

## **Bates Dance Festival/Gibney Connect 2021 Dance Intensive**

Katie Yared: Miller Arts Grants Proposal, Spring 2020

### **PROPOSED PROJECT:**

My proposed project is attending a five-day intensive: the Bates Dance Festival/Gibney Connect 2021 Dance Intensive (two names, but a singular intensive). In researching this intensive, I was struck by the particularly fascinating opportunities it offers that would allow me to elevate my approach to both movement and choreography in a new and encouraging environment. The style of contemporary dance that will be facilitated throughout is of great interest to me as my favored style of movement. I wish to further explore the contemporary genre and expand my definition of what contemporary dance includes. Beyond stylistic training, the BDF/Gibney Connect intensive includes workshops and classes in composition and improvisation. As a dance minor at the University of Virginia, I have taken both Dance Improvisation and am currently enrolled in Dance Composition. My experience at BDF/Gibney Connect will be highly enhanced as I apply my recently acquired knowledge in composition and improvisation to this new experience. I hope to use the entirety of my background in dance as a catalyst to push myself further each day as a mover and choreographer.

First and foremost, my primary goal of attending this intensive is to grow as an artist and person. I want to go beyond simply learning choreography to intentionally witness the transformative effects of dance on bodies in unfamiliar spaces amongst unfamiliar people. I often find myself dancing with the same people in the same spaces, especially within the tight-knit dance minor. While I love and appreciate the sense of belonging I feel in dancing on-grounds, comfortability can sometimes act as a confine. I want to break free of my preconceived notions of how dance is related to space by exploring new spaces and dancing alongside new people. I plan on closely observing my own tendencies in proximity and relation to the movement of others to gain information about how I am personally affected by movement. Classes taught by experienced teachers in improvisation and composition will guide me in practicing self-awareness, varying my use of the kinesphere, and investigating a range of choreographic forms. In recognizing and documenting the various ways in which movement changes my emotions and expressions, I will acquire a broader perspective of what it means to embody movement and conduct internal research of the body's physicality.

Beyond growth, I hope that the Bates Dance Festival/Gibney Company intensive provides me with long-lasting inspirations and motivations. As I move forward in my life, I often find myself hoping that my time as a dancer will never end. I wish to make dance a huge part of my life for as long as humanly possible. That being said, a variety of experiences and training opportunities will act as a stimulant for growth and prevent my practice from becoming stagnant in any way. I want to be challenged to seek unfamiliar

movements as I work in class to strengthen my technique, work to become more grounded through use of the floor, and develop a better understanding of the multiple contexts in which contemporary dance is developed. In attending the intensive, I will be undoubtedly challenged and encouraged to transcend my current outlooks and tendencies to reach for the limits of my abilities as a dancer.

In addition, I am looking to expand my creative outlook and enhance my appreciation for activism and community in the dance world. Gibney in particular is an outstanding and active entity in exploring the realm and limits of social justice through dance. I resonate with their use of the dance medium as a means of activism and hope to further experience the revelations that take place as dance and social justice cross paths. As a Public Policy major, my specific interests in global inequality and development policy are reflected in political movements supported through the work of faculty such as Miguel Gutierrez with his choreographic themes of identity politics.

I look forward to meeting fellow movers and choreographers in a setting built to foster innovation. The artists and dancers that congregate at the Bates Dance Festival have created a plethora of highly acclaimed work. The classes offered at this festival/intensive are not normally offered on a day-to-day basis in a singular given location. Teachers come from near and far in order to make BDF/Gibney Connect happen. The intensive in its very nature is unique and would provide me with the means to interact with many teachers in one space within one week that I may never otherwise have the opportunity to connect with. Both creators and fellow movers in attendance will further pull me out of my comfort zone to delve deeper into my craft. I am already highly inspired by the innovative choreographers that have previously taught in this intensive, and will be encouraged at new heights by being able to interact and talk with dancers of such high caliber.

My only concerns in regards to attending this intensive are possible travel restrictions within the global climate of the COVID-19 pandemic. Beyond concerns of pandemic-related restrictions on interstate travel and large gatherings, I do not anticipate any other external limitations or personal concerns. I will not require any additional equipment or performance space due to the fact that the entirety of the intensive will take place in-person in New York. Overall quality and extent of documentation will depend on the nature of the intensive. If I am able, I plan on taking clear and high quality videos of my movement practices during the intensive itself. I will also attempt to record myself separately in the space after classes conclude each day if needed in order to generate more focused footage on my individual movements. Upon my return to Charlottesville, I plan on documenting material that I generate throughout the process. Choreography that I develop will serve as inspiration for future choreographic endeavors, including future dance minor concerts. In addition, I will generate an outcome report using written journal entries from each day of the intensive

along with post-intensive reflections detailing how the process was able to enrich my training as a dancer and artist. These reflections will prove to be useful tools in creating a robust summary of my time at the intensive and the ways in which it impacts my dance journey.

