

Sample One: Humanities/Theology/Related Projects

(no cover sheet or biographical sketch included in the sample)

II. Art Opposing Trafficking: Raising Awareness with Contemporary Art Installations

Contemporary art installations communicate by visually filling and transforming a space. This project involves creating a large, room-size installation in the Duke Art Gallery, on the APU West Campus. The pieces planned are multiple columns extending up from the floor toward the ceiling, like stalagmites, filling the Gallery (see Appendix 2).

Each column addresses an aspect of the destruction of women and children through sex trafficking. The objects used in the installation are common to childhood and to the lives of women—dolls, toys, games, yarn, netting, fabric, and silk flowers (see Appendix 1). The techniques used are familiar to women—rolling balls of yarn, making pom-poms, knitting, crocheting, and decorating.

The balance this project strives to achieve is to create and present work that reveals the destructive machinery of trafficking, without being destructive itself. This project is planned to reveal, to heal, to cause people to care, to pray, to act, but it is also planned to do so in a manner that is appropriate for the Christian university setting.

The APU Art Department has offered to host a one-person art show of this project in January 2011. It has also generously offered to publish a printed catalog of the work, with essays about both the artwork and the trafficking of women and children (exhibit catalogs are the premier method of documentation and dissemination for the visual artist).

Dissemination of this project includes installing the work during the first week of August, photographing the show for the catalog, disassembling and storing the show, re-installing and showing the work in January, and distributing the catalog to other universities. This project has the potential to be installed on other university campuses, to raise awareness among students about human trafficking.

III. Purpose.

The post-modern art world developed a peculiar requirement for artists who want to address personal issues in their artwork. Artists are generally not accepted and respected unless their work is based on their own personal experience, or collective cultural experience. For example, Kara Walker, who addresses the mistreatment and rape of female slaves in the Antebellum South, is accepted and respected for that work because she is African American. She is able to address issues of slavery because it is part of her collective cultural experience.

The result of this post-modern bias (or post-post-modern bias), is that certain issues are rarely addressed in contemporary art. The trafficking of women and children is one of these issues. This places my life and my work in a peculiar place. The United States definition of trafficking of a child includes any child who has been prostituted or used in pornography. Since that was a significant part of my childhood, it has naturally become a part of my artistic expression. Recently, my artistic expression has evolved from personal trauma and healing to the global issues of trafficking. According to the art world, I am qualified to make this work because I have lived the issues I address.

I am also in an unusual position because I have been trained as a professional artist. While I have used art as an agent for healing, I have not created art solely as part of art therapy, but rather as part of a professional, artistic practice. Anyone can use art as an agent for healing, but only a professionally trained artist can make art that functions at a professional level at the same time. My personal experience, combined with my training, enable me to address issues of sex trafficking through contemporary art installations.

The purpose of this project, then, is to create and present a professionally designed art installation that utilizes the insights that I have, that can only come from a survivor of trafficking. This installation work is my work to raise awareness and call students to become involved in combat trafficking.

IV. Background and Significance of the Project.

There are only a small handful of books and articles that have been published on the trafficking of human beings today. The earliest books were published in the late 1990's. However, the majority of books available today have been only been published in the past 5 years. I have read extensively about trafficking in Asia, both today and in the past (WWII Comfort Women trafficked for the Japanese soldiers). I also spent considerable time during my sabbatical reading about the manner in which women and children are trafficked today, what organizations are combating trafficking, and how each specific organization targets traffickers.

At this time, after more than 2 years of research, I am not aware of another artist who has a background in both trafficking and contemporary art installation. There is currently a traveling exhibit, *Journey*, created through the collaboration of a few artists who are already famous in Britain (two actresses, a graffiti artist, costume designer, playwright, and photographer). This is the one exception to the art world and people who make artwork about issues. Famous artists may make art about any cause they decide to adopt.

The installation is a result of their research into brothels in Britain. The installation is made in seven shipping containers. One container re-creates a room in a brothel. This work has had substantial press and has traveled to New York. The installation has significance as professional art, but not as work by a survivor.

There is a series of quilts being made, using squares created by survivors. This survivor's quilt project accepts squares in any medium or expression. Most of the squares are made as part of art therapy. The project has significance as emotional expression, but not professional art.

