

APPLICATION CHECKLIST & BUDGET FORM

Presidential Faculty/Student Collaboration and Publication Grant

Deadline February 24th

Please use this checklist and budget. Include with your completed application. For more information about Presidential Faculty/Student Collaboration and Publication grants, please see <https://gustavus.edu/kendallcenter/grant-opportunities/presidential-grant.php>.

Faculty Information

Name: Micah J Maatman

Email: mmaatman@gustavus.edu

Dept: Theatre and Dance

Rank: Assistant Professor

Student Information

Name: Jessica Van Kempen

Email: jvankemp@gustavus.edu

Major: Theatre

Year: Sophomore

Checklist

Project Details

- X** Brief description of the proposed project including its collaborative nature
- X** Clear statement of anticipated outcomes
- X** Likely placement for publication or performances
- X** Anticipated research completion date

Participant Details

- X** Names and brief biographies of all participants
- X** Explanation of how this project fits into the career of the faculty
- X** Explanation of how this project fits into the educational trajectory of the student
(include year of graduation; student eligibility is limited to full-time returning students)

X Presidential Budget Proposal Form

- X If successful, my proposal can be used as an example to assist future applications.**
Check to give permission. This decision will not influence the application evaluation.

Submission Instructions

Electronic — Submit a single document containing the entire application to rsc-proposals@gustavus.edu.

Paper — Submit one (1) copy of completed application to the John S. Kendall Center for Engaged Learning (SSC 119).

APPLICATION CHECKLIST & BUDGET FORM

Presidential Faculty/Student Collaboration Grant BUDGET INFORMATION

Faculty Stipend (\$300 per week, up to \$3,000 for a maximum of 10 weeks)

Student Summer Stipend (\$400 per week, up to \$4,000 for a maximum of 10 weeks)

Student Summer Campus Housing (\$60 per week, for a maximum of 10 weeks)

Total Budget Maximum (\$8,100 for all categories)

ITEM	AMOUNT
Equipment (e.g., transcription machine, camera, cassette recorder – but not to include computer hardware)	\$
1: Cost:	
2: Cost:	
3: Cost:	
Materials (e.g., books, printing, software, lab supplies)	\$ 2200
1: Costuming Supplies Cost: 1000	
2: Scenic Supplies Cost: 1000	
3: Publicity Cost: 200	
Travel Costs (cannot include conference travel, see http://gustavus.edu/finance/travel.php for allowable travel expenses)	\$
Airfare:	
Mileage: Number of miles _____ @ \$0.55/mile	
Lodging:	
Meals:	
Stipends & Housing	\$ 5,900
Faculty Stipend	\$300 per week, up to \$3,000 for a maximum of 10 weeks
	2,400
	3,200
Student Summer Stipend	\$400 per week, up to \$4,000 for a maximum of 10 weeks
	240
Student Summer Campus Housing	\$60 per week, up to 10 weeks
TOTAL EXPENSES	\$ 8,040
AMOUNT REQUESTED	\$ 8,040

Have you applied for, or received funding from, another source to help support this project? No

Funding Source:

Amount:

Please explain how the Presidential will be used in addition to the other funding.

APPLICATION CHECKLIST & BUDGET FORM

Project:

The Design of a new Production in Physical Theatre for the Minnesota Fringe Festival 2012

Design Participants:

Micah J Maatman - Producer, Collaborator, Scenic Designer

Jessica Van Kempen ('14) - Collaborator, Costume Designer

Additional Collaborators:

Cory Hinkle - Collaborator, Playwright

Henry MacCarthy – Collaborator, Director

Introduction and Brief Description of the Project:

The performance designer requires a team of artists to advance his/her craft. As a designer and design professor, my students and I are dependent on vibrant directors, actors, and fellow designers to produce successful designs; this dependence is part of the nature of performance design. Fortunately, opportunities to work with such collaborators exist within the Gustavus community of faculty, staff and students. Unfortunately, professional opportunities available during the summer months, the only time my students and I are able to work professionally given the rigor of the academic year, are often less than ideal opportunities. The scope of these opportunities is severely limited by the availability of talented performance collaborators, script quality and the commercial success of the script and producing company. As an example, this past summer I spent time and energy designing *Guys on Ice*, a musical which sings of ice fishing, women, beer and the Green Bay Packers with songs devoted to each of these subjects. Though these are entertaining subjects and I am proud of the work accomplished on that show, I found it difficult to connect with the subject matter in any way that inspired me as an artist and designer. The collaborative design process is one of professional mentorship. Young designers, as well as emerging professionals, learn by collaborating with professional directors and designers who share similar artistic interests. This is pivotal for the way we train designers at Gustavus; we constantly search for opportunities to bring students in on satisfying projects. Outside of academic theatre, and because the current economic conditions, the state of the arts at the national level makes it difficult for emerging professional designers to find evocative productions that provide an opportunity to hone their art form. This in turn makes it difficult to mentor student designers in a professional setting. I am therefore interested in creating an opportunity for meaningful design exploration by producing a performance piece in collaboration with fellow professionals; an opportunity which would create an ideal professional experience to mentor and collaborate with a Gustavus student.

Lack of federal and state support for the arts have decimated the model of the residential performing arts company, further limiting the possibility of bringing student designers into the professional world of the performing arts. This is one of the reasons the Twin Cities hosts hundreds of independent theatre companies, each has found a group of inspiring collaborators

APPLICATION CHECKLIST & BUDGET FORM

that are fueled by an agreed upon style or subject matter. These independent companies have the ability to mentor young artists in performance because they tackle substantial material with thoughtful collaborators. In my on-campus work with Dr. Henry MacCarthy (Assistant Professor of Theatre and Dance) I have found a collaborator who I am inspired by and who I inspire. The work that we have produced at Gustavus has enhanced the artistic excellence of the collage and community while pushing each other's art to be more interesting, impactful, and significant. It is for this reason I began talking with Henry about producing our own work in participation with the Minnesota Fringe Festival. With hopes of reaching an audience beyond the Gustavus community, our application to the Fringe Festival was accepted and we will be mounting our performances August 4-14, 2012.

Although the exact nature of the project will develop as the performance dates grow closer, we are committed to exploring physical theatre and the idea of marathon movement. The world premiere performance will be created through a collaborative process involving the director, designers, and playwright. For this reason, I am interested in recruiting impressive collaborators to help create the performance. I have asked current sophomore theatre major Jessica Van Kempen to participate as the Costume Designer in the creation of this piece. Jessica has shown that she has an exceptional talent; insightful, constantly searching for artistic understanding, and consistently inquisitive, Jessica will be able to contribute to the collaborative process while being mentored and gaining insight into the professional design arena. During her time at Gustavus Jessica has worked to become involved in nearly every production our department has produced. Her participation in the production process and working in the costume shop have shown her to be a student interested in accessing the knowledge and experiences of performance design. I am excited at the prospects of Jessica's participation in the project and believe that she will find a great deal of success from the collaboration and mentorship processes.

I have also asked Twin Cities playwright Cory Hinkle to participate as a collaborator. Cory is currently teaching in our department as a sabbatical leave replacement. He has also taught in previous years for our department as well as for the department of English and through these connections and experiences I became interested in working with him professionally. Cory's work both inside and outside of Minnesota has not only been received with critical acclaim, but his connection to the Twin Cities theatrical community would help Jessica and I access additional opportunities to collaborate with other local professional performance artists. Cory has agreed to work with us as a playwright on the project and through him I am exploring connections with other potential collaborators who would work with us as performers.

The project entails an eight-week collaboration process, followed by public performances at the Minnesota Fringe Festival. Due to the location of our campus our productions at Gustavus are not reviewed by critics or the media as we are outside the coverage area of *The Star Tribune*, which is the only newspaper with a resident theatre critic in the area. Since this would be a professional production produced in the Twin Cities, it will give all involved the opportunity to

APPLICATION CHECKLIST & BUDGET FORM

share our work and grow from the feedback we would receive by the metro area theatre audiences and critics.

Though the collaborative process, production participants will have the opportunity to investigate the vocal, visual and physical aesthetics of performance as it relates to marathon movement. The collaborative team will explore the human condition and body as it pushes the limits of physiological and physical endurance. Jessica and I will specifically investigate how human interactions with costume and scenery alter our perception of space. Together we will explore how the exhausted body (re)shapes reality when in contact with objects. I am enthusiastic about the possibilities this inquiry has to offer; the Presidential Grant would be a key part of this investigation because it would allow Jessica and I to devote a significant amount of time and energy to the discovery and collaboration processes.

