.

To make current and relevant work, immersion in a topic of study is vital. In a past project, dealing with contemporary relationships to nature and the perceived power of landscape, my work was significantly influenced by travel in Antarctica to paint icebergs on site. By painting site-specific star-scapes, my work will carry on the tradition of landscape painters recording perceptions and being immersed in nature. “The Icebergs”, by 19th century painter Frederic Church, is exemplary of this tradition. “The Icebergs” is an acclaimed part of the Dallas Museum of Art’s permanent collection and a product of several trips into the Artic. Church’s painting captures a directly observed scene but also includes metaphors for America’s larger cultural ideals at the time; including the conquest of the land, spiritual concerns, manifest destiny and questions of nature as a pure sanctuary. I see past landscape traditions of oil painting as a foundation to build on, while reinterpreting its traditions in light of contemporary art. Like Frederic Church, I see great value in pursuing overarching contemporary questions and issues.

Questions surrounding the make up of the universe are extremely relevant today. In keeping with contemporary issues, I will layer my painted star images with brightly

chromatic diagrams derived from scientific data, with the intent of conveying the complexity, sublimity, and immensity of the cosmos. This layering of visual information reflects our daily experiences where we often find ourselves understanding and interacting with the world through a myriad of filters. My exhibition layout will also reflect this reality, as it will be staged in a way that envelops and surrounds the viewer with visual information.

By researching artists dealing with related subject matter, aligning myself along art history's landscape tradition and by seeking out ways to intertwine art and science; I am confident that my paintings will provide new visual perceptions and artistic conceptions.

Project Need / Significance:

My visualizations of the structure of the universe will contribute to my goal of having my artwork cross disciplines with its content. For me, it is important to exhibit my art in galleries, as well as in non-traditional art spaces, such as my 2013 exhibition at Fermilab (a United States Department of Energy facility and particle accelerator in Batavia, IL). Creating new bodies of paintings that are grounded in the sciences will increase potential for such cross-disciplinary opportunities. The dialogue with scientists during the Fermilab exhibition proved invaluable and reinforced my commitment to science-based research and interactions in my work.

To truly see the night sky one must travel to locations designated by the International Dark Sky Association (IDSA). This association reflects a relevant global topic of concern about artificial light and its effect on sky viewing. The IDSA website states that light pollution "disrupts ecosystems, affects human circadian rhythms, and wastes energy to the tune of \$2.2 billion per year in the U.S. alone." As site-specific paintings, the artwork

produced as a result of this grant will call attention to the ever growing disconnect that humans have with nature.

Project Potential:

The exhibition of paintings is vital to my professional career: to gain recognition, open up new opportunities and generate the exchange of ideas. My Chicago exhibition will reach a large audience including museum curators, art critics, and fellow artists. Other opportunities include exposure to art collections and film/television based in Chicago. In fact, because of a previous Chicago exhibition, a NBC show recently contacted me to use my work on the set of their show “Crisis”.

This project is representative of my multi-faceted approach to making artwork. By expanding my multi-disciplinary research I see a path to broaden my audience, continue to break new ground as an artist, exhibit art in non-traditional venues, and enhance my teaching strategies at TCU. By showing a commitment to research in the sciences, I will be able to apply for external funding such as the National Science Foundation and Artist Residencies that are associated with scientific research institutes, such as CERN.

Methods:

I have received an invitation to visit and stay onsite at the Apache Point Observatory (APO) in New Mexico. The APO is the site of the Sloan Digital Sky Survey telescope and other significant telescopes. This access to the APO comes in part because of TCU’s participation in the international astronomical survey consortium, the Sloan Digital Sky Survey. At the APO I will do interactive drawing demos for visitors and scientists, document (drawing, painting and photos) the many sky viewing devices and structures, and observe the distant sky and stars. In addition to working on the grounds of the APO, I will

visit the McDonald Observatory in west Texas. My visits to these sites will be complemented by stays in the dark sky parks Big Bend National Park, TX and Clayton Lake State Park, NM. These parks are in the highest tier for sky viewing, as documented by the IDSA. Once this onsite research and direct experience is complete, I will faithfully reproduce the night skies with oil paint in my studio.

