

## Black Futures Now

Prospectus / Call for Submissions

Site-specific dance work at Cincinnati Art Museum

DEADLINE RECEIVED BY DECEMBER 9, 2021

### Project Summary

Cincinnati Art Museum and OhioDance are partnering to create the opportunity for the planning, development, and performance of new commissioned dance work.

In Spring 2022 the Cincinnati Art Museum will present the concurrent special exhibitions *Working Together: The Photographers of the Kamoinge Workshop* and *David Driskell: Icons of Nature and History*. Both exhibitions highlight art created in the context of the Black Arts Movement and shed light on the featured artists' commitment to mentorship, to creating exhibition and publication platforms for Black artists, and to self-representation of Black life.

In their profound edited volume *Black Futures* (One World, 2020), Kimberly Drew and Jenna Wortham ask, "What does it mean to be Black and alive now?" Inspired by *Black Futures* and in light of the legacies of David Driskell and the Kamoinge Workshop, Cincinnati Art Museum and OhioDance invite response to the experience and significance of being Black, alive, and creating now.

**We seek bold, engaging work that directly responds to the histories and shared themes in *Working Together*, *David Driskell*, and *Black Futures*, culminating in a public performance.**

*Your proposed work should express the enduring centrality and necessity of creative energy in Black life—as understood, manifested, and elevated by the Kamoinge Workshop and David Driskell; as enacted and lived by Black artists now; and as a fundamental, radical feature of living into and building a Black future.*

Selected Choreographer will conduct research and rehearsals with dancers beginning February 25, 2022; will participate in at least one artist conversation at Cincinnati Art Museum; will create at least two written and/or video blog entries published online by Cincinnati Art Museum; and will create a culminating performance taking place on either Sunday, April 24 or Friday, May 6, 2022.

## Eligibility and Selection Process

Ohio-based choreographers are eligible to submit applications. A plurality of visions and voices are necessary to envision and communicate the themes of this project. Choreographers who identify as Black or from any facet of the Black diaspora are strongly encouraged to apply. Choreographers who identify as Indigenous, LatinX, Asian, mixed race or any other segment of the global majority frequently underrepresented or marginalized in the dance or fine and performing arts spheres in America are also encouraged to apply.

A panel of dance and visual arts professionals, chosen by OhioDance and Cincinnati Art Museum, will adjudicate selection of the project through application review.

All interested applicants should submit required materials received in office by 11:59 p.m. on Thursday, December 9, 2021.

## Project Details

- Proposed project must:
  - Include research-based response to the histories addressed in exhibitions *David Driskell: Icons of Nature and History* and *Working Together: The Photographers of the Kamoinge Workshop*. See Suggested Resources section for further information.
  - Respond to the theme of Black creative life now and into the future.
  - Culminate in a site-specific dance performance created for the Cincinnati Art Museum building and/or grounds. Possible spaces include Art Climb, Cincinnati Art Museum front plaza, Alice Bimel Courtyard, Great Hall, and other spaces selected in agreement with Cincinnati Art Museum. See Site Details section for further information.
- Choreographer is responsible for securing rights to sourced audio or visual material, as applicable.
- Choreographer will select their own dancers. All dancers must be paid for their work (see Project Budget section).
- Research, project development, and rehearsals begin February 25, 2022 and continue until May 2022, with schedule to be approved by Cincinnati Art Museum Project Coordinator.
- Choreographer will participate in at least one artist conversation and will produce at least two written and/or video blogs, which Cincinnati Art Museum will publish online, opening the creative process to audiences.
- Performance will take place on either Sunday, April 24, 2022 or Friday, May 6, 2022; Choreographer will choose between these dates in consultation with Cincinnati Art Museum Project Coordinator. All parties will make good faith efforts to adjust performance date and/or format in the event of weather or public health related barriers.
- Performance must be accessible to audiences with diverse abilities.

## Required Application Materials

Complete applications must be received in office no later than Thursday, December 9, 2021, and must include:

- Choreographer biography (max. 200 words), resume, and/or CV
- Choreographer artist's statement, max. 350 words
- Sample video(s), maximum 3, of current or past work. Online video link(s) preferred.
- Written project proposal. Proposal should:
  - Demonstrate consideration of all requirements outlined in Project Details section, to include attention to available Suggested Resources.
  - Reflect the Choreographer's philosophical approach to site-specific work.
  - Reflect the anticipated process for fostering public engagement.
  - Provide explanation for possible methods that will be employed to develop and complete the choreographic process.
  - Outline possible research ideas to develop the work.
  - Provide a well-developed conceptual approach to the project.
  - Outline anticipated timeline (sample calendar) and allocation of available Project Budget to realize development and performance of the work.

