

Two Ladies Walk Into a Bar

2021 Community Project Grant - Individual Applicants

Kneen

O: 303-449-5894

Ms Cynthia Kneen

cynthiakneen@gmail.com
O: 303-449-5894

Application Form

Grant information and confirmation

Si prefiere leer esta información en español, por favor haga clic aquí. Se puede responder a la solicitud en español. Un miembro del personal de la Oficina de Artes y Cultura traducirá sus respuestas para que sean revisadas por el panel.

DESCRIPTION: Community Project Grants encourage innovation and exploration in order to achieve progress on the Community Priorities from Boulder's Community Cultural Plan.

PURPOSE: The Community Cultural Plan identifies a set of "Community Priorities" derived directly from the hopes and aspirations of Boulder's residents:

- Support the resiliency and sustainability of cultural organizations to enhance their ability to benefit the community.
- Create a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.
- Prioritize the civic dialogue about the ability of culture to positively contribute to the economy, social offerings, the environment, and the authentic expression of diversity.
- Develop Boulder's creative identity in becoming an innovative world leader in cultural matters and projects that identity to the region and the world.
- Focus on the expression of culture and creativity in the public realm through public art, the urban landscape, culture in the neighborhoods, and serendipitous encounters with the arts.
- Amplify the vibrancy of Boulder's cultural destinations: the lively mix of museums, performance venues, events, districts, studios, maker spaces, and other facilities that make Boulder an enticing place to visit, live, play, and work. Fill in the gaps and address issues of access and affordability.

These complex issues are the most important initiatives we can work on as a cultural community in the coming years. The purpose of the Community Projects Grant is to encourage innovation and exploration in order to achieve progress on these Community Priorities.

In 2021, it is also important to the Boulder Arts Commission that the Cultural Grants Program is responsive to current pressures of the COVID-19 pandemic. There are no questions directly related to the pandemic on the application. However, the Commission asks the community to apply with projects, emphasizing collaborations, that directly address those most impacted by the pandemic. The goal is an equitable distribution of resources throughout the community in a way that supports economic and social recovery.

Awards: Organizations \$25,000 @ maximum \$5,000 each

Details: The award amount of \$5,000 for individuals. Smaller requests will be accepted.

Cycle: Annually.

DEADLINE TO SUBMIT APPLICATIONS – INDIVIDUALS: Monday, March 15, 2021 at 11:59 p.m.

Definitions: "Individual" is defined as: applications in which the project is created and managed by a single individual, a sole-proprietorship, or a for-profit business with only one employee. "Organization" is defined as: applications in which the project is being created and managed by a nonprofit or a for-profit business with multiple employees.

DECISION TIMELINE

- Monday, March 15 at 11:59 p.m. – Deadline for applications
- March 15 to 19 – Review by staff for eligibility and revision by applicants if necessary
- March 19 to April 2 – Preliminary review and score by panel (16 days)
- April 2 to 9 – Score processing by staff
- April 9 – Preliminary scores and comments sent to applicants via email
- April 9 to April 19 – Applicants prepare and send written responses to the panel's questions. The written response should be emailed to Lauren Click at clickl@boulderlibrary.org by Monday, April 19, 2021 at 11:59pm.
- April 19 to 23 – Response processing by staff
- April 23 – Responses sent to panel
- April 23 to May 10 – Final review and score by panel (14 days)
- May 10 to 14 – Processing of final scores
- May 14 – Final scores sent to applicants via email
- May 19, 2021 – **Arts Commission meeting.** Discussion and final decisions on grants

ELIGIBILITY REQUIREMENTS

- General eligibility. Meets all <http://boulderarts.org/wp-content/uploads/2016/09/General-Eligibility-Requirements-only.pdf><http://boulderarts.org/wp-content/uploads/2016/09/General-Eligibility-Requirements-only.pdf> general eligibility requirements.
- Open to all. Anyone may apply once the general eligibility requirements are met, including individuals, artists, non-profit organizations, organizations with pending non-profit status, fiscally sponsored organizations and for-profit organizations with a community focus. Organizations not headquartered in Boulder may be considered (refer to Panel Evaluation question entitled *Boulder Focus*).
- Service area and programming. Projects must have a significant component of public programming that takes place within the city limits of Boulder. This programming must meet the criteria described in the https://www.municode.com/library/co/boulder/codes/municipal_code?nodeId=TIT14ARhttps://www.municode.com/library/co/boulder/codes/municipal_code?nodeId=TIT14ARChapter 14-1-2 of the City of Boulder Revised Code.
- Projects must take place after the grant funding decision and be completed by June 30, 2022.

MORE INFORMATION

General Eligibility Requirements
 2021 Grant Application Schedule
 2021 Scoring System
 General Grant Guidelines & Process
 Grant FAQs

REVIEW PROCESS

- Deliberation. Applications are reviewed by the Boulder Arts Commission grants panel. Final funding decisions are made at public Boulder Arts Commission meetings. See schedule.
- Evaluation criteria.
 - Community priorities (Maximum 8 points)
 - Cultural offerings (Maximum 8 points)
 - Cultural equity (Maximum 8 points)
 - Proposed outcomes and evaluation strategy (Maximum 8 points)
 - Boulder focus (Maximum 4 points)
 - Encouragement points (Maximum 4 points)
- The complete scoring system and rubric for the Community Project Grants can be found here.

