

Faculty Enhancement Opportunity (FEO) Application

Page 1 of 8

For Fall 2010: DUE to FEO Central Task Force by October 15, 2010

NOTE: Given the volume of FEO applications being submitted, it will no longer be possible to return applications for budget corrections, failure to indicate Unit funding or missing a CV. Please carefully proof your final copy before submission. Unfortunately, the FEO Task Force cannot review incomplete or inaccurate applications, and they will be rejected.)

If you have questions, please call Eilen Sattler at 392-6004 for assistance prior to submitting your application. She will be happy to help you complete the application.

Name (last, first): Pulvermacher, Neta

UF ID: 4091-2462 e-mail address: neta@ufl.edu

Type of Appointment (check): tenured tenure-track
 clinical track other (_____)

Date of Appointment to UF Faculty (month/year): August 16, 2006

Date Tenure Awarded, if applicable, (month/year): N/A

College: College Of Fine Arts

Department: School of Theatre and Dance

Campus address: P.O. Box 115900, School of Theater and Dance, Nadine McGuire Pavilion

Department Fiscal Manager: CFA business office - Kim Sheffield

Budget Information (must match totals on page 5):

Central FEO Funds Requested: \$37,204

*College/Department Funds to be Provided: \$250 (CFA support) *Must be included.

Other Funds to be Applied, if applicable: \$29,750 (Neta Dance Company)

GRAND TOTAL FOR FEO: \$67,204 (Total cost of project)

Anticipated Award Date: May 15-June 30, 2011

FEO Activity Date: Start (mo/yr) May 16, 2011 End (mo/yr) June 30th, 2011

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.

What is joy? That is the essential question of 2280 Pints!, a fantastical bucket-based extravaganza in its beginning creative stages. The FEO award will enable me to explore, develop, produce and present 2280 Pints! as a fully realized multidisciplinary work, to premiere on June 12-19, 2011 at the world renowned modern dance venue, Dance Theater Workshop in NYC and on tour in the US and abroad in the 2011/12 season. In this new multidisciplinary work, I seek to explore a joyous creative space, aiming to open the door into hidden layers of the soul through laughter (and its inverse sorrow) and connect audiences' imaginations to an inner landscape of wonder, mischief, awe and delight. I aim to turn accepted standard perceptions on their heads and celebrate this act of "turning the thing on its head" to investigate the multiple meanings and transformations that a simple household bucket(s) can carry, suggest, or inspire. This project will incorporate a select group of UF dance majors into my professional, NY based dance company, therefore enabling me to work with a large cast of 15-20 dancers. This project will enhance my professional and artistic reputation and will aid me in achieving my professional and artistic goals.

Faculty Enhancement Opportunity (FEO) Application

Page 2 of 8

Please submit a 2-4 page *curriculum vitae* / *résumé* with your application. (Please do not submit a longer CV. Failure to include a CV or inclusion of a CV longer than 4 pages may disqualify you.)

GOALS FOR FEO:

(List 3 to 5 succinct goals)

1) To deepen my exploration into interdisciplinary performance (combining visual art, architecture, theatre, music, media and movement), thus enriching my teaching methodology by becoming a more informed dance professor and researcher.

2) To develop 2280 Pints! into a fully realized multidisciplinary production to be presented in New York at the world renowned modern dance venue, Dance Theatre Workshop, which will aid in further establishing myself as a leading choreographic voice of contemporary dance in the US and abroad.

3) To further integrate my teaching and artistic/scholarly goals by engaging in a project that combines professional dancers (The Neta Dance Company) with the students of the University of Florida School of Theatre and Dance, thus enabling the employment of a large cast (a rarity in the modern dance world).

4) To engage in a "true" thorough creative process, which will include several workshop productions prior to the premier of the work in NYC, therefore allowing the work to develop organically over time and thus creating a mechanism for the creation and presentation of new works (a core requirement of the tenure and promotion process)

5). To generate national and international touring opportunities of the production and secure choreographic commissions in the US and abroad by generating media and press coverage for the project in leading publications such as: The New York Times, Timeout New York, The New Yorker, The Jewish Forward, Dance Magazine and others who regularly feature reviews and feature stories about my work. In addition, the entire process will be documented by video and through an invited research paper for the International journal, "Choreographic Practices".

