

Naked Stages
Jerome Performance Art Commissioning Program
Presented by Intermedia Arts
2008 Artist Application Guidelines (applications due Oct 26, 2007)

Informational Meeting: September 24, 2007 @ 7:00pm at Intermedia Arts

Deadline for Applications—Friday, October 26, 2007

Naked Stages provides a nine-month mentorship program starting in January 2008 with workshop opportunities in performance, production and critical response with a three-night work in progress production in either October or November 2008. The program is directed by Eleanor Savage with performance workshops by Lois Weaver.

PROGRAM DESCRIPTION

Purpose of Naked Stages

Intermedia Arts, with support from the Jerome Foundation, seeks to provide a mentorship opportunity for emerging artists in Minnesota working with the performance art form. This program is designed to give artists a supportive environment for building their performance and production skills while creating a new performance art piece. Naked Stages is an intensive performance research program for those artists ready to dig deep into creative process. The program is most suited to emerging artists with experience creating their own work.

What is Performance Art?

Good question! No one agrees on an exact definition. Performance art is not simply the addition of video as an element into a traditional form such as theater or dance. Below is a lively summary adapted from the essay "Fluid Landscapes," by Lois Keidan and Daniel Brine.

Performance art is not a singular form of art, but an umbrella term for work that pushes the boundaries of a diversity of disciplines. Whether challenging the orthodoxies of visual art, exploring the limits of theatricality, appropriating the idioms of mass culture, pushing the boundaries of choreographic conventions, or exploring the performativity of cyberspace, performance art practices converge all kinds of mediums in a provocative discourse. Disrupting borders, breaking rules, defying traditions, resisting definition, asking questions, and activating audiences, performance art is a research engine where the limits of art and ideas are tested and new possibilities imagined.

Application to Naked Stages

Artist proposals will be sought through an open call. The program director and a panel of experienced presenters will review proposals. Four artists will be selected to present their work at Intermedia Arts in October or November 2008. Selections will be announced in December 2007 and the program will begin in January 2008.

Description of Naked Stages

The goal of this program is to assist artists in acquiring tools to further their performance careers, including workshop opportunities in performance, critical response skills, marketing, and technical production. This program emphasizes the development of artistic process rather than technical production. To this end, artists are not permitted to supplement their technical budget with additional grant funds. Artists are expected to be in residence in the Twin Cities for the mentorship program and production period. This is a time-intensive program and artists should consider their ability to commit to the program prior to the application process.

The selected artists meet as a group to participate in workshops, attend performances, and provide a critical and supportive environment for creating work. All parts of this process will be coordinated and facilitated by the Program Director, Eleanor Savage. Artists receive support for marketing, technical production, and photo and video documentation from the Intermedia Arts staff, as well as program funding for a director and additional artistic personnel. Each artist will share a four-night run at Intermedia Arts, with one of the other selected artists, in either October or November 2008.

Summary of Commissioning and Mentoring Support

- An honorarium of \$2000 to artist(s).
- A Program Director to coordinate the creative and production process with artist(s), technical staff, director, and audiences.
- A performance director/mentor/coach to assist artist(s) with the development of the performance piece; the director/mentor/coach is selected by the artist in cooperation with the Program Director. The director/mentor/coach needs to be experienced in the field of performance art.
- Critical response workshops preceding the presentation of the work, a facilitated critical response session with the audience,

and a post-production meeting with all artistic and technical staff.

- Workshops in performance practice with Lois Weaver, director and professor of performance studies from Queen Mary College in London.
- Promotional support, such as marketing photos, a promotional piece, and media relations.
- A small budget of \$600 for additional artistic personnel (e.g. actors, dancers, musicians).
- Modest technical support is provided; there is a small budget of \$400 available for production-related expenses. A lighting designer, production manager, and additional run crew will be provided. Artists also have access to the available lighting, sound, and audio/visual equipment inventory of Intermedia Arts.
- Three weeks of rehearsal time in the performance space prior to the performance dates. (The two artists featured in the same evening will be sharing the same rehearsal period; the schedule will be negotiated among those artists.)
- Twenty hours of additional rehearsal time at Intermedia Arts.
- Photo and video documentation of the performances.

Qualifications

Applicants must be Minnesota residents and considered emerging artists. For purposes of this program, artists will be considered emerging if they have not had a full-scale production of an original performance produced by a major venue. Full-time students, organizations, staff or board members of Intermedia Arts, or artists who participated in the Naked Stages program or who have received direct project support from the Jerome Foundation for performing arts projects are not eligible to apply. Artists must commit to being in the Twin Cities on a monthly basis for mentoring workshops, critical response meetings, and production meetings during the grant period. Please call if you have questions about eligibility.

