



**IT'S NOT A
COMPETITION**

The collected applications of Cha cha cha cha cha

ITS NOT A COMPETITION

The collected applications of
~~Rohanne Udall and Paul Hughes~~
~~Tempo Rubato~~
~~Tempura Batter~~
~~Timber & Battery~~
~~Tate n Lyle~~
~~Channing Tatum~~
~~Chatum Tanning~~
~~Chatting Tanum~~

Cha cha cha cha cha
chachachacha.info

2013 - 2022

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Image Credits

The images across this e-book come from [Ghosting](#), a two-day workshop we led in 2019 at Artsadmin, commissioned by the Live Art Development Agency.

These images were taken by the participants:

Katy Baird, Sonia Barrett, Juliet Davis-Dufayard, Heather Davison, Nandita Ghose, Sascha Goslin, Katherine Hall, Donald Hutera, Anna Jarosz, Dabin Kim, Elinor Lewis, Zhuoer Lin, Lynn Lu, Hamish MacPherson, Philip Magee, Anders Morris Knight, Becky Morris Knight, Alisa Oleva, Paul Paschal, Louise Riou-Djukic, Kelly Sweeney, Rohanne Udall, Lady Helena Vortex and Emily Warner.





2013

'Attend' - Yard Application for N.O.W '14

'Attend' (a working title, originally 'Are You Game?') was initially developed to support and intervene on the Edinburgh performance night 'Shorts and Bloomers', in March and September 2013. Consistent throughout its various iterations has been the play between audience-as-unit and audience-as-individuals and an investigation into a fluid audience/artwork relationship, offering the audience the power to interrupt, change and destroy the event itself.

In these earlier events we have handed out letters on entry and put up posters throughout the night, providing a mixture of private and public, singular or inter-related instructions. These tasks could instigate anything from whispering messages from 'Lovehearts' sweets to neighbours, a spontaneous choir 'laughing like a musician', to an improvised air band performance. Due to the heightened awareness of individual action generated by the game, an exciting ambiguity arose between what was orchestrated and what was just general behavior. The events were energetic, unpredictable and anarchic, with various audience members elaborating upon and deviating from instruction. The work's potential has been limited, however, by the necessity of allowing the programmed performance to take precedence and so we are moved toward this opportunity in order to develop 'Attend' into a stand-alone piece.

For The Yard we would be interested in creating an entire experience composed of the varying levels of audience commitment and contributions that result from our instructions and provocations. We want to continue to develop various methods of transmitting textual instructions, in particular video projection, to evaluate how to carry the piece forward without relying on any performer to take the reins. We want to be able to provide a context of encouraged sharing and creation, owned and legitimised by the audience themselves, without any observable artist's eye being appealed to, asked permission of, or for sought approval.

The Yard would be an exciting place to develop 'Attend'. The non-traditional performance space is ideal, suggesting alternative relationships and expectations, and the ethos and philosophy of the Yard are in keeping with the ideas we are researching. We believe The Yard has a committed dialogue with its artists, audiences and neighbours, and seeks new work to explore and support these relationships. The development of this piece of work would benefit greatly from this established connection, embracing an active exchange to evolve as opposed to a traditionally closed rehearsal room.

The title 'N.O.W 14' has a great deal of resonance with us; its oddness as a physical piece of text, its punctuation and capitalisation rendering it alien, encouraging an ironic or questioned response. 'NOW' suggests the immediacy, simplicity and brute quality that 'Attend' works on – no representation, no disguise – whatever is in the room, whatever choices are made, whatever is left to drift away, composes the piece of work. Entirely unpredictable, entirely vulnerable, waiting to be disrupted, followed, seized, broken.

Artist Bios and Technical Info

Rohanne Udall and Paul Hughes have created a diverse range of work in collaboration and also as individual artists. As collaborators, we are interested in instructions, spontaneity and duration and are inspired by Fluxus artists, Tim Etchells, Sophie Calle and Dora Garcia, amongst others.

Together we have devised a durational performance as part of 'JOBCENTRESUPERPLUS'; a satirical installation located in a former JobCentrePlus on Castle Terrace, Edinburgh. Observed only through a small office window, we followed a cycle of actions drawn from office ritual and life that generated and destroyed patterns of mess throughout the evening. We have also collaborated on Jamboree, a clown and buffon group performing in Edinburgh since August 2012 where we have made a series of performances exploring improvisation, failure and audience/performer complicity. We have been working on 'Attend' since March 2013.

Rohanne Udall is currently in her final year of an MA in Fine Art at Edinburgh College of Art. Her work explores the distance and observability of internal and external reactions, both in performer and audience. She has also worked closely with artist Fiona Anderson, recently co-creating a performance night 'Space to look at things' which playfully deconstructed ideas of performance, direction, and audience expectations. Over the past four years she has led and performed with alternative student theatre company Theatre Paradok on numerous productions. Further details about her work can be found at www.rohanneudall.com.

Paul Hughes has made a number of site-specific and site-responsive pieces of theatre and performance, including work at Summerhall in Edinburgh with Conflux and at Hackney City Farm with Artsadmin. He has worked as an Associate Artist with Bread Street, an immersive gaming research project with the Edinburgh School of Design Informatics. Recently, he has created a citywide intervention on the *10 Days in Dublin* festival, as well as a durational performance at the cooperative *Exchange Dublin* in response to the foreclosure notice delivered by their landlords Dublin City Council. He lives in London.