FEO PLAN/ACTIVITIES/SCHEDULES:

(Describe in the space allotted on pp. 2-3 of this form; plan cannot exceed one calendar year for out of unit faculty; or 15 weeks for in-unit faculty.)

An FEO will enable me to develop 2280 Pints! from its seed explorations which I began in the summer of 2010 into a fully realized multidisciplinary work to be presented at the world renowned venue, Dance Theatre Workshop in NYC (June 12-19, 2011), and on tour in the United States in the 2011-2012 season. This new, hour long work, seeks to explore a joyous creative space and thus open the door into hidden layers of the soul through laughter (and its inverse sorrow), connecting audiences' imagination to an inner landscape of wonder, mischief, awe and delight. In "2280 Pints!", the secrets of the world exist in buckets and the buckets hold the secrets of world. The 2280 Pints! project will bring together my professional, not for profit, New York and Florida based dance company, The Neta Dance Company and select dance majors of the University of Florida School of Theatre and Dance.

The idea of using buckets came to me after viewing Brazilian artist, Rivane Neuenschwander's mid-career retrospective, "A Day Like Any Other," at the New Museum in New York in late June 2010. In her work, "Rain Rains," one of the show's installations, metal buckets with holes drilled into their bases are hung from the ceiling, dripping water into metal buckets on the ground below. The resulting sound of "dripping drops" - created a symphony of rain. This simple, yet playful work conveyed a sense of joy and mischief that tickled my core and imagination and filled me with an urge to dance among the buckets. As soon as I returned to Gainesville, Florida, to begin a month-long intensive with my NY based dance company and a group of 25 UF students, I took a trip to Walmart to buy dozens of white, plastic, 5-gallon buckets. Minutes after placing the first round of buckets around the dance studio, the ceiling began to leak! However serendipitously, my work with the buckets had begun.

FEO PLAN/ACTIVITIES/SCHEDULES (CONTINUED):

2280 Pints! will be created as a series of episodes ranging in size, scope and tone, each with its own distinct rhythm, merging together to create a mad "bucket circus." At the heart of the work is the presence of dozens of buckets, which transcend their typical functionality in a myriad of ways. In one episode, floating buckets (hung by a simple pulley system) dance through the air, gliding up and down to music as their puppet-master tugs and releases their strings in perfect time with the accompanying score. In another episode, the buckets serve as a flexible stool for a high powered, fast tempo large ensemble sequence and in another, they become the basis for a pas de deux and assist with the discovery of movement that was created as a result of the dancers feet planted inside the buckets. "

Behind all of the fun, there is an underlying emotional depth and deep philosophical questioning that ponders on the nature of curiosity and joy. Relationships between people are brought to light by their interactions with each other and with the buckets. I envision a work that is designed to surround its audience with actions and images creating a sense of awe, suspense and delight – like the feeling you get as a child visiting a circus for the first time. I am interested in exploring the choreographic problem of creating a work that will be flexible, in that it could be performed in museums, night clubs, city squares, gallery spaces, open public spaces, traditional theater spaces or in the round with the support of top notch tech and production elements or conversely, with none at all.

This past summer, while in Israel on a UF Study Abroad Program with 11 dance majors, I became deeply interested in joy, not a stupid joy, but a deep sense of the emotion, and of being fully alive and awake. Perhaps it is the ever-impending threat of violence and war that I sensed while in Israel that made me want to grab onto the simple joyous moments of life and celebrate our shared humanity through and with my work as an artist, educator and a citizen of this fragile world.

