



## Artemis Brown

Arts Impact for Individuals Sample Grant Application

### Individual's Purpose

1 My artistic practice is about cultivating perceptive awareness through dance, theater, and sculpture. I make art to extend an invitation for others to inhabit the body with curiosity and delight. I make performance collaboratively and non-hierarchically. I want to cultivate a playful freedom of the senses. I believe learning to be present together and to show up for ourselves is necessary for our future.

2 I produce stage work to explore an active relationship to the body, embodied trauma, and finding delight in the mundane. I make staged theater workshops in collaboration with queer theater makers, videographers, teachers, and an expanded network of art makers in the Twin Cities metro area. This project is the next big step in growing my own artistic experience and capability and in expanding the scale and impact of my work.

I have made multiple long and short works with my performance company, Virginia Twins. We have created a full length play, a 20-minute short film, a serial public dance piece, a five minute short film, and countless paratheatrical experiences and workshops. In my gallery practice, I make large scale resonating sound installation works, perform in sonic sculptural costumes, and work with prayers and paper to explore my queerness and religious upbringing. I am currently working with my theater company on creating a workshop for queer teenagers that will help them see and be seen by others, and build a stronger awareness of their own bodies.

### Grant Number & Project Name

All22-1-045 This House is in Trouble (A Devised Adaptation of Aeschylus' Agamemnon)

### Project/Program Description

Funding to develop/produce a devised performance based on Agamemnon by Aeschylus. We will use the script to explore concepts of justice and generational trauma through collective devising exploration.

## Project or Program

1 I am seeking funding to produce and direct a devised adaptation of Agamemnon, by Aeschylus. The project will exist at the border of theater and dance, and use the ancient story to explore concepts of justice and generational trauma. I'm drawn to Agamemnon because the rich poetic language and highly charged and clear narrative provide excellent archetypes and characters through which to explore individual conviction, the impact of our actions (especially those that feel necessary at one moment and horrible at the next), and accountability. This project imagines the House of Atreus as a great consuming mouth, representing the cycle of hunger and violence perpetuated through Agamemnon's lineage. I will draw from the following texts for guidance: Sarah Ahmed's Queer Phenomenology, Bessel van der Kolk's The Body Keeps the Score, and Robert Scaer's The Body Bears the Burden.

2 I intend to build my skills in directing, producing, and adapting a script to staged movement. Building collaborative relationships to Twin Cities costumers, set designers, sound engineers, dancers, and others is central to the project because it allows us to process the text into performance as a community and it strengthens our networks as communally engaged artists. I want to create a work which draws attention to the fact that we all process trauma, joy, and justice collectively and through community.

Most notably I am excited to share live theater with Twin Cities audiences. As a non-traditional movement based adaptation of Agamemnon, I hope to offer connection to Twin Cities audiences by marketing to groups that may not typically choose to see Greek Theater such as LGBTQIA+ theater-goers and those interested in dance.

3 This project will help me grow as a director because I will have to manage rehearsals and the logistics of production while upholding the vision of a collaborative process. The text will challenge me and my performers to process what the central concepts of justice, trauma, generational violence, and freedom can mean. I will grow in my ability to hold space for others stating their needs. Sourcing and developing sound, set, lighting, and advertising from queer Twin Cities makers will build and strengthen working relationships. Talkbacks after shows will open dialogue about how the work was made and how its performance impacts audience members.

4 We will rehearse in January and February of 2021. There will be 4-5 evening rehearsals per week, mostly at the Center for Performing Arts in Minneapolis. I also hope to perform the production in the Southern Theater in Minneapolis in late February or March 2021. Additional large scale tasks will include moving the show into a performance space and tech week for preparing the performances. There will be 4 shows over one weekend with talkbacks after Friday and Saturday evening.

## Community

1 This project will benefit anyone who engages with the public performance of This House is in Trouble as creator or audience member. Myself and half of the cast identify as part of the LGBTQ+ community and as we market the performance and look for further collaborators, we are prioritizing LGBTQ+ community spaces, queer people, and queer allies. I hope to connect with audiences who identify as LGBTQ+ community

members and allies, and with anyone who is interested in experimental performance or art as a means to communicate and learn from each other.

2 Myself and all members of the cast and production team will build and strengthen relationships with queer collaborators and form new connections to Twin Cities audiences. As a trans artist, my work is not explicitly about LGBTQ+ experiences, but carries many questions that resonate within the queer community. This project explores complex topics such as what justice means to individuals and communities, how to navigate generational trauma in the search for justice, and how to express oneself authentically and endure in the face of conflict. I hope to engage with these questions by creating from a place of mutual respect and collaboration, and presenting a staged performance blending humor, drama, embodied movement, and community awareness that leaves audience members feeling energized and connected. We will include talk backs after several shows which will allow dialogue between audiences and performers, and deepen our collective understanding of the content of the play.

3 I have brought together a cast of 5 who will perform in the show. They will attend all rehearsals, and they will be integral in bringing their own artistic perspectives to the creative process. In alignment with my community oriented goals, they will be close collaborators within a horizontal power structure. Charlie Aldritch will collaborate with live improvised modular synthesis. We will work with sound designer Rachel Brees, costumer and production assistant Rosie Tabachnik, as well as a set builder and stage technicians including a stage manager, and lighting and sound engineers. All of our known collaborators are local queer creators.

## **Proposal Budget**

### **Project Budget Expenses**

Staff stipends for performers and tech crew

\$4,000

Props, Costumes, and Set

\$ 0 (200\*in-kind)

Props, Costumes, and Set

\$1500

Printing and copying

\$100 (script and poster printing)

Space Rental

\$3,000 (\$2,000 for one week at the Southern, \$1,000 for rehearsal space throughout the year)

Marketing and advertising

\$750

Contract services

\$0 (400 in-kind)

Contract Services

\$1000 (set construction and theater technician)

Springboard admin fee

\$900  
Springboard application/annual fee  
\$60  
Total  
\$11,310

Total Project Cash Expenses  
\$11,310.00

Amount Requested  
\$5,000.00

### Project Budget Income

Income  
\$5,000 MRAC Arts Impact for Individuals grant  
\$2,500 additional grant income  
\$500 Individual Donations  
\$500 Fundraiser events  
\$2,000 Ticket Sales (\$500/show, \$15/ticket for 4 shows = about 35 people at each show)  
\$810 Workshops/Dinner Events

\$11,310 Total

Total Project Cash Income  
\$11,310.00

## ***(Important!)* Additional Fields Required**

Please note that in the full application there are additional fields that will need to be completed and are not shown to panelists.