The artists we wish to be part of the ensemble are both Paul and Rohanne.

We would want to initially discuss the form of the work with The Yard early on, ideally incorporating some discussion with audiences. We would then experiment in the months beforehand, in our own space, exploring the various possibilities and ideas that emerge from these discussions. Finally allowing us to commit the two-week rehearsal period to solidly craft the work before the run. We would want to perform the piece in March or April (we can be flexible with dates in these months).

The workshops we can deliver can both be directly related to 'Attend', and the construction of artwork that avoids a traditional relationship between artists/audience, as well as clowning, task-based and durational performance.

2014

NO Training
Kathleen

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Dear Debbie, Ira and Andy,

We would like to propose an as-yet-untitled project to take place during the Edinburgh Festival Fringe in collaboration with the Forest Fringe: an imaginary festival to be created with a community of artists and audience.

This project was originally workshopped as the Wellworth International Festival in May 2013, with a group of art and performance students from the ECA and Edinburgh University (some images from this project are attached). Over a day's workshop we created works, artists, venues, curators, city maps, awards, traditions and individual narratives to flesh out the imaginary city of Wellworth and its sprawling international art fair. The project gave us tremendous freedom as theatre makers and artists to think outside of our individual work, abandon financial or physical necessity and create vicariously through numerous fictional artists. It also revealed a personal and collective map of how we view art, artistic institutions and the relationships that might exist between a city and a festival.

The project as we envision it for the Forest Fringe would be in two parts; the first being a printed programme and accompanying website of shows that take place at a fictional Fringe venue, available from the start of the festival. The programme would be to a standard of any other venue programme or preview magazine (Rohanne worked as Bedlam Theatre's Publicity Manager during Fringe 2013, where she designed and co-produced the venue programme) and may not at first arouse suspicion.

The second part would be a review sheet, written, printed and distributed during the festival, much like Broadway Baby, or ThreeWeeks. This review sheet would consist of open submissions of any fictional show people wish to write about, with the opportunity to draw from our programme. We imagine these works would move between parody, utopia, the impossible and the banal. We would like to hold the review sheet as an installation within the Forest Fringe at Out of the Blue – working openly within the space each day in order to invite people to join us, be introduced to the project and submit a review. We believe a community can come together to playfully articulate their desires and imaginings of what an arts festival could/should/might (not) be.

Much of this project is driven by our interest in how we develop relationships with artists and artwork, particularly work we have never seen and artists we have never met. The Fringe festival is saturated in promotion and discussion of artwork. The quantity of art makes it physically impossible to witness everything, yet people can be aware of and have their experiences shaped by work they've never seen; we want to examine this phenomenon by exploring documentation of fictional artwork and elaborate narratives and characters via twitter, blogs or websites for fake artists and companies (and encourage the audience to do the same). There is a marketing slogan that says "a performance starts when you first hear about it and finishes when you stop thinking about it": does this still hold if you never even see it?

The project would need little funding. A small amount would be required to cover printing costs, mostly going towards the programme. Though we would keep the print run to a minimum (in order to keep them free) we would like to have enough for them to be taken and spread. We will be applying for funding via IdeasTap, and would look for other sources should the project go ahead.

We're extremely excited to have a chat with you guys about how this project might take place.

Yours,
Rohanne Udall and Paul Hughes

The original Wellworth collaborators were: Rohanne Udall, Paul Hughes, Alex Fernandes, Kate Banks, Timothea Armour, Kieran Curran, Rachel Evans, Harriet Braine and Carla Sayer.

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Rohanne Udall, is currently finishing an MA in Fine Art at Edinburgh College of Art. Her work explores the distance and observability of internal and external reactions, both in performer and audience. She often collaborate with artists Fiona Anderson, and Kate Banks as 'Good Punch' who recently co-created a performance night 'Now Look Here' which playfully deconstructed ideas of performance, direction, and audience expectations. Further details about her work can be found at www.rohanneudall.com.

Paul Hughes makes site-responsive theatre and performance that plays with control and autonomy, including work at Summerhall Edinburgh with Conflux Theatre and at Hackney City Farm with Artsadmin. Most recently, he has created a city-wide intervention on 10 Days in Dublin exploring the relations and values of the uncurated arts festival, as well as durational performance developed with the arts cooperative Exchange Dublin. He has an underused website at www.paulpaschalhughes.blogspot.co.uk

GENERAL ARTIST STATEMENT

Rohanne Udall and Paul Hughes collaboratively make work exploring labour, control, disruption and order.

Often occupying strict spatial, temporal or formal boundaries, our performances and installations attempt to exhaust systems of meaning. Resting in inarticulation, or a process of constant searching and continual change, we explore the ambivalence of potential action or choice and contingency. We have in the past devised and performed clown shows as Jamboree, contributed work to JOBCENTRESUPERPLUS and created the Imaginary Festivals Project with the Forest Fringe.

Rohanne Udall, graduated from a MA in Fine Art at The University of Edinburgh. Her work explores the distance and observability of internal and external reactions, both in performer and audience. Her work utilises instructions and automated systems, whilst revelling in rebellions and failed programming.

