

GRANT PROPOSAL COVER PAGE

You can type information directly into the cells below.

Date October 30, 2006

1. Proposal Title *Faith Placed: The Intersection of Spirituality and Location in Contemporary Photography* Exhibition and Public Programs

2. Name of Person submitting Proposal Karen Kienzle

3. Phone 408-554-2741 E-Mail kkienzle@scu.edu

FAX 408-554-7840

4. Type of Grant (Please check one): Bannan Grant Dialog and Design Grant

5. Provide you 4 – 6 letter Department ID or Program ID. (Not a Fund number!) This information must be provided. (e.g. ECON for Economics Department, LACLNC for Law Clinic.)

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Ramona Nadel	4528
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SCU Department ID or Program ID

Contact Person

Ext.

* You must have an SCU Affiliation

6. If your department does not provide administrative assistance to manage grants, we will provide help. Do you need for us to help manage your grant? Yes No

7. Total cost of proposed project **\$9450**

8. Amount of money requested from Bannan Center **\$5000**

9. Amount requested from other sources, if any (please list):

	\$
	\$
	\$

10. Please explain briefly what will happen to this project if you do not receive funding from the Bannan Center.

If the de Saisset Museum does not receive funding for this project we will be required to substantially scale down our educational programs for the project. We will not be able to provide the honoraria to bring out an outside lecturer for the lecture on the subject of sacred spaces. We would not be able to present the artist-in-residence program and provide the integrated education link to Professor Philip Riley’s *Ways of Understanding Religion* course or the public programs for the community.

Department Chair or Supervisor Approval			
	Name (Type or Print)	Signature	Date

**Proposed Budget
Bannan Grant**

Name: Karen Kienzle
Proposal Title: *Faith Placed: The Intersection of Spirituality and Location in Contemporary Photography* Exhibition and Public Programs

I estimate that I will spend the money I am requesting as follows:

<u>PRIME ACCOUNT</u>		<u>AMOUNT</u>
SUPPLY	office, lab, or instruction supplies	1500
PHONE	telephone charges	
REPROD	copying, printing	
MAIL	postage, mailing, fax charges	
BSTRVL	domestic transport, lodging or meals	
INTRVL	foreign transport, lodging or meals	
SPCEVT	food charges, room charges for a special event	
CONTRS	guest speaker honoraria, research subject fees, professional services	3500
MISC	publications, subscriptions, membership dues	
SWAGE	student wages	
STFSAL	staff salary	
FACSAL	faculty salary	
BENEXP	student, staff, and faculty benefits	
TOTAL		<u>5000</u>

Please note:

In the event that this grant is awarded, your department is responsible for any overdrafts associated with this grant.

See Page 3.

Grant Proposal Evaluation Form

Date _____

Proposal Title _____

Name of Grantee _____

Phone _____

Part I: [To be completed for submission along with your original grant proposal.]

List the intended outcomes of this project: (Use additional pages if necessary)

PENDING APPROVAL OF YOUR GRANT - PARTS II AND III ARE TO BE COMPLETED AT THE END OF YOUR GRANT PERIOD.

PROPOSAL BUDGET ACCOUNT NUMBER

14006		RSCH	
Fund	Dept ID	Program	Project ID

Part II

Briefly describe the actual measurable outcomes of this project and the assessment tools you used. (Use additional pages if needed.)

Part III: Describe any other outcomes of your project.

Faith Placed:
The Intersection of Spirituality and Location in Contemporary Photography
Exhibition and Public Programs
de Saisset Museum, Santa Clara University
BANNAN GRANT

1. PROJECT TITLE:

Faith Placed: The Intersection of Spirituality and Location in Contemporary Photography

2. STATEMENT OF PROBLEM

This Bannan Grant will provide funding for the de Saisset Museum to present the exhibition *Faith Placed: The Intersection of Spirituality and Location in Contemporary Photography* and to organize accompanying free educational programs. The *Faith Placed* exhibition and its related educational programs will complement and highlight Santa Clara University's Catholic and Jesuit character and will reflect the Ignatian ideal of finding God in all things.

About the exhibition:

"A sacred place is a place where we are brought to the edge of our lives, a place that brings us into contact with transcendent values, with powers beyond our control. It may be a place of death or birth, a place of discovery or despair. The Celtic tradition calls these "thin places"—places where the gulf between God and us is narrowed."