Preferred: full application submitted by email to [jane@ohiodance.org](mailto:jane@ohiodance.org), with subject header "Black Futures Now [Choreographer name]."

## Project Budget

All aspects of the budget will be managed by Cincinnati Art Museum Project Coordinator.

- Choreographer will be awarded between \$1,500 and \$2,500 for the development, creation and performance of the work. (Compensation will be determined by the organizations' final grant awards.)
- Dancer compensation will be up to between \$1,500 and \$2,500 total for all dancers (maximum amount determined by the organizations' final grant awards). Each dancer must be paid a minimum of \$300 for their work; Choreographer and Cincinnati Art Museum Project Coordinator will determine dancer compensation in accordance with rehearsal and performance time required.
- A maximum of \$500 will be provided for costumes and/or props.
- Cincinnati Art Museum will provide performance sound and video documentation with budget range \$500-\$1,000 (maximum amount determined by the organizations' final grant awards).

## Timeline

October 27, 2021	Call distributed to Ohio artists
December 9, 2021	Application deadline
January 3–12, 2022	Adjudication
January 17, 2022	Notification of adjudication results (no panel comments)
January 31, 2022	Submission of signed contracts for Choreographer and Dancers
February 25, 2022	Research and rehearsals begin

March–May 2022	Choreographer participates in at least one artist conversation and creates at least two written and/or video blog entries
April–May 2022, date TBD	Dress rehearsal at Cincinnati Art Museum
April 24 OR May 6, 2021	Public performance of the work at Cincinnati Art Museum

Please submit all applications and direct all correspondence and questions to:

Jane D'Angelo, Executive Director

OhioDance

(614) 224-2913

[jane@ohiodance.org](mailto:jane@ohiodance.org)

[www.ohiodance.org](http://www.ohiodance.org)

#### **About Cincinnati Art Museum**

Located in scenic Eden Park, the Cincinnati Art Museum features a diverse, encyclopedic art collection of more than 67,000 works spanning 6,000 years. In addition to displaying its own broad collection, the museum also hosts several national and international traveling exhibitions each year.

Visitors can enjoy the exhibitions or participate in the museum's wide range of art-related programs, activities and special events. General admission is always free for all, thanks to the Rosenthal Family Foundation. Museum members receive additional benefits.

The museum is supported by the generosity of individuals and businesses that give annually to ArtsWave. The Ohio Arts Council helped fund the museum with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans. The museum gratefully acknowledges operating support from the City of Cincinnati, as well as our museum members.

Visit [cincinnatiartmuseum.org](http://cincinnatiartmuseum.org) for more information.

#### **About OhioDance**

OhioDance is a statewide nonprofit organization incorporated in 1976 that inclusively supports the diverse and vibrant practice of dance of all cultures and for all capabilities.

OhioDance is supported by grants from National Endowment for the Arts, Ohio Arts Council, Greater Columbus Arts Council, Columbus Foundation, The Ohio State University Dance Preservation Fund, Puffin Foundation West, Ltd., and Akron Community Foundation. OhioDance is a member of Columbus Arts Marketing, Dance/USA, Ohio Alliance for Arts Education, Ohio Citizens for the Arts, and the National Dance Education Organization.

OhioDance is committed to equal opportunity and nondiscrimination in all programs and services, and does not discriminate on the basis of race/ethnicity, color, religion, sex, including marital status, national origin, ancestry, age, sexual orientation, disability or veteran status.

Visit [ohiodance.org](http://ohiodance.org) for more information.

## Suggested resources

*David Driskell: Icons of Nature and History* is co-organized by the High Museum of Art, Atlanta, and Portland Museum of Art, Portland, Maine.

- *David Driskell: Icons of Nature and History* exhibition catalogue edited by Jessica May with contributions by Julie L. McGee and others published by Rizzoli, 2021.
- Online resources, including selected images, chronology, and video footage of Driskell and of recent public events contextualizing the exhibition, are available at <https://high.org/exhibition/david-driskell-icons-of-nature-and-history/> and <https://www.portlandmuseum.org/driskell>.

*Working Together: The Photographers of the Kamoinge Workshop* is organized by the Virginia Museum of Fine Arts.

- *Working Together: Louis Draper and the Kamoinge Workshop* exhibition catalogue published by VMFA 2020.
- Online resources, including images, video interviews, artists' reflections on their work, and recorded conversations with artists and scholars in virtual symposium, are available at <https://www.vmfamuseum.org/exhibitions/exhibitions/working-together-kamoinge/> and <https://whitney.org/exhibitions/kamoinge-workshop>.

Kimberly Drew and Jenna Wortham, *Black Futures* (Penguin Random House, 2020).