GRANT AWARDS

- **Notifications and dispersal of funds.** Staff notifies all applicants if their Application has been successful and begins the process of securing supporting information and issuing payment for successful applicants. Grantees must contact the grant coordinator to arrange for payment. Checks are sent by mail or electronically to bank accounts designated by the applicant.
- **Communications.** All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's responsibility to communicate Boulder Arts Commission requirements of the grant award to collaborators or other participants. This includes, but is not limited to, requirements for compliance with grant agreements, identifying Boulder Arts Commission sponsorship on publicity materials, and reporting.
- **Implementation.** Grantees shall implement programs / projects as outlined in the grant application. Any change to the project, venue, Grantee address, schedule, or staff / team members must be reported to culturegrants@boulderlibrary.org.
- **Award amount.** The Boulder Arts Commission reserves the right to adjust the amount of a grant award offered to an Applicant.
- **PERA impacts.** Retirees affiliated with the Colorado Public Employees Retirement Association (PERA) will be impacted by a withholding requirement enacted by the Colorado State Legislature if awarded an arts grant. Details are available on the PERA website. See "Disclosure of Compensation."
- **Vendor forms.** Grantees must submit a City of Boulder vendor form and current IRS W-9 form in order to receive the grant award. The W-9 must be in the same name as the Grantee named on the grant application. Individual Grantees must also submit an Immigration Status Affidavit and Determination of Independent Contractor / Employee Status for Payment document. Colorado law requires proof of legal residency prior to payment. Applicants will receive the appropriate forms from payments@colorado.gov. Failure to supply a proper W-9 may invalidate the grant award.
- **IRS taxation.** Grant awards are non-transferable, taxable and are reported to the federal government.
- **Agreement.** When a grant award is made by the Boulder Arts Commission, the successful Applicant will be contacted by staff to sign a Grant Letter of Agreement. In that agreement, the Grantee will indicate the completion date of the project and the date a grant report will be submitted.

- **Issuance of funding checks.** Once the agreement is signed, staff of the Office of Arts and Culture will submit it to City Finance along with the invoice. Funds/checks are delivered within the next three weeks. Grants are initially funded at 80 percent of the grant amount awarded. The remaining 20 percent of the grant awarded is paid out upon receipt and Boulder Arts Commission approval of the grant report. Failure to submit a final grant report will result in ineligibility to apply for future grants.
- **Acknowledgment of Boulder Arts Commission funding.** All publicity for Boulder Arts Commission-funded projects must include the following credit line: *This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council.* In lieu of the credit line, the Boulder Arts Commission Logo may be used. The Grantee must sign a release form and submit photographs and/or videos of the project that the Office and Arts and Culture may use on its website, social media, printed materials or for any other publicity purpose.
- **Thanking City Council.** It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit the City Council website page to find out more about contacting City Council members.

REQUIRED REPORTING

- **Timeframe for reporting.** The grant report is due one month after the project is completed.
- **Method.** Submit the report through the online system access through the boulderarts.org website. Log in with the same user name and password utilized to submit the application. After logging in, go to the 'Dashboard', then you'll see a 'Follow Up' section for the grant. On the far right is the 'Edit' button. That will take you to complete the final report.
- **Extension requests for reporting.** If circumstances delay the Grantee's ability to complete the project and/or the report, the Grantee must notify the Boulder Arts Commission before the original report deadline by submitting an email addressed to the Boulder Arts Commission at culturegrants@boulderlibrary.org with the following information:
 - an update on the project status,
 - a request to change the project completion date, and
 - new report due date.
- **Responsibility.** The Grantee is responsible for submitting a report by the due date. The Boulder Arts Commission recommends reviewing the online report form well in advance. There is no grace period for the report.
- **Consequence of Delinquent Report.** Unless an extension request is approved by the Boulder Arts Commission in advance of the due date, all individuals or organizations / businesses attached as collaborators on the project will no longer be eligible to apply for Boulder Arts Commission grants until the delinquent report has been received.

Certification*

I certify that I have read the above information and that this project meets the Boulder Arts Commission's eligibility requirements and, if a funding award is made, will continue to comply with the Boulder Arts Commission's requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting.

I certify

Applicant information

Discipline*

Select your discipline. If multi-discipline, please check all that apply.

- Theater
- Literary arts
- Dance
- Time-based media, film/video, digital art, and web-based art
- Contemplative arts

Tax status*

Cultural organizations/businesses are eligible. Nonprofit status is not required for this category.

- Individual

Date established*

Add the date your organization was established. If not applicable write N/A.

- NA

Mission statement*

If not applicable write N/A.

The mission of our collaboration is to plant seeds that have a positive effect on individuals, relationships and civic spirit. With our combined physical theater, literary, dance, and martial arts traditions, our aesthetic is not only physical, but a poetic journey from physical to societal and metaphysical. Performing live or by video, our working space is like a dojo where we can explore high hilarity, deep sorrow and sharp satire as the heart engages both intellect and intuition. Sharing heartfelt human engagement is our desire for our audience and ourselves. Using words, gestures, vocality and space we aim to move ourselves/audience to appreciate and care for this world, even when it's in terrible shape. We aim to encourage individuals in diverse Boulder communities – immigrants, elders, youth, artists, families, professionals, political leaders, business leaders, homeless, incarcerated, oppressed – to care for what needs our care, and change what needs to be changed.

Annual budget

If applying as an organization.

Geographic area served*

If not applicable write N/A.

Boulder, Colorado and virtual world online

For individuals: organizational affiliation

Even if an organizational affiliation is stated, awards will be made to the individual whose account is associated with this application. If no organization affiliated, please state 'none'.

None

Number of full time employees*

If not applicable write 0.

0

Number of part time employees*

If not applicable write 0.

0

Number of volunteers*

If not applicable write 0.

0

Project information

Project title*

Two Ladies Walk Into a Bar

Amount requested*

The maximum award amount offered is \$10,000 for organizations. The maximum award amount offered is \$5,000 for individuals. Smaller requests will be accepted.

\$5,000.00

Project summary*

Provide a brief overview of the project.

Two Ladies Walk Into a Bar's principals are acoustic poet Cynthia Kneen (pronounced neen) and dancer Jude Landsman. We have been collaborating as a duo for the last 3 years, performing at the Boulder Public

Library May 24, 2019 and Gordon Gamm Theater November 3, 2019. Our current project is (1) to produce a poet-dancer performance video, 3-5 minutes long, of Set Theory Orgasm (written by Cynthia Kneen) to be posted on youtube and linked to coincide with publication of Set Theory Orgasm by the Colorado-based literary journal, Inverted Syntax (Fissured Tongue); this is contractually scheduled for Summer 2021; and (2) to produce a poet-dancer companion performance video, approximately 20 minutes long, consisting of 4-5 additional performance pieces written by Cynthia and performed by Cynthia Kneen-Jude Landsman. Our target for marketing and distributing the longer 20 minute piece is Spring 2022. Ideally, we will premier Two Ladies Walk Into a Bar at the Boedekker ending with an interactive audience session, reaching specific Boulder populations through City partnerships such as Boulder Library and Age Well Centers and alliances with NAACP, Boulder Shambhala Center, Jewish Community Center, Naropa University, and VIVA Theater.

