

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 2018-19

Subject-Area Review: ARTS

February 14, 2019

Prepared by:

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

Stuart Dybek
Distinguished Writer in Residence
Northwestern University

BoRSF Awards to Louisiana Artists and Scholars (ATLAS) Subprogram, 2018-19**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) (5)

The five (5) 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	013ATL-19	Vince LiCata	\$50,000	\$40,000
2	036ATL-19	Amy Fleury	\$24,115	\$24,115
3	039ATL-19	Alison Pelegrin	\$34,417	\$34,417
4	066ATL-19	Milton Walsh	\$40,438	\$40,438
5	044ATL-19	Courtney Bryan	\$50,000	\$50,000
TOTAL			\$198,970	\$188,970

The panel recommends funding, at a minimum, the top two (2) proposals, which are recommended to receive a total of \$64,115. 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 (3)

Rank	Proposal #	Principal Investigator	Amount Requested
6	055ATL-19	John Proctor	\$50,000
7	067ATL-19	Juliana Haynes	\$50,000
8	065ATL-19	Yotam Haber	\$37,464

The panel recommends that the three (3) 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 (7)

Proposal #	Principal Investigator	Amount Requested
007ATL-19	Lara Glenum	\$50,000
025ATL-19	Casey Stannard	\$31,757
028ATL-19	Joshua Wheeler	\$50,000
034ATL-19	Daniela Marx	\$42,598

038ATL-19	Gary LaFleur, Jr.	\$13,269
045ATL-19	Amy Chaffee	\$50,000
059ATL-19	Yeon Choi	\$29,622

The seven (7) 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	007ATL-19 (Creative Arts)
Proposal Title	Rehearsal For Extinct Anatomies
Submitting Institution/PI	LSU A&M/Lara Glenum
Amount Requested	\$50,000

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

Rehearsal For Extinct Anatomies is an extended poem in three sections, telling the story of Snow White, who is refashioned as a mythic hero who undertakes an epic journey to the underworld to return with “a quest-object, loved one, or heightened knowledge.” Aiming for invention both of narrative in writing female subjectivity and of form by combining fairy tale with myth and the alignment of dramatic dialogue, stage directions and poetry, this poetry book project has the underwritten mother-daughter relationship at its core. The intended audience is readers of literature in general and poetry more specifically. Given the popular reference in the work, however, the project aims to reach readers well beyond the academy.

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

Rehearsal for of Extinct Anatomies might be part of the current consideration of female protagonists trapped by narratives in which their subjectivity and experience are underwritten. Taking place in popular culture in films such as *Maleficent* and *The Hunger Games*, on stages in both the reconsideration of classics like *A Doll’s House* and *Minor Character* (a revision of *Uncle Vanya*) and new plays such as *What the Constitution Means to Me*, the narrative inventions aim to add complex female lives to 21st century works. Earlier feminist dramatic inventions (meaning plays) that relate to the applicant’s work are Caryl Churchill’s materialist feminist *Top Girls*, which features a dinner party of “famous” women from different time periods and, of course, *Antigone*, who is buried alive by Creon. There are numerous anthologies of fiction published over the last decade that utilize fairy tale material, such as those by Kate Bernheimer, which have found a general reading audience. This poem when completed would contribute to this larger genre of work that explores myth and fairy tales from a modern and postmodern political perspective.

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

The proposal gives a good overview of a work that is still in progress. Given the large body of work that already explores like subjects, however, the applicant’s assertion that this piece strikes out in new literary directions seems exaggerated. Writers such as Anne Sexton, A. E. Stallings, Angela Carter, A.S. Byatt, Robert Coover, Sara Shun Lin Bynum, Margaret Atwood, and many others have worked similar material into highly original shapes. Rather than touting the singular originality of this piece, the proposal would have been more effective in explaining its particular departure. How, for instance, and why, does the Stepmother of the original tale morph into a Mother? Is there a literary reason beyond the arbitrary one to turn the piece into a violent mother/daughter conflict? The work plan is clear and the piece in process is at a stage when a grant would be an aid to finishing it, but the ideas and conceptualization seem to need work. What is the hope for what the violent mother-daughter relationship will achieve? What ideas inform the print images accompanying the poetry? In what ways is the poetry different from popular culture’s violent and sexualized portrayal of women?

