**Project and Learning Plan:**

**I) Intellectual Merit Timeline**

This application is to complete new work, Artship Olympia, to continue works in progress from MUSE 2015, Ortler Mountain Kettles and continue research and experimentation on laser cutting applications and pulp painting for new works. The first is part of a curated exhibition aboard the historic Cruiser Olympia moored in the boat basin at Penn’s Landing, Philadelphia that gives artistic vision to its history, stories, and culture. The exhibition consists of 5 featured artists and artists selected by jury. It is an honor to be part of the high profile featured artists. During the spring semester, I will be working on a sound project, large sculpture and video installation for the exhibition. This will continue into June. As part of MUSE the final phase of the project will be completed and installed aboard the ship. The second, Ortler Mountain Kettles, involves the creation of 4 new handmade paper installations to complete a 6 works project begun during MUSE 2015. One of the 2 (2015) works have already been recognized internationally by juried selection to the 2016 International Fiber Arts Exhibition, one of the most prestigious fiber arts exhibitions internationally opening in Pittsburgh and travels to different museum until 2018. The third, pulp painting and laser cutting experimentation will have a focus on applications for new work. Research and applications of pulp painting will include a number of smaller experiments investigating pigments, their chemical bonding with pulp, and methods of using pulp to create imagery. With the laser cutting, we will continue work from MUSE 2015 and expand this research to include learning the operation of a new higher quality laser cutter and expanded applications of laser cutting handmade paper.

**Timeline: (June 6-June 22) Artship Olympia-**Complete final detail for sound work and sculpture, install work on the ship. (**June 23-June 25) Artship Olympia**-Prepare for opening and public presentation, photography and video document of events and installation, attend opening and events **(June 27-July 6) Ortler Mountain Kettles-** Pulp pigmentation experimentation, stretch molds, beat pulp, develop a production schedule **(July 11-July 27) Ortler Mountain Kettles-**Continue beating pulp, make large-scale handmade paper(spraying pulp, drying paper-3 day process), cut kettle patterns in-to paper surface, experiment with installation and lighting **(July 28-July 29)** Document completed **Ortler Mountain Kettles** works, design MUSE poster and presentation **(June 28-July 27)** 4 hours a week to laser cutter experimentation and pulp painting \*This schedule is based on the amount of accomplishments from past MUSE programs

 The MUSE program has had a tremendous impact on the work I produce, the scale of production, the level and number of professional accomplishments this work has achieved. Past MUSE projects have been part of 14 international, national, high profile curated, and juried exhibitions. Most noted are 22nd Fiber Arts International Exhibition (upcoming); 2016 and 2015 2015 New Jersey Arts Annuals; The Nexus of Art and Craft in Papermaking, Fabriano, Italy; Warp And Woof, Nexxt, NJ; Categenesis, Globe Dye Works; and Global Warming at the Icebox, Philadelphia. Works has been published in two books, 500 Paper Objects, Lark/Sterling; and Paper Art, 261 International Artists, IAPMA, Germany; and five exhibition catalogs. Exhibition grants, fellowships and residencies, (Catagenesis, Globe Dye Works, Philadelphia; Global Warming at the Icebox, Crain Art Center, Philadelphia**,** and Fellowship and Residency: Women’s Studio Workshop,) were awarded based on MUSE projects. MUSE experiences and works were presented at peer selected and invited conferences; Art-Science Panel, International Sculpture Conference, Chicago; Pages and Passages, The 21st annual New Jersey Book Arts Symposium, Rutgers University; Artist Symposium: Rutgers-Camden Center For The Arts; and the upcoming Fiber arts Forum in conjunction with 22nd Fiber Arts International Exhibition, Pittsburg. The exhibition Artship Olympia provides a important venue for this summer’s work. The significance of the completed Ortler Mountain Kettles installations has already been established with its inclusion in the 22nd Fiber Arts International. With the completion of the additional 4 works, I will apply for Solo exhibitions, grants and publishing opportunities, look for greater international exposure and apply for solo exhibitions.

My creative works contribute to many different areas of the discipline including, sculpture, book arts and fiber arts. In my field, I am most noted for my work on global warming, my technical developments in papermaking, stretching the boundries of handmade books and my approach to contemporary feminist issues. (details: CV highlights in yellow)

**II) Role of Students and Mentor**

As Mentor, I work with the students during the entire program including providing guidance, technical training and mentorship. Students learn about organization, planning and procedures required for public space installation and large-scale technically involved projects. They will gain new areas of knowledge in sound, video, large format papermaking, pulp painting and laser cutting technology. In addition, they will participate in all events related to Artship Olympia during June and July including the opening and artist presentations.

MUSE begins with the completing the final phase of Artship Olympia by June 22. This will include putting finishing touches on all components, installing the sculpture, video and sound works aboard the ship, and preparing for the opening and public talks. This will give students direct experience with complex site-specific art installations. Students will work with wiring, non-destruction installation in historic structures, video sound/editing and documentation of the exhibition, opening and events in photography and video.

Large-scale papermaking requires a team of 3 people (2 students and Mentor) working closely together to complete tasks and lift heavy screens. In addition, the complex installation aboard the Olympia will require 3 people plus volunteers to install. A three-person team has been very effective during past MUSE programs.

My former mentorship includes participation in 5 MUSE programs, guiding students with projects including independent studies, faculty sponsored or coordinated student exhibitions and Thesis students exhibitions, professional development plans and careers after TCNJ. Examples of other mentorship include coordination of a student exchange exhibition at TCNJ and abroad (Frankfurt, Germany), mentoring design students’ community and college design projects and participation in design competitions, and coordination of student public presentation.

**III) Broader Impacts**

Visual Arts is underrepresented in MUSE (past participation-7 programs of which 5 have been my offerings.) MUSE provides our students with new skills that benefit the entire department. Past MUSE collaborators have become leaders that head department professional and school organizations, represent the department at recruitment events and speaking engagements, assist fellow students with exhibitions, provide creative guidance, teach technical skills to fellow students, and act as roll models.

Student collaborators have experiences that stand out on their resume for jobs, teaching opportunities and graduate school. It influences the way they think about and approach art making and their artistic careers. They learn about the organization, planning and procedures required to produce complex projects, and new technical skills in sculpture, papermaking, video and sound. 2016 collaborators will also learn about exhibition design, documentation and public presentation of creative work.