

FACULTY ENHANCEMENT OPPORTUNITY (FEO) APPLICATION**DUE March 20, 2009**Name (last, first): FROSCH, JOANUF ID: 01063560Type of Appointment (check): tenured tenure-track
 clinical other ()Date of Appointment to UF Faculty (month/year): AUGUST 1995Date Tenure Awarded, if applicable, (month/year): JULY 1999College: FINE ARTSDepartment: SCHOOL OF THEATRE AND DANCETotal Central FEO Funds Requested: \$ 23,918Total College/Department Funds to be Provided: \$500Any Other Funds to be Applied, if applicable: n/aGRAND TOTAL FOR FEO: \$24,418

ABSTRACT: (Provide **one** paragraph describing your proposed FEO project in a way that can be understood by colleagues outside your discipline, alumni, and educated members of the general public.

My FEO request is for .5 salary support for thirteen weeks of dedicated scholarly research and movement analysis in Summer C 2009, including one week of travel for critical interviews, in professional preparation for my awarded spring 2010 sabbatical project. Specifically, the FEO will support my preparation for the leadership role I am to take in the field research and documentation of the African Performance Exchange, projected to take place in New York, Dakar, Nairobi, and Johannesburg between January-June 2010. Funded by the Doris Duke Charitable Foundation Fund for National Projects, with support from the National Endowment for the Arts, this unprecedented exchange of American and African arts professionals has landed the University of Florida a seat at the table of international arts policy. The exchange is an initiative of the national Africa Contemporary Arts Consortium (TACAC), of which I am a founder, and is designed to jump-start and sustain a dynamic flow of arts and ideas between artists, arts organizations and public communities throughout the United States and the African continent. My research as a founding member of TACAC, is also part of a larger project which includes the completion of the companion volume-in-progress based upon my award-winning documentary feature on contemporary African choreographers, MOVEMENT (R)EVOLUTION AFRICA (2007). A summer supporting uninterrupted preparation will advance the quality and depth of this work which will ultimately reflect with distinction not only upon the College of Fine Arts and the University, but also on the extraordinary, mostly unrecognized, African dance experimentalists with whom I work. As an architect of the emergent field of inquiry for the study of contemporary African choreography, I would be deeply grateful for the support of the FEO.

Please submit a two page *curriculum vitae* / resume with your application.

GOALS FOR FEO:

(List 3 to 5 succinct goals)

ONE. To deeply ground my ongoing engagement in contemporary African choreography through an immersive period of deep reading and research on contemporary African performance.

TWO. To advance my movement analysis of the work of participating contemporary African choreographers by in-depth "re" viewing of the 100 hours of performance footage shot to create MOVEMENT (R)EVOLUTION AFRICA, and related artists' performances.

THREE. To be fully prepared for the success of my spring 2010 sabbatical where I will take leadership in the on-site research and documentation of the Doris Duke Charitable Foundation-funded African Performance Exchange led by the African Contemporary Arts Consortium (TACAC), to be documented in TALKING (R)EVOLUTION: ONE ARTIST AT A TIME, a companion volume to my award-winning documentary MOVEMENT (R)EVOLUTION AFRICA.

FEO PLAN/ACTIVITIES/SCHEDULES:

(Describe in the space allotted on pp. 2-3 of this form; plan cannot exceed one calendar year.)

RESEARCH CONTEXT AND RATIONALE:

In "Invention of Africa," V.Y. Mudimbe laments, "Marginality designates the intermediate space between the so-called African tradition and the projected modernity of colonialism." But not unlike Turner's notion of liminality, this marginal space--betwixt and between--appears to be a site of foment and creativity where a number of experimental choreographers in and of Africa negotiate for themselves a space as creators in a new, however unfinished world. It is a world which the work of the late Ivorian choreographer Béatrice Kombé suggests is "sans repères" or without points of reference. In fact, the works and words of many African performing artists provide new windows onto postcolonial processes of artistic production. Peeling away the many layers of their complex works reveals not only the compositional methods they deploy, but the specific movement-based discourses they use to support their creative processes. I seek to foreground this "movement scaffolding" not only as it illuminates their practices, but also as it challenges prevalent hegemonic epistemes. For example, terms such as "African' dance" conceptually reify the works of contemporary artists since whatever is modified as "African" is typically a referent of yesterday (heritage, "primitive"), and rarely of tomorrow (modernity).

I seek to clear a space for the discussion of emergent choreographic practices unencumbered by earlier (western) models of studying dance in Africa. My specific goal is to clear a space for the embodied contemporary African artist as subject, not object, who owns and/or appropriates modernity as he or she chooses to articulate it. In this manner, the African choreographic experimentalist is reframed as a fully enfranchised agent/expert who not only takes leadership in the discussion of his or her work, but who also stimulates new and deeper questions about contemporary expression. This thinking inspired me to propose a visual re-imagining of "African dance" and create the film MOVEMENT (R)EVOLUTION AFRICA (2007), and embark on a companion volume, TALKING (R)EVOLUTION: ONE ARTIST AT A TIME.

And now, through my continued work with the African Contemporary Arts Consortium (TACAC), African artists in concert with selected world professionals (including myself) will engage in the hands-on re-imagining of global artistic exchange in the African Performance Exchange funded by the Doris Duke Charitable Foundation (with support of the National Endowment for the Arts) in spring 2010. My companion book project and related TACAC endeavors fuel my approved spring 2010 sabbatical for which I propose the FEO as my focused period of deep preparation. I want to be as deeply prepared as possible for this turning point.

