



Choreographers in Mentorship Exchange

A project of the Margaret Jenkins Dance Company

2020 Guidelines

Application Deadline: October 27, 2019





Overview

Developed by Margaret Jenkins in 2004, *Choreographers in Mentorship Exchange* (CHIME) is a professional mentorship program for choreographers and movement-based artists, based on the core beliefs that open communication between dance-makers of different generations is vital to the health of the field. Since its inception, CHIME has provided significant, direct support to over 150 established and emerging choreographers working together in sustained mentorship relationships, including artist fees to all participants, free rehearsal space, workshops facilitated by guest artists, and participation in free public showings of the ideas generated or developed during their mentorship.

I look forward, as always, to this new iteration of CHIME - the ways it will intersect and be in conversation with the artists who will participate in our new program, "Encounters Over 60." Each year I learn from my exchange and am always buoyed by the courage it takes to make work and stay at attention as so many things shift around us. Making work now feels even more urgent somehow - of necessity - and I welcome those with the tenacity and curiosity to dig deep and explore with one another.

- Margaret Jenkins

The goal of CHIME is to improve the health and vitality of our dance field, by:

- creating an arena for the rigorous, critical analysis of choreography;
- stimulating the artistic growth and confidence of emerging choreographers;
- establishing long-term relationships between dance community members, particularly between those of differing generations;
- promoting continuing education of choreography outside the academic environment;
- fostering an ongoing exchange of career experience, observations and dance history between emerging and established choreographers; and
- diminishing the isolation so prevalent among working choreographers.





History

With initial support from The James Irvine Foundation, the MJDC launched CHIME in 2004. Since then, CHIME has evolved and transformed to best achieve the goals outlined above, including a three-year expansion in Southern California and *CHIME Across Borders*, in which mentorship relationships were established and encouraged between Bay Area choreographers and leaders of the national and international dance community, supported by the Andrew W. Mellon Foundation. Since its inception, CHIME has supported over 150 choreographers working across a range of mediums and disciplines, including: Aerial Dance, African Dance, Ballet, Butoh, Cabaret, Drag, Hip Hop, Improvisation, Jazz, Kathak, Mexican Folklorico, Modern Dance, Multimedia Arts, Performance Art, Punjabi Folk Dance, Site-Specific, Suzuki, Tap, and West African Dance.

Since 2004, Jenkins has curated CHIME, witnessing and facilitating the artist gatherings, advising the mentors and mentees, and observing each year's panel deliberations. Beginning in 2014, Jenkins has served as the CHIME program's mentor, and will continue to bring her immeasurable experience, artistry, and mentorship skills directly to the three choreographers selected to work with her in 2020.

About Margaret Jenkins

Margaret Jenkins, founder and artistic director of the MJDC, is a choreographer, teacher, mentor, and designer of unique community-based dance projects. A fifth-generation San Franciscan, she moved to New York to study at Juilliard and danced with Gus Solomons Jr, Jack Moore, Judy Dunn, Twyla Tharp, and Viola Farber. From 1964 until 1978 she taught at the Merce Cunningham Studio and was Cunningham's assistant in teaching his work around the world. Since her return, the MJDC has been a part of the cultural fabric of San Francisco dedicated to the making and touring of new work. She opened one of the West Coast's first studio-performing spaces and a school for the training of professional dancers, which quickly became the center for local and touring companies to show work and take risks. Her mentorship program CHIME, now in its 15th year, fosters creative exchange and long-term relationships between emerging and established choreographers. She was a founding member of the Bay Area Dance Coalition and of Dance/USA, serving on its first Board of Directors, and remains an active participant on panels across the United States. She has received numerous commissions and awards including a Guggenheim Fellowship, SFAC Award of Honor, and Bellagio Fellowship.





2020 Program

For this year's program, CHIME will intersect with our newest program *Encounters Over 60* to offer a condensed mentorship program focusing on engagement with elders in our field.

- Margaret Jenkins will work hands-on with mentees over a three-month period from January 1, 2020 - April 5, 2020, with monthly mentorship sessions held in January, February and March.
- Mentees will have the opportunity to be in dialogue with, and receive feedback from, nationally recognized artists Vicky Shick and Merián Soto during their *Encounters Over 60* residences in February and March 2020 (more information below).
- Mentees will receive 30 hours of free studio space at the Margaret Jenkins Dance Lab to use for their creative explorations and development.
- On April 5, 2020, mentees will have the opportunity to present material generated and/or developed during the year at *CHIME Live!*, a publicized showing and conversation which is open and free to the public.
- A stipend of \$500 is offered to mentees for their participation.

Opportunities with *Encounters Over 60* Guest Artists

In 2020, the MJDC will be bringing nationally recognized artists **Vicky Shick** and **Merián Soto** to San Francisco as part of our newest program, *Encounters Over 60*. This year's mentees will have the unique opportunity to engage with these elders of the dance community through workshops and conversation. Mentees will be expected to be available for a significant portion of time during their residency weeks, in order to take full advantage of this unique opportunity.

Vicky Shick: February 7-12, 2020
Merián Soto: February 29 - March 5, 2020

We encourage applicants to learn more about these artists by researching them online.