Project calendar*

Projects must take place after the grant deadline and be completed by June 30, 2022.

April-May 2021

Video/sound recording/editing of Set Theory Orgasm performance (3-5 min)

Digital linkage, video published according to literary journal's Summer 2021 production schedule

April 2021-May 2022

2x weekly studio time

August 2021-January 2022

Video and sound recording

January 2022-April 2022

Video and sound production editing

May 15 2-video project (20 min) complete, Two Ladies Walk Into a Bar

May 24 screening with audience interactive component at Boedecker Theatre

Project location*

Where do your projects take place?

City of Boulder, Colorado and digital space

Collaboration*

Describe your and/or your organization's most significant interactions with other organizations and efforts. If this is a solo project with no partners beyond the applicant, respond with "None."

Two Ladies Walk Into a Bar is a collaboration between Cynthia Kneen and Jude Landsman. Jude is a longtime Boulder activist and performance artist with an MFA from CU Boulder. We met through classes with Kirsten Wilson of Motus Theater. In 2019 we collaborated on performance in a showcase at the Dairy organized by Katie Elliott from 3rd Law Dance and again at the Canyon Theatre during a Dance is For Every Body weekend. Our work has now evolved with more details, but the same creative synergy.

Art in Public Places

By checking this box, I consider this project to include an art in public places component (for example, a public sculpture, mural, projection, or performance in the public realm). I have contacted publicart@bouldercolorado.gov and received feedback from staff which inform my understanding of project review, permitting, and timing considerations.

Project completion date*

This is the last day of any public event related to the project. Project must be completed by June 30, 2022.

05/24/2022

Date grant report is due*

One month after the project completion date.

06/24/2022

Panel evaluation

Community Priorities. The City of Boulder’s Community Cultural Plan is a visioning and strategic document that describes how the people of Boulder will align efforts, with the support of the municipal government, to achieve our collective vision: *Together, we will craft Boulder’s social, physical, and cultural environment to include creativity as an essential ingredient for the wellbeing, prosperity, and joy of everyone in the community.* The Community Priorities are six points that summarize the community’s most common responses in answer to the question, “What is your vision for Boulder’s culture and creative economy?” Reference: Cultural Plan and Community Priorities.

Community Priorities*

Examples of ways to demonstrate impact on the Community Priorities may include descriptions of how your project or organization:

- Supports artists and creative professionals by providing professional development programming.
- Contributes to Boulder’s creative identity and creates a vibrant cultural destination through high artistic merit and excellence in the practice of a medium or discipline.
- Engages the community in civic dialogue about the arts through interactive outreach in the neighborhoods.
- Adds creativity in the public realm by engaging underserved populations in art making for their community.

In what way will this project contribute to one or several of the Community Priorities described in the Community Cultural Plan? Does the project contribute to one priority thoroughly?

We believe Boulder is unique in appreciating civil engagement through business, politics, entertainment and family life; inspiration from our natural setting; the creativity of our science and educational centers; and that intangible quality called awareness or spirit associated with culture and the arts. We endorse Boulder’s aspiration to be a vibrant and meaningful cultural destination for multiple generations, diverse groups,

families, artists, and influencers. Meeting community priorities, our video project is portable, adaptable, and allows us to reach new performative spaces and diverse locations. Our material ranges from death and dying (Elegy Wallpaper*), conflict (Skirmish Between the Vowels & Consonants*), racial injustice (Devotion, For Trayvon Martin*), the heartbreak of incarceration (Love Letter*), remorse for systemic transgressions (I Am Sorry*) to humor (I'm Not Your Mother*) -- *select titles from our portfolio. We aim to encourage current feelings, inquiry and creative actions essential to the community's self-reflection and wholeness, thereby contributing to Boulder's aspiration for the well-being, prosperity and joy of those within its reach.

Cultural offerings*

In what way does your project fill a gap in the variety of cultural offerings in Boulder? What is exciting or new about your project?

This project fills a gap in Boulder's cultural offerings in a variety of ways. (1) We are older artists creating contemporary cutting-edge work, a seeming anomaly and one we take delight in. (2) We unapologetically produce art from a contemplative perspective of mindfulness and awareness. Our work is aimed to "wake up" those who experience it. (3) We create pieces that consist of movement, gestures and words, not nearly as common or ordinary as dance and music combined. (4) Our work highlights acoustic poetry where meaning is not found only in words, but in how they are spoken, specifically emphasizing the origin of sounds, which is in the body, not the mind, and not abandoning the origin as you speak. This is an innovation and intriguing style specific to Cynthia Kneen as artist-writer. (5) Our work results from a unique pairing, as both artists previously focused primarily on solo work. In life, it is fortuitous and synergistic pairings that can result in surprising new forms. Our unique creative exploration has resulted in a refreshing alternative and fearless perspective on contemporary issues (racism/incarceration/politics). The artist in society speaks truth to power out of goodwill toward society—and that's us!

Cultural equity*

Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to applicants whose organizational leadership or audience represent groups who are typically underrepresented, i.e. culturally diverse groups, organizations focused on age diversity, etc.) Describe how your project does or does not fulfill one or several of these categories. Describe how your project will address affordability, availability, accessibility, accommodation, and acceptability to diverse groups. For reference, please review the Boulder Arts Commission and Americans for the Arts Statements on Cultural Equity.

References:

Boulder Arts Commission Statement on Cultural Equity

Americans for the Arts Statement on Cultural Equity

We believe artistic mind is applicable to every aspect and stage of personal and civic action and life. As elders we could easily be unseen and under-represented. We have lived in and contributed to Boulder as business managers, artists, educators, activists, and parents. Individually, we are experts in multi-disciplines who share using the arts to integrate the wisdom and training of our creative histories. We speak to themes that have urgency, purpose, universality and humor. Our work stretches from tragic to bawdy, always coming from affection for our audience and ourselves. We aim to inform, inspire and entertain. Besides, it's fun. Specifically, we are dedicated to diversity that includes income, ethnicity, race, gender, LGBTQ, age, life conditioning and education. Our video project will be free and accessible via internet. Our desired venue for our premier performance, the Boedecker, is handicapped accessible. We intentionally use young professionals from the Black and LGBTQ communities---videographers Katrina Miller www.blackatvideoproductions.com, Musa Starseed www.facebook.com/MusaStarseed, and sound engineer Mika Anami (squeakymusic.com).

