

Katie Phelan
Grant Application
DANC 6060: Graduate Seminar
Prof. Armando Duarte
11/30/2020

Part 1: Applicant Information

Applicant Name: Katie Phelan

Mailing Address: 5009 Primrose Ave

City/State/Zip: Indianapolis, IN 46205

County of Residence: Marion

Email: Katie.Phelan5@gmail.com

Phone: (616) 648-1958

Demographic Profile:

Race/Ethnicity

- Asian or Asian American
- African American or Black
- Hispanic or Latina/Latino/Latinx
- Middle Eastern or North African
- Native American or Alaska Native or Indigenous or First Nations Native
- Hawaiian or Pacific Islander
- White or Caucasian or European American
- Multiracial
- Other
- Prefer not to answer.

Gender Identity

- Female
- Male
- Genderqueer/Non-binary
- Other
- Prefer not to answer.

Please select your preferred pronouns:

- She, her, hers, herself
- He, him, his, himself
- They, them, their, themselves
- Ze/zie, hir, hirs, hirsself
- Other
- Prefer not to answer.

Age:

- Under 30
- 30 – 44
- 45 – 60
- Over 60
- Prefer not to answer.

Part 2A: Proposal Amount

Complete the project budget tables in Parts 2A and 2B. Please note that in 2A, the award request may not exceed \$10,000.

Proposal Proposal Amount

Arts Council Request: \$9,850

Part 2B: Project Expenses

Complete the project budget tables in Parts 2A and 2B. In 2B, you have the ability to customize the “project expenses” fields to fit your needs. Click on the text boxes in the left column and enter text that describes your expenses for the project (ie. materials, travel, etc.). If a line item needs further explanation, please indicate with an asterisk and use Part 2C of the application to explain (ie. Materials). The left column should only include short expense descriptions, and the right column should include expense amounts.*

Project Expenses	Expense Amount
Choreography Rights	\$4,000
Rehearsal Rental (40hrs @ \$25/hr)	\$1,000
Videographer Stipend	\$1,000
Production Set Rental (8hr @ \$75)	\$600
Costume Rental	\$250
Post-Production Editor Stipend	\$1,000
Director Stipend	\$1,000
Dancer Stipend	\$1,000
Total Expenses:	\$9,850

Part 2C: Project Budget Notes (3,300-character limit)

Use this field to further explain your project budget, and explain any differences in the grant request and the project expenses. Detail any line items that require additional information. Ensure that your line item descriptors are clear. Take advantage of this opportunity to provide

clarity beyond just the numbers. Be sure that the budget 'matches' the narrative. This means that the story that you tell in the narrative and the story that is presented in your budget should be the same.

In order to reproduce Lamentation, the project must first obtain the choreographic rights from Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance. The cost of \$4,000 includes the rights to use the choreography of Lamentation as well as directed rehearsal by professional regisseur selected and trained by the Center. The costuming must also be rented from the Center for \$250 per performance. Since this project has only one day of filming, the costume will only be rented once.

The rehearsal time for this project is estimated to take about forty hours. This project will be renting space at Dance Kaleidoscope's studio and able to obtain rehearsal space for a fee of \$25 an hour. The filming location will be in the Bassil Stage, converted to a black box, at the Phoenix Theatre. The rental rate is \$75 an hour and the production time is estimated to take about eight hours.

Stipend for each of the creative artists involved will be provided. The estimated time commitment to the project for each artist is near fifty hours. This project will offer an hourly rate of \$20 for the director, videographer, dancer, and editor.

Part 3: Proposal Narrative

Narrative Questions: The following questions will be answered in Part 3 of the application.

1. Briefly describe your career as a professional artist.

Katie Phelan is a Midwest-based screendance researcher, choreographer, and educator pursuing her Master of Fine Arts in Dance at the University of Iowa. She holds a Bachelor of Fine Arts in dance, a minor in journalism, and a minor in advertising from Oakland University. She has devoted her life to the arts and the elements of performance. While at Oakland University, Katie had the opportunity to dance and choreograph for Oakland Dance Theatre for three years as well as dance with OU's Repertory Dance Company for one year. She has taken part in Thodos Professional Intensive under Melissa Thodos in Chicago, IL, and spent one season as a dance trainee for Gregory Hancock Dance Theatre. In her professional dance career, Katie has had the opportunity to work with Iris Wilson, Lauri Eisenhower, Alex Springer, Xan Burkley, Kendra Portier, Ron De Jesus, Gregory Patterson, Stephanie Pizzo, as well as perform in shows by Eisenhower Dance, Motus Dance Theatre, Crossroads Dance Indy, Inaside Dance Chicago, J. Linsley Brown Dance, and Delve Showcase. Katie has performed as company member with Phoenix Rising Dance Company in Indianapolis, IN, under Justin Sears-Watson, and a core member of Ascendance Chicago in Chicago, IL. Katie's choreography has won awards at various competitions including Kids Artistic Review, Rainbow National Dance Competition, Hall of Fame, and more. Professional works by Katie have been seen in NewDANCEFest by Eisenhower Dance in Detroit, MI; Cultivate by Motus Dance Theatre in Indianapolis, IN; and Hope (2018) by AscenDance Chicago in Chicago, IL. Katie is the founder and director of 16:9 Dance, for which she choreographs and produces multiple dance films. IG: @kphelanchoreo @16x9dance