Ibram X. Kendi, "The Renaissance Is Black," *Time Magazine* February 2021,

<https://time.com/5932842/ibram-kendi-black-renaissance/>.

### Further reading:

Roy DeCarava and Langston Hughes, *The Sweet Flypaper of Life* (David Zwirner Books, 1955/2018).

Adrienne L. Childs, *Evolution: Five Decades of Printmaking by David C. Driskell* (Pomegranate, 2007.)

Adger Cowans and Gordon Parks, *Personal Vision: Photographs* (Glitterati Inc, 2017).

David C. Driskell, *Two Centuries of Black Art* (Alfred A. Knopf, 1976).

Neil Genzlinger, "David Driskell, 88, Pivotal Champion of African-American Art, Dies," *NY Times*,

<https://www.nytimes.com/2020/04/07/obituaries/david-driskell-dead.html>.

Julie L. McGee, *David C. Driskell: Artist and Scholar* (Pomegranate, 2006).

*Narratives of African American Art and Identity: The David C. Driskell Collection* (Pomegranate, 1998).

*New Thoughts on the Black Arts Movement*, ed. Lisa Gail Collins and Margo Natalie Crawford (Rutgers, 2006).

Ntozake Shange and Kamoinge Inc., *The Sweet Breath of Life: A Poetic Narrative of the African-American Family* (Atria, 2004).

Ming Smith, *Ming Smith: An Aperture Monograph* (Aperture, 2020).

*Soul of a Nation: Art in the Age of Black Power*, ed. by Mark Godfrey and Zoé Whitley, with contributions by Susan E. Cahan, et. al. (Tate, 2017).

*Timeless: Photographs by Kamoinge*, ed. Anthony Barboza, Herb Robinson and Vincent Alabiso (Schiffer Publishing, 2015).

Deborah Willis, *Reflections in Black: A History of Black Photographers, 1840 to the Present* (WW Norton, 2000).

*Young, Gifted and Black: A New Generation of Artists*, ed. with essay by Antwaun Sargent (DAP, 2020).

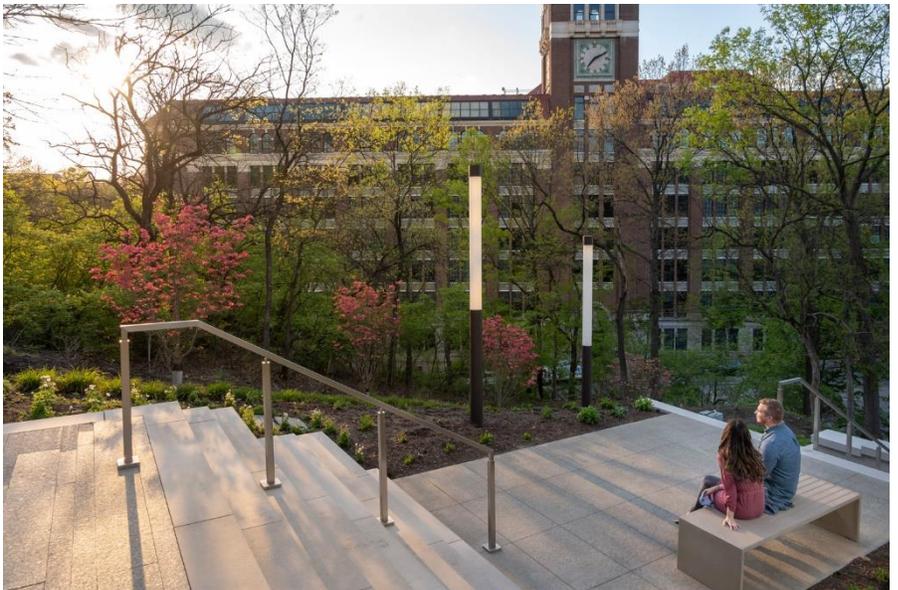
## Site details

Site(s) used for rehearsals and performance must be selected with the approval of Cincinnati Art Museum. Possible spaces include Art Climb, Cincinnati Art Museum front plaza, Alice Bimel Courtyard, and Great Hall; other spaces may be possible. Use of site must be safe for dancers and audience, may not endanger artworks, and must accommodate audiences with diverse abilities.

Cincinnati Art Museum has the sole right to oversee and manage on-site rehearsals and the performance. Cincinnati Art Museum will provide performance sound and video documentation; any additional technical requirements will be the responsibility of the Choreographer.

Applicants are encouraged to visit the Cincinnati Art Museum to view spaces in person. Some images and descriptions are available at [cincinnatiartmuseum.org](http://cincinnatiartmuseum.org); selected images follow below. Note: Art Climb meets ADA accessibility guidelines at top levels only.

## Art Climb



Front Plaza



Alice Bimel Courtyard



Great Hall