Paul Hughes is an artist and theatre maker, and is currently a student of the School of the Damned. Highly process driven, his work embeds itself within and develops in response to physical spaces or social contexts, and highlights the embedded politics within these environments.

DESCRIPTION OF PROPOSED PROJECT

We propose an evolving performance installation, composed of a number of sessions, each lasting a number of hours. In this space, which continually archives the remnants of previous sessions, two performers will engage with and manipulate objects around a table and chairs - constructing a site of possibility and failure in which the materials (as much as the performers' bodies) are investigated, reworked or negotiated. This piece would be a direct development of a previous performance 'Table Piece' performed at FLATMAN (August 2013); a short performance around a dinner table, in which objects (food, saucepans, a vase etc.) were shifted, rearranged, displaced and combined in a developing conversation between two people (pictures below). In this work, the repetition, or marked nature of certain gestures, actions or placements created a form of temporary language/meaning throughout the progression of the work - it is this negotiation (between the performers, and through the audience's gaze) that we would like to explore in more depth.

Much of the material and imagery we will draw from will be rooted in the domestic, particularly drawing elements from the 'dinner table' - a site of necessity and a space in which possibility, power, labour, consumption and unspoken relations are performed through or suggested by the simplest objects and actions. Rather than returning to the table as a single unit, however, we would like to focus on the multiple possibilities and connotations of individual objects - a jug of water and some glasses for instance, from what placements these objects to take on to what actions that jug encourages.

Much of our previous work has been frenetic, information-rich and bound in language (for example, the Imaginary Festivals Project, an installation at the Edinburgh Festival Fringe 2013 in which fictional narratives, reviews, advertisement and documentation were produced and displayed amongst the text and imagery of the 'real' festival). With this project we hope to reside in a slower, more open, a more ambiguous space in which materials are relied upon and imposed with potential meanings, without any premeditation or agreed schema.

The framework of the open studio is important to us - simultaneously a productive and performative space in which the nature of the work (explorative, unplanned, dynamic in tempo and focus) is constantly renegotiated. Our practices as artists and performers are informed by clowning techniques in which the live confrontation with space, material, co-performer or audience leads to situations of stuck-ness, 'bad' routines, potentially 'trapped' situations and the attempt to elevate oneself or escape. In this way, the spaces between decision and action hold our attention much as the objects themselves. We're interested in the possibility of collapse and failure, personal performative tensions, and necessity to just "do something".

We will be researching and developing a form of this work whilst in residency at The New Wolsey Theatre for a week in March 2015. This period of development will not be public.



2015

GENERAL ARTIST STATEMENT

Rohanne Udall and Paul Hughes collaboratively make work exploring labour, control, disruption and order.

Often occupying strict spatial, temporal or formal boundaries, our performances and installations attempt to exhaust systems of meaning. Resting in inarticulation, or a process of constant searching and continual change, we explore the ambivalence of potential action or choice and contingency. We have in the past devised and performed clown shows as Jamboree, contributed work to JOBCENTRESUPERPLUS and created the Imaginary Festivals Project with the Forest Fringe.

Rohanne Udall, graduated from a MA in Fine Art at The University of Edinburgh. Her work explores the distance and observability of internal and external reactions, both in performer and audience. Her work utilises instructions and automated systems, whilst revelling in rebellions and failed programming.

Paul Hughes is an artist and theatre maker, and is currently a student of the School of the Damned. Highly process driven, his work embeds itself within and develops in response to physical spaces or social contexts, and highlights the embedded politics within these environments.

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We propose an evolving performance installation, composed of a number of sessions, each lasting a number of hours. In this space, which continually archives the remnants of previous sessions, two performers will engage with and manipulate objects around a table and chairs - constructing a site of possibility and failure in which the materials (as much as the performers' bodies) are investigated, reworked or negotiated. This piece would be a direct development of a previous performance 'Table Piece' performed at FLATMAN (August 2013); a short performance around a dinner table, in which objects (food, saucepans, a vase etc.) were shifted, rearranged, displaced and combined in a developing conversation between two people (pictures below). In this work, the repetition, or marked nature of certain gestures, actions or placements created a form of temporary language/meaning throughout the progression of the work - it is this negotiation (between the performers, and through the audience's gaze) that we would like to explore in more depth.

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The framework of the open studio is important to us - simultaneously a productive and performative space in which the nature of the work (explorative, unplanned, dynamic in tempo and focus) is constantly renegotiated. Our practices as artists and performers are informed by clowning techniques in which the live confrontation with space, material, co-performer or audience leads to situations of stuck-ness, 'bad' routines, potentially 'trapped' situations and the attempt to elevate oneself or escape. In this way, the spaces between decision and action hold our attention much as the objects themselves. We're interested in the possibility of collapse and failure, personal performative tensions, and necessity to just "do something".

We will be researching and developing a form of this work whilst in residency at The New Wolsey Theatre for a week in March 2015. This period of development will not be public.

Calm Down, Dear 2015



Application form

Please complete this form and send as a single word attachment to Anna O'Dell (anna@cptheatre.co.uk). Unfortunately we cannot accept scripts, CVs or any other documents outside of this application form.