2. *Describe your proposed project. Provide an overview of the project's primary activities and how you will successfully move toward project completion. (5,000 - character limit)*

This creative research project will be a recreation of Martha Graham's *Lamentation* as a dance film with animated illustration. Within the Indianapolis arts community, I will work to make this vision come to light. By sourcing artists within Indianapolis, this project offers collaboration within the Indianapolis arts community; outreach and community engagement across the whole metropolitan area of Indianapolis, exposure through educational institutions throughout Indiana; and national and international recognition with a recreation of a Martha Graham original work.

This project will be utilizing Indianapolis-based, Graham technique-based dance company, Dance Kaleidoscope, by casting company member, Stuart Coleman as the dancer, and working directly with artistic director, David Hochoy to re-stage the choreographic work. The project will collaborate with Indianapolis native photographer and film maker, Daniel Alecio, for the filming and post-production editing of the videography and performance arts graphic designer Amber Mills for the digital illustration and animation.

Lamentation's theme is grief – with the solo dancer portraying grief itself instead of a human experiencing grief. As this piece was created in 1930, my research asks what this grief, and performance experience, might look like in the 21st century when influenced by modern-day technologies not present at the time of its debut. I will use dance film and animated illustration to investigate new outcomes of this work. For example, *Lamentation* traditionally uses a fabric tube which the dancer performs the movement inside. I am curious how the movement could be altered if the fabric tube was replaced by digital animation.

It is my hope to discover new creative concepts as the process proceeds. With a new age of technology and dance, this work may have a place within academic curriculum by offering a reimagination of classic work as a resource for creativity and innovation for the next generation of dancers, dance educators, dance creators, and multimedia artists.

3. *How is your project artistically and conceptually excellent? How does it both challenge and contribute something new or noteworthy to the field of visual art? (5,000-character limit)*

Lamentation, a classic modern dance work by the “Mother of Modern Dance,” Martha Graham, is used widely within academic dance programs, especially those with post-modern curriculum. Using this masterpiece with expansive historical value as a base will have an incredible impact on the dance field and field of multimedia. Several choreographers that have done new interpretations of *Lamentation* throughout the years - resulting in new perspectives and perceptions of the work - but none of these recreations have engaged multimedia as this work will. Not only is this recreation a gateway to new ways of creating and viewing dance, but it is inviting the spectator to view and experience the work, and dance, in a completely new manner.

4. *Why is this project compelling? How does it push the boundaries of your current work? (5,000-character limit)*

I acknowledge the field of film as historically being dominated by cisgender white heterosexual male leaders and cinematic conventions were developed to their perspective. As a female multimedia artist, I hope to bring question into the framing and highlight to a perspective of the female. Not only does this speak to pushing the boundaries of inclusiveness and equality but it values the work that has been produced by woman in history. This project is an opportunity to expand upon an iconic work of American modern dance by a leading female pioneer of dance by use of technological languages and tools of the 21st century.

5. *How would you like this project to impact your career both artistically and professionally and how will you measure that impact? (3,300-character limit)*

This project offers me an opportunity to grow my skill set as a dance researcher through the process of a highly historical context. This work is educational and artistically valued all over the world. For me, I hope to be able to connect the research aspects of grief, rituals of letting go, and kinesthetic knowledge that is harbored in the body with a digital film that can be accessed all over the world.

To be able to recreate this work within a multimedia modality, would allow it to expand in accessibility. There are countless reviews of Lamentation's emotion illumination of the spectator's own grievances throughout history. People connect with this piece on a personal level because of their own grief.

Part 4: Work Samples

Professional Resume/CV:

KATIE PHELAN		
WWW.KATIEPHELAN.COM KATIE.PHELAN5@GMAIL.COM 616.648.1958		
EDUCATION		
MASTER OF FINE ARTS, UNIVERSITY OF IOWA		2020 - PRESENT
BACHELOR OF FINE ARTS, OAKLAND UNIVERSITY		2010 - 2014
MINORS IN JOURNALISM, & ADVERTISING, OAKLAND UNIVERSITY		2010 - 2014
STUDY ABROAD IN DUBLIN, IRELAND		SUMMER 2012
LEAP N' LEARN: EARLY CHILDHOOD DANCE PROGRAM CURRICULUM		2018
DANCE		
RESONATE DANCE COMPANY, CHICAGO, IL	COMPANY MEMBER	2018 - 2019 SEASON
ASCENDANCE CHICAGO, CHICAGO, IL	COMPANY MEMBER	2017 - 2018 SEASON
PHOENIX RISING DANCE COMPANY, INDIANAPOLIS, IN	COMPANY MEMBER	2016 - 2017 SEASON
MOTUS DANCE THEATRE, INDIANAPOLIS, IN	GUEST ARTIST	2015
GREGORY HANCOCK DANCE THEATRE, INDIANAPOLIS, IN	TRAINEE	2014 - 2015 SEASON
EISENHOWER DANCE, DETROIT, MI	GUEST ARTIST	2014
TEACHING		
UNIVERSITY OF IOWA, IOWA CITY, IA	GRADUATE TEACHING ASSISTANT	2020 - PRESENT
INDY DANCE ACADEMY, INDIANAPOLIS, IN	TEACHER, MULTI DISCIPLINE	2019 - PRESENT
KALEIDOSCOPE DANCE AND MOVEMENT CENTER, SKOKIE, IL	TEACHER, MULTI DISCIPLINE	2018 - 2019 SEASON
PERFECTION DANCE ARTISTRY, PALOS HEIGHTS, IL	TEACHER, BALLET & POINTE	2017 - 2018 SEASON
DREAMS DANCE ACADEMY, ST. CHARLES, IL	TEACHER, MULTI DISCIPLINE	2017 - 2018 SEASON
DANCE EAST BALLET ACADEMY, GREENFIELD, IN	TEACHER, BALLET	2016 - 2017 SEASON
PHOENIX RISING DANCE COMPANY, INDIANAPOLIS, IN	TEACHER, COMPANY CLASS	2016 - 2017 SEASON
HENRY FORD II HIGH SCHOOL, STERLING HEIGHTS, MI	DANCE TEAM COACH	2012 - 2014 SEASONS
THE ACADEMY OF DANCE ARTS, GRAND RAPIDS, MI	TEACHER, MULTI DISCIPLINE	2006 - 2010 SEASONS
MARKETING		
BROADWAY IN CHICAGO, CHICAGO, IL	GRAPHIC DESIGNER	AUGUST 2018 - PRESENT
ASCENDANCE CHICAGO, CHICAGO, IL	MARKETING MANAGER	AUGUST 2017 - AUGUST 2018
PHOENIX RISING RANCE COMPANY, INDIANAPOLIS, IN	MARKETING COORDINATOR	SEPTEMBER 2016 - JULY 2017
KIDS ARTISTIC REVIEW, NATIONWIDE TOUR	PRODUCTION ASSISTANT	JANUARY 2016 - MAY 2017
PROFESSIONAL CREDITS		
FREEZE 2020	SOFTWARE SKILLS	
HEADSPACE 2019	MICROSOFT OFFICE SUITE	
THE JOURNEY WE TAKE 2018	TESSITURA NETWORK	
OVERCOMING 2017	ADOBE PHOTOSHOP	
WORK FLOW 2016	ADOBE ILLUSTRATOR	
WILD THINGS 2016	ADOBE INDESIGN	
AS THE LINE BLURS 2014	ADOBE AFTER EFFECTS	
SOCIETY 2014	ADOBE PREMIER	
VICTORY 2014	MUSIC EDITING SOFTWARE	
SHOW FOUND IN THE SNOW 2013	FACEBOOK	
IF I SHOULD HAVE A DAUGHTER 2013	INSTAGRAM	
ESCALADING TENDENCIES 2012	TWITTER	
COMBINED EFFORT 2012	SNAPCHAT	
	TIKTOK	
ADDITIONAL AWARDS		
ILLINOIS HIGH SCHOOL MUSICAL THEATRE AWARDS	2018 - 2019	THE ODDESSEYLINE.COM
ADDICTION DANCE COMPETITION	2017 - 2018	SPRING 2017
CATHY ROE ULTIMATE DANCE COMPETITION	2017 - 2019	OAKLANDPOST.COM
		FALL 2013 - SPRING 2014

Work Samples (up to 10 total):

- *Freeze* (2020)

<https://www.youtube.com/watch?v=htVHvvrzm1M&feature=youtu.be>

Created in the midst of a global pandemic, "Freeze" tells the story of a young couple who embraces the quarantine to build their relationship. Within a daily structure that is confined to one home, they develop new rhythms and romance that is not influenced by the agencies of their traditional routines.

Freeze was an official selection of *Frostbite International Indie Fest*, in September 2020.

- *The Journey We Take* (2018)

<https://filmfreeway.com/projects/1674533>

The Journey We Take tells a story of six females bonding together during a difficult journey, ultimately coming out of it stronger together. It was originally created for AscenDance Chicago's "Hope" and later restaged for film.

The Journey We Take was an official participant of the *Festival of the Arts: Virtual Arts Festival* in Grand Rapids, MI in June 2020.

- HEADSPACE (2019)

<https://www.youtube.com/watch?v=Wtq82aLqWFs&t=19s>

HEADSPACE is a screen dance created by Katie Phelan. This screen dance explores the unspoken between two people throughout any type of relationship: friendships, lovers, family, ect. These ideas, thoughts, and/or words are in our heads but never said out loud to the other. It attempts to uncover the inner feelings that may be subsided due to fear, respect, or trust. HEADSPACE meshes dance on film with graphic animation to represent the ideas in our head. While the character's thoughts are not spoken, as the audience we can interrupt what they are feeling by the animation.