

FACULTY ENHANCEMENT OPPORTUNITY (FEO) APPLICATION**DUE March 20, 2009**Name (last, first): Celeste RobergeUF ID: 8979-1520Type of Appointment (check): tenured tenure-track
 clinical other ()Date of Appointment to UF Faculty (month/year): 1993Date Tenure Awarded, if applicable, (month/year): 1999College: Fine ArtsDepartment: School of Art and Art HistoryTotal Central FEO Funds Requested: \$39,410Total College/Department Funds to be Provided: \$500Any Other Funds to be Applied, if applicable: \$11,100GRAND TOTAL FOR FEO: \$51,010

ABSTRACT: (Provide **one** paragraph describing your proposed FEO project in a way that can be understood by colleagues outside your discipline, alumni, and educated members of the general public.

Artists have always copied other artists. In the Renaissance, Michelangelo copied antique Greek sculpture, centuries later Rodin copied Michelangelo. In the late twentieth century the practice of copying became known as appropriation, where the differentiation between the original and the copy becomes a philosophical question of authorship and authenticity. Reproducing a work of art is both an homage and a strategy for renewing interest in an earlier tradition in order to exploit aspects of the original that were not fully developed or to reopen a dialogue/critique that could not have occurred in an earlier time. In Colonial America, domestic furniture was based upon models that were created in Britain. After the Revolution, American furniture makers shifted their attention to French designers for the political and economic reason that the French supported the cause of the American Revolution. I became interested in these issues while I held a William Randolph Hearst Fellowship for Creative and Performing Artists at the American Antiquarian Society, a national research library of American history and culture. My area of research in early American furniture led to my discovery of the work of Samuel McIntire, a renowned Salem architect, sculptor and designer. I decided to copy his masterpiece, a Federalist period Grecian sofa, that is now in the collection of the Winterthur Museum, the preeminent museum of early American furniture in the country. Along with furniture, New England granite was essential to the development of early American architecture, monument-making, and urbanization. Through the transformation of materials, recreating the McIntire Grecian Sofa in pink granite is a type of monumentalization of the domestic with a stone material used more traditionally in public buildings. The choice of the McIntire Grecian Sofa as the subject of this sculpture is based on several factors: its anachronous aerodynamic elegance, the fact that it was commissioned by a specific woman, that it was made by a well-known master artist/craftsman/architect, and that it is now a gem in the collection of a famous archive of early American furniture. The historical significance of all these factors will imbue the proposed sculpture with a complex layering of meanings and associations that contribute to the importance of this project within a specifically American cultural context.

Please submit a two page *curriculum vitae* / resume with your application.

GOALS FOR FEO:

(List 3 to 5 succinct goals)

To advance my historical and theoretical research conducted at the American Antiquarian Society through the actual production of the first in a new series of works based on early American furniture. The McIntire Granite Sofa will be simultaneously an homage, a monument, and a comment on the status of the decorative arts within a museum and within our culture.

To enter into a dialogue with historical works within American decorative arts in order to bring to light the complex nature of the social history of furniture making, patronage, and economy as it intersects with the material culture of the times. The McIntire Granite Sofa is intended to evoke, through its fabrication in granite, a series of questions and contradictions that relate to design, construction, materiality, and uses of domestic and public spaces.

To question the art historical notion of the original versus the copy. The McIntire Grecian Sofa is a work of art in part because it has lost its function. Paradoxically, my sculpture, the McIntire Granite Sofa, will serve as a functional object that can be used by the general public. I will thereby redefine the original purposes of both the sofa and the sculpture.

To exhibit the work in historical and cultural contexts that will further add to the potentially complex layering of meanings and associations found within a work of art.

To produce an imaginative work dealing with a relatively unknown aspect of early American history in order to multiply the ways in which an understanding of history is communicated to the American people.

FEO PLAN/ACTIVITIES/SCHEDULES:

(Describe in the space allotted on pp. 2-3 of this form; plan cannot exceed one calendar year.)

May 2009

Secure the permission and the imprimatur of the Winterthur Museum to recreate the McIntire Sofa in granite. I have already begun this process and I am awaiting a contract.

Travel to Winterthur Museum in Wilmington, Delaware to view the McIntire Sofa for a second time, meet with Curator, and meet with the Director of Licensed Products. Conduct further research in the Winterthur archives.

Obtain photographs and dimensions of the McIntire Sofa.

Create a digital design of the McIntire Granite Sofa.

Create a maquette of the proposed sofa.