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

Both in terms of quantity and quality, the applicant's previous work demonstrates a strong work ethic and excellent results as indicated by reviews in the field of poetry. The applicant shows accomplishment in her publication record, her short tenure clock, her receipt of competitive grants and professional public assessment of her work. Her previous projects have explored the intersection between literary art and pop sensibility, frequently with a comic touch. This project, though, seems darker and less clearly delineated in terms of its intent. The prose is sexually explicit and enraged in tone for reasons that are not entirely clear in the context of the kinds of the meanings the applicant intends to produce.

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 her project divided into three sections, of which one is complete, one is 50% complete, and one exists in notes and drafts. She has divided her time to complete two sections and then extensively edit the entire manuscript. Given both the clarity of the work plan and the applicant's productivity, she is likely to complete this project within a limited timeframe.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	013ATL-19 (Creative Arts)
Proposal Title	HIYA DOLLY: A Science Play about Dolly the Sheep
Submitting Institution/PI	LSU A&M/Vince LiCata
Amount Requested	\$50,000

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

In 1996 it was international news when it was announced that a sheep named Dolly had been cloned at the Roslin Institute in Edinburgh, Scotland. Dr. LiCata proposes to finish and stage a one-act documentary musical in three parts about the Dolly story. The book for the musical includes the Dolly's life story, the media response to her creation, and the relationship between her creators. The music is Scottish folk melodies with new lyrics, drawing on Dolly's Scottish origins. The musical is aiming to be presented in 2020 at the Edinburgh Fringe, a major annual festival of experimental theater with a wide range of work from all over the world.

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 significance of the piece begins with the story itself. Besides, the scientific and historical importance of the subject, there is an interesting challenge here as to how the music theater form can be at once entertaining and communicate accurately the science behind the wonder of the accomplishment. Starting from the view that science is not only an interesting subject but THE subject of our time, many competitions for scientific plays aim to make the population at large more scientifically knowledgeable. Distinct from science fiction, which often does use scientific research as a departure point for its narratives, *Hiya Dolly* aims to stay close to real science and to the story of the creators of Dolly and Dr. LiCata's science background gives him the knowledge to produce a work that is factually accurate. In addition, though, he has enough theater experience to form his knowledge into an appropriate and entertaining dramatic form. The piece could attract a broad audience, though initially will be of interest to audiences interested in experimental theater.

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

Dr. LiCata envisions a "dramedy" that uses parody. The "General Plot Prospectus and Arc of the Story" is a clear account of the narrative progression of the work, which has a nice A B A structure. The submitted portion of the play sets up the story and instructs the reader (and assumedly the spectators) in the method of the narrative: episodic scenes that are related via montage/mosaic. The proposal also clearly describes how the practical considerations of staging such a performance will be managed. The characters are the least defined element, though it is clear that extensive workshopping with the actors will be undertaken to prepare the work for the stage.

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 has a career trajectory that includes both science and theater, which uniquely qualifies him for this work. He made a dance video about his work on hemoglobin. He has acted in a number of plays in local theaters, collaborated with Ping Chong, and performed in cabarets. His scientific inquiry focuses on protein-DNA interactions in extreme conditions.

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 focused on anticipating production, rather than on a schedule for writing. Workshopping plays is the method of the moment and the applicant is following this model, which allows the writing to evolve with the performers. The project is well progressed, and very likely to be ready for the Fringe at the end of the grant period.

Recommendation for Funding: The budget for the project is high given the amount of money available to the ATLAS program and the number of high-quality projects. Partial funding of \$40,000 is recommended, with reductions to be made at the PI's discretion.

Merit Review Criteria for ATLAS Projects

Proposal Number	025ATL-19 (Creative Arts)
Proposal Title	Flora Louisienne: A Wearable Art Exhibition
Submitting Institution/PI	LSU A&M/Casey Stannard
Amount Requested	\$31,757

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

The proposal for *Flora Louisienne* sets out a plan to complete an exhibition of ten wearable art designs to be displayed on live and stationary models. The exhibition is planned for Burden Garden's Wine and Roses Gala in the fall of 2019 and then for LSU's Textile and Costume Museum Gallery. The designs emphasize sustainability by using patternmaking techniques that eliminate waste. The audience will be both the general public and members of the LSU 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

Flowers as inspiration seems to be the theme for the proposed designs, which will meld apparel and floral design into garments created with advanced sustainable pattern cutting techniques using silk and living botanicals. Living botanicals will arrive ten days before the Burden Garden Fest. It is not explained how living botanical designs can be displayed later at the LSU Textile and Costume Museum or how the LSU exhibition might be adjusted for their absence.