—Robert M. Hamma, *Landscapes of the Soul: A Spirituality of Place*

This exhibition explores recent photography focused on the subject of sacred spaces—places of worship, pilgrimage, and memorial. The exhibition includes work by several photographers—most from the Bay Area, and all Western States-based—and features a broad range of aesthetic and conceptual approaches. Despite their varied interpretations, the photographers in the exhibition are unified by the challenge to represent places with tremendous symbolic and spiritual potential. These artists use the power of photography to create deeply resonant images that highlight the mystery and magic of sacred places.

While some of the sacred sites featured in this exhibition have been neglected, or even abused, others are still active sites of worship and devotion. Many of the artists in the exhibition are keenly interested in exploring how these sites have been affected by and transformed through the intrusion of nature and people. The ongoing survival of these sites is a major concern for some of the artists in the exhibition, as is their continued remembrance.

The sacred sites showcased in the exhibition represent a rich diversity of faiths—from indigenous and pre-historic to many of the world's modern religions. Several of the artists in the exhibition have devoted their careers to representing spirituality in numerous manifestations throughout the world—demonstrating their interest in a more universal and inclusive approach to faith.

The number of artists turning to the subject of sacred sites may signal a response to a sense of rootlessness in our increasingly interconnected and mobile world, or to our consumerist culture's continued alienation from spirituality and faith. By focusing on the subject of sacred spaces, these artists reinvigorate the medium of photography with a new magic. Ultimately, their images encourage us to reconnect with—or discover—our own places of transcendent meaning.

Artists in the exhibition include Dugan Aguilar, Linda Connor, Robert Dawson, Steve Dzerigian, Curt Fukuda and Lissa Jones, Geir Jordahl, rr Jones, Kate Jordahl, Michael Kenna, Laurie Long, Roman Loranc, David Pace, Michael Rauner, Meridel Rubenstein, Brian Taylor, among others.

This exhibition is organized by the de Saisset Museum and curated by Curator of Exhibits and Collections Karen Kienzle.

Community Gallery:

A unique and interactive element of the exhibition will be the Community Gallery. In this special gallery, visitors will be encouraged to submit and bring images of their own sacred spaces. Visitors submitting images will be asked to fill out a card that describes the location and its significance to them. These images and cards will be displayed as part of the exhibition. Individuals will also be able to submit images and cards via email—both will be printed and included in the community space. The community gallery will provide an ever-expanding perspective on the rich diversity of spaces in which people see God. The gallery will provide a site for the public to interact with the theme of the exhibition, share their ideas and responses, and will expand the dialogue about this important topic.

Exhibition Images:



Robert Dawson, *Mission*,
Richmond, CA



Steve Dzerigian,
Stonehenge



Kate Jordahl,
Window Light



Michael Kenna,
Village Shrine, Japan



Roman Loranc
Franciscan Church



Michael Rauner
Grace Cathedral



Meridel Rubenstein
Queen Tree



Brian Taylor
Chaco Canyon Ruins
New Mexico



Marco Zecchin
Family Mausoleum,
Marinella, Italy



Laurie Long
The Secret History of
Goddess Sites: Chartres



Curt Fukuda and
Lissa Jones,
Oaxaca altar



Linda Connor
Fountain Head,
Angkor, Cambodia

Integrated Education:

The de Saisset Museum will be working with several faculty members to encourage the use of the exhibition and programs in their classes. Philip Riley will be building his *Ways of Understanding Religion* course in Winter 2007 around the theme of representation of religion by and for different publics (i.e., scholars, faith communities, autobiographies, media, etc.) and will use the theme of sacred spaces as a point of departure for his course. Laura Ellingson will require students in her *Senior Communications Thesis* to see the exhibition. The de Saisset Museum will also work with Philip Riley and the Osher Lifelong Learning Institute on a special course in conjunction with the exhibition focused on the subject of sacred spaces.