There are a growing number of movies and documentaries addressing trafficking. Photographers are documenting the problem. Poets are writing about what trafficking. And art is being sold to raise money for organizations fighting trafficking. Art students are making art in response to the pain they read about. And all of these expressions are important in raising awareness, but they are made with second-hand knowledge.

The United Nations named the first painter to be awarded as their *Goodwill Ambassador to Combat Human Trafficking*. Ross Bleckner, a well-known abstract artist based in New York, traveled to Uganda to work with children who had been trafficked as soldiers and prostitutes. He worked with the survivors to make art, using art therapy techniques to bring healing. His work became part of the healing process for these children. But while their paintings are being sold to raise money for further healing, they don't

function at the level of professional art. And while Ross Bleckner is a professional artist, his personal work does not address issues of trafficking.

The difference between current art expressions about trafficking, and what I am doing, is that the art I make functions at a professional level in the art world. And the insights I use are first-hand, from being trafficked as a child.

V. Description of the Scholarly Project.

Human trafficking has grown into a world-wide phenomenon that provides the third highest income for organized crime, behind the sale of drugs and of arms. This is, in large part, due to the re-sale factor of human trafficking. Drugs and arms can only be sold once. Women and children can be sold hundreds and thousands of times. This installation will address the devastation of this type of abuse.

General preparation for a large installation project begins years prior to the project, with the gathering of objects (dolls, toys, games, yarn, netting, fabric, silk flowers, etc.). The objects I will be using for this installation have been gathered over a period of 4 years. Specific preparation begins months prior to installation, and follows predictable steps: ruminations, pre-preparation, planning, preparation, compiling, installing, photographing, striking (taking down a show), storing, advertising.

During my fall 2008 sabbatical, I was able to create six, small art installations about the trafficking of women and children for sexual exploitation. Continuing to utilize the work from my sabbatical, I created another seven installations by the end of July 2009 (see Appendix 1). These small installation art pieces were circles on the floor, or lines hung on the wall. All of these installations will be incorporated into the larger whole of the proposed installation.

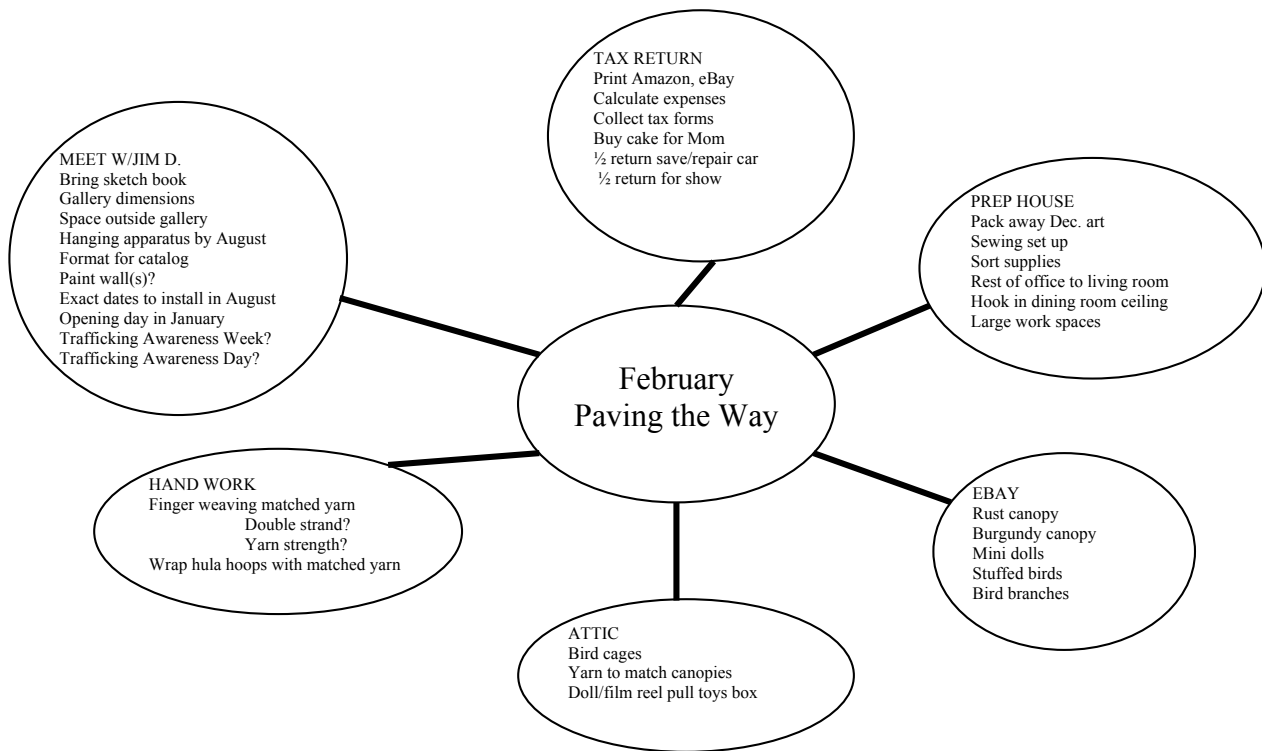
Therefore, many of the bases of the “stalagmite” forms have already been created, as well as some of the hanging pieces. The work that remains is to create the stalagmite structures, a few pieces that will be entirely new, and the integration of all of the parts into the whole.