Contact information

Name of artist / company	Tempo Rubato (Rohanne Udall and Paul Hughes)
Lead contact	Paul Hughes
Address	[REDACTED]
Website (if applicable)	www.rohanneudall.com / www.paulpaschal.tumblr.com
Email	p.hughespaul@gmail.com
Mobile	

Project information

Name of project	Partner Dances For One
One-line summary	Step. Twist. Turn. Shake. Rinse. Clean. Repeat. A step to the side with clown and dancer Rohanne Udall.

Other

How did you hear about this opportunity?	Artsadmin e-digest
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Please describe your proposed project (400 words)

Partner Dances For One is a performance project in its early stages by Rohanne Udall and Paul Hughes. Exploring the history of a variety of partner dances as a prescribed social and gendered act, we propose a work-in-progress solo-performance for Calm Down, Dear 2015. As Rohanne attempts to reconfigure these dances (usually physically dependent on a 'leading' partner) on stage as a solo and female body, we will question the feminist tactic of attempting to reclaiming spaces and practices associated with male control.

Throughout the work, the performer will search for pleasure or resolution in their

independent position - searching for, or in mimicry of, an absent partner, forging new partners out of space, objects or a divided self. The piece considers the social weight of isolation, loneliness, inclusion, control and empowerment - both in terms of who is dependant on whom in a partner dance: or any other relationship (including the roles of performer, director and audience).

Continuing our long-term research aims, we are curious about the attraction to participate within social structures that we can simultaneously critique: for example, the paradox of the liberatory possibilities of dance, grounded in rigorous training of prescribed movement. We're interested in control, power, freedom, choice, anxiety, pleasure, and possibility. Our inspiration for this project includes Delia Smith, Adrienne Rich, Wendy Houston, Foucault, Jerome Bel, Anna Torkkel, Strictly Come Dancing, Come Dine With Me.

We would like to propose this performance as an in-development performance (20-25 min) for a mixed-bill 'scratch' night. The project is currently undergoing initial research and development - into the historical emergence of these dances, alongside tuition into the dance practices themselves. In the late Summer we will undertake a period of rehearsals (working with improvisation and devising techniques) to develop the performance at CPT. Depending on the outcome of this research and first performance, we hope to explore the development of this project into both a full-length dance-theatre work and also a durational piece for a gallery context.

Background info on artist/company - what you've done, where, who with, what you're about (max 400 words)

Rohanne Udall and Paul Hughes collaboratively make work exploring labour, control, and performance of disruption and order. Often occupying strict spatial, temporal or formal boundaries, their performances and installations exhaust systems of meaning. Tempo Rubato is an umbrella title for a number of works exploring these ideas.

In the past Paul and Rohanne have devised and performed clown shows as Jamboree; created a durational installation *Office Simulation Space* in a disused JobCentrePlus; written a series of instructional performances for Edinburgh scratch night *Shorts & Bloomers*, the *Fresh Cream* exhibition and the London performance evening *The Shag*. In 2014 they created the *Imaginary Festivals Project* with the Forest Fringe. *Partner Dances For One* is their most recent project since undertaking a period of research & development with the New Wolsey Theatre in Ipswich.

Our work is playful and abstract, driven by conceptual concerns but rooted in a bodily and material space. We work with improvisation, and a performance technique that is grounded in clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

Additionally, our work is influenced by our individual art practices:

Rohanne Udall (performer) is an artist, performer and theatre maker, her work explores the distance and observability of internal and external reactions, both in performer and audience. Her work utilises instructions and automated systems, whilst reveling in rebellions and failed programming. Her work has most recently been displayed at the Six Foot Gallery, Glasgow, the Old Ambulance Depot, Edinburgh and An Tobar, Mull. Working as Good Punch, with Fiona Anderson, she has performed at SmashLab XIV, Kelburn Garden Party and The Arches in Glasgow. She graduated from a MA in Fine Art at The University of Edinburgh in 2014 and was awarded the Helen A Rose Bequest for Distinguished Work.

Paul Hughes (director) is a performer, director and artist whose work is concerned with the improvising body as a site of politics, labour and expression. His work is often responsive to the means and site of its production or performance, and is informed by anarchist and ecological theory. He has made work with the Forest Fringe, Summerhall, Artsadmin, Battersea Arts Centre, The Yard Theatre, SPILL festival and The Edinburgh Festival Fringe. He is currently a member of performance ensemble Ponyboy Curtis and a Roundhouse emerging artist.

Supporting documentation - e.g. photos, publicity materials, reviews of previous work, links to videos

Open:Close, Tempo Rubato (New Wolsey Studio, April 2015):

<https://vimeo.com/130298839>

Selected documentation of Rohanne Udall's *Weekend Work*, *Weekday Work* and *Settling* (Degree Show 2014, Edinburgh College of Art) **password: temporubato**

<https://vimeo.com/128676674>

Documentation of *Let's Go*, Good Punch (SmashLab XIV, the Book Club, April 2014):

