



890 Broadway, Fifth Floor, New York, NY 10003 212 677 8560

280 Broadway (*enter at 53A Chambers Street*), New York, NY 10007 646 837 6809

www.gibneydance.org

WHAT IS WORK UP?

Work Up puts ideas on stage. This series supports the development of emerging dance and performance artists whose work demonstrates risk, relevance, and research. Emphasizing the articulation of a choreographer's ideas in both movement and language, Work Up artists will be selected through a **two-tiered application process including a written submission and a live audition.**

Out of 100 written submissions, a panel will invite 40 artists to an in person audition. Eligible works should be completed pieces between 10 and 20 minutes in length. **9 works will be selected for presentation** on three shared programs in April 2017, each featuring three artists.

The program is committed to building significant context around the work of emerging artists, from the initial submission process to the final performance experience. Once selected, Gibney will work with the chosen artists to continue finding new ways to build context and articulate their ideas. This will be done, in part, through the development of an exhibition component in our gallery space.

Work Up artists also receive a \$1000 performance fee and 30 hours of granted rehearsal space. Additionally, Work Up artists will have the opportunity to meet for classes and one-on-one consultations with Gibney Dance staff members on grant writing, marketing, and other communication strategies.

Work Up has been made possible with generous support from the Howard Gilman Foundation and with additional support from the SHS Foundation, the New York City Department of Cultural Affairs, the Jerome Robbins Foundation, and the Harkness Foundation for Dance.

IMPORTANT DATES

Written Application Opens
Monday, September 19, 9:00am

Work Up Writing Workshops with Lauren \$lone & Elena Rose Light
Thursday, September 29, 6:30 – 8:00 pm, The Learning & Leadership Studio at Gibney 280
Monday, October 3, 12:00 – 1:30 pm, The Learning & Leadership Studio at Gibney 280

Written Application Submission Period (will close when we reach 100 applications)
Monday, October 10, 9:00am; note: applications submitted before this time will not be considered.

Live Auditions
Wednesday, December 7, 9:30am – 6:30pm, Studio C at Gibney 280
Thursday, December 8, 9:30am – 6pm, Studio C at Gibney 280
Friday, December 9, 9:30am – 3:30pm, Studio C at Gibney 280



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Performance Dates

Work Up 3.1: April 7 and 8, 8pm, Studio C at Gibney 280

Work Up 3.2: April 14 and 15, 8pm, Studio C at Gibney 280

Work Up 3.3: April 21 and 22, 8pm, Studio C at Gibney 280

WORK UP WRITTEN APPLICATION GUIDELINES

Eligibility

Artists who are currently enrolled in an undergraduate or graduate university program are not eligible to apply. If you presented your work in Work Up 2015 or 2016, you are not eligible to apply for the 2017 program. If you applied or auditioned last year but did not present your work, you are eligible to apply again this year.

100-Application Cap

Written applications will be capped at 100 submissions. We encourage you to apply as soon as you can when the online form goes live to ensure that your application is reviewed by the panel. The submission period will begin at 9:00 am Monday, October 10 and will close when we reach 100 applications.

Audition Availability

If you are not available for any of the listed audition or performance dates, please do not submit a written application. We encourage you to apply next year if you're available!

Unique Engagement

Please note that you may not apply with works that are scheduled to be performed in New York City during the two months prior or two months after the Work Up performance dates. If you already have a performance in NYC scheduled for your work that falls within this time frame, we encourage you to apply with a different work.

Criteria for Review

Work Up artist selections will be based primarily on work that displays the following qualities:

RISK: We're interested in work that is highly original/innovative, in which artists aren't afraid to take chances and follow a particular idea to its extreme.

RELEVANCE: We're interested in work that is engaged politically, socially, economically, or otherwise; we welcome artists who look beyond themselves to contextualize their work in a larger discourse and/or artistic lineage.

RESEARCH: We're interested in work that stems from rigorous intellectual and physical research, in which the choreographer's investigative practice deeply informs the final presentation.



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Video Component

Work Up asks that you submit a 60 second excerpt of **unedited** rehearsal footage. We ask the video prioritize clearly capturing moments from your piece that you feel best represent the piece as a whole. We will provide a brief video with best practices for capturing rehearsal footage on film available on the Work Up page at gibneydance.org.

WORK UP AUDITION GUIDELINES

Audition Format

You will have exactly 25 minutes to set up your sound and/or space, present your work, and answer any questions the panel might have. You will be asked to not explain your work before presenting your piece, as you will be given time after performing to speak with the panel. Please arrive 30 minutes before your assigned audition slot and be ready to perform 15 minutes prior to your assigned slot, as we will adjust times if we run ahead of schedule.

Time Limits

Each work auditioned must be between 10 and 20 minutes in length. In an effort to adhere to our audition schedule and ensure that we honor every applicant's time, we will cut pieces off at 20 minutes. Please plan accordingly!

Recorded Sound or Music

The space has a jack to play from a computer, mp3 player, or iPhone. Gibney will provide a technical assistant to run sound and help each artist with minimal set up and clearing the space. Though, if you are performing in your piece and have particularly nuanced sound cues or set up, we recommend you bring a friend who is familiar with the piece to run sound for you.

Production/Scenic Elements

The set up and break down of technical elements, props, or scenery must be included in your 25-minute audition slot, so we encourage you to present a simplified version of your work. We cannot accommodate projection for the audition, though you can present any visual aids such as drawings or digital images to the panel before or after you present your work.

Props/Shoes

If you have props that might be harmful to the space or require special clean up (paint, water, etc.) please email Margaret@GibneyDance.org in advance. You may be asked to limit your use of the prop. Tap shoes, character/ballroom dance shoes, dark soled sneakers, spray paint, powder and rosin are not permitted in the space.

Costumes

We encourage artists to perform in costume as long as it adheres to the space restrictions listed above.



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Availability

The applicant must attend the audition in person to be eligible. If one of your dancers cannot attend, you may still audition the work in a modified format.

We will make every effort to accommodate each artists audition date preferences as listed in the application, however we cannot guarantee an artist will be scheduled for their preferred date. If you or your dancer(s) are not available for your given audition slot, please contact Nora@GibneyDance.org. We cannot guarantee that we will be able to accommodate changes in audition times.

Feedback

Due to the volume of applicants and auditionees, Gibney will be unable to provide feedback for any artist on their application or performance after the audition process.