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

The project is organized around digital textile printing, experimental patternmaking, and historic construction methods. The use of new technology in relation to both patternmaking and time-honored construction techniques informs the process of creating the designs. There is a nod to the native flowers of Louisiana. The applicant's stated performance measure is completing the work, but how the success of the project could be assessed is not addressed. What kind of ideas and response might be expected from such an exhibition? What forms will these responses take? What is the specific outcome expected for this specific project? Is there a theme?

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

Ten designs are planned, and one pilot design has been created. Professor Stannard aims to have the apparel designs completed prior to exhibition so that the floral elements (live and in silk) can be added a week before the opening. The work plan is not detailed, making it difficult to assess whether the timeline is reasonable for the number of designs projected. Given the project's emphasis on sustainability, with the use of live flowers, with what sector of the flower industry – an industry known for its global shipping of flowers and low wages of its workers – will the applicant work? The work sample has designs that are not those of the applicant. Except as a demonstration of what others have done in this area, how are these designs related to this project? From the photos, it appears that there may have already been a gala event with floral costumes. If so, how does this project advance the approach or chart new territory?

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 vague and it is not clear how long the process of designing and executing the works will take. It is uncertain whether the timeframe is reasonable.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	028ATL-19 (Creative Arts)
Proposal Title	Saw the Deep
Submitting Institution/PI	LSU A&M/Joshua Wheeler
Amount Requested	\$50,000

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

Saw the Deep is a 250-page novel that takes place in the near future and is about the border area known as Los Dientes, a space in southern New Mexico between two border walls. The novel explores American identity within this dystopia, while being informed by the themes of *Gilgamesh* and an omniscient choral voice that gravitates to joy. Its cinematic quality would likely appeal to a popular audience.

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 aim of *Saw the Deep* is to write a new portion of the American imaginary based on an experience of place that exists between borders, cultures and languages – a highly topical idea. As described, the novel appears to belong to the popular genre of dystopian and post-apocalyptic literature (and film) – a popular genre spanning Mad Max and the work of Cormac McCarthy. The proposal refers to employing both Western and Sci-Fi tropes along with themes from *Gilgamesh*, so it is clearly highly literary in intention but also influenced by genre literature. Readers of American fiction in general and academics are the anticipated audiences.

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

The proposal is most thorough in discussing Professor Wheeler's process. While he has studied poetry and fiction, most of his prior work has been done in nonfiction, including *Acid West: Essays*, a collection that received critical praise, and several essays in well-reputed magazines. Professor Wheeler indicates that he has figured out the form of the novel, and proposes a plan for completing the work within the period of the grant. The work plan includes a trip to New Mexico to map the physical terrain of the novel and outline the work.

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 has had significant success with his collection of nonfiction writing about Southern New Mexico and the writing in this proposal is remarkable for its self-assessment, clarity and forthrightness. The work sample is divided into "books" (chapters) which are, in their current form, thematically organized episodic fragments. Professor Wheeler points out the work sample is fragmentary, but this approach in sample form makes the work difficult to follow and understand in terms of the world he aims to create. The work sample does not give a sense of the overarching narrative or characterization, or allow the reviewers to assess whether the novel as a whole will achieve what the proposal argues it will, beyond the setting and tone. This in turn makes it difficult to determine how near to finished the novel might be.

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

Drafting the novel is anticipated to take half of the ATLAS year and revisions the other half. It is hard to judge from the work sample, though, whether this work plan is reasonable or if a novel this laudably ambitious in concept and at this stage of writing can be completed within such a limited timeframe.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	034ATL-19 (Creative Arts)
Proposal Title	Researching, Designing and Producing Public Typographic Murals and Sculptures
Submitting Institution/PI	Loyola/Daniela Marx
Amount Requested	\$42,598 (Budget amount incorrect on cover/budget pages)

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

The project proposes arriving at new techniques for typographic designs for five specific spaces in New Orleans. Messages geared to new audiences will be fashioned from cardboard, paint, and vinyl stickers.

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

This project emphasizes the public aspect of designs aimed at lay audiences in each of the five selected sites. More generally, it is intended that the techniques employed will broaden the field of typographic design. The immediate audience for the work is particular, but the concepts developed might have a broader reach. The side trip to Amsterdam mentioned in the proposal seems to be related to broadening the design parameters.