Travel to Peabody Essex Museum in Salem, MA to study the McIntire collection, archives, and architecture. The Peabody Essex Museum organized an exhibition and produced a catalogue on Samuel McIntire. Many of the works in the exhibition are in the permanent collections of the Museum where I could view them.

Travel to Jonesboro, Maine to locate and purchase the 5 ton block of pink granite. Engage the services of a professional carver. Move the granite to a carving facility in Milbridge, Maine for layout. Work with the carver to lay-out the design. Begin the carving process that will take place in Milbridge, Maine, Orland, Maine and Barre, Vermont. Stone will be shipped to and from these locations for rough dimensional cutting in Orland, contour cutting in Barre, and carving in Milbridge.

FEO PLAN/ACTIVITIES/SCHEDULES: (Continued: page 2 of 2)

June 2009

Travel weekly to Milbridge, Maine where the stone facility is located to oversee the carving process.

Document the carving process with photographs and videos.

Visit other quarries in the northeastern Maine area that might have stone suitable for other versions of this project.

Visit the stone carving and fabrication facilities of JC Stone in Jefferson, Maine. This company is involved in architectural restoration in New England and also owns many of the quarries in northeastern Maine.

Travel to American Antiquarian Society, Worcester, MA to continue research on Samuel McIntire and his oeuvre.

July 2009

Complete the rough carving of the sofa. Begin the finishing process.

Contact museums and cultural centers to inquire about exhibition opportunities for the McIntire Granite Sofa, including:

Colby College Museum of Art, Waterville, ME
Bowdoin College Museum of Art, Brunswick, ME
Farnsworth Art Museum, Rockland, ME
Portland Museum of Art, Portland, ME
University of Maine Museum of Art, Bangor, ME
Peabody Essex Museum, Salem, MA
Museum of Fine Arts, Boston, MA
Worcester Art Museum, Worcester, MA
Smith College Museum of Art, Northampton, MA
American Antiquarian Society, Worcester, MA
Wadsworth Atheneum, Hartford, CT
Winterthur Museum and Country Estate, Wilmington, DE
Crystal Bridges Museum of American Art, Bentonville, AK
Harn Museum of Art, University of Florida

Travel to these museums as needed to present the proposal in person and to arrange curatorial visits.

August 2009

Finish and polish the sculpture.

Arrange for crating, shipping and storage.

Move the finished sculpture into storage to await exhibition opportunities.

OUTCOMES OF FEO: (Remember that you will be asked to submit a report of your accomplishments at the conclusion of the FEO. Please prepare this section with that report in mind.)

A. List specific outcomes of this FEO related to your own professional growth and development.

To complete the research on early American furniture that I began during my sabbatical at the American Antiquarian Society by advancing the historical and theoretical nature of the research into the actual production of a major project, the McIntire Granite Sofa, using new materials, processes and techniques that I have not previously used in my work. These new skills in the medium of granite stone carving will expand my knowledge base within sculpture and present new opportunities for sculptural projects.

To seek exhibition venues for the McIntire Granite Sofa in historically and culturally significant institutions and thereby expand the type and quality of my exhibition venues.

To secure the cooperation of a major institution such as the Winterthur Museum in this project and to make further professional contacts within the world of American decorative arts.

To use historically significant material objects and to stretch the meaning of genre as it applies to sculpture and the decorative arts by creating a new type of object that is part furniture, part monument, part homage, and part critique that will add to the depth of associations the work is able to evoke in a viewer.

B. List specific benefits of this FEO to your department, college and/or the university overall.

Successful completion of this project will bring the reputation for excellence of the University of Florida, through its support of innovative faculty initiatives, and the excellent quality of the faculty in the College of Fine Arts, to the notice of such historic and reputable institutions as the American Antiquarian Society, the Winterthur Museum, and the Peabody Essex Museum.

Exhibition of the McIntire Granite Sofa will bring recognition of the University of Florida through the distinguished museums that will exhibit the work and the large number of viewers who will be engaged by the questions raised and associations evoked by the sculpture. These questions relate to problems surrounding the distinction between original and copy, authenticity and authorship, functional and non-functional art, domestic objects versus public monuments, the relationship of early American craftsmen to European traditions, how social and political constraints produce change within cultural traditions, and how meaning is altered through the transformation of materials.

The wide range of new skills acquired through this project in the discipline of stone carving can be applied to both my undergraduate and graduate teaching in the Sculpture Area of the School of Art and Art History.

CHECK ONE: I agree () or I do not agree () that my proposal (WITHOUT budget information), if successful, can be shared with others applying for FEOs.