

Report to the Louisiana Board of Regents
Review of Proposals Submitted for Funding Consideration
In the Board of Regents Support Fund R & D Program
Awards to Louisiana Artists and Scholars (ATLAS) Subprogram
FY 2017-18

Subject-Area Review: ARTS

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Prepared by:

Carol Martin
Professor
Department of Drama
Tisch School for the Arts
New York University

Stuart Dybek
Stein Visiting Writer
Stanford University

Cora Cohen
Independent Artist
New York City, NY

BoRSF Awards to Louisiana Artists and Scholars (ATLAS) Subprogram, 2017-18**Subject-Area Panel Report – Arts****Phase I – In-Depth Evaluation of Proposals by Subject-Area Panel**

Fifteen (15) proposals were reviewed by this panel for the following: academic and/or artistic merit, appropriateness of the project in the context of the ATLAS Program, and the potential of the project to have significant impact within its field of specialty and/or among broader audiences. Each proposal was assigned a primary discussant from the panel, who took the lead in writing the in-depth review. However, each panel member reviewed each proposal for the benefit of the proposal's author. A consensus was reached through discussion and rankings established during a telephone conference. After the panel reached a consensus, proposals were placed in three categories: Fund (Priority I), Revise and Resubmit, and Do Not Fund as Submitted. Evaluation forms were completed for all projects, to enable applicants to benefit from the insights and suggestions of the panel members. The overall quality of this year's proposals ranged from good to superb. Brief analyses of all proposals follow in the appendix. Included in each evaluation, if necessary, are recommendations for reductions and/or emendations to budgetary requests.

Fund (Priority I) (4)

The four (4) proposals included in Fund (Priority I) are those that the Subject-Area panel determined to be the strongest proposals in the Arts disciplines and most likely to achieve the goals of ATLAS.

Rank	Proposal #	Principal Investigator	Amount Requested	Amount Recommended
1	003ATL-18	Jeremiah Ariaz	\$45,016	\$30,016
2	009ATL-18	Zack Godshall	\$48,126	\$44,396
3	038ATL-18	Alison Pelegrin	\$30,208	\$30,208
4	030ATL-18	Joshua Wheeler	\$48,642	\$48,642
TOTAL			\$171,992	\$153,262

The panel recommends funding, at a minimum, the top two (2) proposals, which are recommended to receive a total of \$74,412. Additional proposals should be funded in rank order if monies become available. The panel notes that, given the current minimal funding level of the ATLAS program and the large number of excellent proposals, it is difficult to justify supporting fewer proposals at a higher level of funding. Applicants are urged to develop budgets carefully to ensure all requested items are necessary for successful completion, and to justify in terms of need all budget items included.

Revise and Resubmit (2)

Rank	Proposal #	Principal Investigator	Amount Requested
11	035ATL-18	Frank Hamrick	\$49,980
12	036ATL-18	John Biguenet	\$50,000

The panel recommends that the two (2) proposals in this category be revised and resubmitted in a future ATLAS competition, once reviewer questions and concerns have been addressed.

Do Not Fund As Submitted (9)

Proposal #	Principal Investigator	Amount Requested
001ATL-18	Kelly McDade	\$50,000
002ATL-18	Jesse Allison	\$49,840
004ATL-18	Lynne Baggett	\$47,541
008ATL-18	Serap Erincin	\$48,140
011ATL-18	Kelli Kelley	\$48,560
022ATL-18	Hye Yeon Nam	\$44,969

023ATL-18	Ana Maria Otamendi	\$41,485
058ATL-18	Randy Gonzales	\$37,830
063ATL-18	Yotam Haber	\$50,000

The nine (9) proposals listed in this category should not be considered for funding in this round of competition. While these proposals contain worthwhile and interesting ideas, they lack some aspects of program development, scholarly rigor, academic and/or artistic scope, and/or other characteristics necessary to be competitive in the ATLAS Program.

Ineligible for Program

No proposals were deemed ineligible by the Subject-Area review panel.

APPENDIX I

SUBJECT-AREA REVIEW COMMENTS

Merit Review Criteria for ATLAS Projects

Proposal Number	001ATL-18 (Creative Arts)
Proposal Title	BPCC Creative Placemaking Program
Submitting Institution/PI	BPCC/Kelly McDade
Amount Requested	\$50,000

Project Summary: Principal concerns of the project and its intended audience(s)

The Creative Placemaking project at Bossier Parish Community College is designed to promote educational goals and strengthen the regional economy by expanding both artists and art organizations' knowledge of the community by bringing them together with the collegiate community to engage in workshops, seminars culminating in poetry, film, visual arts, and a public art work. The purpose of the project is "leveraging the power of the arts while driving a broader agenda for change that builds the character of place" at the level of the local community.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