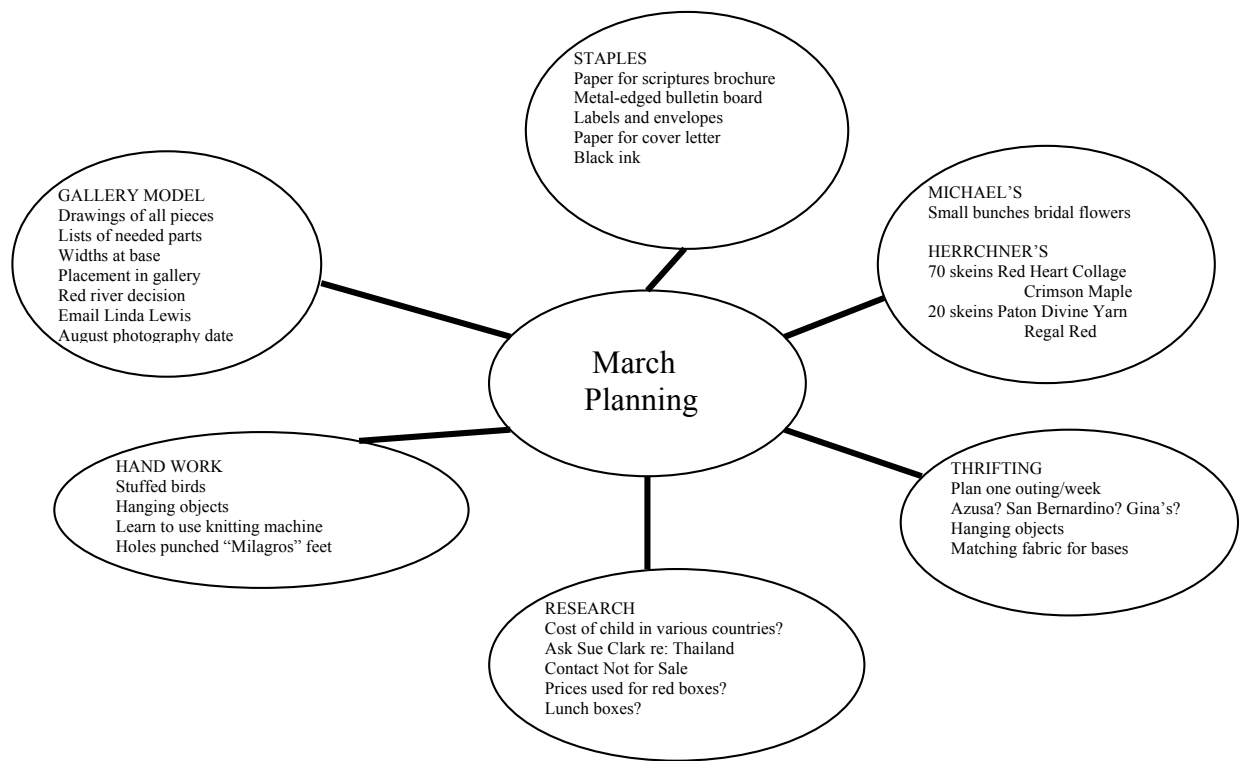
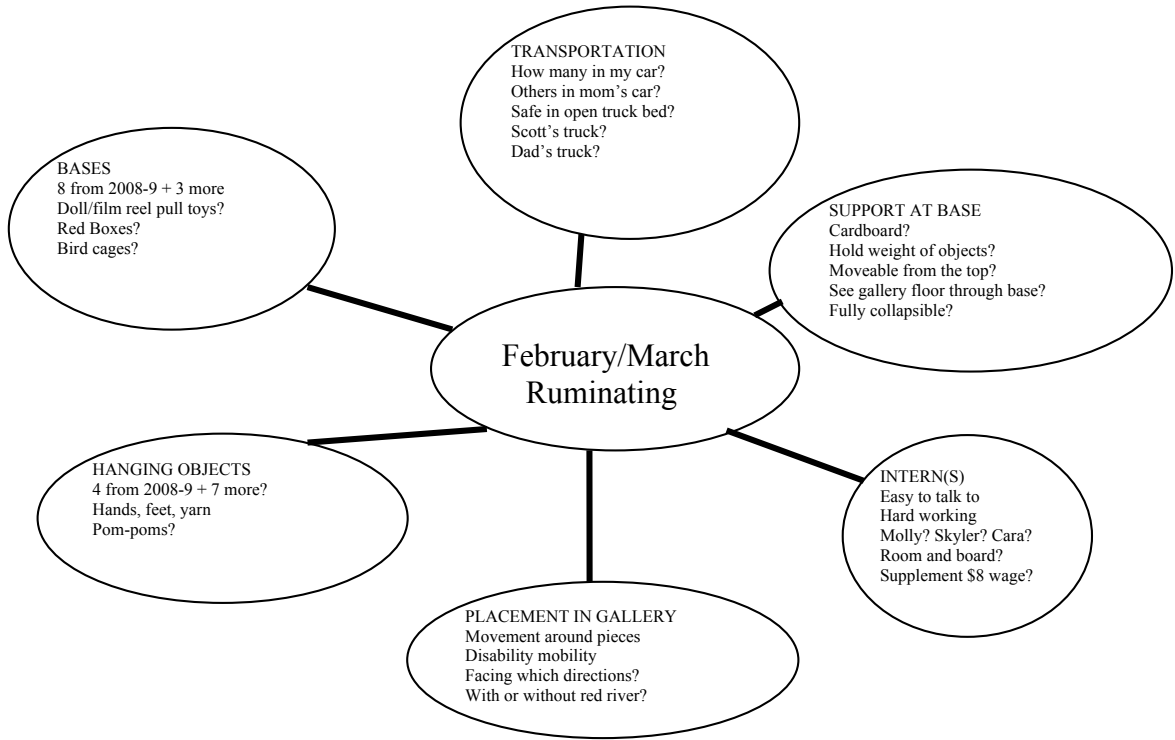
The process of making these smaller installations enabled me to develop a visual language that describes the destruction of being trafficked. For example, some of the dolls I use have no eyes, due to the empty soul of women and children who are trafficked. In one installation, the eyes are replaced with small, red balls of yarn, as an indication of pain. I also started to use a wax seal impressed with the letter “H.” This represents the fact that once a child has been chosen by God, nothing that is done subsequently can remove the seal of the Holy Spirit.