Proposed outcomes and evaluation strategy*

Describe your evaluation strategy for this project and how you will collect data. Please also include your goals for this project and how the benefit to the community will be measured.

Goals for this project: To touch hearts with joy, sadness and hilarity. To receive positive critical reviews. To inspire others to self-reflect and to create, regardless of their circumstances. Ultimately we desire not only to touch hearts but to transform understanding in order to promote healthy and impactful action and a strong and inclusive civil society. A positive side effect of the pandemic and our increasingly virtual world of events is the rise of platforms like Eventbrite. Even free events have registration which captures e-addresses, making it easier to send out surveys and receive feedback. We will be able to track where we present, # of clicks on youtube, how many attend, and how many register online. We have connections to varied faith, educational and artistic communities, as well as to LGBTQ, Black and POC (People of Color) communities. If/when pandemic conditions allow live gatherings to show the film with an audience interactive component, we will premiere it at the Boedecker and take it into the field and various communities. In these situations we will gather feedback, increase our e-address list, and potentially have video recordings to verify audience response.

Additional Questions

Boulder focus*

Are you a Boulder organization/individual serving Boulder or are you an organization/individual outside of Boulder and to what degree do you focus on Boulder programming?

Two Ladies Walk Into a Bar performances are created by long-time Boulder residents. We recognize that Commissioners are tasked with dispersing Boulder tax dollars for the support of the arts in Boulder. We employ Boulder businesses (videographers, sound engineer, Boulder Circus Center) to facilitate this project. We perform for Boulder audiences, and will continue to do so live and online. Ours is a sophisticated project, full of poetry, prose and satire within a physical theater, clown, experimental writing, and post-modern dance improvisational approach. Jude Landsman was mentored by Barbara Dilley and Kirsten Wilson. Cynthia Kneen was mentored by Chogyam Trungpa, Kanjuro Shibata XX, Giovanni Fusetti, Elizabeth Robinson and Kirsten Wilson. Each mentor is an iconic longtime, former part-time or full-time Boulder resident. A Boulder focus is also present in our contemplative arts foundation, part of Boulder's 'brand' due both to natural setting and community history. We represent a legacy in the forefront of contemplative arts and have national and international connections. If the objective is to position Boulder as a unique and vibrant center for artistic excellence (despite its size), this project contributes to that goal.

Encouragement points*

Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to applicants who have not yet received a grant in this cycle. Confirm if your organization has received more than \$1,000 in funding from the Boulder Arts Commission in the current cycle.

No

Attachments

ATTACHMENTS

The following attachments are required. Please title your attachments according to the headings listed below.

Budget summary*

Provide a brief budget summary for this project including all revenue (monetary and in-kind contributions, including this grant) and expenses. Please title the attachment "Budget summary". Permitted file types: xl, xlsx, pdf.

Budget Summary, Kneen.pdf

Venue confirmation letter*

Attach confirmation from the hosting venue that the project is approved and scheduled. Please title the attachment "Venue confirmation letter". Permitted file types: doc, docx, pdf

Venue Confirmation Letter, Kneen.docx

Partner/Collaborator List

Provide a list of each individual / organization that has a significant coordinating role in this project. Please title the attachment, "Collaborator list". Include their name, contact information, and role. Permitted file types: doc, docx, pdf.

Partner-Collaborator List.docx

Letters of support

Attach any letters of support that will be useful in understanding community involvement and enthusiasm for the project. This is optional. Please title the file, "Letters of support". Permitted file types: doc, docx, pdf

Letters of Support.docx

Other support materials

Attach any documents that will help the jury fully understand the project, including videos and other materials that may help the commission evaluate artistic quality. This is optional. Please title the file, "Support materials". Permitted file types: doc, docx, xl, xlsx, pdf

Support Materials, Kneen.docx

Submission and signature

Application on the website (optional)

I certify that, if funding is awarded, my application may be presented on the boulderarts.org website. The Office of Arts and Culture staff will send a copy of the document to the applicant listed for approval in advance of posting on the website.

Yes

Certification*

I certify that all information contained in this application and attachments is true and accurate. All funded activities must provide equal access and equal opportunity in employment and services and may not discriminate on the basis of disability, color, creed or religion.

I certify

Full name*

Cynthia Kneen

Submission date*

03/15/2021

TO COMPLETE AND SUBMIT YOUR APPLICATION

All required fields must be filled in with the appropriate information and/or attachments. Click on the "Submit Application" button and an email notification that your application has been received will be sent. If you do not receive a confirmation email, please notify staff immediately. Note that once the application is submitted, it cannot be revised or added to. Please make certain that you have included all information and attachments prior to submitting.

File Attachment Summary

Applicant File Uploads

- Budget Summary, Kneen.pdf
- Venue Confirmation Letter, Kneen.docx
- Partner-Collaborator List.docx
- Letters of Support.docx
- Support Materials, Kneen.docx

Budget, 031521, Cynthia Kneen and Jude Landsman

Video/Film Production of two performance pieces: *Set Theory Orgasm* (single performance, 3-5 minute video) and *Two Ladies Walk Into a Bar* (4-5 performance pieces integrated into a single film composition, 20 minute video)

Budget Summary

\$3700 -- videography and editing two projects (described above)
\$ 800 -- sound engineer (8 hrs. at \$100/hr)
\$ 220 -- marketing, web and social media support
\$ 280 -- Boedecker Theater rental, Dairy Center, Tuesday May 17, 2022
(\$110/hr x 2 hours = \$220, \$30/hr x 2 hours = \$60 (required technician))

\$5000 TOTAL

VENUES CONFIRMATION, Cynthia Kneen

Due to the pandemic, constraints on live performance venues and opportunities to physically work together have severely impacted our performance timelines and live venue confirmations.

Regarding our 20 minute video project, *Two Ladies Walk Into a Bar*, we intend to premiere it at the Boedecker Theater, Dairy Center for the Arts, May 24, 2022. Currently (during the pandemic) the Boedecker can be rented by private parties Mondays and Tuesdays; however until the pandemic ends, the venue cannot be booked more than three months in advance. The earliest we can secure venue confirmation is therefore February 24, 2022. We are exploring alternatives while anticipating that pre-pandemic circumstances for a live showing of video with audience interaction may return, perhaps quickly, in 2022.