The project is aimed at community inclusion and art education for students culminating in a public art piece on campus. Throughout the years, artists have developed socially engaged practices, often in the form of partnerships with community organizations, organized around housing advocacy, homeless services, anti-displacement efforts, and other issues in underserved communities, and Professor McDade's project draws on these practices. The College enrolls a population that has historically had little access to formal arts education. BPCC also serves active and retired military members.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

While the general goals of the project are laudable, there were questions about the organization of the project: who will be making decisions about the artists to be invited? What criteria will be used to make decisions? How would community outreach be accomplished? In the context of the ATLAS program, which supports completion of major creative works by Louisiana faculty, it is not clear what role the workshops and seminars for the public play in the collegiate community's making of a public art piece. The exact nature of the quantitative data collection to demonstrate impact is not stated. The proposal states that the project involves the collegiate community but also states that the faculty will select artists in residence for the program. This portion of the proposal could use clearer conceptualization. Importantly, the project has not been initiated by a creator, and the artist-in-residence and contributing artists have not been selected. It is not possible to know what will be made or installed, nor the sort of dialogue that would be initiated.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

Principal investigator Kelly McDade has been a Public Arts Director and in that capacity has been involved with site-specific sculpture commissions, mural campaigns, community-based arts initiatives, arts training in Public arts, and other related activities. She is well qualified to administer the project, but will apparently not be involved in any creative capacity.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

While the general idea appears feasible, the project is expansive and involves many individuals and arts organizations, making it difficult to assess likelihood of completion. Without knowing any details of the selection of the artist(s), what works will be installed, and what the impact of the art itself might be, it is

difficult to judge whether the project will be completed within the ATLAS year and achieve the intended goals of community engagement and dialogue.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	002ATL-18 (Creative Arts)
Proposal Title	Social Music, Distributed Performance, and the Concert of Tomorrow
Submitting Institution/PI	LSU A&M/Jesse Allison
Amount Requested	\$49,840

Project Summary: Principal concerns of the project and its intended audience(s)

Dr. Allison proposes a public performance project including audience participation in the live and subsequent online performance of music using telematics techniques. His goal for the project is “to create a masterwork of telematics sonic art.”

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

The applicant is a sonic artist, performer, inventor, and programmer. The larger subject of this project is the music art that digital devices and computer technology are able to create not only for the sound itself but also for audience participation in the creation of the sound. The chance construction of the work takes John Cage’s theoretical ideas into the digital world, though the proposal does not acknowledge doing so. It also seems to overstate the novelty of the interactive element of the sonic event: interactive projects are widely available at museums, libraries, universities, and other venues, and audiences are accustomed to interacting in the creation of their experiences. The audiences for Dr. Allison’s work would be both academic and lay, though the significance of the work for the field of music and for general audiences is not fully articulated in the proposal.

Criterion 2: The strength of the proposal’s conceptualization, organization, and plans for project execution

The project description is extremely dense and requires significant unravelling. Dr. Allison aims at “integrating audience, media, physical and virtual, mobile and acoustic” sound to create a “masterwork of telematic sonic art,” a newly emergent possibility for an evening-length concert/happening of interactive digital works created by audience and performer. The language for the proposal is highly specialized and therefore not immediately accessible to a wide range of readers. Labelling one’s work “a masterwork” before it is complete is bold, and there are no accompanying examples that rise to that label. The proposal insists on the newness of the project and what it bodes for the future, but omits any reference to the past: John Cage, the long-term use of electronic instruments, sine wave recordings of composers like Alvin Lucier, hybrid experiments between conventional instrumentation and sonic innovation, the Musique Concrete movement in France, and so on. The proposal would greatly benefit from an acknowledgement of the historical antecedents of this type of musical invention and placement of this project on that spectrum.

Criterion 3: The quality of the applicant’s previous work and/or promise of quality based on the applicant’s preparations for the current project

Dr. Allison’s work has been shown in significant international venues over a steady period of time including: Traversal - a distributed hybrid-world performance system allowing anyone in the world to play a physical instrument during a performance; the Boston Cyberarts Festival 2009; Dutch Design Week 2009; Final Wisdom, a reactive poetry installation at Siggraph 2010; [un]Wired - a visualization and sonification of wireless network activity at Siggraph Asia 2008 and more. He is accomplished and well prepared for this project.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The work plan is presented in a systematic way with a monthly breakdown of work progress and process. It is very likely to realize the goal of producing the interactive sonic events. If the feasibility is to be judged by the quality and impact of the compositions to be produced, however, the proposal does not include sufficient evidence to assess.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	003ATL-18 (Creative Arts)
Proposal Title	Louisiana Trail Riders
Submitting Institution/PI	LSU A&M/Jeremiah Ariaz
Amount Requested	\$45,016

Project Summary: Principal concerns of the project and its intended audience(s)