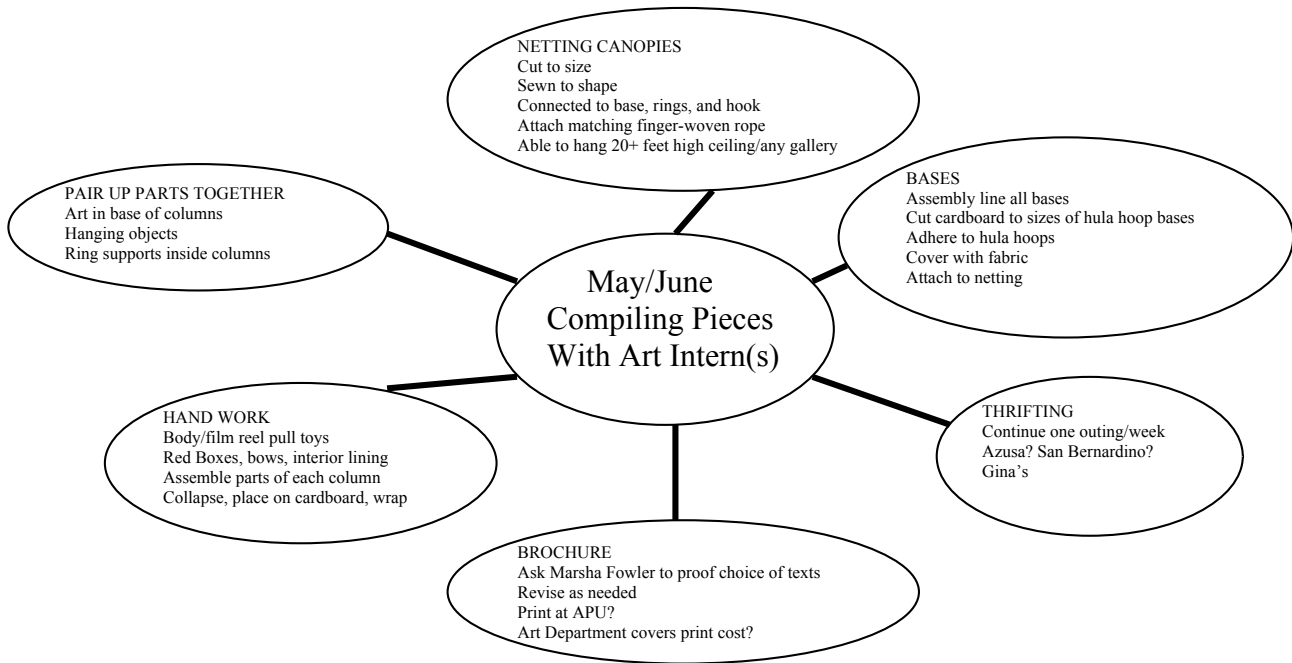
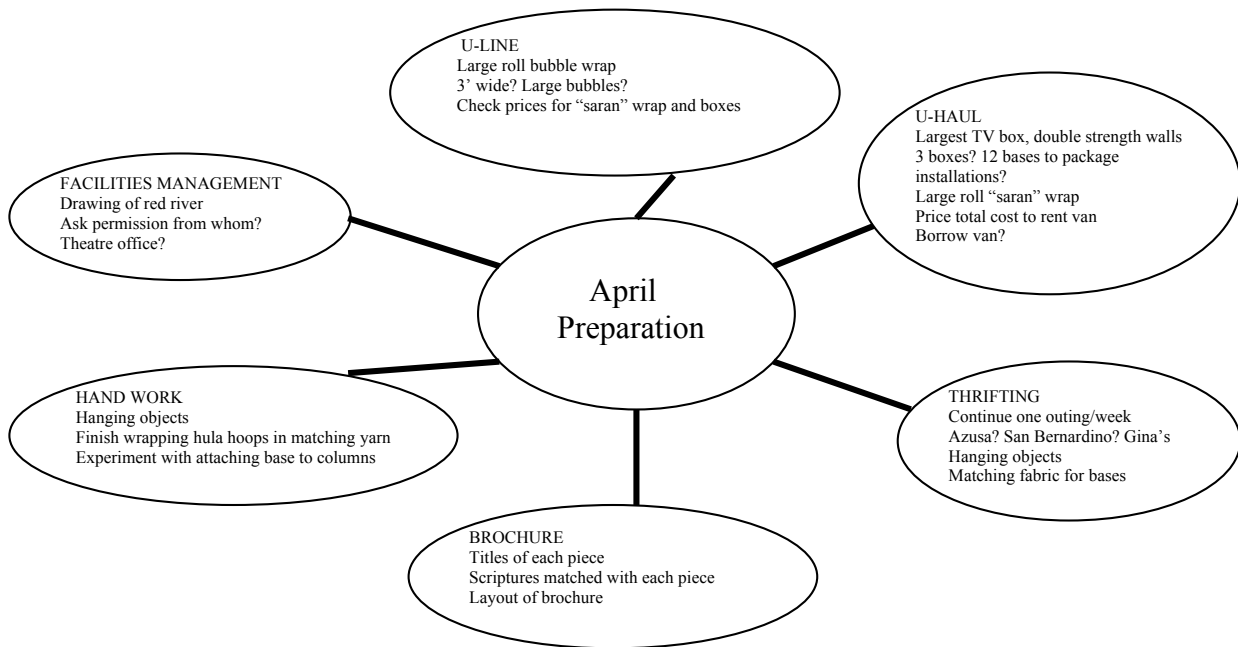
The stalagmite structures in this installation rise up from the floor, as our prayers for trafficking victims rise to God. Over the past two decades, there have been specific scriptures that have been immensely healing. During the fall semester, I will create a brochure that coordinates these scriptures with the significance of each column. The January 2011 show will coincide with National Trafficking Awareness Month. People attending the evening opening will be invited to participate in a prayer vigil. People will be able to walk among the columns, look inside them, and use the images and scriptures to pray for the victims of trafficking.