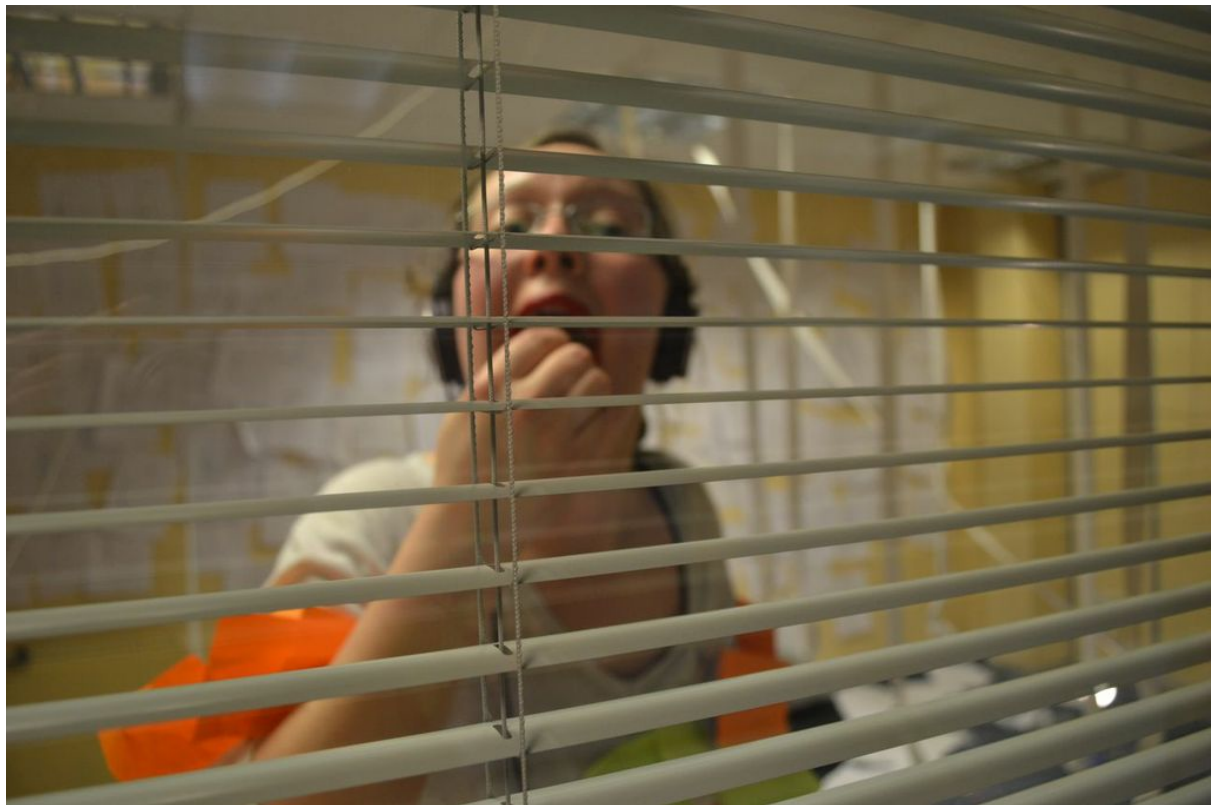
<https://vimeo.com/128676966>

Website of Imaginary Festivals Project, Tempo Rubato (Forest Fringe 2014):

<http://ifprojects.tumblr.com/>

Review of Ponyboy Curtis, *At The Yard* (The Yard Theatre, May 2015):

<http://exeuntmagazine.com/reviews/ponyboy-curtis-at-the-yard/>



Documentation of *Office Simulation Space*, Tempo Rubato (March 2013, JOBCENTRESUPERPLUS)



Documentation of *PPE*, Paul Hughes (December 2014, Battersea Arts Centre 'Artist as Activist')



Documentation of *A Labour of Love and Shame*, Tempo Rubato (Bedlam Theatre, September 2012)

If we want more information about you or your work, or a reference, who should we speak to?

Name of reference	Ira Brand
Organisation	Forest Fringe, Co-Artistic Director
Email	ire@forestfringe.co.uk

Please complete this form, turn into a PDF, and return to Anna (anna@cptheatre.co.uk) by **12pm on Fri 12 June**.

Unfortunately due to the amount of applications, we aren't able to feed back to unsuccessful applicants.

If you have any further questions, please get in touch with Anna.

About You & Your Idea

Sum up the idea you are exploring in no more than 50 words: *

Partner Dances For One is a solo duet drawing from clown, improvisation and Youtube instructional videos. This project explores a history of partner dances as a prescribed social and gendered act. We seek to create performance that interrogates and explores the politics of liberation, pleasure and reclamation.

Write a description in no more than 300 words that covers the following: *

More about your idea (this is the most important thing!) | How a slot in Freshly Scratched will contribute to the development of your ideas? | Two questions that you are looking to answer by presenting the work | Who your artistic team is and what work they have done before?

Partner Dances For One began in Summer 2015 with Rohanne Udall learning partner dances from a series of Youtube videos. Working with choreography physically dependent on a leading partner, and responsive to a technology of anonymity and the domestic - the work naturally explores themes of loneliness, independence, femininity, pleasure and gaze. Drawing from fine art, clowning and dance traditions, this piece remains curiously cross-disciplinary and we are keen to explore the themes of queerness and genre-blending both in the piece, and in our presentation of it across different art contexts.