Louisiana Trail Riders is a photographic rendition that blends the real and the fictional to document trail riding clubs across South Louisiana in order to preserve Louisiana's culture and history. Professor Ariaz has been photographing these clubs since 2014 and has created a body of work for exhibition and publication that reflects the Creole culture and celebratory spirit of the rides.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

The project is exemplary in demonstrating photography's historic power to capture and preserve a particular place and time, and provide a lasting record of the culture – in this case, a minority subculture of African American trail riding clubs. The rides are an intriguing part of Louisiana culture – incorporating “multigenerational gatherings, the mix of rural and urban sensibilities, and the Zydeco music that provides an ongoing soundtrack” – that is little known. The published photographs and essay would be of interest for a wide audience for art photography, as well as scholars of African American studies and the general public. The visual and verbal account of this unique cultural world will be an addition to our knowledge of the Creole southwest Louisiana.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

The project is clearly presented, well presenting his interests and concerns, and is almost ready for work on its publication phase. The photographs are beautiful, the subject intriguing. Professor Ariaz is a self-described photographer of the mythic American West, though the beauty of this project is in the absence of a mythic overlay.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

The applicant's description of his photography over time gives a clear image of his pursuit of American Western mythology, whether in the U.S. or as represented in non-American cultures. The photographs for this project reveal an almost magisterial beauty of the subjects they represent. They call to mind documentary photographs commissioned by the Farm Security Administration, notably those of Walker Evans. The photographs, rather than capturing iconic images with the narrative “auras” about a mythic American sense of identity, document this subculture on an absolutely human scale. The portraiture is skillfully non-posed, in the moment, and what narrative there is rises fresh from the subjects.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

Professor Ariaz has done a number of solo exhibitions that include the photographs for publication. He has already secured a contract with the Center for Louisiana Studies, UL Press for this project, including writer Herman Fuselier, who will contextualize the trail rides. Lil' Nathan will share his lyrics for “She Wanna Ride” in an acknowledgment that the rides happen with music. Along with publication, he has commitments to exhibit his work at national venues, including the prestigious Duke Center for Documentary Studies and the Kansas State University Marianna Kistler Beach Museum of Art. There is every reason to believe the project will be completed as described.

Recommendation for Funding: Indicate how strongly you would recommend this project for funding by the Board of Regents. If you believe the project should be funded, provide an analysis of the budget request. If cuts to the requested budget are suggested, indicate line item(s) to be cut and provide a total recommended funding amount.

The panel strongly recommends partial funding of \$30,016 for this excellent project. The publishing costs, totaling \$15,000, are not well justified and, given the extremely limited ATLAS budget, are not recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	004ATL-18 (Creative Arts)
Proposal Title	Letterform Characters: From Stone Carver to Type Designer. Traveling Exhibition Graphics and Catalog Publication
Submitting Institution/PI	LSU A&M/Lynne Baggett
Amount Requested	\$47,541

Project Summary: Principal concerns of the project and its intended audience(s)

Professor Baggett proposes to complete an exhibition and catalogue of letterform characters for both specialists and lay audiences. The primary concern of the project is to foreground letterform design created by rural stonemasons and to document that many rural stonecutters “practiced their craft beyond the reach of influences developing in larger cities...as a result, their work appears less constrained and more susceptible to idiosyncratic influences.”

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

Since 1997, Professor Baggett has photographed, archived, and compared examples of early grave markers from the British Isles and New England, amassing a collection of over 7,000 images of lettering. Given the careful study that underpins the proposed exhibition and catalogue, it is unlikely that Professor Baggett’s collection and commentary will be surpassed. The project is worthy, and will attract those with interests in letterform design, genealogy, history, folk art, and anthropology.

Criterion 2: The strength of the proposal’s conceptualization, organization, and plans for project execution

The proposal is clearly written and organized, and demonstrates the expertise of the applicant. The plans for execution are reasonable and well designed. The online accessibility piece of the project is exemplary, and Professor Baggett has further developed plans for contextualizing the study in the accompanying catalogue. The issue with the project is not one of quality, but its fundamental nature: is it a creative arts or humanities (scholarly) project? As designed, it does not compete well as a creative project, since it appears largely documentary/archival, and the panel still believes it is more firmly aligned with the humanities. This may be a case in which a worthy project does not really fit well into either area, and thus will have great difficulty competing successfully against better aligned projects.

Criterion 3: The quality of the applicant’s previous work and/or promise of quality based on the applicant’s preparations for the current project

This is a solid, well-done project that clearly represents the life’s work of the applicant. She is uniquely qualified to see it to completion.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The applicant has made progress on this project over the years showing her dedication and determination to realize her work. The majority of the work for both the study and the exhibition has been done, and the panel is certain that the work will be completed in the immediate future.