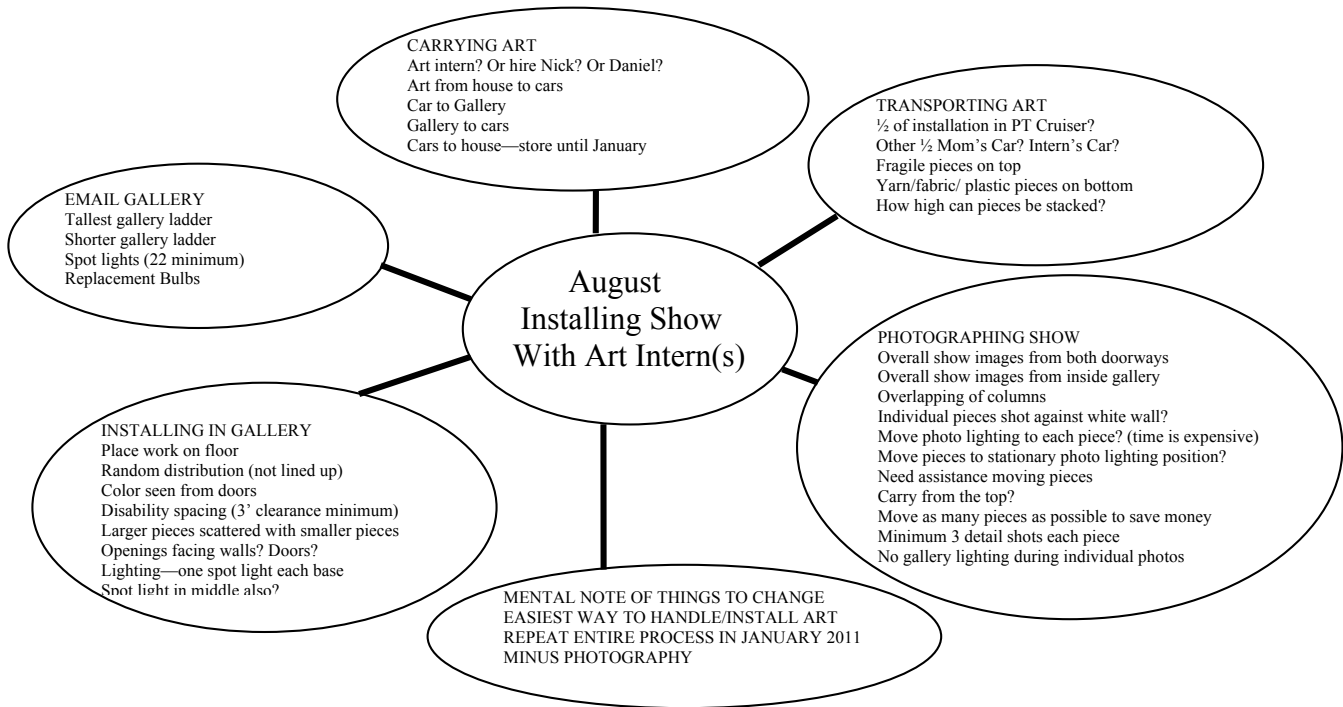
Due to the need to document the show for the catalog, the entire show will have to be finished, installed, photographed, and taken down for storage by the end of the first week of August. The art intern(s) will assist in this August installation.