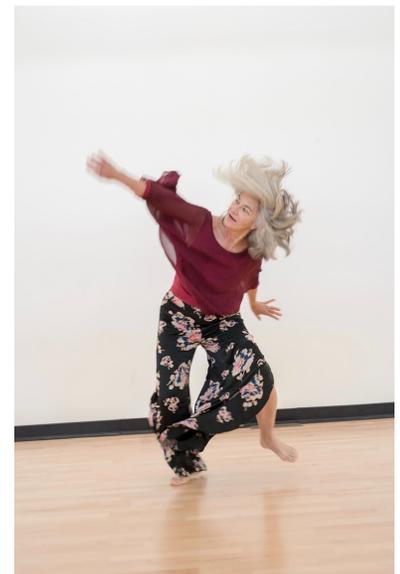




Vicky Shick has been involved with the New York dance community since the late 70's - performing, teaching and making dances. During her six years with the Trisha Brown Company, she received a Bessie Award for performance. Shick has been making dances since the mid-eighties, many in collaboration with visual artist Barbara Kilpatrick and sound designer Elise Kermani. Shick and Kilpatrick received a Bessie for their work together. Shick has created pieces with students at several colleges and universities, including Arizona State, Barnard, Bryn Mawr, George Washington, Hunter and the New School. She teaches at several institutions in the NYC area mostly at Movement Research, for the Trisha Brown Company and for fifteen years at Hunter College. Over the years, Shick's choreography has been presented by venues including The Brooklyn Museum, Danspace Project, Dance Theatre Workshop, The Kitchen, Movement Research at Judson Church, PS 122, Sundays on Broadway, The West End

Theatre, and internationally at Project Art Centre in Dublin, the Verbier Music Festival in Switzerland, and at Trafó Theatre in Budapest. She was a two-time Movement Research Artist-In-Residence, a grant recipient from the Foundation for Contemporary Arts, a Guggenheim Fellow, and a DiP grantee at Gibney Dance Center.

Dance, video, and improvisation artist **Merián Soto**, is the creator of aesthetic-somatic dance practices and methodologies, Branch Dancing and Modal Practice. She has collaborated extensively with visual artist Pepón Osorio on works such as *Historias* (1992-99); and *Familias*, (1995). She is known for her experiments with Salsa, in critically acclaimed works such as *Así se baila un Son* (1999) and *La Máquina del Tiempo* (2004). Since 2005, Soto has developed Branch Dancing, a meditative movement practice with branches and the Branch Dance Series, which includes dozens of performances on stage, in galleries, in nature, as well as video installations, and year-long seasonal projects. Numerous grants and awards include a Bessie Award, Greater Philadelphia Dance and Physical Theater Award ROCKY, a Pew Fellowship in the Arts, and most recently a Doris Duke Fellowship in Dance. Since 1999, Soto teaches Dance at Temple University, where she is Curator of the Institute of Dance Scholarship's Reflection/Response Choreographic Commission. Her writings on dance have been published in *Choreographic Practices*, *Heresies Magazine*, *Movement Research Journal*, and *Contact Quarterly*. Current projects include *Modes*, a performance, exhibition, and scholarship project summarizing Modal Practice; and *Rompeforma ¡Fenomenal!* 1989-1996, a documentary on the celebrated Latinx performance festival.





Eligibility

For CHIME 2020, the eligibility requirements for all applicants are:

- A minimum of five years of choreographing and presenting work in a non-academic setting. Artists who identify as a collaborative choreographic pair may apply together if they have been creating and presenting work collaboratively in a non-academic setting for a minimum of five years.
- Reside in one of the nine San Francisco Bay Area counties, and be present in the Bay Area for the entirety of the program period (January 1, 2020 - April 5, 2020). Bay Area counties include: Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma.
- Applicants may not currently be enrolled in an academic program, or taking academic courses during the program period.
- CHIME is open to professional choreographers working in all dance styles.
- Previous CHIME participants (prior to 2014) are eligible to apply.
- Applicants do not need to have a fiscal sponsor or non-profit 501(c)(3) status.

MJDC believes that diversity in the arts is part of the Bay Area's greatest strength. We value the differences in who we are, what we've experienced, and how we think. The MJDC prohibits, and does not practice, discrimination on the basis of race, color, national origin, gender, sexual orientation, religion, age or ability in its programs and activities, and we encourage applications from people with these identities or who are members of other marginalized communities to apply.

Applicants with questions or concerns about eligibility should contact kegan@mjdc.org





Review Criteria and Selection

Applicants should anticipate a rigorous review process and address the following questions in their narrative:

- When you think about Jenkins seeing your work and responding to what you are developing and/or thinking about, what would be the most useful exchange at this juncture in your practice?
- How would you organize your time in the Dance Lab for yourself or with your dancers when Margaret Jenkins comes to interact with you and your process?
- From the information we've shared about the guest artists in *Encounters Over 60* - Vicky Shick and Merian Soto - what interests you about their work and how might their practice inform yours?

Applications will be reviewed on the basis of:

- Artistic excellence of the mentee from the panels knowledge of the applicant's past performances and assessment of their work sample;
- Clarity and compelling nature of mentee's statement addressing the above questions;
- Ability of the mentee to undertake the time commitment this project will require within the stated time period; and
- Composition of final group of possible mentees and their potential artistic compatibility.

Finalists in the process will be asked to meet in person with Margaret Jenkins sometime in early/mid November.

CHIME will award a maximum of 3 grants to take place between January 1 and April 5, 2020. Margaret Jenkins will make the final decision on mentees, in consultation with a panel of peers.





How to Apply

Please email the following materials, as a single PDF, to kegan@mjdc.org:

- Completed Application Form
- Resume or CV (up to 2 pages)

Deadline to apply is midnight, October 27, 2019.

Late or incomplete applications will not be considered.

All applicants will receive notification of the selection decision by December 6, 2019.

For questions or concerns, please contact kegan@mjdc.org.