Recommendation for Funding: This project is not competitive in an Arts competition – it is really for a curated historic exhibition, which does not have a creative component. Funding is not recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	008ATL-18 (Creative Arts)
Proposal Title	Reperforming the Classics: Performance, Technology, and Reperformability in the Work of the Wooster Group
Submitting Institution/PI	LSU A&M/Serap Erincin
Amount Requested	\$48,140

Project Summary: Principal concerns of the project and its intended audience(s)

Dr. Erincin proposes to complete a scholarly study of the role of the “technologized” body in the work of the Wooster Group, the leading experimental theater company in the U.S. She indicates it would be a primary source for undergraduates and graduate students studying acting, theater history, and directing.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

Reperforming the Classics: Performance, Technology, and Reperformability in the Work of the Wooster Group will be a significant contribution to the fields of theatre and performance studies and additionally for scholars and students of Cultural Studies, Visual Culture and New Media. The Wooster Group has been the leading experimental theater company in the U.S. for over 30 years. Their work has toured to Europe many, many times and is a major influence in the rise of contemporary theatre in Germany, France, and Holland. The proposal persuasively demonstrates the importance of the Wooster Group, as well as its antecedents, to the development and practice of theater.

Criterion 2: The strength of the proposal’s conceptualization, organization, and plans for project execution

The bulk of the manuscript is already written in the form of a Ph.D. dissertation, and therefore the applicant will be revising and completing the transformation into a monograph. The proposal is carefully and deftly composed, and it is evident that the proposed book will reflect the same thorough backgrounding and clarity of development. The proposal is impressive in its degree of clarity and insight presented without forfeiting any of the complexity of the subject matter. The project as conceived, however, is clearly a scholarly work, and should be submitted in the humanities subject area. It is not a creative project.

Criterion 3: The quality of the applicant’s previous work and/or promise of quality based on the applicant’s preparations for the current project

Dr. Erincin has received a significant number of awards for her work to date including a number of awards for conference paper presentations. She has authoritative credentials for the current project.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The application is for revision of the draft manuscript and preparation for publication. There is not a detailed work plan, but the general timeline states the finished manuscript will be sent to a publisher, not yet named, by February 2019.

Recommendation for Funding: Indicate how strongly you would recommend this project for funding by the Board of Regents. If you believe the project should be funded, provide an analysis of the budget request. If cuts to the requested budget are suggested, indicate line item(s) to be cut and provide a total recommended funding amount.

No funding is recommended. The project should be resubmitted to a future ATLAS competition, if work remains to be completed, in the humanities subject area.

Merit Review Criteria for ATLAS Projects

Proposal Number	009ATL-18 (Creative Arts)
Proposal Title	Thomas, a film
Submitting Institution/PI	LSU A&M/Zack Godshall
Amount Requested	\$48,126

Project Summary: Principal concerns of the project and its intended audience(s)

Thomas is a film about the life of Thomas Williamson, an East Texas man who lives on less than \$900 a month, who is schizophrenic and has diabetes and other ailments, some of which resulted from a traumatic brain injury in a car accident. The subject's attraction for the filmmaker is his innocence, charm and hopefulness. The filmmaker will be Thomas, with the scenes written, directed and edited by Godshall. The film is intended for a general audience. Audiences will be those who attend film festivals, then libraries, schools and government agencies.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

On a narrative level, *Thomas* is inspired by works of social realism, in particular *How the Other Half Lives* by Jacob Riis and *Let Us Now Praise Famous Men* by Walker Evans and James Agee. Thomas is a unique subject who falls into the category of the tragedy of the common man – specifically an outcast. Looking to make amends with his father, Thomas returns to his childhood home only to be kept out of the house. Living on the streets is his destiny and the plan is to capture the precarity of his life on the streets and in hospitals. Godshall's technique continues his exploration of the fault line between fiction and nonfiction, and he aims to “provoke a political argument while also creating a dynamic connection between society's outcasts and the audience.”

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

In previous films Professor Godshall has explored working with untrained actors and in others such as *Lord Byron* and now the proposed *Thomas*, the film features the person it is about – a docu-drama in which the character plays himself. In the work sample, he provides a coherent and engaging overview of the film, which was moving to read. The work plan is well organized, with a clear timeline from pre-production through to screenings.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

Professor Godshall has directed eight films and a music video. For this work he has received significant notice in major publications, been named the Louisiana Filmmaker of the Year in 2009, received other awards for his filmmaking, and attracted a popular audience and local press for his recent web series, *Hogwash*. He has productively continued to develop his ideas in film over a number of years. In other words, he is a serious, prolific artist pursuing his creative vision.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The work plan for the film is feasible and the timeline is reasonable. He can certainly complete the project during the ATLAS period.

Recommendation for Funding: Partial funding of \$44,396 is recommended for this excellent project. The small travel budget for local and regional casting calls should be eliminated, given severe funding constraints in the ATLAS program.