Once the site-specific stars fields are painted I will use a vinyl cutter to precisely translate digitally created diagrams and drawings (constructed from a variety of physics and astronomy sources) onto the painted surface. These detailed diagrams of structures, arcs, energy and geometric forms will simultaneously fuse with and float above the star paintings. My oil paintings are created using a series of transparent layers that I build over time to create a slick, vastly illusionistic surface, perfectly suited for recreating images of infinite nature. This process allows me to effectively work on many paintings at once, in turn creating a strong and cohesive body of work, both in form and concept.

The paintings produced during the period of this proposed grant will be exhibited at the reputable Chicago gallery, Packer Schopf in the spring of 2015. I am also currently discussing an installation of paintings with the Adler Planetarium following my gallery exhibition. Additionally, I will continue to seek out and exhibit the work at other science/art venues. Another direct result of this project will be an exhibition catalog that documents the research background (writings, drawings, watercolor sketches, photos of the stars, photos of telescopes and sites) involved in making this body of work.

In conclusion, the methods, goals and accomplishments of this research project will be facilitated immensely by receiving this grant.

BUDGET FORM - Painting dark skies, stars and the sublime - Adam Fung

Account Code		Amount	Total
A. SALARIES – Student Assistants/Research Assistants/Junior Faculty Summer Pay (State projected period and number of hours for which assistant will be employed. Rate of pay: Be sure to consult the External Grants information page for the current minimum wage)			
6104	1. Junior Faculty Summer Pay	\$6,000	
	2.	\$	
			\$6,000
B. TRAVEL (Itemize on separate sheet; do not include funds for presentation of research papers.)			
6220	1. Staff - (2,000 miles driving mileage x .50 /mile)	\$1,000	
6222	2. Consultant -	\$	
6221	3. Foreign -	\$	
			\$1,000
C. PERMANENT EQUIPMENT (If requested equipment is presently available on campus, please explain, on separate sheet, why the available equipment cannot be used.)			
6340	1.	\$	
	2.	\$	
	3.	\$	
			\$
D. OTHER EXPENSES (Itemize on separate sheet, include costs.)			
6430	1. Supplies – Oil Paint, Panels for Paintings, paint additives/mediums, big brushes	\$3,000	
6437	2. Research Supplies -	\$	
6341	3. Computer -	\$	
6365	4. Printing Services -	\$	
6360	5. Mail Services -	\$	
6445	6. Other -	\$	
			\$3,000
TOTAL BUDGET REQUEST			\$10,000

1. **JFSRP Summer Salary:** **6,000** income to cover expense during research and production.

2. **Travel:** Mileage expense- **1,000** (2,000 miles x .50 cent/mile)

Traveling to these unique sites (McDonald Observatory, Big Bend Nat'l Park, Apache Point Observatory, Clayton Lake State Park) via car from Fort Worth, Texas, I can best cover the distances to varied sites, maintain flexible duration of my stays and travel with the wide array of materials needed. Using Google maps I have calculated the distance to be at least 2,000 miles round trip, without factoring lodging or travel within Parks and used the mileage reimbursement rate of .50 / mile.

3. **Painting Supplies** (using art supplier Dick Blick, discounted online prices shown):

a. **Oil Paint** (39- 150ml tubes of Williamsburg Paint-**1,879.96**, average 48.15/ 150ml tube).

Painting large requires large amounts of paint and I would like to use better quality paint that I haven't had access to in the past. The Williamsburg brand of paint I have listed here is renown for its luminosity, layering quality, and durability. With the funds provided by the TCU grants I can purchase these high quality paint pigments in larger quantities (150ml tubes vs. 40ml tubes) which is more economical by about 33%.

b. **Panels:** By purchasing the archival panels made by industry leader Ampersand I can cut down on the time and energy it takes to make my own panels, and focus on the actual act of painting.