### **PROJECT TIMELINE:**

The BDF/Gibney Connect intensive has yet to post the official information for 2021. That being said, the following mock timeline is based off of the intensive website from 2020. The dates and specifics of the itinerary may change as the intensive for 2021 is fleshed out. I chose to propose attending a winter intensive due to the ongoing COVID-19 outbreak, which caused many summer intensives to be postponed or cancelled. The related uncertainty surrounding travel and physical gatherings in shared spaces led me to choose a later intensive.

**January 5th:** Depart from Charlottesville via train.

**January 6th-10th:** BDF/Gibney Intensive. The intensive runs from 9 am to 6 pm each day, with a schedule as follows:

9:00 – 10:30 am: Feldenkrais + Improvisation

11:00 am – 12:30 pm: Technique

1:30 – 4:30 pm: Contemporary Making

5:00 – 6:00 pm: Showing/Yoga/Discussion

**January 11:** Extra day in the city to take advantage of other local dance opportunities. I hope to take classes at Broadway Dance Center and Alvin Ailey Extension. Also, I plan to look into attending any performances in the area.

**January 12:** Return to Charlottesville via train.

**January 13 - End of January:** Compile documentation of our experiences during the intensive and trip.

**Spring:** Create and rehearse presentation of project outlines by the first week of April

### **BUDGET:**

The official cost has yet to be posted for 2021, so the following budget is based off of the BDF/Gibney Connect 2020 Website. As of last year, attendance at the BDF/Gibney Connect Intensive costs \$500. I plan to travel from Charlottesville to Penn Station in New York via Amtrak, which is anticipated to cost up to \$100. This price may vary depending on when the ticket is purchased. I plan on staying in an Airbnb within walking/metro distance of the Gibney dance studio. This is estimated to cost roughly \$1,200 total for stay during January 5th to January 12th. This estimate includes potential fees and costs of booking. There is potential to split the cost of lodging with Libbie Ryan if she were to also attend the intensive, which would lead housing to

amount to \$600 each. Staying in the city for an extra day following the intensive would allow me to partake in various other classes while I am in the city.

For meals and food costs, I am budgeting approximately \$300 for around \$40 worth of food per day. The cost of a New York City Transit 7-Day Unlimited Metrocard is approximately \$35. Once in New York, I hope to take full advantage of any and all dance opportunities. In addition to taking more classes, I hope to use my time to further witness the influence of dance in its various forms by attending shows of New York-based companies such as Alvin Ailey and Parsons Dance. In total, extraneous and unforeseen costs could potentially total up to \$65. Any other costs that arise will be paid out of pocket. The total estimated budget for the trip amounts to \$2,200.

COST	ITEM
\$500	Tuition for BDF/Gibney Connect
\$100	Roundtrip Train Ticket (Charlottesville/New York)
\$1,200	Airbnb (7 days, 8 nights)
\$300	Meals for the Week
\$35	7-Day Metrocard
\$65	Extraneous Costs
<b>TOTAL</b>	<b>\$2,200</b>

**PARTICIPATION IN THE ARTS:**

Since matriculation, I have been heavily involved in the dance world within the University of Virginia. I am a declared dance minor and have taken 13 credits in the dance program so far, including: Dance Production, Art of Dance, Modern II, Modern III, Dance Composition, and Dance Improvisation. Within the dance minor, I have participated in the dance concert every semester (Fall 2018, Spring 2019, Fall 2019, and Spring 2020). I am also a member and current secretary of the Dance Committee, a club which supports the dance minor through organizing relevant events and promotions. Outside of the dance program, I am actively involved in the Virginia Dance Company as a member since fall of 2018 and as Member at Large/Apparel Specialist since fall of 2019. As of the spring of 2019, I am also an Arts Grounds Guide.

I was only recently accepted into the Miller Arts Scholars in February of 2020. Considering the current situation in regards to transitioning to online classes, I have not had the chance to participate or work within the Arts Scholars program. As a second year only recently accepted in the program I am extremely grateful for the opportunities it presents and am looking forward to becoming heavily involved in the near future.