Merit Review Criteria for ATLAS Projects

Proposal Number	011ATL-18 (Creative Arts)
Proposal Title	Heroes and Monsters
Submitting Institution/PI	LSU A&M/Kelli Kelley
Amount Requested	\$48,560

Project Summary: Principal concerns of the project and its intended audience(s)

Heroes and Monsters proposes to complete a series of drawings illustrating a fictional and allegorical story that explores the idea of monsters in terms of the environment, wealth inequity, gender and white nationalism. The project is both visual and verbal—painting and storytelling presented in a travelling exhibition intended for diverse museum venues as well as in book form.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

Professor Kelley is working in the tradition of those who explore the darker side of that elusive form, the fairy tale—Paula Rego, Kiki Smith (her Red Riding Hood work), and the more contemporary Natalie Frank: *The Brothers Grimm*. Part exhibition, part book, part painting, part text, this project tackles several mediums. Her art deals in Jungian archetypes, surreal imagery, and visionary scenes that suggest fairy tale narratives. This work, in fact, is intended to be a “collaboration” between the visual imagery and a story written by the artist. The project would be of interest to many artists and curators, and in part seems to be intended for lay audiences.

Criterion 2: The strength of the proposal’s conceptualization, organization, and plans for project execution

The work is clearly accomplished, and builds upon the ideas and successes of her book *Accalia and the Swamp Monster*, which was supported by a previous ATLAS award. The images included in the proposal are fantastical paintings in conversation with children’s book illustrations of the highest order and an aesthetic version of graphic novels, though the writing of the story in progress does not have the same invention in its prose. The project is well organized and conceived.

Criterion 3: The quality of the applicant’s previous work and/or promise of quality based on the applicant’s preparations for the current project

Professor Kelley has consistently shown her works at numerous galleries over a significant period of time and has been recognized by LSU for exceptional productivity and research. There is a compelling beauty to the visual aspect of the project. Figures and scenes have a distinct individuality and bear an honest complexity. Her repurposing of old linen is apt in that it serves to connect the work with traditional domesticity. In contrast, however, the narrative text is simplistic and does not convince that it will attract her intended audience of adult readers.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

Eighteen of the visual works are complete and the first draft of the story is nearly finished. The proposed plan and timeline are feasible. She indicates that LSU Press will publish the new work.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	022ATL-18 (Creative Arts)
Proposal Title	Sorry Dave, I am afraid
Submitting Institution/PI	LSU A&M/Hye Yeon Nam
Amount Requested	\$44,969

Project Summary: Principal concerns of the project and its intended audience(s)

Professor Nam's project is a public interactive design workshop and virtual reality project inspired by the movie, *2001: A Space Odyssey*. It consists of creating ethical and social robots and robot therapy to bring its audience into contact with empathetic robots and robotics and, through virtual reality, to help robots overcome ethical and moral flaws. The aim of the project is to encourage people to embrace robots by adding natural interaction to robots.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

The project aims to add to our increasing interaction with nonhuman entities and addresses a certain distrust of robots. Certainly the applicant is right that robots – already an integral presence in modern life – will continue to interact with humans on many levels. The project would be of interest to those in Dr. Nam's field, as well as people interested in conjuring up our technological future or abstract ideas of what constitutes living.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

Dr. Nam argues that his proposal represents a meaningful shift from using technology for technology's sake to creating technology as a form of creative expressive output. Humans already interact with technology in many ways, some expressive and creative. How participants will interact differently with the proposed robots in the project is not clear. The assumption of the project is we are afraid of robots yet the omnipresence of technology in our lives everywhere does not support this conclusion, making some contextual grounding essential. There is already a long history and significant literature, unacknowledged by the proposal, on such interactions. Robot-human interaction through performance has been extensively implemented by the Japanese playwright Oriza Hirata in his play "Hataraku Watashi" (I, Worker) which has been shown in the U.S.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

The applicant's work has been featured internationally at museums and galleries. The current project, though ideationally interesting, is difficult to apprehend. In addition, the images of the robots included in the work sample are not current with what is already being done in this area of research or creative presentation.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The work plan is not well delineated. The applicant says that the project is "just in the idea stage," which suggests it is premature for consideration for ATLAS, which is specifically for projects near to completion. Finishing the art pieces seems the most certain aspect of the project; how workshops will be organized, who would attend, and whether the larger goals of the project can be met are more nebulous.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	023ATL-18 (Creative Arts)
Proposal Title	Commissioning, recording and performing Latin American piano trios
Submitting Institution/PI	LSU A&M/Ana Maria Otamendi
Amount Requested	\$41,485

Project Summary: Principal concerns of the project and its intended audience(s)

Dr. Otamendi's project will result in a classical piano trio concert series and recording on the Centaur label that feature the Reveron Trio, from the School of Music at LSU. The project includes commissioning new work, as well as recording of underrepresented Latin American trio repertoire. The more general goal is to introduce Latin American music to a broader population of music listeners. Performances would take place in more than fifteen universities and secondary schools, concert halls, libraries, museums, and retirement communities.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