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

The project is clear in its general aims but less so when it comes to the designs themselves and the relationship of each of the five designs to the space designated and organization targeted. Professor Marx names five organizations with which she is currently working but does not state if these are the planned organizations for this project. Exactly what she would design for each site is not stated, nor is it clear how collaborative the process has been/will be. The project as presented does not seem fully realized in terms of these connections or the themes the applicant wants to engage. In terms of organization, the project is divided into four parts: 1) research typographic forms and concept; 2) create meaningful, interactive typographic structures or murals for specific audiences; 3) present work in designated spaces; and 4) create an online, interactive map for public participation. Its strength is in its local focus, and the planned research trip to Amsterdam is curious, not well described in relation to the project, and seemingly out of step with the work plan. No funding is requested for it, so its mention serves only to confuse the 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

The applicant has significant international experience informing her work, including socially oriented design campaigns related to fighting racism and hunger awareness. Her stated goal is to make positive contributions to contemporary New Orleans culture. The strength of the proposal is its display of past work and various projects on national and international levels, especially in showing how well socially relevant messages were conveyed to communities. A supporting proposal narrative that details how this approach will be adopted in and adapted to the New Orleans sites would substantially strengthen the 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 to be feasible and the project would likely be completed within the grant period.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	036ATL-19 (Creative Arts)
Proposal Title	What the Living Owe the Dead, a collection of poems
Submitting Institution/PI	McNeese/Amy Fleury
Amount Requested	\$24,115

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

Professor Fleury plans to complete a four-part, book-length collection of poems about illness and death, interspersed with autobiographical poems about the author's son. Included throughout the work are treatments of the losses of literary and historical personages and the ways that loss of children shaped their lives. The collection is deeply personal but, as the best art does, finds within the personal the universal.

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

Poetry is an art form with a long elegiac tradition and the book this project envisions fits in that tradition both in terms of its expression of personal loss of a mother for her son but also in the way that the book channels such a loss through historical figures. It calls to mind a 2014 book by the poet Edward Hirsch on the death of his son, Gabriel. In an interview with the New York Times, Hirsch recounted the response from other grieving parents who had found solace in his book. This book promises to attract a similar readership: general readers of poetry, but particularly readers who have experienced this kind of grief. The applicant imagines *What the Living Owe the Dead* as being read by instructors and students of literature and creative writing, but also medical professionals, including those working in hospitals.

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

The application is exemplary in its specificity, feeling, and accomplishment. The project work plan is detailed and admirably realistic. The poems submitted are beautifully and skillfully written, and reflect meaningfully on the experience that has generated the book.

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 of a quality that predicts success for this project. In fact, the work sample suggests that this book well might be the poet's best work to date. The applicant's previous work has appeared in notable literary magazines such as *Prairie Schooner* and *Crazyhorse*; her book *Beautiful Trouble* won the Crab Orchard First Book Award and was published in the solid poetry series of Southern Illinois University Press. Her collections of poems have been adopted frequently for college courses in poetry and creative writing. Professor Fleury's past record of accomplishment along with the readiness of this moment in her life promises successful completion of the project.

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

This is a writer who has been shouldering a demanding academic load and ATLAS will provide her the needed time to complete the book. Her goal for the project is to finish five polished poems per month starting

in June of 2019. In January of 2020, the poems will be completed and the spring semester can be spent editing and organizing the manuscript and preparing it for submission to presses.

Recommendation for Funding: Full funding of \$24,115 is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	038ATL-19 (Creative Arts)
Proposal Title	From a Strange Land to a Strange Sea: A monograph with photos and text describing Explorations of the La Coast 2000-2018
Submitting Institution/PI	Nicholls/Gary LaFleur, Jr.
Amount Requested	\$13,269

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

Dr. LaFleur proposes the compilation and organization of a set of images of coastal Louisiana, chosen from a set of 750 images collected over twenty years' time, to publish in a monograph.

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 proposed monograph is intended, among other things, to preserve a record of life on the Louisiana coast: "the world seen through a thrown fishnet." Dr. LaFleur believes that the selected images may also aid in scientific research. This proposal seems to have a foot in both science and art, but leans distinctly toward science. Though the project is identified as photography and creative nonfiction, the monograph, despite some elements of aesthetic appreciation and nostalgia, is scientific in terms of its importance. The images may be of great interest to scientists and the general public as a documentation of a portion of a scientific research project, but the project does not work as an artistic product.

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

The proposal belongs in the field of science, not art, and is curatorial rather than creative. Its product is scientific documentation and publication and its frame of reference is scientific. Art, like science, has a history that includes frames of reference and research that guide its creation. This work process, in contrast, is compilation and organization. The images are interesting but repetitive, which is in part the scientific point: the images to a degree document changes to the coast over almost two decades. The overall effect is an illustrated scientific monograph rather than a hybrid artistic form.