A Brief Explanation of Budget:

The budget allotted by the grant would allow Jessica and I to conduct this exploration with the support needed to have a fruitful investigative process by allowing us to exclusively focus on this research for the majority of the summer. In addition to the resources already available to the department, money asked for in the areas of scenery and costume supplies will enable the construction of professional quality artistry in these areas. The budget asked for in the area of publicity will provide the collaborative team with the resources necessary to bring in audiences and critics to view the work. Jessica and I will work on the project for a total of eight weeks as follows: two weeks worth of collaborating with Henry and Cory on the concept of the project to take place during the current spring semester and the early weeks of June, one week rehearsing and collaborating on-campus with Henry, Cory and their performers to take place the week of June 18th, three weeks of on-campus design implementation to take place July 9th through July 27th, one week of revisions in the Twin Cities (where Jessica lives) to prepare for opening to take place the week of July 30th, and one week of performances in collaboration with the Minnesota Fringe Festival August 4-14. The budget allotted for student summer stipend would enable Jessica to devote her time and energy to planning, researching and execution without worrying about finding an additional income source. Four of the eight weeks she would need campus housing because we will be working in the department shops constructing the actual garments to be used in the production. The faculty summer stipend would be reinvested back into the production as it would enable a modest stipend to be paid to the performers (an amount consistent with current Twin Cities performer stipends).

Statement of Anticipated Outcomes:

The first part of our project will engage Jessica, Cory, Henry and I in archival research conducted at our library and online to collect and analyze print and visual information regarding the performance of physical endurance and its aesthetic qualities.

Second, we (Jessica and I) will collaborate with Cory and Henry to come up with scenarios where such marathon movement and the interaction of body and physical elements take place. It

APPLICATION CHECKLIST & BUDGET FORM

is the intention that these scenarios address the needs of the participants to explore each of their own artistic mediums in a way that connects those mediums to physical interaction and exhaustion.

Third, we will collaborate with Cory, Henry and the performers to enact these scenarios and come up with new ideas connected to marathon movement. During this process we will have the opportunity to actively interact with the performers by providing them with the physical objects needed to construct the world of the show. By continuously changing and experimenting with different objects, costumes and scenarios we will investigate the relationship of body and object by keeping the performers on their toes (pun intended). This will provide real time feedback from actual bodies connecting to our designed physical world, further allowing us to alter and reenvision our art and designs. I am particularly excited about this, as performance designers we rarely get the opportunity to reinterpret work once the performers have begun participating. Designers typically conduct their work before a production has even been cast, limiting collaboration with the performers. In this instance, however, Jessica and I have the opportunity to develop artistic and aesthetic concepts while simultaneously implementing design ideas. This possibility, enabled by the grant, would allow for greater sophistication of scenery and costumes making our art more illuminating and insightful.

Fourth, we will construct the final versions of the costumes and scenery. This three week process allows for ample time to construct sophisticated designs, enabling a professional level of quality to be shown onstage. This will also be an investigative process as we work to produce scenery and costumes that illuminate the final scenarios and create a cohesive visual picture, while creating personally satisfying compositions that represent our own aesthetic interests.

Finally we will perform the piece in a professional venue associated with the Minnesota Fringe Festival 2012. In doing so our performance will be available to the thousands of loyal Fringe Festival patrons and allow Twin Cities critics to comment on our production.

Explanation of how this project fits into the career of the faculty and student:

In addition to the expected outcomes outlined above, this is an ideal opportunity for me and for Jessica to prepare and present an original performance. As artists, we create our work for an audience, and this project would certainly guarantee the opportunity to present the work to an audience that is quite different from the people who attend our performances at Gustavus. Introducing my work to the Twin Cities professional performing arts community is a very valuable experience. In addition, I am interested in furthering my continuing study of physical space and body interaction in an avenue that allows for a longer and more specific inquiry than the design work I have previously had the opportunity to pursue. For Jessica, entering the professional world of performance design while introducing her at a young age to the Twin Cities professional performing arts community is an invaluable experience; a process I look forward to mentoring Jessica through and a challenge I know to be within her capabilities as a student and performance designer. Furthermore, Jessica's role as a primary collaborator working

APPLICATION CHECKLIST & BUDGET FORM

with a team of professional performance artists, creating in a leading role, performing in a professional venue and reaching new audiences and critics is a learning opportunity we are unable to provide in the standard academic setting.