As the proposal notes, there is only a limited repertoire of Latin American music for piano trio and none of the compositions previously have been recorded. The project aims, then, not only to record a program of composers who deserve to be better known – in fact to introduce some of them to the listening public – but also to commission new work by the esteemed composer Andres Eloy Rodriguez. There is real talent evinced in the compositions and performances, which should make the project a significant contribution.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

The project has been well conceptualized and designed, and the trio is already established. Dr. Otamendi is clearly deeply informed and passionate about bringing this mostly new music to a broad audience. The rationale for touring Latin American countries should be strengthened to justify introducing this music and these composers to their region/countries of origin. The first goal of the project – to expand and bring to public view the Latin American piano trio repertoire – is very likely to be achieved; the larger goal – “to enhance multicultural understanding through the performance of Latin American music and the accompanying commentary” – is worthy, but may prove difficult to achieve.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

Dr. Otamendi is a fine musician, conductor, and educator who has performed as a soloist and collaborative pianist in Austria, Panama, Brazil, the United States, Spain, Italy, and Venezuela. She has won prizes and given workshops at several universities. The work sample provides ample evidence of the Reveron Trio's spirited playing as well as the work of the composers to be featured in the project. The finished product will likely be of high quality.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The work plan is feasible and Centaur Records will produce and distribute the CD. A concert at Carnegie Hall is listed but a contracted date does not appear to have been secured.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	030ATL-18 (Creative Arts)
Proposal Title	Saw the Deep
Submitting Institution/PI	LSU A&M/Joshua Wheeler
Amount Requested	\$48,642

Project Summary: Principal concerns of the project and its intended audience(s)

Saw the Deep is a novel that takes place in the near future when a wall has been built between the U.S. and Mexico, leaving people trapped in the zone created by the wall. The esteemed publisher Farrar, Straus and Giroux has already expressed interest. The audience will be general.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

The project alludes to citizenship, isolationism, and a transformed America in the context of the idea of borderlands, all topics of current interest in the U.S. Unlike similar futuristic novels, the goal is to convey transcendence rather than dystopia, which will make it a welcome addition to the genre, which already attracts a wide readership.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

The project is well conceived, combining aspects of the plot of *Gilgamesh* with the idea of the Chorus in Greek tragedy, which comments on the action of the play. The novel is heavily figurative and written in an amplified style reminiscent of David Foster Wallace and Denis Johnson, with Hunter Thompson as perhaps a distant relative. At the heart of the narration lies a collision between a profane world of hedonistic American values and religious transcendence, recalling Flannery O'Connor. The organization and plans for execution are straightforward – the novel is in progress, and Professor Wheeler needs time to finish.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

Professor Wheeler is hitting his professional stride and this proposal is extremely well crafted. He has a series of essays published in reputable places as well as some fiction, criticism and interviews. His previous novel received critical praise. Given the nature of this project, his decision to include writing samples from two different genres was illuminating.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

With a publisher about to bring out his first book and prepared to publish another, the applicant seems intent upon keeping his schedule. If past performance is a valid measure, there is a strong likelihood that the project will be successfully completed and draw critical and popular attention upon publication.

Recommendation for Funding: The panel recommends full funding if sufficient monies are available.

Merit Review Criteria for ATLAS Projects

Proposal Number	035ATL-18 (Creative Arts)
Proposal Title	Production of a photography monograph
Submitting Institution/PI	Louisiana Tech/Frank Hamrick
Amount Requested	\$49,980

Project Summary: Principal concerns of the project and its intended audience(s)

Professor Hamrick plans to assemble photographs from an archive of approximately 2,500 images taken during a one-year period at the turn of the twenty-first century. The photographs are in black-and-white and color, and survey a wide range of subjects. The work would attract a general audience interested in the visual arts and photography in particular.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

A collection of Professor Hamrick's compelling photographs that addresses the change of millennia might result in an interesting collection, though the proposal does not make clear a coherent conceptualization and description of the importance of the photographs from that period of time. The proposal is silent on why the photos might make a significant contribution. Through the award-winning, limited-edition artist's books he has established relationships with book dealers, publishers, and museum curators, who will be excellent contacts in helping this work reach its audience.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

Professor Hamrick should have been more specific about his conceptualization of the project as a whole, for which he acknowledges he "has no rationale for organizing." Though seeking advice from publishers is wise, it would be preferable to see the artist guiding the work's organization and presentation, and crucial for understanding the collection's potential significance. The lack of an organizing principle also raises practical questions: 2,500 images is a very large collection, and the method of selection and presentation should be thought through carefully.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

The applicant's previous work is interesting and compelling. The work sample shows the high quality of Professor Hamrick's photographs, which are wonderful, close-up, bright and strange all at once. The images call to mind the work of William Eggleston. Although not staged, they have some of the quality of the staged photographs of Jeff Wall and Gregory Crewdson in their combination of visual detail and absence or restraint of narrative. This permits the viewer to project desires, hopes, anxieties, and stories onto the photographs.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

Without an organizing principle, it is difficult to know how reasonable the timeframe for completion might be. Once this body of work is arranged to best advantage, it will certainly generate interest in exhibitions and publication.