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. LaFleur is a scientist, and his previous work does not speak to the promise of this project. The images are attractive but do not convey that "magical" quality that the proposal convincingly describes. As art, the images are not successful.

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 reasonable and the project is feasible as described.

Recommendation for Funding: No funding is recommended. The project does not speak to the goals and objectives of the ATLAS program.

Merit Review Criteria for ATLAS Projects

Proposal Number	039ATL-19 (Creative Arts)
Proposal Title	Feast Days: Poems
Submitting Institution/PI	Southeastern/Alison Pelegrin
Amount Requested	\$34,417

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

Professor Pelegrin plans to use ATLAS support to complete a book of poems whose setting and subject is both a contemporary real and simultaneously figurative Louisiana. The poems will consider cycles of destruction and rebirth that take place on both real and figurative planes, as well as religion-infused secular traditions, imaginary saints, and secular ‘holy’ days. In leaning toward the sacred, the title of the book aptly captures the sacredness of place and of life within the cycle.

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

If jazz, born in Louisiana, is a music of the profane with roots in the spiritual, then Professor Pelegrin’s work reverses the equation. These lively, colorful, jazzy poems often go from the profane to the spiritual., arriving at their own definition of creolized sacred order. The writer has an affection for many of the tropes associated with Louisiana culture and often it is the linguistic ride she makes of them rather than any conclusions drawn from their open endings that forms the main pleasure of this work.

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

The place of this book in Professor Pelegrin’s overall work is well described. The work plan should have provided more detail, but it is clear that the book is well along and the work remaining is straightforward. This is a well-done, persuasive application.

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 – five books of poetry, work in excellent magazines such as *Poetry*, *Ploughshares*, *Southern Review*, and *Tin House*, an NEA and several other awards – all confirm that both her talent and industry will make this project a success. A chapbook titled *Our Lady of the Flood*, published in March of 2018, won the Diode Editions chapbook prize. Some of the poems to be included in the collection have already appeared in national journals, and the LSU Press has expressed interest in publishing the book. Professor Pelegrin is clearly well positioned to finish this work at a high level of 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 manuscript is more than half complete. Performance measures include publication in top-tier journals and anthologies, reviews of work, readings, and manuscript publication. The work remaining can certainly be completed within the grant year.

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

Merit Review Criteria for ATLAS Projects

Proposal Number	044ATL-19 (Creative Arts)
Proposal Title	Treemonisha: a Musical
Submitting Institution/PI	Tulane/Courtney Bryan
Amount Requested	\$50,000

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

Dr. Bryan plans to workshop an original musical response to Scott Joplin's 1911 opera *Treemonisha* in the form of a new opera, with book by Suzan-Lori Parks and libretto by Lileana Blain-Cruz. The work is to premiere in June/July 2020 at the Bard College Fisher Center for the Performing Arts, from which the work has been commissioned.

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

Treemonisha is an early American opera written by a celebrated and African-American composer who influenced both jazz and popular genres. The breadth of work written by Scott Joplin remains under-appreciated and this project, by way of tribute, proposes an experimental reinterpretation of the original work from Afro-futurist and feminist perspectives. Bard College attracts a wide audience to its music programming in general and to its summer programming, so the premiere will be a high-profile event attracting both lay and specialist audiences.

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

The intention of the project is to provide "not a recreation but a response" to Joplin's *Treemonisha*. The proposal suggests that the response will be rooted in contemporary concerns, looking back at Joplin's 1911 work through a feminist/social justice perspective. The applicant writes that she will "workshop with musicians over this period so that their unique musical contributions will be part of the final score, which will include through composed notation as well as improvisation." Dr. Bryan intends to research Joplin's opera through "site visits, music scores, books, and recordings," but she does not identify the sites she intends to visit nor the types of research to be conducted and their purpose. Also unclear is the relationship between funding provided by the commission and monies requested from ATLAS. If a full, detailed work plan had been provided, these issues might have been resolved and its absence undercuts a strong project with evident importance.

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 level of musical talent and theater experience assembled for the project is impressive. Dr. Bryan has been awarded many prizes, honors and residencies. Her work has been presented in a wide range of venues, including Lincoln Center, Miller Theatre, Symphony Space, The Stone, Roulette Intermedium, La MaMa Experimental Theatre, The Metropolitan Museum of Art, National Gallery of Art, Blue Note Jazz Club, Jazz Gallery, Bethany and Abyssinian Baptist Churches, Snug Harbor Jazz Bistro, New Orleans Jazz and Heritage Festival, and Ojai Music Festival. She has produced two independent albums: "Quest for Freedom" (2007) and "This Little Light of Mine" (2010). She is clearly well prepared to lead this work, and her collaborators are leaders in their fields.