Educational Programs:

In conjunction with the exhibition, the Museum will organize an artist-in-residence program with Bay Area artists included in the exhibition. Artists involved with the project will participate in informal gallery discussions with students in both of Riley's *Ways of Understanding Religion* courses and then will stay for an evening public lecture that will be free and open to the public. In between, the artists will be videotaped in an informal gallery discussion for use with Philip Riley's ongoing Local Religion Project. Ten of the artists included in the exhibition will participate in the artist-in-residence program—they will talk to the students in groups of threes or fours and will be featured in public panel discussions. The artist-in-residence program will provide a unique opportunity for students to interact informally with artists in the exhibition while providing an opportunity for the general public to enhance their understanding of the exhibition. In both cases, the programs will allow the artists to provide a more in-depth perspective on their work (beyond the few pieces included in the exhibition). The program will allow artists in the exhibition the chance to discuss their involvement with spirituality and their interest in pursuing the subject in their artwork. Ultimately, this artist-in-residence program will encourage dialogue and discussion about the subject of sacred spaces. In addition, the Museum hopes to host a lecture by a scholar focused on the topic of sacred spaces. This program will provide a religious studies perspective on sacred sites. We are currently working with Religious Studies faculty members Philip Riley and Joseph Morris to identify a potential speaker.

Intended Outcomes of Project:

The intended outcomes of this project are as follows:

1. To create a range of multidisciplinary experiences (exhibition, artist talks, public lecture) that provide an opportunity for sharing, dialogue, and discussion around the subject of spirituality and sacred spaces.
2. To encourage Santa Clara University and external community members to consider the importance of sacred spaces in their own lives and to share their perspectives.
3. To create an opportunity for participants to learn more about different religious traditions and faiths.

Statement of need:

The de Saisset Museum has a limited budget for exhibition and educational programming. Half of the Museum's \$8,000 budget for Winter 2007 programming is being devoted to the *Sixth Street Photography Workshop* project. This exhibition, which will be featured in the auditorium during the Winter 2007 quarter, explores the issue of homelessness and identity through photography (this exhibition and related programs are partially sponsored by two Center for Multicultural Learning grants). The Museum hopes to present both exhibitions concurrently, to encourage two different perspectives on photography. The *Sixth Street* exhibition features portraits produced collaboratively by professional photographers and low-income and homeless individuals, documenting their own lives and those of their peers on the street and in residential hotels. The *Faith Placed* exhibition features images of places and buildings—often devoid of people—created by individual photographers motivated by documenting the spiritual power of these important places.

The \$4,000 remaining in the de Saisset Museum's budget for Winter 2007 exhibitions and programs would not provide enough funds to present the exhibition or its educational programs.

3. METHODS AND ASSESSMENT

In implementing the exhibition *Faith Placed* and its accompanying educational programs, the Museum will work closely with other departments on campus in order to enhance the applications of the exhibition and its programs for the entire SCU community.

In order to assess the impact of the exhibition and its programs, the Museum will perform a few key evaluative tasks. First, the Museum will distribute and then evaluate feedback forms for every public program. Feedback from these forms will determine if the educational programs enhanced visitors' understanding or appreciation of the exhibitions and will determine if the Museum met its intended objectives. Second, the Museum will encourage faculty using the exhibitions to provide feedback on the exhibition and its applications for their classes. Third, the Museum will encourage visitors to share their comments about the exhibition, which will be collected in a comment book through the run of the exhibition. In addition, Philip Riley will organize assignments to assess what students in his *Ways of Understanding Religion* course have learned, including administering a pre-and post-test.

4. TIMETABLE

The *Faith Placed* exhibition will be on view from January 13-March 4, 2007. All expenses for the exhibition will be incurred in the 2006-07 academic year, with most expenses incurred in the Winter 2007 quarter.

5. RELEVANCE TO PAST AND FUTURE RESEARCH OR TEACHING OF APPLICANT

This exhibition and its public programs support the de Saisset Museum's goal to reinforce the larger University's mission:

The de Saisset Museum supports Santa Clara University's goal of educating the whole person through a diverse range of accessible exhibitions, collections, and educational programs that highlight the art and history of the San Francisco Bay Area and the local Santa Clara Valley. As a center of lifelong learning, the de Saisset Museum facilitates discovery, experience, and inspiration through engaging objects of art and history. The Museum achieves its mission through an active program of exhibitions, collections, education programs and publications. As an important resource for Santa Clara University, the de Saisset actively collaborates with the larger University community, in order to foster the integration of diverse forms of learning and the Jesuit ideals of reasoned and rigorous inquiry.

