

GIP Grant Budget Page

Faculty Name: _____

Title of Grant Project: _____

External Grant Category applying for (*select one*) and resulting maximum stipend:

- | | | |
|-------------------------------------|--------------------------------------|-------------------------|
| <input type="checkbox"/> | <u>Small grant: \$3,000-10,000</u> | <u>Stipend: \$500</u> |
| <input checked="" type="checkbox"/> | <u>Medium grant: \$10,000-50,000</u> | <u>Stipend: \$1,000</u> |
| <input type="checkbox"/> | <u>Large grant: above \$50,000</u> | <u>Stipend: \$2,000</u> |

A. Faculty stipend (depending on grant category; taken entirely or partially):

B. Travel Expenses (*please itemize*):

C. Other expenses needed for the grant writing:

Amount Total: \$_____

GIP grant

Summary narrative (150 words)

I would like to apply for a Warhol Foundation Curatorial Research Grant of \$30,000 dollars.

I would use this grant to organize an exhibition at the IWU galleries, write a paper, publish a catalog, and host a panel discussion based on one of the special collections held in the Ames Library, in 2027-8. The collection that is most of interest to me is a series of books, pamphlets, and ephemera concerning “conduct” (manners and “proper” behavior from the Victorian era through the 1950s), and I would seek to do a critical analysis of this material as well as connect this collection into a larger discussion as to how that “conduct” informed the creation of both art and fine crafts of the concurrent time.

The Warhol Foundation has funded similar projects in the past, including this one:

<https://warholfoundation.org/grants/archive/miss-tiger/>

Previous GIP proposals

N/a

Narrative

- Funding institution: The Andy Warhol Foundation
- Requested total funds: \$30,000
- Deadline for grant submission: first proposal, March 1st, 2026

Expected end products

- An exhibition combining works from the IWU special collections and borrowed artworks from other collections.
- A small catalog with an essay
- A panel discussion with academics from outside institutions.

Timetable for grant writing and submission:

Due to a number of deadlines in the SoAD in the winter months, I would like to get started on the application for this grant ASAP, even though it is not due until March.

- Nov-Dec: Research history (past exhibitions, previous press coverage) of the art galleries here, as relative few records of previous shows currently exist in an organized and cohesive form. Photograph examples of works in the special collections, and pull together written descriptions of the especially important works that are contained therein. Connect those works in the special collection to those works that can be borrowed from nearby collections to build a full exhibition.
- Jan-Feb: Write the initial Letter of Intent to the Warhol Foundation. If approved, I will move forward with a more formal application for the grant. If not, I can use this research and information to apply for other grants for the gallery and this project. The major hurdle in this project will be pulling together the research for this grant for future projects.

Project description and the impact of the grant on my academic career:

Receiving funding from the Warhol Foundation would have a profound effect on both my academic career as well as the programming offered at the IWU art galleries.

For me personally, it would give me institutional curatorial experience of the highest level possible, involving academic research, writing, editing, and organizing. It would allow me to potentially get this written work published, which I could then take to academic conferences and also submit to journals for review. This grant would allow me a launching off point for many opportunities I've wanted to pursue in academia but have lacked the time and funding to do so in my previous institution. In turn, I believe this will help me considerably when it comes time for tenure review.

In addition, as an artist who often works in the medium of book arts, I believe that time spent studying and writing about the books from the special collection will also have an effect on my own artwork. I am a multimedia artist, but book making has been a significant part of my practice for over a decade, getting the opportunity to dig deep into historic book design would provide a lot of inspiration for me to pull from for my own work.

I also believe very strongly that this grant would be transformational for the gallery programming and how it is viewed by the larger academic structure of schools within the Midwest. IWU has a fantastic special collection, but it is seen and known about by relatively few people. By hosting this exhibition — which will be of interest to perhaps a different audience than we usually tap for more conventional art exhibitions (including academics in the areas of Gender Studies, Victorian Studies, History, and more) — we will be letting the larger community know about some of the exciting things we have to offer, and I am certain that opportunities for collaboration with other academics and institutions down the road would grow.

Budget

The budget I am requesting from the Warhol Foundation includes:

Student researchers: 2-3, to help with the research into the material in the collection

Photography: all of the material should be photographed in depth by a professional photographer to catalog what we have, and to use for the catalog

Catalog expenses: small run printing, distribution, etc

Potential travel: this is something too early for me to know at this writing, but it may make sense for me to travel to some archives of similar work, such as the DAR collection in Washington DC.

Roundtable expenses: travel expenses and honoraria for participants in a discussion about the work

Exhibition expenses: costs associated with borrowing artworks from other institutions, including shipping and printing costs.

The confines of the grant are as such that I cannot take a fee or salary from it, but that's fine with me — with the above support, I ought to be able to fold into my regular job the extra work that will come from organizing this project.

Amy Wilson — Abbreviated CV

Summary

Interdisciplinary artist working in fibers, drawing, printmaking, and painting, with over twenty-five years of exhibition experience including several solo museum shows and having received reviews in *The New York Times*, *Art in America*, and other notable publications.