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

A detailed work plan/schedule is not provided, though the production date of summer 2020 makes clear the timeframe under which the work must be completed. There is no doubt, given the experience of the artists involved, that the work will be completed at a high level of quality by the end of the ATLAS year.

Recommendation for Funding: If sufficient monies become available, full funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	045ATL-19 (Creative Arts)
Proposal Title	A LadyCaper Project
Submitting Institution/PI	Tulane/Amy Chaffee
Amount Requested	\$50,000

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

Professor Chaffee proposes to use ATLAS funding to complete a play set in 1968 – a time of enormous upheaval and social change – about the friendship and road trip of a group of young mothers who are looking to create their own futures and their own social rules.

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

This is a play about female friendship. The intention seems to be to represent a dual vision: looking forward on the part of the characters who are trying to get a foothold in the times that will propel them into the future, and looking back by the audience from the future – our present – through a feminist lens. The significance of the work is uncertain, but the play would likely appeal to a general theater audience.

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

A detailed work plan is not provided. The project involves researching, workshopping, and rehearsing actors. The proposal’s strength is in the basic situation of the play and the meaning that can be gleaned from it. A synopsis of the play is provided, rather than a work sample of scenes or other playwriting. The summary does little to bring the play to life in terms of characterization, tone, pacing, scenic construction, and the details remain vague, making a judgment of quality or the appeal of the play difficult.

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 has a range of work in theater as a director, as evidenced by the extensive vitae provided with the proposal. She seems fully capable of leading 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

Without portions of the script or a detailed work plan, it is difficult to determine the feasibility of the project. It is not clear why the performers will travel to New Zealand in 2020.

Recommendation for Funding: No funding is recommended.

Merit Review Criteria for ATLAS Projects

Proposal Number	055ATL-19 (Creative Arts)
Proposal Title	Peggy and Paul: The Politics of Identity
Submitting Institution/PI	Tulane/John Proctor
Amount Requested	\$49,906

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

Peggy and Paul is a new play about Margaret “Peggy” Webster’s and Paul Robeson’s 1938-1942 collaboration on a production of *Othello* that toured the country. Everything about production was historic, and Dr. Proctor’s two-act play intends to mine the event for all it says about the politics of identity back then and today.

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 production that is the subject of the play has a number of “firsts”: the first time a prominent African-American actor portrayed the title role of *Othello* for an American audience; the first time a black man kissed a white women on stage; and one of the first times a woman directed a major production of Shakespeare in a field dominated by men. How Margaret “Peggy” Webster and Paul Robeson negotiated with one another and with the theater agencies of America is at the core of the play. The writing and workshopping of this play will explore the politics, agency, and dynamics of power that existed between an African-American male actor and white female stage director of Shakespeare, in an era during which both identities were marginal and largely relegated to a particular second-class status in American society and culture. It is a terrific and timely idea. It is in the genre of plays about the production of plays, such as Paula Vogel’s *Indecent*. The concept, characters, stakes, and drama are all natural in the play, and the substantial situation opens organically into meaning and significance.

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

The writing and workshopping of this play are aimed at exploring the politics, agency, and dynamics of power that existed between an African-American male actor and white female stage director of Shakespeare, in an era during which both identities were considered marginal. The subject is relevant today. The applicant intends on using devised theater techniques and Augusto’s Boal’s experimental theater practices to develop the play. He anticipates two or three acts. The weakness of the application is in the details. The work sample should include a portion of the script, a characterization of the dramatic arc of the play, an account of the acts and scenes, and an explanation of the experimental techniques the applicant plans on using. A detailed writing, revision, and rehearsal work plan should be provided, as well as a premiere date and place, if known. It is extremely difficult to judge the project in terms of its quality and likelihood of near-term completion without these elements.

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 has written a Ph.D. dissertation on this subject, so is well prepared in terms of research to undertake this project. Without a work plan or appropriate sample, it is difficult to judge quality beyond the evident strength of the concept.

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

A detailed month-by-month work plan is not provided. Past readings are indicated but no portion of the script is provided. Without these elements it is difficult to judge feasibility and likelihood of completion.

Recommendation for Funding: No funding is recommended at this time, but the applicant is strongly encouraged to revise the application to include a detailed and realistic work plan and a sample of the work in progress, and resubmit in the next ATLAS funding cycle.