The de Saisset Museum maintains a commitment to multidisciplinary exhibitions that promote contemplation, discussion, and dialogue. Recent past exhibitions that explore this theme include: *Globalization's Children: Photographs by Sebastião Salgado* (an exhibition focused on the impact of globalization and how it touched the lives of children) and *Peaceful Painter: Hisako Hibi* (an exhibition focused on the art of a painter who experienced the Japanese American internment). The Museum's recent exhibitions: *Impossible to Forget: The Nazi Camps Fifty Years Later, Photographs by Michael Kenna* and *Multiply by Six Million: A Personal Perspective on the Holocaust, Portraits of Survivors from the Legacy Project by Evry Eisen* also exemplify this commitment.

The *Faith Placed* exhibition and programs also reinforce the de Saisset Museum's commitment to free educational programming and multidisciplinary and integrated education.

6. RELEVANCE TO IGNATIAN CENTER'S BANNAN INSTITUTE CRITERIA FOR FUNDING

The *Faith Placed* exhibition and accompanying educational programming reinforces the Ignatian Center's Bannan Institute's commitment to the Ignatian ideal of finding God in all things. The exhibition provides a rich diversity of photographic expressions of places where artists have found spirituality. These perspectives will be reinforced through public programs in which the artists discuss their motivations and in which a scholar will discuss sacred spaces from an academic religious studies standpoint. The community gallery will provide further opportunities for participants to share their own perspectives on sacred spaces and to reflect upon and discuss the perspectives of others.

7. GRANTS OR FELLOWSHIPS RECEIVED DURING THE PAST THREE YEARS

The de Saisset Museum has received the following grants over the past three years:

- 2006—Santa Clara University, Bannan Grant: \$4,700
- 2006—Santa Clara University, CML Building Partnerships for Diversity grant (co-submitted by Professor Bridget R. Cooks): \$5,000
- 2006—Santa Clara University, CML Building Partnerships for Diversity grant (co-submitted by Professor Bridget R. Cooks): \$5,000
- 2003—Arts Council Silicon Valley Organization Enhancement grant: \$4030
- 2005—Arts Council Silicon Valley Organization Enhancement grant: \$4728
- 2005—Santa Clara University, CML Building Partnerships for Diversity grant: \$4000
- 2005—Santa Clara University, CML Building Partnerships for Diversity grant: \$1500
- 2004—Santa Clara University, CML Building Partnerships for Diversity grant: \$2000
- 2004—Santa Clara University, CML Building Partnerships for Diversity grant: \$600
- 2004—Arts Council Silicon Valley Organization Enhancement grant: \$5534.86
- 2003—Arts Council Silicon Valley Organization Enhancement grant: \$4424
- 2003—Santa Clara University, CML Building Partnerships for Diversity grant: \$2154
- 2003—California Mission Foundation: \$12,000
- 2003—National Endowment for the Humanities, Preservation and Access: \$253,635

8. PUBLICATION OR OTHER RESULTS OF MOST RECENT INTERNAL GRANT COMPLETED

Please see the attached final report for the Museum’s 2006 Bannan grant for *The Innocents* exhibition and public programs.

9. ITEMIZED BUDGET WITH EXPLANATION

Incoming Shipping						250
				PROJECTED	ACTUAL	
Truck rental and gas for artwork pickup				250		
Outgoing Shipping						250
				PROJECTED	ACTUAL	
Truck rental and gas for artwork pickup				250		
Exhibition Materials/Supplies						2600
				PROJECTED	ACTUAL	
Framing expenses				1500		
Text panels				300		
Paint and supplies				500		
Materials for community gallery space				300		
Educational Programming						3500
				PROJECTED	ACTUAL	
Artist in residence program						
			Honoraria for participants			
			\$300 x			
			10	3000		
Public lecture						
			Honorarium for lecture	500		
Research Expenses						300
				PROJECTED	ACTUAL	
Mileage for artist studio visits				300		
Publicity and Marketing						300
				PROJECTED	ACTUAL	
Photocopying				300		
Exhibition Announcement						750
				PROJECTED	ACTUAL	
Exhibition Announcement				750		
Exhibition Reception						1500
				PROJECTED	ACTUAL	
Food for reception				1500		
TOTAL EXHIBITION BUDGET						9450

Proposed Bannan contribution

5,000

Proposed de Saisset contribution to project

4,450