Names and brief biographies of all participants:

Micah J Maatman, Producer and Scenic Designer

I have worked professionally in performance design and technology for the past twelve years. I have been part of the design and technical staff at The Utah Shakespearean Festival, Hope Summer Reparatory Theatre, The Krannert Center for the Performing Arts, and The Armory Free Theatre, among other companies. Since 2007, I have worked in The Department of Theatre and Dance at Gustavus as an Assistant Professor and Head of Performance Design. I have held professional positions as a Scenic Designer, Production Manager, Properties Designer, Properties Master, Properties Artisan, Media/Projections Designer, Lighting Designer, and Charge Artist within the performing arts community. I earned my MFA in Theatrical Design, Technology, and Management with a focus in Scenic Design from the University of Illinois at Urbana-Champaign.

Jessica Van Kempen, Theatre Major '14, Costume Designer

I am currently a sophomore theater major at Gustavus Adolphus College concentrating in Costume Design and Technology. I have most recently been involved in costume construction and wardrobe for the college's productions of Sondheim's *Assassins* and Shakespeare's *Hamlet*. Last semester I designed costumes for a student honors project, *5 Times God* by Jonas Hassen Khemiri. The previous summer I worked as a theater intern for the Bay View Music Festival in Petoskey, Michigan where I worked on costume and scenery construction. This opportunity allowed me to work with world-renowned artists and professional designers. This spring semester I am working as the Assistant Costume Designer on the departments production of *Origin Story* by Dan LeFranc directed by Cory Hinkle.

In 2014, I will be graduating from Gustavus Adolphus College as a young professional in the field of Costume Design and Technology. I have gained experience in costume construction while working in the college's costume shop, but have aspirations to be a professional theatre costume designer, skills I am still working toward. My work on *Origin Story* this spring will be an important step in my education as I progress toward working on the physical theatre and marathon movement project I have been asked to participate in with Micah. This summer will offer me the opportunity to be guided through this process by a professional performance designer who also happens to be my professor, which gives him the knowledge to challenge me creatively and push the limits of what I am currently able to produce. It will also introduce me to professionals outside of Gustavus, and build a foundation for networking in the Twin Cities. This experience is invaluable to my growing portfolio of Costume Design work. I look forward to the potential of being involved in this creative process, and developing my skills as a young artist.

APPLICATION CHECKLIST & BUDGET FORM

Cory Hinkle, Playwright

Mr. Hinkle's plays include *Little Eyes*, *SadGrrl13*, *Phosphorescence*, *Cipher* and *The Killing of Michael X*. He is a co-creator of *Fissures (lost and found)*, which was co-commissioned by Actor's Theater of Louisville and the Playwrights' Center and premiered at the 2010 Humana Festival. Cory is a recipient of a MAP Fund Grant to create a new show opening at the Mixed Blood in June 2012, as well as a PWC/NET Grant to create *Brecht's Brain* with Theatre Novi Most. He is a recipient of two Jerome fellowships through the Playwrights' Center where he is a Core Member. His play *Little Eyes* was produced in a Workhaus Collective production at the Guthrie Theater and his other plays have been produced or developed at the Brown/Trinity Playwrights Rep, the Bay Area Playwrights Festival, American Repertory Theatre, Williamstown Theater Festival, SPF Summer Play Festival, New York Theatre Workshop, Ars Nova, Illusion Theater, Rattlestick Playwrights Theater, Salvage Vanguard, P73 Productions, Hangar Theater, and Red Eye Collective, among others. He has been commissioned twice by the Guthrie to write a play for their graduating class of BFA students (*Tiny Disasters* and *Until We See Three of Everything*). He is a former MacDowell Colony fellow, a former resident at the Hermitage Artists Retreat and the Tofte Lake Center, a recipient of a Jerome Travel and Study Grant and a member playwright of the Workhaus Collective. His work is published by Heinemann, Playscripts Inc. and Dramatic Publishing. He earned his MFA in Playwriting from Brown University.