Merit Review Criteria for ATLAS Projects

Proposal Number	059ATL-19 (Creative Arts)
Proposal Title	3D Character Rigging
Submitting Institution/PI	UL Lafayette/Yeon Choi
Amount Requested	\$29,622

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

This project aims to complete an instructional book on advanced character rigging, a process of creating a skeleton for 3D models. It is intended for professional and student animators.

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

Because character rigging is one of the most challenging tasks in 3D animation production, a book on advanced rigging will aid both students and professionals. The immediate audience will be limited to animators, though its indirect impact will be broader given the popularity of the form among the general public.

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

The applicant has completed chapters 7 and 8 and is currently writing chapters 1, 2 and 3. Work to complete during the grant period includes finishing the chapters 4, 5 and 6 on intermediate rigging techniques and the editing, layout design, and publishing of the book. The work is clearly and logically organized, appropriate to an instructional book.

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 animations have been screened at competitive and peer-reviewed national and international film festivals and been awarded prizes, but these artistic products do not speak to the quality of the instruction to be provided. The introductory section of the book is written in an accessible, instructive style that advises how to best use the book to learn advanced character rigging. The chapters have computer illustrations to guide the readers' use on their own computers. It appears that the book will be useful to audiences interested in learning the techniques and tools.

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 well defined, a full table of contents is provided, and the project appears to be well on the way to being completed. In all likelihood the applicant will complete the project within a limited timeframe.

Recommendation for Funding: No funding is recommended. The end product is not an artistic product, but an instruction manual and as such is not well suited to the ATLAS program as described in the RFP.

Merit Review Criteria for ATLAS Projects

Proposal Number	065ATL-19 (Creative Arts)
Proposal Title	The Lime Works: an opera in two parts and three experiments
Submitting Institution/PI	UNO/Yotam Haber
Amount Requested	\$37,464

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

The project is an evening-length chamber opera based on the Austrian writer Thomas Bernhard's 1970 novel *The Lime Works*, featuring auditory experiments that dramatize the protagonist, Konrad, a scientist who murders his wife. Written in collaboration with librettist Royce Vavrek (NYC-based; the opera *Angel's Bone*, for which he wrote the libretto, won the 2017 Pulitzer Prize in music) with scenery designed by Anna Schuleit (MacArthur Fellow), the project has a distinguished pedigree. The story is about creating masterwork on the subject of hearing, the "three experiments" of the title referencing sonic experiments which engage the themes of sound, genius, and madness.

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 work has an interesting thematic approach, and will certainly appeal to academicians, a general opera audience, and music lovers interested in new American classical music.

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

Dr. Haber is a prolific composer whose music has attracted high critical praise and awards; this new opera is evidence of the cutting-edge quality of his compositions. In writing this work, the applicant wants to juxtapose different methods of approaching narrative in musical work. The opera will be driven by narrative but at the same time experiment with words as sounds in order to unearth layers of meaning and delve deeply into what sound itself produces. At the heart of the project is an exploration of musical and narrative thought. While the project concept and creative team are impressive, a detailed work plan is not provided, nor is any music from the work in progress.

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. Haber has an impressive career to date. He was chosen as one of the "30 composers under 40" by Orpheus Chamber Orchestra's Project 440. He has won a number of awards including a 2013 NYFA award, the 2007 Rome Prize and a 2005 John Simon Guggenheim Memorial Foundation Fellowship. He has previously won and successfully completed an ATLAS grant, though he does not mention this in the current proposal.

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

Given Dr. Haber's past record and the quality of the present proposal, there is every reason to expect a successful outcome. The opera already has a premiere scheduled, at New York's FERUS Festival (National Sawdust) in 2020. There are negotiations with Vienna's Theater an der Wien for the work's European premiere.

Recommendation for Funding: No funding is recommended at this time, but Dr. Haber is encouraged to revise the application to include a detailed work plan and a sample of the work in progress, and resubmit in the next ATLAS funding cycle if the project is not yet complete.

Merit Review Criteria for ATLAS Projects

Proposal Number	066ATL-19 (Creative Arts)
Proposal Title	The Big Door Prize
Submitting Institution/PI	UNO/Milton Walsh
Amount Requested	\$40,438

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

Professor Walsh's novel, *The Big Door Prize*, is set in the town of Deerfield, Louisiana, and engages questions of contemporary Louisiana life. It is intended for a broad reading audience.

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 part of a contemporary Southern literary tradition that focuses on the way people live now. This work-in-progress, his second novel, follows *My Sunshine Away*, published in 2015, which became a prize-winning bestseller. The work sample demonstrates an accessible writing style and an understanding of the way the pressures of life, whether real or imagined, determine human behavior. The work will be very attractive to lay audiences, as well as a major work of fiction.