Regarding our 3-5 minute video project, *Set Theory Orgasm*, see below for the literary journal *Inverted Syntax* (a division of *Fissured Tongue*)'s publication contract, confirming their publication of *Set Theory Orgasm* by Cynthia Kneen, with contractual agreement to digitally link our video project performance to their print/digital publication this Summer 2021.—Cynthia Kneen 031521

Sat, Jan 23, 1:34 PM

Inverted Syntax <reply-to+4b15826c-93ac-4021-8b71-
ea645f069fef@email.submittable.com>

Submittable 

Dear Cynthia Kneen,

We at Inverted Syntax are looking forward to publishing your work in our Fissured Tongue series. Please see the attached a letter of agreement for your contract. We ask that you read, sign, and return it to us along with a bio, any social media handles and a brief "About the work" statement. You may do whichever of the following is easiest for you: sign digitally; print, sign, and scan; or print, sign, and take a picture.

We'll send you a proof to approve before your work is published. Please note that we're about to publish Fissured Tongue Vol 2 this week, so your work will appear sometime later this year; I hope this isn't an issue but want to provide a realistic publication timeline.

Just curious: Is there a recording of the performance piece that "Set Theory Orgasm" is part of? If so we'd love to see it/link to it upon publication. Thanks again!

Warmly,

Jesica Davis

Associate Editor

Inverted Syntax

<http://www.invertedsyntax.com>



Inverted Syntax Press
P.O. Box 2044
Longmont, Colorado 80502
USA

January 23, 2021

Dear Cynthia Kneen,

We are delighted to accept your piece “Set Theory Orgasm” for publication in *Inverted Syntax*.

Through this letter of agreement, you grant *Inverted Syntax* first North American Serial Rights and non- exclusive reprint rights (for possible inclusion in future anthologies of work published in *Inverted Syntax*). You also grant *Inverted Syntax* the right to showcase and/or archive the work on the *Inverted Syntax* website at invertedsyntax.com. All other rights remain yours as the sole owner of the work. Although you do not need written permission to reprint your work, you agree to acknowledge *Inverted Syntax* as the first publisher wherever and whenever the work is reprinted.

Please sign (your typed name will serve as your signature) a copy of this agreement and return it via email to associateeditor.invertedsyntax@gmail.com along with an updated bio, any social media handles and a short “About the work” statement. You should retain a copy of this agreement for your own records.

Thank you — we look forward to publishing your work.

Sincerely,

Jesica Davis
Associate Editor
invertedsyntax.com

Cynthia Kneen
Author's signature

February 2, 2021
Date

NOTE TO BOULDER ARTS COMMISSIONERS

Further correspondence with *Inverted Syntax* indicates they will hold print publication of my work until our video performance video of *Set Theory Orgasm* is complete.

COLLABORATOR LIST

Musa Starseed Black Sun Cinema (609)284-0514
Videographer, filmmaker, musician
Musa working with Cynthia and Jude on Set Theory Orgasm video



Mika Anami Sound Engineer mikaanami@gmail.com squeakymusic.com

We are working with Mika for our sound production



Katrina Miller Blackat Video Productions. (720)629-2593
blackatvideoproductions.com

Videographer Filmmaker

Katrina Miller working with Cynthia and Jude on filming additional pieces



5 Letters of Support

for Cynthia Kneen and Jude Landsman

Katherine Campbell, VIVA/Elder Community

March 12, 2021

Dear Boulder Arts Commission,

I am writing to give my strong support for the Individual Projects grant application of Cynthia Kneen and her collaborator, dance-artist Jude Landsman. I encourage Boulder Arts Commission's funding for: a 5 minute video to be linked to publication of Cynthia's writing, *Set Theory Orgasm*, in the literary journal, *Inverted Syntax* (a division of *Fissured Tongue*), a 20 minute video of an additional 4-5 pieces written by Cynthia Kneen, and co-performed with Jude Landsman. Both performances are under the rubric, *Two Ladies Walk Into a Bar*.

I have known Cynthia Kneen for 40 years as a friend, contemplative practitioner, Buddhist teacher and fellow artist. She moved here in 1975 to help turn Naropa University into a year-round school and direct Naropa's first grant, a three-year grant for arts-in-education. I was a student in her *Writing From the Body* workshop in 2017, which demonstrated how to generate experimental writing from physical theater exercises. I saw and was highly entertained by her Red-nosed Clown performance at the Nomad Theater in 2018. I am personally inspired by her late life example of graduating from a three-year elite Jacques Lecoq school of theater creation in Italy.

Personally, I have been involved with theater as the President of the Society for Creative Aging, VIVA Theater, and have over a decade of experience producing and performing as an actor and dancer. I am also a professional Elder Care Manager, having worked in this field for the City of Boulder for 22 years and in private practice.

I am honored to offer this Letter of Support for these two poignant video performance pieces of *Two Ladies Walk Into a Bar*, created by Cynthia Kneen. Cynthia will provide an innovative artistic expression to Boulder's diverse audiences of young and old, artists and non-artists – and perhaps most of all its elders.

Please contact me if I can be of further assistance.

Sincerely,

Katherine Campbell

705 Utica Ave, Boulder, CO 80304
303-443-3990/303-717-6300

*

Giovanni Fusetti, THEATER



HELIKOS

Scuola Internazionale di Creazione Teatrale

th Padova, ITALY, March 10 , 2021

Dear Boulder Arts Commission,

I am writing to give my strong support for the Individual Projects grant application of Cynthia Kneen, and to encourage funding for video production of 2 short performance project(s) called, *Two Women Walk Into a Bar*, written by Cynthia and co-created with her collaborator, dance artist Jude Landsman.

I met Cynthia Kneen after a performance I directed where my students presented the final work from an intensive training on BOUFFON AND SATIRE, at the Boulder Circus Center in 2010. Cynthia was in the audience. The next day she invited me to lunch, gave me her book *Awake Mind, Open Heart*, and we discussed theater, current societal challenges, and her desire to learn physical theater and clown.