Collaborating organization: The Neta Dance Company founded in New York City in 1986 by Juilliard graduate and Israel native Neta Pulvermacher, has known from its inception that reinterpreting dance would not be enough; it would have to rethink it. Curious and quick, Neta and her company have gone on to push the boundaries of dance by merging movement, philosophy, science, music, intuition, narrative and imagery, creating a living, breathing theatrical space. The company appeared in major venues in NYC (the Joyce Theatre, DTW, Danspace Project, Kitchen, etc.) and tours nationally and internationally: Israel, Costa Rica, Senegal, Poland, Albania, Belarus, Serbia and throughout the US presenting original works by Neta Pulvermacher. www.netacompany.org

Proposed Schedule:

January 15-23, 2011: A research and development residency of the Neta Dance Company at Sugar Space in Salt Lake City Utah and presentation of 2280 Pints! as a fringe event of the Sundance Film Festival

January (exact dates TBA) 2011: Neta Dance Company Board of Directors meeting to plan fundraising events around the creation and production of 2280 Pints!

February 18-28, 2011: A workshop performance of 2280 Pints! to be presented at the UF School of Theater and Dance in the Black Box Theater by the Florida MOD Project (the School's premiere performing ensemble)

February 2011: Contract a Lighting Designer, Publicist, Stage Manager, Costume Designer and Crew for the New York Production of 2280 Pints! at Dance Theater Workshop

March 4-12, 2011: Rehearsal period in NYC - during UF's Spring Break

March 2011: Postcard and poster design/printing

April 2011: Mailing of postcards and press releases, initiating feature stories in print, television and online, Send invites to presenters, museum curators, etc.

May 15th - June 11, 2011: Rehearsal period in NYC

June 12-19, 2011: Production week in NYC at Dance Theatre Workshop (venue is confirmed and secured)

June 19 - June 30, 2011: Post production activities such as: grant reporting, editing of DVD from the production and writing the research paper about the creative process of the work

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.

1. The FEO will assist me in becoming a better professor as it will enable me to engage in a new field of creative inquiry while exploring the role of joy, wonder, imagination and awe throughout the creative process of 2280 Pints!
2. The FEO will enable me to collaborate with leading designers and artists (lighting, costume, visual artist), therefore expanding my engagement in current dance and theatre practices.
3. The FEO will enable me to create, produce and present my new work at Dance Theatre Workshop, which is the premiere avant-garde venue in the US and one of the leading dance presenters in the world. This level of creative work and engagement in the field is required for tenure and promotion.
4. This 2011 New York Season of the Neta Dance Company and the presentation of 2280 Pints! will enable me to pursue additional performance and choreographic opportunities, both in the US and abroad, thus advancing my career goals.
5. A key component of this project is the documentation of the creative project, both in writing (a research paper about the creative/research process) as well as professional video documentation and the production of a dvd of the work. Professional quality video documentation and dvd creation will assist me in securing larger external grants for future projects.
6. The FEO will enable me to produce 2280 Pints in NYC and thus attract national and international attention to my choreographic work. I will pursue press and media coverage of the project by leading critics in the dance field (TV stories, web based publications/blogs, The New York Times, Timeout New York, The New Yorker, New York Magazine, BackStage, Dance Magazine as well as other publications).
7. Due to the high level of exposure 2280 Pints! will receive at Dance Theater Workshop, major figures in film, visual arts, dance, music and theatre will be able to see and experience my new work.

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

1. This project will bring national and international attention to the University of Florida and to the School of Theater and Dance by means of press reviews and feature stories in major publications, such as the New York Times, Village Voice, TimeOut NY, The New Yorker, New York Magazine, Dance Magazine. This will enhance the image of the University, the College of Fine Arts and the School of Theatre and Dance as a leading hub for creativity and exploration in dance.
2. In this project, current UF dance majors will be performing along side my professional company, The Neta Dance Company. This performance opportunity will bring national attention to the School of Theatre and Dance, the College of Fine Arts and the University of Florida as a program that offers its students an unparalleled opportunity to be featured in a professional dance production in NYC and thus be seen by many choreographers and directors who will in-turn offer them dance positions and performance opportunities upon graduation from college.
3. The creation and realization of a new model for collaboration and cooperation between a professional performing arts company and a university will benefit all involved parties (which indeed was one of the key points in my employment contract with UF).
4. This project will assist in recruiting the highest level of prospective students to the UF School of Theatre and Dance.
5. A New York production of 2280 Pints! has immense potential to attract new donors to the University of Florida and to School of Theatre and Dance.

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.