Recommendation for Funding: The panel recommends that Professor Hamrick revise and resubmit the proposal when it is more firmly conceptualized and organized.

Merit Review Criteria for ATLAS Projects

Proposal Number	036ATL-18 (Creative Arts)
Proposal Title	Fiction and Drama: The Blockbuster & Unringing the Bell
Submitting Institution/PI	Loyola/John Biguenet
Amount Requested	\$50,000

Project Summary: Principal concerns of the project and its intended audience(s)

Professor Biguenet, a highly accomplished and very fine writer, requests support to complete two projects. *The Blockbuster* is a novel set in 1957 New Orleans dealing with the integration of an all-white working class neighborhood. *Unringing the Bell* is a full-length play about a high school principal who tries to ban football because of the risk of brain injury. The audiences for both would be general: playgoers and readers of literature.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

The novel looks at the different points of view of all those involved in the contested sale and its aftermath in a racialized, if not racist, environment. The play, which is topical, juxtaposes adult responsibility with youthful sports enthusiasm. Professor Biguenet has been successful in both genres and has an established audience, so the project will be significant in furthering his career and engaging his readership/viewership.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

The proposal is very clearly organized. The narrative of the play and the novel are interestingly summarized and the work sample is excellent in the case of the novel, and good in the case of the play. The application itself is masterful, well organized, compellingly written and ambitious.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

Professor Biguenet has had a distinguished career as a novelist, critic, short story writer, and nonfiction writer – a classic man of letters. He has won many awards and critical praise for his writing over a sustained period of time. He wrote a guest column for the *New York Times* in the aftermath of Hurricane Katrina in 2005. He is a recipient of the Louisiana Writer Award and the Chair of the Department of English.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The applicant is a professional writer, and the timeline he has presented is feasible. A major omission in his proposal, however, was an account of his previous funded ATLAS project, which was not completed. While the panel understands that the award and Hurricane Katrina arrived almost simultaneously, and that the funded project was abandoned when his life and work was upended by the storm. Nevertheless, given the explicit focus of the ATLAS program on completion of major projects, the proposal should have acknowledged this previous support and explained the circumstances that led to the project being abandoned.

Recommendation for Funding: The panel recommends that the applicant revise and resubmit the proposal with an acknowledgement of the previously funded ATLAS award and indication of why it was not completed.

Merit Review Criteria for ATLAS Projects

Proposal Number	038ATL-18 (Creative Arts)
Proposal Title	Feast Days: Poems
Submitting Institution/PI	SELU/Alison Pelegrin
Amount Requested	\$30,208

Project Summary: Principal concerns of the project and its intended audience(s)

Feast Days is a collection of poetry that is a celebration of Louisiana's environmental, political, religious and racial realities, organized around the cycles of destruction and rebirth. The audience would include poetry readers and readers interested in Louisiana's culture and environment.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

The collection engages contemporary New Orleans' complex social realities through an exploration of imaginary saints and secular 'holy' days in free verse. The work engages in interesting and thought-provoking ways with many of the traditions of Louisiana and the American South. A writer with an established reputation and repertoire, a new book would further raise her literary profile and also that of the school at which she teaches.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

The work proposed is a continuation of the applicant's work over the past several years – exploring a world of made-up saints presiding over a world of patchwork beauty and decay. Professor Pelegrin's proposal is clear and straightforward. The section on her prior publications is especially strong, and she provides a very generous sampling of the work in progress, which amply demonstrates its quality. The poems provided are beautifully crafted, inventive, unpredictable, and smart. Wisely, she intends to take time to understand how her poems speak to one another as a whole, in order to determine the direction for the second half of the manuscript. The ATLAS grant would enable her to do this, and complete the manuscript for publication.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

Professor Pelegrin's previous work has won several contests including 4 chapbook contests, she has been awarded an NEA award in poetry, and her work has appeared in many of the leading journals in the country—Ploughshares, Southern Review, Iowa Review, Black Warrior Review, and many others.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The work plan is clearly proposed and feasible, with half of the poems complete and a well-defined plan for finishing the manuscript. Professor Pelegrin has been highly productive throughout her career, and there is every reason to expect a successful outcome to this project.

Recommendation for Funding: Full funding is recommended if sufficient monies are available.