FEO PLAN/ACTIVITIES/SCHEDULES: (Continued: page 2 of 2)

The following plan for the FEO-funded project is in three phases, May 16-August 15. Each of the phases is critical but not necessarily sequential. In fact, phases one and two purposefully overlap since it is my methodological perspective that the layered analyses of text and movement enrich the study of performance data.

PHASE ONE. May 16-July 5; and July 16-August 15: I will engage in 12 intensive weeks of dedicated literature research (the reading will alternate with movement, interview and creative process analyses) focusing on the contemporary African performance bibliography I have developed in my research: these include critical readings in English and French and highlight the work of African philosophers such as Mbembe, Mudimbe, and performance scholars Nketia, Sanou, Agawu, and Thierou.

PHASE TWO (CONCURRENT). May 16-July 5; and July 16-August 15: I will conduct 12 intensive weeks of dedicated in-depth movement, interview and creative process analyses (alternating with critical readings in English and French as indicated above) of 100 hours of footage shot for my documentary MOVEMENT (R) EVOLUTION AFRICA.

PHASE THREE. July 5-July 15: I will conduct and record additional interviews (I have already conducted over 100 hours of interviews in various locales, including Burkina Faso, Senegal, Madagascar, France, USA) including documenting a "talk back" by each of the artists in response to the film MOVEMENT (R)EVOLUTION AFRICA. Interviews with participating contemporary African choreographers will take place in New York and at Bates Dance Festival, and by SKYPE. They will include artists such as Salia Sanou, Faustin Linyekula, Nadia Beugre, Germaine Acogny, among others. These interviews will be edited.

IMMEDIATE RESEARCH RESULT:

December 14-21, 2009 at Dialogues du Corps (Ouagadougou, Burkina Faso): I intend to present this research in an invitational one-week presentation seeking the responses of leading African contemporary dance professionals, such as Salia Sanou, Seydou Boro, etc. I plan to videotape the feedback and discussion for further study. This invitational trip is funded by a National Endowment for the Arts award to The Africa Contemporary Arts Consortium (TACAC) in preparation for my participation in the spring 2010 African Performance Exchange and no FEO funding is requested for this travel.

CULMINATING RESEARCH RESULT:

I will be fully prepared for the success of my spring 2010 sabbatical where I will take leadership in the on-site research and documentation of the Doris Duke Charitable Foundation-funded TACAC African Performance Exchange, which will be documented in TALKING (R)EVOLUTION: ONE ARTIST AT A TIME, the companion volume-in-progress to my award-winning documentary MOVEMENT (R)EVOLUTION AFRICA.

OUTCOMES OF FEO: (Remember that you will be asked to submit a report of your accomplishments at the conclusion of the FEO. Please prepare this section with that report in mind.)

A. List specific outcomes of this FEO related to your own professional growth and development.

In 1999 I rededicated my two decades of work on African traditional performance to the African "movement revolution" led by such choreographic experimentalists as Béatrice Kombé of Cote d'Ivoire and Salia Sanou of Burkina Faso. I have documented and disseminated this work by film and web and now, with the support of the FEO, seek to deepen my preparation for further research and publication. More specifically:

1. Through the FEO, I will have completed a research and analysis of the major authors and choreographers contributing to the field, including intensive reading in French. The FEO is of particular benefit in this regard since I need ample uninterrupted time to read in French. I am confident that this intensive time will result in greater French reading fluency, professionally important to me since the African contemporary dance movement has been primarily a Francophone phenomenon to date.
2. I have been hungrily seeking the time and space for a meticulous review and analysis of the 100 hours of footage shot for my documentary MOVEMENT (R)EVOLUTION AFRICA. I believe this meticulous "revisit" will result in new insights and perspectives on the subjects of my research, and add depth to my understanding of my own creative process and choices as a filmmaker.
3. Finally, the opportunity to focus with acuity on the research preparation for my sabbatical through the FEO would significantly advance my contribution to the field of contemporary African performance, most enduringly in the quality of the companion volume to MOVEMENT (R)EVOLUTION AFRICA.

B. List specific benefits of this FEO to your department, college and/or the university overall.

The support of this FEO will produce measurable results for the School of Theatre and Dance (SoTD), the College of Fine Arts, including the Center for World Arts which I co-direct, and the University of Florida. First and foremost, our students benefit from the repositioning of contemporary performance from a "western model" to an understanding of Africa as a critical contributor of contemporary thought and creative practice. Second, the work undergirds diversity and international coursework in dance and music, and general education. Third, it supports SoTD's, Center for World Arts, and New World School of the Arts (Miami) popular mainstage performance exchange of African dance (AGBEDIDI) that we have reconfigured to include contemporary African choreography.

This endeavor undergirds SoTD's and the Center for World Arts' strong interdisciplinary linkages with the Centers for African Studies and Global Studies students and scholars, and UF's Cultural Plaza, particularly the Philips Center for the Performing Arts and the Harn Museum of Art, all of which have partnered with us in the scholarly and creative research projects I have initiated in African contemporary performance. Furthermore, it will only enhance UF's potential for external funding, based on the series of NEA, DOS, DOE grants I have already been awarded for this work to date; for example, the success of the film MOVEMENT (R)EVOLUTION AFRICA led to a prestigious commission granted by Rensselaer Polytechnic Institute (RPI) EMPAC MOVIES (2008). Finally, the continuing benefits of the FEO can keep University of Florida positioned at the forefront of critical international conversations in the arts.

CHECK ONE: I agree (✓) or I do not agree () that my proposal (WITHOUT budget information), if successful, can be shared with others applying for FEOs.