Selection Criteria

Applicants must be emerging artists who:

- Exhibit skill and talent in presenting original material in the performance art form (quality of past work as demonstrated through work samples of performance of short works and/or in the work of others will be considered);
- Demonstrate the ability to artistically accomplish a full-scale performance piece 30–50 minutes in length;
- Articulate interest in participating in a creative and critical process with peers;
- Are interested in working with a mentor/director
- Demonstrate an interest in further developing artistic process versus finding a production opportunity
- Applicant must be in town and available to commit to participating in the 9 month mentorship program beginning January 2008. You must be willing to prioritize the program in order to meet as a group with other participants.

PROGRAM DESCRIPTION

Application Check List:

(Please include all of the following)

- Cover page (You must submit the printed cover page!)
- Résumé
- Proposal
- Work sample description and work sample(s)
- References (optional)
- Self-addressed, stamped envelope for return of work samples

Do not staple or bind any of the application materials. Paper clip the pages together. Please number the pages. Please use standard white copy paper.

Résumé

The artist résumé must include name, address, and day and evening phone numbers. If this is a collaboration or group, include résumés of all involved parties, noting the role of each person's involvement in this piece. (No more than 2 pages per person) Note: In the case of collaborations, the artist honorarium of \$2000 will have to be split amongst the collaborators.

Proposal:

Please answer the following questions.

1. Why are you applying to this program? Discuss how the focus on creative process will benefit you versus a more straightforward production opportunity. Are you able to commit to being in town for this 9 month mentorship program?
2. Discuss why you view your work as performance art. What artistic forms are you exploring? How are you pushing these forms? Who are your artistic inspirations? (Limit half-page)
3. Describe your performance history and your experience working with other artists and technical support people.

(Limit half-page)

4. Discuss your expectations for this project and how it builds on your past work. Explain your process for creating performance work. What skills are you working on, what are your goals? What questions are you asking in your work? (Limit 1 page)

5. Discuss how you feel about working in a group environment to develop performance and critical response skills. Have you worked in this kind of environment previously? What was your experience? What do you like about this and what drives you nuts?(Limit half-page)

6. Describe your proposed project; be as detailed as possible. (Limit 1 page)

7. List the technical needs of the piece—as best as you can envision at this point. Include lighting, sound, slide or video projection, set, and prop requirements. (Limit 1 page)

8. If you are working with other artists, describe the roles of your creative partners and the way in which you envision the artistic interaction for this project. (Limit half-page)

Work Samples: You must have a video work sample that demonstrates your performance ability. You may supplement this with audio samples or slides that demonstrate other disciplines with which you are working.

Please enclose a written description of the work sample, indicate the title(s) and length(s) of work and your role in each. Clearly identify who you are as a performer.

Example: Title: Small Time Chaos, October 2006 @ Red Eye Theater

Length: 3 minute excerpt from a 25 minute performance

Role: I created and performed this as part of the Isolated Acts series. I'm the one in the gorilla costume holding the television set. This piece demonstrates the kind of physical and visual synthesis I describe as a goal for my proposal.

Required work sample: VHS or DVD video (7-minute maximum)

You may submit no more than one of the following supplemental work samples (please do not send originals):

- CD audio recording (5-minute maximum)
- Slides or photos of previously performed work or art work (10-maximum) in 35mm slide or digital slide show format.

References

References are optional but strongly recommended. Up to three letters of reference, preferably including an individual who has presented your work, an individual who has worked with you in a technical support role, and an individual who has worked with you in a creative partnership. Ask your references to write about their experience with your productions. Actual letters must be provided—do not submit just names and addresses of references.

Return of Work Samples

If you want your work returned by mail, please provide a self-addressed, stamped envelope, and packing material. You may also pick up work samples at Intermedia Arts after December 1, 2007.

Work samples not picked up by January 1, 2008 will be recycled.

Timeline

All applications must be received at Intermedia Arts by Friday, October 26, 2007. No exceptions. This is not a postmark deadline. If you mail in your application, it must be received by October 26, 2007.

Mail or deliver completed application to:

Intermedia Arts

Attn: Naked Stages

2822 Lyndale Avenue South

Minneapolis, MN 55408

All productions will be scheduled for either October or November 2008. For more information, contact Program Director, EleanorSavage at (612) 369-4185 or Eleanor.Savage@walkerart.org.

Past Recipients

1998–1999 Recipients

Joanna Kadi, Cynthia Lane, Juliana Pegues: First The Forest, April 1999

Lisa D'Amour: Slabber, May 1999

Marcus Young: Small All Spring Fall, August 1999

2000 Recipients

Ronnell Wheeler: InthePathofGabriel.com, September 2000

Heather Wilson: Miss Biracial Upper Midwest 1984, September 2000

Rosy Simas: Moments in Between, October 2000

2001 Recipients

MaMa mOsAiC (Shá Cage, Signe Harriday, Jeany Park): Journals, September 2001
Rebecca Holmberg: Confessions of a Lesbian Dominatrix, October 2001
Flávia Müller Medeiros: Not About Me, November 2001

2002 Recipients

Aravind Adyanthaya: Lajas, October 2002
Gabrielle Civil: whisper (the index of suns), October 2002
Molly Van Avery and Margot Bassett: Core Relation, November 2002
Mankwe Ndosì: Sema Yote's Body Music, November 2002