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

This is an extremely well written proposal. After explaining his intention as to where in the Southern tradition of writing he wants to locate his work, Professor Walsh goes on to explain how that tradition influences his decision to write a book in a clear, accessible style. The work sample is helpful in demonstrating exactly the intention described of the proposal. In order to portray the life of the town of Deerfield, the novel will alternate chapters detailing the lives of four characters, whose fates will cross as the novel develops. The style is not only accessible, but so clear as to somewhat flatten the narration, giving it the tone of a tale. While the book seems to be realistic, the sly, central invention has a fabulist flavor: a strange, new machine that can predict what a person is capable of achieving. The machine's predictions match people's secret desires and the presence of the machine begins to affect "normal" life in the town as the people have to decide to continue the lives they lead or pursue what the machine says they can achieve. Marriages get reevaluated, workers quit their jobs, high school students imagine new futures. The story is complex, ambitious, fresh, and substantial. This writer's work has the potential to broaden and make a genuine contribution to the Southern literary tradition.

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 quality and reception of the writer's previous books are impressive. Both books won literary awards. *The Prospect of Magic*, a collection of stories, won the Tartts First Fiction Award and the novel that followed, *My Sunshine Away*, was a New York Times bestseller, an Amazon Debut Book, an NPR Top 100 Book for 2015, and winner of the Pat Conroy Book Award and the Housatonic Book Award for Fiction. The current work appears to be of similar promise.

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 timed his application perfectly to coincide with the point when a grant would most help in completion of the work. He currently has a first draft of 260 pages – approximately 75% of the book – which consists of 26 chapters. His plan is to consult with his editor after the first draft is complete and then make revisions. He has a contract for publication. Professor Walsh knows his writing process very well, making his estimation of the work schedule entirely realistic.

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

Merit Review Criteria for ATLAS Projects

Proposal Number	067ATL-19 (Creative Arts)
Proposal Title	'Preacher Man, Preacher Man,' An original, historical, musical production
Submitting Institution/PI	Xavier/Juliana Haynes
Amount Requested	\$50,000 (Cover page/budget page cite incorrect funding request)

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

Professor Haynes' project proposes six full productions of a new musical, *Preacher Man! Preacher Man!*, by two New Orleans natives, composer Roger Dickerson and playwright John O'Neal. The work celebrates New Orleans at its Tri-Centennial, providing a unique vehicle for education and socialization for universities, primary and secondary schools, the City of New Orleans and the Greater New Orleans area.

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 subject matter of the musical is intimately tied to New Orleans: two street preachers, one black, the other white, share a passion for preaching that cements their bond during the height of hurricane season. The music rises from the rich and varied traditions of New Orleans music: folk song, gospel, spirituals, blues, jazz, and Cajun music. The diverse musical styles reflected in the project should be of interest to musicians, composers and music lovers, and the work will attract broad audiences from a number of sectors.

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

The project is conceptualized as an educational project for Xavier students and an outreach project to bring abbreviated performances to local elementary and high schools. The project aims to form partnerships with historical New Orleans performance venues, professional music organizations, production and media agencies, and arts institutions in order to celebrate the Tri-Centennial. It is conceptualized "of, by and for" the people of New Orleans. Though this is a promising project, well-conceptualized, with an assured performance date and prestigious collaborators, the application is not fully realized. It lacks a detailed work plan and clear vision of how the work will come together to realize the concept.

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

There is no work sample related to the project and the applicant's role is not stated. She appears to be a coordinator, but the proposal is not specific. Who will cast or direct the musical, create the set and lighting, design the costumes, etc.? If students, who will oversee their work? The budget requests \$24,000 for an orchestra – who will be the music director? Is the orchestra from Xavier? Has the book for the production already been written? The project is strong in concept, but does not explain how Xavier will coordinate all the different aspects of production to ensure it has the planned impact and significance. No other involved organizations have provided letters of support, so their commitment is unclear. It appears from public information, as well, that the playwright was ill at the time of proposal submission and has

since died. The proposal, then, should be clear about what Mr. O'Neal's role has been and how the project will proceed without his participation.

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

A detailed work plan is not provided, and the question of feasibility cannot be addressed until the questions above are answered. It would also be helpful to know when and under what terms John O'Neal and Roger Dickerson gave Xavier the rights to the works.

Recommendation for Funding: No funding is recommended at this time. The applicant should consider the panel comments and questions in preparing a revised proposal for a future ATLAS funding cycle.