The following charts are my outline and timeline combined. They are the best way I found to show how I process information and plan a large project.









VI. Dissemination.

There is a grassroots movement to combat the trafficking of human beings that is just beginning to spread throughout colleges and universities. The immediate need is to raise awareness, and to motivate students to become involved in this area of need. Studies and field work indicate that the next 25 years will be critical in the eradication of human slavery. The generations in our colleges and universities now, have a very strong desire for social justice. They are thus most likely going to be the new abolitionists who will focus on finding a solution to the injustice of human slavery.

The proposed show already has the first stages of dissemination built into it: a place and time to be installed, and a catalog designed and published. Beyond the installation of the show, the dissemination involves the help of a marketing intern. The marketing intern's work begins after the art intern's work ends.

I have already begun the process of networking with professors on other campuses who are working to combat trafficking. The intern will take the existing list of contacts, and expand on that list, researching contact information such as email, website, and mailing addresses. The goal is to contact not only the individual professors already involved, but also the gallery directors on those campuses. The catalog will be sent to individual professors and gallery directors, along with a cover letter and show proposal.

Once the contact information is gathered, I will personally email the professors involved, and the intern will mail the project information packet to both the professors and gallery directors. After the packets have been mailed, both the intern and I will make follow-up contact to verify the possibility of taking this project to those campuses.

VII. Brief statement regarding how the proposed study fits into the applicant's long range program of research and plans to apply for external funding.

It has taken many years to try to identify how to best use my knowledge and my artwork. I have worked and waited for decades for America to acknowledge this hidden scourge against its children. Within the past few years, it has developed terminology that allows these issues to be addressed (*sex trafficking* is more palatable than *child prostitution and pornography*). Non-profit organizations, sociologists, social workers, counselors, and international businesses are all acknowledging the problem (both within our borders and internationally).

Legal systems are being set in place to adequately prosecute people involved in the trafficking of human beings. Organizations are working to help foreign governments enforce their laws that are already in place. The American government has publically recognized the need to become involved in combating human trafficking. Systems are in the process of being created to assist trafficking survivors in the lengthy recovery process.

Up until this point, I have funded all of the art I have made, including documentary photography and assistance with installation. This is the first grant I have applied for in support of my work to fight the trafficking of women and children. But this is the just beginning of projects that extend beyond the scope of what I can personally fund from my salary. I have started to search for external funding sources. The funding sources and scholarships I have found thus far are designated for survivors in developing countries.

It is possible that with the official acknowledgement of trafficking in the United States, that there might be governmental support for large projects. Ambassador Luis CdeBaca, *Senior Advisor to the Secretary of State, Director, Office to Monitor and Combat Trafficking in Persons* is the person I will contact regarding this possibility. I have heard him speak, and he is both humble and approachable. Just to cover all possible sources, I will also send a personal letter and catalog to Hillary Rodham Clinton, who has also written about human trafficking as a priority on the current administration's foreign policy agenda.

I'm pretty realistic about the fact that I probably won't hear back from either of these officials. However, since they have both been outspoken (in writing and in speeches) about the need to combat the trafficking of human beings, I will see if they are open to the potential of using contemporary art installations to aid their efforts.

VIII. Budget: Application for an Art Internship Assistant Grant

Name: XXX

Phone Number:

Department/School: Art Department / CLAS

E-mail address: XXX@apu.edu

1. **Student's Name:** not yet known
2. **Student's Major:** Studio Art
3. **X Full Time Student** **Part Time Student** **Graduate Student** **X Undergraduate**
4. **Intern/Research Assistant Estimated Total Working Hours:** 300
5. **Amount of Internship Money Requested:** (Calculate by using the hourly wages for either graduate or undergraduate students which can be found in the current student handbook)

Art Production Internship: 300 hours @ \$8.00/hour = \$2,400.00

6. **Explain briefly but specifically what this intern/research assistant will do.**

There are various stages of preparation for large installations. The art intern will assist in many different stages, working independently for 150 hours, and working together with me for 150 hours.