Education

- | | |
|--------|---|
| 1995-7 | MFA in Fine Art/Sculpture
Yale University, New Haven, CT |
| 1991-5 | BFA in Fine Arts
School of Visual Arts, NYC |

Teaching experience

- | | |
|--------------|--|
| 2025-present | Illinois Wesleyan University, Bloomington, IL
<i>Assistant Professor of Painting & Drawing and Gallery Director</i> |
| 2005-2025 | School of Visual Arts, NYC
<i>Full-time faculty in Visual & Critical Studies, Fine Arts/Honors, and Art History departments.</i> (Note: SVA does not offer tenure or ranked professorships) |
| 2018 | Massachusetts College of Art and Design, Boston/low residency
<i>Visiting faculty for Interdisciplinary Masters of Fine Arts program</i> |
| 2008-9 | School of Visual Arts Summer Residency Program, NYC
<i>Visiting faculty for Fine Arts summer residency program</i> |
| 2005 | Raritan Valley Community College, Branchburg, NJ
<i>Adjunct Faculty, Fine Arts Department</i> |

Solo Exhibitions

- | | |
|------|---|
| 2018 | <i>We lit up the sky</i> , School of Visual Arts Flatiron project space, NYC |
| 2012 | <i>We dream of starfish and geodesic domes</i> , BravinLee Programs, NYC |
| 2010 | <i>The space between us</i> , University of Mississippi Museum, Oxford, MI
<i>It takes time to turn a space around</i> , public art installation sponsored by the Downtown Alliance, West Thames Park, NYC; <i>Drawings from: It takes time to turn a space around</i> , BravinLee Programs, NYC |
| 2009 | <i>There are always such beautiful things...</i> , Hunterdon Art Museum, NJ |
| 2008 | <i>The Myth of Loneliness</i> , BravinLee Programs, NYC
<i>Please Pay Attention Please</i> , Jersey City Museum, Jersey City, NJ |
| 2006 | <i>Brillo Box Outpost</i> (site-specific, commissioned installation), Andy Warhol Museum, Pittsburgh, PA |
| 2005 | <i>The Global Appeal of Liberty</i> , Bellwether Gallery, NYC |

Selected Institutional collections

Whitney Museum of American Art, NYC
Yale Museum of Art, New Haven, CT
New York Public Library Special Collections, NYC
Debevoise & Plimpton, Hong Kong
Harvard Business School, Boston, MA
Girls' Club, Ft. Lauderdale, FL

Selected bibliography/press

- 2023 Tan, Berny. "Strange Lines: The language of Thread and Textile" (reprinted), exhibition catalog, *Art Outreach*, Singapore.
- 2021 Small, Zachary. "Why, exactly, is the Pompidou coming to Jersey City?" *New York Magazine*, June 17.
Tan, Berny. "Strange Lines: The language of Thread and Textile," *Esplanade Offstage (Singapore)*, May 21, 2021.
- 2020 Rosenberg, Amy. "For \$20, this New Jersey Artist Will Mail You Art," *Philadelphia Inquirer*, June 20
"Masks for All? Coronavirus and Craftivism," *The Brian Lehrer Show*, WNYC, April 2
- 2016 Jones, Marya. "Cut and paste: zines about women musicians," *Bitch media*, May 25
- 2014 Celembast, Robin. "Avant-garde Quilt Explosion," *ArtNews* online edition, January
- 2012 Carroll, Brendan. "A wondrously naïve universe," *Hyperallergic*, March
Fateman, Joana. "Campaign," *Artforum Picks*, January 27
Miller, Leanne. "Look out," *Art in America* website, March 2
Vartanian, Hrag. "The wonderous world of Amy Wilson," *Hyperallergic*, February 17
- 2010 *Muse Magazine*, "Amy Wilson," Summer.
- 2009 Genocchio, Ben. "An Imagination Revealed with Text Bubbles." *The New York Times*, January 18
Biesenbach, Klaus, ed. Henry Darger, Prestel Publishing, NYC
- 2008 "Amy Wilson," *The New Yorker*, review section, Oct 13.
- 2006 Falkenstein, Michelle. "The Artist As Tree Hugger," *The New York Times*, March 26
Genocchio, Ben. "The Medium is the Message and Vice Versa," *The New York Times*, May 28
- 2005 Baker, RC. "Voice Choices." *Village Voice*, April 23.
Boucher, Brian. "Amy Wilson." *Art in America* review section, Sept.
Eleey, David. "Greater New York." *Frieze*, May.
Feiden, Douglas. "Draw the Line, Now!" *The NY Daily News*, cover story, June 24.
Feiden, Douglas, and Joe Mahoney. "Nutty 9/11 Art Nixed" *The NY Daily News*, cover story, June 25.
Genocchio, Benjamin. "Meet Grandma Moses With an Attitude." *The New York Times*, May 8.
Halle, Howard. "Showdown at Ground Zero," *Time Out NY*, August 4-10
Johnson, Ken. "Amy Wilson, The Global Appeal of Liberty" *The New York Times*, May 6.

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