Currently, the piece draws both from autobiographical themes and formal elements drawing from the history of these dances. We are exploring the possibility of the work emerging, for example, as a 50 minute studio piece for a black box, a durational performance in a gallery space, or a more site-specific 'dance class' for a participatory audience.

We are presenting a work-in-progress at Camden People's Theatre in September as part of Calm Down, Dear festival. Presenting this work at Freshly Scratched will allow us to develop the work further, examine alternatives and draw from research otherwise unexplored by the initial presentation, as well as engage with a second audience. We are interested in seeing how these solo'd partner dances are viewed (lonely, vain, proud, masturbatory, doomed to failure) and what kind of relations the audience might form to such internal/task-based/searching dance-work.

Tempo Rubato (Imaginary Festivals Project at Forest Fringe, JobCentreSuperPlus at Argyle House, Floorplan//Here or Now at Rich Mix) make work that explores control, order, disruption and possibility. They are artists, performers and clowns Rohanne Udall (www.rohanneudall.com) and Paul Hughes (www.paulpaschal.tumblr.com).

Practical Questions

Tell us any performance dates that you can't do.

Remember that you will need to be around in the afternoon/early evening for your tech.

- 19 October - Unavailable
- 20 October - Unavailable
- 21 October - Unavailable
- **22 October**
- **23 October**
- **24 October**

Tell us about any special technical requirements you might have:

Remember we can't guarantee we can provide anything other than what is listed above.

Hi Lydia and Abi,

I hope you're both well - thanks again for providing The Main Yvette with space, it really was invaluable.

I'll be in Edinburgh next Saturday and can come past and return the black bucket chairs we borrowed + a couple extra we "borrowed" from ECA, if they'd be useful to you? Would you be able to meet me at some point so I can return the key as well?

On a separate note, I hope it's ok that send you on a proposal for something me and another collaborator of mine Paul Hughes have been working on. Dylan mentioned that you'd likely have the space through to March 2016, which is amazing and such a great thing for Edinburgh, and that you might still have space to programme other things.

We would like to propose a public workshop and performance entitled '**Getting to Grips with Furniture**' to take place over a weekend. This would ideally take place sometime after the end of October; we can be fairly flexible depending on your programme. This weekend would draw from and feed into our our current work-in-development '**Partner Dances for One**' (Camden People's Theatre, September 2015). A solo duet performed by Rohanne, this work explores a history of partner dances as a prescribed social and gendered act, interrogating and exploring the politics of liberation, pleasure and reclamation.

Getting to Grips with Furniture explores the physical possibilities of moving in and around domestic furniture. Negotiating space and body, the initial workshop would guide participants in a series of activities and exercises that question the manner in which the simplest of everyday objects disrupt, shape and liberate our bodies and ways of being. Drawing from performance, dance, clown and fine art traditions, we would guide the participants from these accessible exercises to the creation of solo and collaborative choreographies and improvisations, for the group and (if comfortable) in the shop windows for the public. In the evening, we would hold a public exhibition of the ideas developed, including a work-in-progress showing of Partner Dances For One.

A basic time plan might look like:

Friday: Getting stuff in, rehearsing a bit

Saturday: 10 - 12:30 & 1:30 - 4, public workshop

Sunday: 10- 12:00 discussion, prep 1:00 - 4:00 performances within group and windows

Sunday: 7pm Exhibition / Partner Dances for One

The weekend would not require previous experience in performing and would be open and free. We think Bargain Spot would be an ideal space for this work with its history, the physical space (particularly the shop-front windows) and its growing community. We would welcome interested members from the local, artistic and student communities, encouraging an interdisciplinary and playful atmosphere. We are excited by the possibility of developing our research in a mutually rewarding workshop with a diverse public.

Here's a couple of work in progress/process documentation videos for Partner Dances:

<https://vimeo.com/137969540>

<https://vimeo.com/137961368>

And documentation of our previous installation - The Imaginary Festivals Project at The Forest Fringe, <http://ifprojects.tumblr.com/>.

- About/Bio:

Rohanne Udall and Paul Hughes collaboratively make work exploring labour, control, disruption and order. Often occupying strict spatial, temporal or formal boundaries, their performances and installations exhaust systems of meaning. **Tempo Rubato** is an umbrella title for a number of works exploring these ideas.

Our work is playful and abstract, driven by conceptual concerns but rooted in a bodily and material space. We work with improvisation, and a performance technique that is grounded in clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

In the past Paul and Rohanne have devised and performed clown shows as Jamboree; created a durational installation *Office Simulation Space* in a disused JobCentrePlus; written a series of instructional performances for Edinburgh scratch night *Shorts & Bloomers*, the *Fresh Cream* exhibition and the London performance evening *The Shag*. In 2014 they created the *Imaginary Festivals Project* with the Forest Fringe. *Partner Dances For One* and *Floor Plan//Here or Now*, their most recent projects since undertaking a period of research & development with the New Wolsey Theatre in Ipswich, will be performed at Camden People's Theatre and Rich Mix in September.



PRACTICE

A platform to test new performance work & ideas

Application Form

Practice is a platform for theatre, dance and live art companies, artists and practitioners to test new performance ideas in front of a live audience. It provides a place for new work to be shown and encourages an opportunity for an open discussion on the work presented.

Practice is presented four times a year in partnership between Salisbury Arts Centre & ICIA University of Bath.