The art intern's independent work includes tasks such as processing and organizing dolls, knitting 70 skeins of yarn with a knitting machine, and creating rope from 20 skeins of yarn with a hand-held rope knitter.

The art intern's work together with me includes tasks such as moving and organizing supplies, assembling various parts of the installation, installing the work in August, assisting the photographer, taking the work down, and storing the work for the January 2011 show.

7. **How will this particular internship enhance the intern/research assistant's university education?**

When I was first studying art, I completed three art internships (unpaid, for credit), with two professors who were creating art installations. The experience I had in working with professionals, transforming room-size spaces, has influenced my own art-making process. Even when I was making individual sculptures, I was still aware of the potential of presenting them as an installation.

Our art students rarely have the opportunity to work on projects of this scope and magnitude (the APU art department does not require internships). Room-size installations are, by size alone, often collaborative. This internship would afford our student(s) the same opportunity I had, to experience collaboration in large-scale art installation.

VIII. Budget: Application for a Marketing Internship Assistant Grant

Name: XXX

Phone Number:

Department/School: Art Department / CLAS

E-mail address:

1. Student's Name: not yet known
2. Student's Major: Marketing
3. Full Time Student Part Time Student Graduate Student Undergraduate
4. Intern/Research Assistant Estimated Total Working Hours: 75
5. Amount of Internship Money Requested:

Marketing Internship: 75 hours @ \$8.00/hour = \$600.00

6. Explain briefly but specifically what this intern/research assistant will do.

The Marketing intern will:

1. identify professors that are beginning to address issues of trafficking (I have already made initial contact with a network of Christian universities/faculty/staff/students, so the intern will have information to work with and expand from)
 2. gather contact information (email, addresses, websites) on people involved
 3. inform me of what is being done at each specific university, so I can personally contact individuals identified
 4. identify and contact the gallery director at each institution
 5. prepare and mail packets (cover letter, catalog, and art show proposal) to professors and art directors at universities identified
 6. conduct follow up through emails and/or phone calls
7. How will this particular internship enhance the intern/research assistant's university education?

Marketing students do not often have exposure to the process involved in promoting artwork. Many artists are gifted in art-making, but not art-promoting. This internship will prepare the student for freelance jobs serving artists in this area of need.

VIII. Itemized Budget

Name: XXX

Proposal Title: Art Opposing Trafficking

	Projected Cost	Hours Requested
<p>Art Supplies Each year, for the past 9 years, art scholarship has cost about \$5000.00. I fund this from my salary. I will cover the basic cost of the objects needed for this project.</p>	\$ 5,000.00	
<p>Installation Photography Professional documentation of artwork (Linda Lewis Photography) costs \$125/hour. This project will probably take a minimum of 4 hours to photograph. I will fund this from my salary.</p>	\$ 500.00	
<p>Art Production Intern(s), April – August Contemporary art installations take an incredible amount of time to prepare. My particular style of installation requires the preparation of hundreds of pieces. The scope of this project includes a minimum of 11 art pieces, which require hundreds of hours to complete. Fully funded, the art intern(s) would contribute hundreds of hours, working both independently and with me, so that I would be able to maximize this show and publication opportunity.</p> <p>The process of creating the installation in the proposed space is also rigorous, and requires a minimum of two people working together. The production intern(s) paid by this grant would assist in installing the entire show during the first week of August, so that the installations can be photographed for the catalog.</p>	\$ 2,400.00	300 hours
<p>Marketing Intern, Fall I have already begun the process of networking with professors who are addressing issues of trafficking. The marketing intern would identify and contact the art gallery directors at each university/college where trafficking is being addressed, to create partnerships between professors, trafficking clubs, and art departments.</p>	\$ 600.00	75 hours
Total of Scholarly Project	\$ 8,500.00	
Total Funded by Applicant	\$ 5,500.00	
Total of Scholarly Project Proposal Request	\$ 3,000.00	375 hours