2003 Recipients

Heidi Eckwall, Gil's Gonna Git You: A Tale of Two Cities, October 2003
Charles Campbell, Pipes, October 2003
Pacyinz Lafoung, Body Speak, Spirit Dance, November 2003
Krista Walsh, Windmills and Mirrors, November 2003

2004 Recipients

Masanari Kawahara, Returning, October 2004
Cherri Macht, when the dust has settled, October 2004
Anasooya Abraham, Chasm, November 2004
Bethany Lacktorin and Mika Turner, to twin resonance, November 2004

2005 Recipients

Suzie Messerole & Aamera Siddiqi, Draw Two Circles, October 2005
Britta Hallin, Case Study no. 11292 Chronic Regeneration, October 2005
Julie O'Baoighill & Guiliana Ciabo, La Sistina Infinita, November 2005
Josie Winship, Shredding, November 2005

2006 Recipients

Kim Thompson, timeline autobiographia, everything that is . . . October 2006
Elliott Durko Lynch, For Your Eyes Only, October 2006
Ellen Marie Hinchcliffe, Dirty the Bones: On Being White and Other Lies (History as Medicine), November 2006
Katie Herron, Mirror, Mirror November 2006

2007 Recipients

Crystalline Ruby Muse, October 2007
Katie Ka Vang, October 2007
Mad King Thomas, November 2007
Malia Burkhart, November 2007

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Presented by Intermedia Arts

(612) 871-4444

www.intermediaarts.org

COVER PAGE

APPLICATION

Naked Stages 2008

Jerome Performance Art Commissioning Program

Name

Address

City, State, ZIP Code

Telephone Numbers

Email address

Project Title

Description of work samples included (format, # of pieces)

*self-addressed stamped envelope included: ___yes ___no

ROSELEE GOLDBERG: an excerpt from “Forward,” Performance Art From Futurism to the Present

Performance became accepted as a medium of artistic expression in its own right in the 1970s. At that time, conceptual art—which insisted on an art of ideas over product, and on an art that could not be bought and sold—was in its heyday and performance was often a demonstration, or an execution, of those ideas. Performance thus became the most tangible art form of the period. Art spaces devoted to performance sprang up in the major international art centers, museums sponsored festivals, art colleges introduced performance courses, and specialist magazines appeared.

It was during that period that this first history of performance was published (1979), demonstrating that there was a long tradition of artists turning to live performance as one means among many of expressing their ideas, and that such events had played an important part in the history of art. It is interesting that performance, until that time, had been consistently left out in the process of evaluating artistic development, especially in the modern period, more on account of the difficulty of placing it in the history of art than of any deliberate omission.

The extent and richness of this history made the question of omission an even more insistent one. For artists did not merely use performance as a means to attract publicity to themselves. Performance has been considered as a way of bringing to life the many formal and conceptual ideas on which the making of art is based. Live gestures have constantly been used as a weapon against the conventions of established art.

Such a radical stance has made performance a catalyst in the history of twentieth-century art; whenever a certain school, be it Cubism, Minimalism or conceptual art, seemed to have reached an impasse, artists have turned to performance as a way of breaking down categories and indicating new directions. Moreover, within the history of the avant-garde—meaning those artists who led the field in breaking with each successive tradition—performance in the twentieth century has been at the forefront of such an activity: an avant garde.

Performance manifestos, from the Futurists to the present, have been the expression of dissidents who have attempted to find other means to evaluate art experience in everyday life. Performance has been a way of appealing directly to a large public, as well as shocking audiences into reassessing their own notions of art and its relation to culture. Conversely, public interest in the medium, especially in the 1980s, stems from an apparent desire of that public to gain access to the art world, to be a spectator of its ritual and its distinct community, and to be surprised by the unexpected, always unorthodox presentations that the artists devise.

The work may be presented solo or with a group, with lighting, music or visuals made by the performance artist him or herself, or in collaboration, and performed in places ranging from an art gallery or museum to an alternative space, a theatre, café, bar or street corner. Unlike theatre, the performer is the artist, seldom a character like an actor, and the content rarely follows a traditional plot or narrative. The performance might be a series of intimate gestures or large-scale visual theatre, lasting from a few minutes to many hours; it might be performed only once or repeated several times, with or without a prepared script, spontaneously improvised, or rehearsed over many months.

The history of performance art in the twentieth century is the history of a permissive, open-ended medium with endless variables, executed by artists impatient with the limitations of more established art forms, and determined to take their art directly to the public. For this reason its base has always been anarchic. By its very nature, performance defies precise or easy definition beyond the simple declaration that it is live art by artists. Any stricter definition would immediately negate the possibility of performance itself. For it draws freely on any number of disciplines and media—literature, poetry, theatre, music, dance, architecture and painting, as well as video, film, slides, and narrative—for material, deploying them in any combination. Indeed, no other artistic form of expression has such a boundless manifesto, since each performer makes his or her own definition in the very process and manner of execution.