The following summer I returned to Boulder to give a public talk on the history of Clown, and to teach two extended workshops: *Journey of Masks* and *Red Nose Clown*. During the public talk Cynthia volunteered immediately to be the subject of a public analysis on what's "uniquely funny" about her everyday self. Her mix of curiosity, vulnerability and courage on stage continues to strike me. She took my summer workshops, created her first clown character, *Daffodilia*, performed on stage, and that Fall she applied to Helikos, my three-year training based in Florence, Italy. On the counsel of my faculty, I accepted her to study with professionals from around the world trained in theater, and half her age. She joined her voice to them and everyone in the school, both staff and student, were greatly inspired by her work and play during the three years. Her presence was a statement that youth is a condition of the soul, and that it is never too late to follow the Muses. She graduated in 2014.

At Helikos she trained rigorously in improvisation, movement analysis, mask play, mask-making, acrobatic play (modified to match her physical age), devising, voice, and martial arts. Cynthia improvised characters and performed solo and in groups in approximately 120 public performances. After returning to USA in 2014 she continued to study improvisation and clown with me, completed an intensive poetry/experimental writing program in Denver, and pioneered a *Writing From the Body* workshop based on her training in Italy.

I continue to be impressed by Cynthia's life example. She arrived at the study of improvisation, comedy, and physical theater after a history of accomplishment in academia, business, and the contemplative arts. She has a keen interest in civil society's experiences and social betterment. She takes risks to learn and share with whatever community she finds herself in. Although an elder and "old soul," she exudes a youthful mind. This is inspiring to me personally and as a theater director, as it was to my Helikos faculty, elders in the audience, and the young people she lived and studied with for 3 years in Italy.

I strongly support her application for Boulder Arts Commissions funding for the video production of her performance/writing collaborative work. Her project to produce 2 short videos of her performance work with collaborator Jude Landsman will enlarge the boundaries of artistic practice in Boulder, encourage other artists, youth and elders from diverse Boulder communities -- and besides, it will be fun.

Please contact me if I can be of further assistance.

Sincerely
Giovanni Fusetti
Pedagogic Director
Helikos International School of Theatre Creation

email: giovanni.fusetti@helikos.com <http://www.helikos.org> <http://www.helikos.com>

Giovanni Fusetti Giovanni Fusetti

Via Monte Solarolo, 16

Padova, PD 35141 Italy

Associazione Culturale Helikos

Sede Legale: Riviera San Benedetto 112/4, 35139 Padova-ITALY Codice Fiscale: 92214000280



HELIKOS

Scuola Internazionale di Creazione Teatrale

Giovanni Fusetti is an Italian multi-disciplinary fool. Trained in agriculture and ecology at the *University of Padova*, he became passionate about the use of theatre in education and in social,

environmental and political activism. Street theatre, puppets, storytelling, clowns and political theatre, led him to the *Ecole Internationale de Theatre Jacques Lecoq* in Paris where he was a student, pedagogic assistant and then teacher of improvisation. He has been the pedagogical director of two international schools of movement-based theatre in Italy: KIKLOS in Padua (2000-2004) and HELIKOS in Florence (2009-2014) and now based in Padua.

Giovanni has worked as a performer, director, movement coach and devising consultant and, now, he works internationally as a teacher and process facilitator, exploring theatre as a tool for artistic training, education, healing, personal awareness and political awakening, and has been midwifing clowns and other stage creatures all over the world. In his pedagogy, he integrates physical theatre with different practices of physical and emotional awareness, for the training of the actor/poet/creator. His 25 years of pedagogical research include training in *Theatre in Education*, *Augusto Boal's Theatre of the Oppressed*, *Gestalt Therapy*, *Reichien analysis* and *Process Work*.

Giovanni Fusetti is a Boulder summer resident, since 2003, when he was invited to teach at Naropa University. He has been teaching training programs in physical theatre every summer at the Boulder Circus Center

www.giovanifusetti.com

*

Annett James, NAACP

3/14/2021

Dear Boulder Arts Commission,

I am writing to recommend Jude Landsman and Cynthia Kneen's request for arts funding to present results of their 3-year performance collaboration.

Jude's work with the NAACP Boulder County shows her commitment to racial justice in our community at all levels. She is an accomplished artist in her own right, and also serves in our organization to promote the arts in celebration of Black culture and artistry. We welcome Jude's work on this project and support her efforts in collaboration with poet and writer Cynthia Kneen.

I have not yet had the pleasure of seeing their new work, but with Judith's creative courage, I am sure it will be powerful, entertaining, and penetratingly timely to address the City of Boulder's contemporary aspirations and challenges.

Sincerely,

Annett James

President NAACP Boulder County

*

Elizabeth Robinson, POET

Elizabeth Robinson

374 Fairmount Ave. #2A

Oakland, CA 94611

(303) 601-2118, lizzypoet@gmail.com

March 7, 2021

Dear Boulder Arts Commission:

I am writing to voice my strong support for the grant application of Cynthia Kneen and her request for funding for a performance project she is creating with dance artist Jude Landsman. Cynthia is a remarkable artist in many media. She has had formal training as a clown, has written and recorded Buddhist meditation trainings, and is the author of *Awake Mind, Open Heart*. Ms. Kneen has taught and performed frequently in Boulder and is central to the artistic vitality of the city. As a former recipient of a Boulder Arts Commission Grant, I know how significant this support is. I can attest that Cynthia Kneen is truly a worthy recipient of your support and will enrich the cultural life of the community.

I have known Ms. Kneen since 2015 when she was a writer in a memoir class that I taught at the Boulder Writers' Workshop. I immediately recognized her gifts as a writer: she is lyrical, insightful, daring, and often funny. She has continued to cultivate her gifts as a writer through study and through building connections with other writers. In addition to taking courses with me, Ms. Kneen began taking classes at the Lighthouse Writers' Workshop in Denver and eventually entered a year-long manuscript development program at the Lighthouse in which I served as faculty. At her graduation, I introduced Ms. Kneen by saying that her work is utterly unique, and that the reader asks, "What is this writing? Is it poetry? Is it prose? Then the reader realizes, 'It's magic!'" Ms. Kneen's work is indeed magical, and her manuscript is worthy of publication.