Merit Review Criteria for ATLAS Projects

Proposal Number	058ATL-18 (Creative Arts)
Proposal Title	St. Malo, and Other Poems on Filipino Louisiana
Submitting Institution/PI	UL Lafayette/Randy Gonzales
Amount Requested	\$37,830

Project Summary: Principal concerns of the project and its intended audience(s)

Professor Gonzales plans to present a collection of poetry on the subject of the community of Filipinos that has migrated to and inhabit Louisiana. The work will investigate under-documented history through the language of poetry, and explore Filipino identity by including in the poetry quote and excerpts on the Filipino community taken from news stories and historical accounts. The audience would include the Filipino community, as well as poetry readers and those interested in immigrant culture and history.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

The project is fresh in conception and has considerable charm. The applicant seems correct in his assertion that the Filipino community in Louisiana is not well known, and this collection will add to Louisiana history the story of Manilamen, undocumented settlers who escaped servitude and lived in Louisiana's wetlands. With this project, Professor Gonzales aims to fill an historical gap, to give voice to multiple perspectives rather than rely on history's singular canon. The collection is conversant with documentary poetry, which uses textual artifacts to engage and challenge dominant narratives and/or narratives missing from the historical record.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

Professor Gonzales has researched Manilamen and has started to write. His collection is divided into three sections that draw from oral histories, government documents, newspaper accounts and environmental studies. The proposal's strength is in its conception and the idea of combining poetry with documentary excerpts, resulting in a combination of personal voice and historical record. The sample work does have charm and is engaging but the subject seems to illuminate the writing rather than the writing illuminating the subject. There is minimal sense of development, whether narrative or thematic, and the poems unnecessarily repeat the established notion that Filipino identity in Louisiana deserves more recognition than it has received. In addition, further explanation and historical context/evidence for Filipino labor as a global commodity reaching back in history, would give weight and meaning to the poems.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

Professor Gonzales does not yet have a substantial record of publication, but evidence of excellence is indicated by his publishing several poems, including one nominated for the Pushcart Prize in Poetry in 2017. He has also published several essays in literary journals.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The work plan is broken down into monthly units, each with an account of what will be accomplished. The timeline seems reasonable, though Professor Gonzales's inexperience in completing a book-length work may suggest the work will take longer to complete than anticipated.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	063ATL-18 (Creative Arts)
Proposal Title	The Voice Imitator: a chamber opera
Submitting Institution/PI	UNO/Yotam Haber
Amount Requested	\$50,000

Project Summary: Principal concerns of the project and its intended audience(s)

The Voice Imitator, which Dr. Haber will complete in collaboration with librettist Royce Vavrek, is proposed as an evening-length chamber opera that presents thirty tiny stories. The work has been commissioned by the 92nd Street Y, with a planned premiere in Austria in 2020. The audience would be opera and classical music listeners, particularly the audience for contemporary classical music.

Criterion 1: The significance of the project as described to its current field of study or art practice and to broader academic and/or lay audiences

Dr. Haber's project is based on thirty "tiny tales" and Thomas Bernhard's own life as recounted in his autobiography, *Gathering Evidence*. The material combines the absurd, comical and painful in what might be described as autobiographical opera with abstract instrumental driven by narrative and text presented as sound. The applicant is a prolific composer of ambitious, high-risk contemporary works, and the current project promises to be significant.

Criterion 2: The strength of the proposal's conceptualization, organization, and plans for project execution

The selection of Bernhard's difficult works makes this treatment challenging. A detailed rationale for making an opera out of the work of Bernhard's life and writing is missing. Why does the applicant deem this work interesting for making an opera? While the work appears to be well advanced in both compositional and staging strategies, the panel notes that it is a commissioned piece, and the relationship between the commissioned work and ATLAS support is not delineated.

Criterion 3: The quality of the applicant's previous work and/or promise of quality based on the applicant's preparations for the current project

Chosen as one of the "30 composers under 40" by Orpheus Chamber Orchestra's Project 440, Professor Haber is highly accomplished. He is the recipient of a 2017 Koussevitzky Commission, a 2013 Fromm Music Foundation commission, a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon Guggenheim Memorial Foundation Fellowship. He has received grants and fellowships from the MAP Fund (2016), New Music USA (2011), the New York Foundation for the Arts (2013), the Jerome Foundation (2008), the Bellagio Rockefeller Foundation (2011), and Yaddo, among others. It is a continuing and stellar record of recognition which qualifies him well for the current project.

Criterion 4: The feasibility of the proposed plan of work and likelihood that the applicant will complete the project within a limited timeframe

The work plan appears reasonable, though the challenging nature of the work could lead to unexpected delays. The work is commissioned, with a planned premiere in 2020, so it should be completed on time.

Recommendation for Funding: No funding is recommended. The work has been commissioned and the need for additional support from ATLAS and relationship between ATLAS funding and the commission are not addressed.