16 - 24" x 36", "Gessobord" Ampersand Panel @46.40 each – **742.40**

4 - 18" x 24", "Gessobord" Ampersand Panel @ 35.80 each – **143.20**

c. **Misc. Supplies:** The Liquin medium is necessary for mixing paint and transparent layering. The funds requested would also allow me to buy larger brushes to expand my mark making and painting techniques. These brushes are often priced out of my budget for supplies, with some being 40\$ or more. A brush, if taken well care of can last an artist 5-10 plus years depending on usage.

1 -Liquin Painting Gloss Medium 2.5L-**59.39**

1 –Liquin Painting Impasto Medium 200ML- **10.49**

9 –Brushes, Large, varied sizes, shapes -**212.56**

Total line item expenses- \$4,048 + \$6,000 = \$10,048 (**\$10,000 requested**)

Appendix 1: Recent Creative and Scholarly Activities

Adam B. Fung

Research/Creative Activities

A. *Invitational, juried exhibitions, individual (solo) exhibitions*

1. **Works in Permanent Collections**

2013 Fermilab Permanent Collection, Fermilab, US Department of Energy, Batavia, IL

2. **Solo Exhibitions**

2013 *Rotational Studies*, Gallery 1308, University of Wisconsin, Madison, WI

Volumes, voids and vectors, Moudy Gallery, TCU, Fort Worth, TX

In Visible, Fermilab, Batavia, Illinois

2012 *Recent Paintings*, Blue Gallery, Three Oaks, MI

Nebula, Optima Horizons Gallery, Evanston, IL

2011 *Dark Matter, Dark Energy*, Mt. Comfort Gallery, Indianapolis, IN

Dark Matter, Dark Energy, Draewell Gallery, Judson University, Elgin, IL

3. **Group Invitational Exhibitions**

2013 *Art Matter*, Design Cloud Gallery, Chicago, IL

Biannual Faculty Exhibition, TCU, Fort Worth, TX

Objective/Subjective, Northern Illinois University Art Museum, DeKalb, IL

Faculty Exhibition, Evanston Art Center, Evanston, IL

Faculty Lounge, Montgomery Building, Fort Worth, TX

2012 n/a

2011 *Repertoire*, Zolla/Lieberman Gallery, Chicago, IL

Drawing Connections, Siena Art Institute, Siena, Italy

Within the Landscape, Davis Gallery, University of Akron, OH

Art Chicago, Zolla/Lieberman Gallery, Chicago, IL

Earth, Air, Fire & Water, Blink Contemporary Art, Michigan City, IN

Hand Space, Mind Space, Gallery of Art, IU-Northwest, Gary, IN

4. Publications

- 2013 *Fort Worth Fall Gallery Guide* (Image), Fort Worth, TX
- 2012 *Artist's perspective of the universe*, Jessica Orwig, Fermilab Today (Nov.), IL
- 2011 *Within the Landscape Catalog*, Davis Gallery, University of Akron, OH
- Within the Landscape*, Dorothy Shinn, Akron Beacon Journal, Akron, OH
- Dark Energy, Dark Matter*, Dan Grossman, NUVO, September 5th, Indianapolis, IN
- Case Study: Adam Fung*, Jeriah Hildewine, Chicago Art Magazine, Chicago, IL

B. Papers presented, participation on panels, etc., at scholarly meetings

1. *The Sci-Fi Effect* (panel discussion), Design Cloud Gallery, Chicago, IL
2. *Rotational Studies* (gallery talk), University of Wisconsin-Madison, Madison, WI

C. Other

1. *Artist in Residence*, Chicago Math and Science Academy, Chicago, IL

Appendix 2: Thumbnail Images, recent creative work by Adam B. Fung

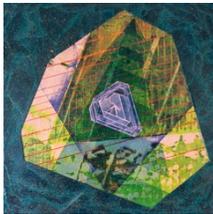
1. *multiverse*, oil on panel, 28" x 40", 2013



2. *dissipate*, four-color screen print on paper, 21" x 27", 2013



3. *structures*, oil on panel, 8" x 8", 2013



4. *the sublime*, oil on linen, 42" x 66", 2012



5. *time inverted*, oil on canvas over panel, 18" x 24", 2011



Appendix 3: List of Contemporary Artists who have made visual art that uses content related to space, sky viewing, stars, and the universe.