The project on which Ms. Kneen is working with Jude Landsman makes use both of her writing and her performance gifts. Portions of the text for this performance are slated for publication in the literary periodical *Inverted Syntax*. Other elements of the text have been performed in Boulder in 2019, and *Inverted Syntax* would like not only to publish the material but link a video of the performance to their digital platform.

I am certain the Ms. Kneen's request for funds to support the production of this performance series will be successful and will result in exciting, meaningful, and innovative work. In my experience, this artist cannot help but entertain her readers and viewers, yet her writing and performance are always perceptive, pertinent to contemporary issues, and beautifully crafted.

I cannot speak highly enough of Cynthia Kneen. She is the ideal candidate for arts funding. Her project will enlarge the boundaries of artistic practice in Boulder in a manner that will help viewers and participants claim their own ethical, spiritual, and aesthetic values more fully.

Please feel free to contact me with any further questions that you may have.

Sincerely,

Elizabeth Robinson

Elizabeth Robinson is the author of over a dozen books of poetry, including *Three Novels* (2011), *Counterpart* (2012) and *On Ghosts* (2013). With Jennifer Phelps, she co-edited *Quo Anima: innovation and spirituality in contemporary women's poetry*, published in 2019 by University of Akron Press. A previous winner of the National Poetry Series and the Fence Modern Poets Prize, she three-time winner of the Gertrude Stein Award for Innovative Poetry (1994, 1995, and 2006). She is also the recipient of grants from the Fund for Poetry and the Foundation for Contemporary Arts. She has taught at Naropa University, the University of Colorado, Boulder, the University of San Francisco, and the Iowa Writers' Workshop. She was twice named the Hugo Fellow at the University of Montana. For five years, she served as co-director/faculty for the year-long Lighthouse Poetry Collective in Denver, Colorado. She currently resides in Oakland, California. www.elizabethrobinsonpoetry.com

*

Kirsten M. Wilson, MOTUS Theater

Kirsten Wilson 4519 8th St, Unit C Boulder, CO 80304

3/14/2021

Dear Boulder Arts Commission,

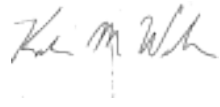
I am writing to recommend Cynthia Kneen and Judith Landsman.

Before starting Motus Theater, I taught a semester-long autobiographical monologue class that I developed called, "Letting the Body Speak." In Colorado, I taught privately and at Naropa University. In this workshop, students wrote about the history of their lives through an exploration of the history of their bodies.

I had the pleasure of having both Cynthia and Judith in this workshop. Cynthia was one of the best writers I have ever worked with, and also one of the most intellectually astute. Judith was remarkable in her daring to fully embody challenging stories.

I have not yet had the pleasure of seeing their new work, but based on Cynthia's writing acumen and Judith's creative courage, I am sure it will be powerful.

Sincerely,

A handwritten signature in cursive script, appearing to read "Kirsten Wilson". The ink is dark and the signature is fluid and connected.

Kirsten Wilson

Support Materials

Jude Landsman Bio and Artist Statement

Jude Landsman is a Boulder-based artist and activist. Jude started dancing at the age of six in Rochester, New York, studying improvisation and classical modern dance. She kept on dancing while attending Cornell University, where her burgeoning social justice activism also took root. Subsequently she attended Naropa University, mentoring with improvisational icon and former Merce Cunningham dancer, Barbara Dilley. Jude went on to receive an MFA from CU Boulder in 1993. Her MFA thesis is titled *Ritual in Art and Life: A Study of Ritual in Dance Performance and Process*. Jude has performed at Naropa University, CU Boulder, BMOCA, the Dairy Arts Center, the Canyon Theater and in Old Main Chapel. Jude's activism has been woven into her performance art throughout her career. A few examples:

1995--*Boulder Youth Project*, Jude directed Boulder teens and local aikido students in a site-specific performance at BMOCA among an exhibition by Lawrence Argent on the theme of non-violence.

1999--Jude performed *Tribute to the Fallen* as a benefit (with talkback) for Boulder County Aids Project with actor Allen McCowan. Allen grew up Black in Boulder, gay and ultimately became HIV positive. He passed away in 2015. Performance also televised on Boulder's Channel 8.

2006--Jude directed and programmed 5 day *Peace Tent* non-violence project on Boulder Library lawn with closing community ceremony in Canyon Theater complete with dove release.

2019--Jude performed *Part 1 of the Big Heart Project* as a work in progress during the Boulder Fringe Festival. This piece incorporates images from Boulder/Israeli photographer Bruce Schaffer, of Israelis and Palestinians in everyday life accompanied by a soundtrack of four stories read by a Palestinian man and woman and an Israeli man and woman.

Currently Jude works extensively with NAACP Boulder County, serving on the Executive Board, Criminal Justice Committee and as Chair of Economic Opportunity/Freedom Fund Committee. Our Freedom Fund presents a premier African-American cultural event of high artistic merit annually. Jude finds work with the NAACP particularly valuable and energizing after living in Boulder with her Afro-Caribbean husband and raising their children here. She is grateful Boulder now has an organization to elevate Black voices. Jude is a passionate advocate for the elimination of race-based discrimination in all its forms. To that end, Cynthia and Jude's work addresses race, gender and class issues. Jude memorializes Trayvon Martin in all her performances since his death. He could have been hers.



Jude Landsman in one-woman show, *And So It Goes*, Boulder Fringe Festival 2016

Cynthia Kneen Bio and Artist Statement



Cynthia Kneen, 2021

Voice and performance credits include:

Voice Over: *Recalling a Buddha: Memories of the 16th Karmapa* (Tendril Films, 2009)

Voice Over: *Creating Buddhas: Making & Meaning of Fabric Thangkas* (Soulful Media, 2008)

Music & Musings, vocal performances with Claud Brown (pianist), Highland City Club, Boulder and Shambhala Mountain Center, Redfeather Lakes, Colorado 2006-07

Shamabhala Warrior Training, original audio product, CDs, downloads (Sounds True, Boulder/Lafayette, 1996, 2007)

Monologue performances, directed by Kirsten Wilson, Dairy Center for the Arts, Boulder 2009-10, and Cape Town 2010

Radio interviews US, Canada, and South Africa, 2002-11

Helikos Scuola Internazionale di Creazione Teatrale, 3 year Jacques Lecoq-style training in physical theater, mask, mime, improvisation, clown, performance, voice, 2011-14

Unsolicited quotes, Professionals:

Bob Burke, Voice Over coach: "You take direction well. And you have a very interesting voice. I have years of teaching, and just you saying 'Hi' was enough."