This is an open call for individuals or companies to present brand new ideas or works-in-progress lasting between 10 and 15 minutes.

If chosen you will receive a £100 performance fee and £50 towards travel costs. You will show your work at an exciting live event at **ICIA University of Bath** on Thursday 19 November 2015, receive invaluable audience feedback and take the first steps in potential future working relationships.

Please be aware that set-up time on the night will be a maximum of 10 minutes. There will also be technical and rehearsal opportunities during the afternoon.

Name of company/artist: Tempo Rubato

Name of contact: Rohanne Udall / Paul Hughes

Address: 

Email (please print): rohannedall@me.com / phughespaul@gmail.com

Contact number: 07913555364

Website address (if applicable): <https://temporubatoresearch.wordpress.com/>

If a company, how many members?: 2

Ideal length of piece to present (between 10 and 15 minutes): 15 minutes

Where are you based?: Glasgow / London

How did you hear about Practice?: The Arts Admin E-Digest

Name of performance piece/working title: Partner Dances for One

Short description of the piece & ideas behind it:

Partner Dances For One is a solo duet drawing from clown, improvisation and Youtube instructional videos. This project explores a history of partner dances as a prescribed social and gendered act. We seek to create performance that interrogates and explores the politics of liberation, pleasure and reclamation.

We begun work on the project in Summer 2015, with Rohanne Udall learning partner dances from a series of Youtube videos. Working with choreography physically dependent on a leading partner, and responsive to a technology of anonymity and the domestic - the work naturally explores themes of the amateur, loneliness, independence, femininity, pleasure and gaze.

Drawing from fine art, clowning and dance traditions, this piece remains curiously cross-disciplinary and we are keen to explore the themes of queerness and genre-blending both in the piece, and in our presentation of it across different art contexts.

Currently, the piece draws both from autobiographical themes and formal elements drawing from the history of these dances and the process of independent training and the necessity of adaption. We are exploring the possibility of the work emerging, for example, as a 50 minute studio piece for a black box, a durational performance in a gallery space, or a more site-specific 'dance class' for a participatory audience.

We have presented a 20 minute scratch at Camden People's Theatre of the piece in September as part of Calm Down, Dear festival - and we're looking to develop the work off responses and ideas drawn from this showing.

Short description of your working process:

Tempo Rubato - Rohanne Udall and Paul Hughes - collaboratively make work exploring labour, control, disruption and order. We see 'Tempo Rubato' as an umbrella title for a number of works exploring these research concerns, created in series, retaliation, or dialogue .

We've been working together across various ongoing and one-off projects for the past 3 years, working in a variety of mediums - working across performance, installation, video, text and games. Often occupying strict spatial, temporal or formal boundaries, our work test and exhaust systems of meaning.

Our work is playful and abstract, driven by conceptual concerns but rooted in a bodily and material space. We work with improvisation, and a performance technique that is grounded in clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

Short description of your previous work and/or practice in general:

In the past we devised and performed clown shows as Jamboree; created a durational installation *Office Simulation Space* in a disused JobCentrePlus; written a series of instructional performances for Edinburgh scratch night *Shorts & Bloomers*, the *Fresh Cream* exhibition and the London performance evening *The Shag*. In 2014 we created the *Imaginary Festivals Project* with the Forest Fringe.

We most recently curated an single evening exhibition of new performance at Rich Mix, inviting a multidisciplinary group of artists to embody and describe absent artworks. We also performed our duration installation *Floor Plan* at Rich Mix, a game of placement between Rohanne and Paul exploring aesthetic judgement, indecision, fidgeting and systems of meaning, mapping and control.

Additionally, our work is influenced by our individual art practices:

Rohanne Udall (performer in Partner Dances for One) is an artist, performer and theatre maker, her work explores the distance and observability of internal and external reactions, both in performer and audience. Her work utilises instructions and automated systems, whilst reveling in rebellions and failed programming. She graduated from a MA in Fine Art at The University of Edinburgh in 2014 and was the awarded the Helen A Rose Bequest for Distinguished Work.

Paul Hughes (director for Partner Dances for One) is a performer, director and artist whose work is concerned with the improvising body as a site of politics, labour and expression. His work is often responsive to the means and site of its production or performance, and is informed by anarchist and ecological theory. He is currently a member of performance ensemble Ponyboy Curtis and is studying MA Dance Studies with the University of Roehampton.

Short description of likely technical / staging requirements:

If feasible we would like to control the PA audio from a laptop on stage. Lighting will be relatively simple with a soft central wash. We may require the use of a projector. We will likely have very little set.

Have you supplied supporting documentation of your work or process?

This can be up to 2 pages of words and/or images, up to 10 minutes of film (film strongly preferred)

Yes X No

Any further information you would like to add in reference to your supporting documentation:

How would the opportunity of *Practice* benefit you?:

Presenting this work at Practice will allow us to develop the work further with increasing momentum, examine alternatives and draw from research otherwise unexplored by the initial presentation, as well as engage with a second audience. We are interested in seeing how these solo'd partner dances are viewed (lonely, vain, proud, masturbatory, doomed to failure) and what kind of relations the audience might form to such internal/task-based/searching dance-work. As artists used to occupying various spaces and utilising different forms, we are keen to gather feedback from audiences in multiple contexts with different expectations. Furthermore, taking our work outside our home cities of Glasgow and London could be greatly beneficial, and might allow us to meet and experience the work of artists we otherwise wouldn't.