1. Vija Celmins; oil painter, has made paintings of star fields randomly selected star fields, executed in a black, white and gray color scheme.
2. Karen Arm; oil painter, makes oil paintings created from imagination and presented as a simple pattern or field of dots that allude to the night skies.
3. Russel Crotty; creates drawings that sometimes align with specific subjects (Milky Way) and has done an on-going series of drawings of stars executed on sphere-like globes.
4. Katie Patterson; conceptual artist, has an array of artwork that is conceptually based. Cataloging photos of “dead” stars, and creating an mobile application to track a package she has placed in “orbit” (ie-global air transport) around earth for a year as a “second moon” are two examples of Patterson’s projects.
5. Trevor Paglen; photographer, series of photos using the aid of amateur astronomers to discover and track covert satellites. He then used telescopes mounted with large format cameras to capture the presence of the satellites in the night skies.
6. Kiki Smith; multi-media artist, using constellations, astrology and the night skies as a source. Smith arranges installations that use printed material, sculptures and drawings.
7. Spencer Finch; installation artist and sculptor, uses a wide range of cosmic sources to create three-dimensional work. For instance, the molecular make up of moon-dust is recreated using large light bulbs in a hanging mobile format along with motifs printed on the wall.

For TCU/RCAF Use Only:
 New/seed money
 Continuing/renewal

EVALUATION SHEET

Name: Adam Fung	Department: School of Art
Project Title: Painting dark skies, stars, and the sublime	

	Points Possible	Points Awarded
Proposals will be evaluated on the basis of the following:		
0. Progress Report (Only for continuing/renewal projects). One page maximum. The explanation must clearly delineate the reason for continued funding and include evidence of external grant submission concerning the proposal to be renewed – OR – include evidence of non-availability of fund for this work. <u>Missing progress reports will deduct 15 points from continuing/renewal applications.</u>	-15	_____
1. Abstract. Has the investigator provided a summary statement that covers the main point of the project, the problem intended to solve, relevant background, expected methodologies, and major conclusions? Is the abstract 200 words or less?	5	_____
2. Purpose. Is the purpose of the project clearly stated in a concise introductory paragraph? Based on this statement, is it clear exactly what the investigator hopes to produce?	5	_____
3. Project Background. Is there an adequate review of the pertinent previous work (either by the investigator or others) so that it is clear how the proposed project fits into the current state of knowledge or artistry?	10	_____
4. Project Need/Significance. Has the investigator provided a convincing argument that the proposed project will make an important contribution to the field of study or area of artistry?	15	_____
5. Project Potential. Has the investigator provided an explanation of: <ol style="list-style-type: none"> 1) how this project will contribute to his/her scholarly/artistic development, 2) how this project will allow the investigator to seek extramural funding in this area of scholarly/artistic activity, and 3) the potential for publication, or other appropriate form of external recognition, based on the activities of the projects? 	10	_____
6. Methods. Are the project activities clearly described, and does it appear that they will allow the investigator to reach the objective(s) described in the Purpose ?	15	_____
7. Budget and Budget Justification. Is the budget clearly described? Is each area of expenditure justified. Is overall cost of the project reasonable?	30	_____
8. Record of Scholarly Activity. Has the investigator provided a record of their scholarly activity (publications, presentations, performances, and external funds)? Does this show active scholarship over the past three years, and that the current project will add to the investigator's scholarly development (see Project Potential)?	10	_____
Extra Points. New faculty (in first or second year of appointment) who have not yet received a TCU RCAF Grant.	15	_____
Deductions.		
1) Limited minor errors	-10	_____
2) Major errors (in number or substance)	-20	_____
3) Extreme errors	-40	_____
MAXIMUM TOTAL POINTS	100 (115 if new faculty)	_____