Kirsten Wilson, founder and artistic director, MOTUS: "You have a great voice, great range, and very precise rhythm. You know exactly when you want to slow down and speed up. You taste everything. You have a fabulous voice. I love listening to it!"

KGNU radio producer, Boulder, Colorado: “I could listen to your voice forever!”

Roy of Hollywood, KPFK radio host, Los Angeles: “You are a unique artist, master, and true virtuoso—very powerful.”

Gregg Eller, Buddhist filmmaker, “Every Western non-Buddhist who hears your narration gives it a thumbs up!”

Cynthia Kneen is a workshop presenter in multi-disciplines (1980-present); cofounder of Naropa University (Boulder, Colorado); former senior business manager (Oral-B North America/Gillette, now P&G); graduate of Lighthouse Poetry Collective, Denver 2019; and author of best-selling CDs, *Shambhala Warrior Training* (Sounds True 1996, 2007, 9.5K copies sold) and a book, *Awake Mind, Open Heart: The Power of Courage and Dignity in Everyday Life* (Avalon/Perseus/Hachette, 2002, 3.5K copies sold). A long-time student of Japanese zen archery (*kyudo*) and Tibetan Buddhist traditions, she is currently working on hybrid memoir and experimental/acoustic poetry, and collaborating in performance with dance-artist, Jude Landsman. Cynthia lives in Boulder, Colorado, cynthiakneen@gmail.com, www.cynthiakneen.com.



During the Great Flood of 2013



Shambhala Mountain Center, Redfeather Lakes

3 Representative Work Samples

Set Theory Orgasm's script, featured in 3-5 minute video project, will be linked to Inverted Syntax's print/digital publication 2021; this is followed by 2 performance candidates for inclusion in Two Women Walk Into a Bar, 20 minute video project, to be premiered 2022

Set Theory Orgasm by Cynthia Kneen

Q: How do you generate a number series? A: Have a mathematical orgasm.

- 0 Nothing nothing nobody nothing nothing I looked in the closet nothing the coat wasn't there there not there coat not there shoe not hat not there why not there why not there naught was there hiding hiding as far as I could see naught was there hiding no nothing no thing really no thing at all among it nothing nothing
- 1 One one I I something some thing thing no no too far one one I no two far too far one one one

2 If one two two if I you you I said yes yes if I you you I two said yes then you you

3 If two three three in your coat you said find your coat you said red buttons you said
for three three

4 If three four four for what love for war four memory knot a knot not four three then
four why not I said why not dazzle me

5 Dazzle me ring a ling and sizzle me from four two five five oh

6 Six six six

7 If six seven why not I said why not and you said

8 Eight eight so definite eight you said

9 I two definite no nein I I you yes two nine nine yes nine too

10 Ten ten why not black coat I said why not yes red yes I said yes and why
not twenty the lot of it I said why not infinity why not one one one . . .

begin the poem again . . .

0 Nothing nothing nobody nothing nothing . . .

. . . .the actors on stage find their own ending

About the Work *Set Theory Orgasm* (above)

This piece is part of a Wallpaper Series. I call it “wallpaper” because when the words end, the poem begins again. Reminiscent of commedia dell arte, here the written word is especially open to the creative actors’ improvisation and unpredictability. The literary context:

I wrote *Set Theory Orgasm* after reading the Danish poet, Inger Christensen, to see if I could generate a piece around #'s without doing the work of Fibonacci’s mathematical sequencing. I chose a sexual event from a female’s point of view. Unlike the elegance of Christensen’s work, this piece is sensual, humorous, low class, almost clownish, maybe even tragic, certainly tender and absurd. It’s a great deal of fun to read aloud and perform. Will she get pregnant. Maybe he’s a flimflam man. What if she gives him the keys to her condo. Her alarm is high, but her resistance is not. Part of a *wallpaper performance series*, like wallpaper, continuity is there. When something ends for her, she lives her awareness from a slightly different point of view. Performing the piece in a sensuous, incantatory style suggests life’s sweet-sour rhythms both soothe and bite us with their inevitable impermanence. Also, in letting go of our most personal and intimate core protections – *oh, give him the code to the checking account, why not?* – we might gain perspective and right ourselves with humor and compassion, if not wisdom.

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The Morning News
by Cynthia Kneen

First performed at the Gordon Gamm Theater, Daily Center for the Arts, A Choreography Showcase hosted by Katie Elliot, Boulder, Colorado May 24, 2019

Give me a break—a piece of bread that's torn from the loaf of the news.
Oh, the news, the news, give me a break from the news, the news.
Give me the news, but break the momentum behind the events that give me the news, the news.
Give me butter and jam on the bread that's torn from the loaf of the news, the news.
Let the butter and jam melt the momentum that drives the events that make the disasters that give me the news, the news.
Give me a break—
a pause—
a cool down, please—
to relish the butter and jam on the bread that's torn from the loaf of the news, the news.
A cool down time for the butter and jam to be smeared on the loaf of the news, the news.
Oh, to smear butter on the momentum that's making the jam of events of the news, the news.

—Oh, the news,
the news—
mourning
the morning
news.

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Devotion, For Trayvon Martin
by Cynthia Kneen

Written for a black teenager killed in 2012 who was visiting his father in a Florida neighborhood, whose presence a local vigilante, subsequently acquitted, didn't think was right. Webster's Dictionary definition of a vigilante: "A citizen who without authority assumes police powers." This is a companion piece to a poem by Black poet, Reuben Jackson, For Trayvon Martin.

I'm here now.
That could have been my child, she says.
So I swam into the deep end,
Decided to improvise what I wear, say, mean to her.

I'm sorry for your child, I say.
If you come to the feast, fine, she says.
There's no justice, bring your gun.
I'm not hungry right now, I say.
Somehow this doesn't help.

But her gesture so lush, so extravagant,
I paddle through the rushes anyway.
Out comes the sun, lotus springs from the muck.
If it happens, fine, she says.
Well, I couldn't have known, could I, I say.
About the gun, I mean. She leans
her beauty toward me, smiling.
From here, we walk somewhere else.

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