Any other relevant information?:

Available for event: Thursday 19 November 2015

Application deadline is Monday 5 October 2015

Successful applications will be invited to present at Practice by Tuesday 13 October

Practice is a project presented in partnership between Salisbury Arts Centre & ICIA University of Bath, the original idea is by TheatreWorks.

Please return to M.King@bath.ac.uk or by post to Martha King, ICIA, Centre for the Arts, University of Bath, Claverton Down, Bath, BA2 7AY

Dance Springs 2016 Choreography platform – Changing Spaces

Application form

Please complete the application form answering all questions within the word limit. Please submit this with your CV.

When submitting, please save this form as **surname_firstnameDanceSpringsApp**

Please email all documents to uharts@herts.ac.uk with **Dance Springs 2016 Application** in the subject line.

Deadline extended! Friday 13 November 2015

Friday 13 November 2015, 17:00. Regrettably late applications will not be considered. Successful applicants will be informed shortly after this date.

<p>Name: Rohanne</p> <p>Surname: Udall</p> <p>Name of company (if applicable): Tempo Rubato (Rohanne Udall and Paul Hughes)</p>
<p>Email: rohanneudall@me.com</p> <p>Phone Number:</p> <p>Address: [REDACTED]</p> <p>Website address: https://temporubatoresearch.wordpress.com/</p> <p>Twitter handle: @paul_paschal / @RohanneUdall Facebook: N/A</p>
<p>The proposed work: (400 words) What idea is your work based around? How will the theme 'Changing Spaces' be included in the work? How will your work be developed?</p> <p><i>Partner Dances For One</i> is a solo duet drawing on clown, improvisation and dance, interrogating the powers and possibilities of a female performer and her audience. Working with choreography physically dependent on a leading partner, and responsive to a technology of anonymity and the domestic - the work naturally explores themes of the amateur, loneliness, independence, femininity, pleasure and gaze.</p> <p>The work begun in Summer 2015, with Rohanne working in response to Youtube instructional videos for a range of historical and modern partner dances. This material led to two 20 minute works-in-progress showings at Camden People's Theatre in September (as part of Calm Down, Dear festival of feminism) and Battersea Arts Centre in October.</p>

Our development of the piece, as with our practice, remains firmly cross-disciplinary and we are keen to explore the themes of queerness and genre-blending in the work and in its development across art forms. In this way, we are excited to move from previous iterations of the work within theatres and consider the meanings it might take on within dance contexts. We are curious about the attraction to participate within social, or artistic, structures that we can simultaneously critique: for example, the paradox of the liberatory possibilities of dance, grounded in rigorous training of prescribed movement.

Within the work the understanding and construction of personal and performative spaces are explored. The performance space becomes highly charged and intimate, and questions an audience's desire for a performer to 'lose themselves' in a dance, to 'give into pleasure', or to present an 'authentic identity' for consumption. This questioning of the roles of performer and audience, and their potentially conflicting expectations, results in a fluid, nuanced performance space that moves between the sacred, intimate, frigid, and humorous.

Additionally, the work strips back the usual mechanics and supports of the stage - any lighting and music changes are operated by the solo performer on stage and transformations of tone or emotion are nakedly laboured and negotiated by the body. The work navigates the private sensory experience of the performer, to the charged public space of the theatre, to the once again private contemplation of each individual viewer.

We believe reworking the piece for a dance context will be the next step in the development of the work into an evening-length piece, leading to a cross-disciplinary tour of theatre, dance and gallery.

How will this platform support your development as a choreographer? (100 words)

Whilst we have both worked within dance contexts and with choreographic practises, deeply influenced by dance history and contemporary choreographers. As a collaboration however, we have predominantly worked within theatre, fine art and live/performance art, this opportunity would allow Tempo Rubato to firmly enter its work within a dance context. We are keen to not only understand and develop the work with dance audiences, but to introduce this context to our practice, and establish dialogues with other practitioners - to expand our networks, develop the expectations and possibilities of our work, and introduce our own experience and questions to the dance scene.

Public engagement: (100 words) How will the project engage audiences? Who is your audience and why? How do you propose to market the event?

Our work is playful and abstract, whilst rooted in an accessible subject matter. Highly charged and intimate, the work speaks to a nostalgic fascination that we see in the performance of these historical partner dances - accessed in the more spectacular and virtuoso context of popular TV, and the highly romanticized scenes of period dramas. We believe these dances hold a particular place in the public imagination and collective historical consciousness.

Having worked across visual art, theatre and dance we would market the work to the multiple networks we operate within across disciplines, and frame our work as such in marketing material, appealing to a breadth of audiences, particularly those interested in interdisciplinary projects.

We aim to challenge expectations, and interrogate our material, but with humour and care. Within a growing surge in feminist discourse, we would market the work as a politically charged, yet accessible work, that speaks to different audiences.

Supporting documentation:

Please include a link to an example of past, relevant work:

Partner Dances for One, Excerpts (BAC): <https://vimeo.com/144216622>

Please attach:

- Current and relevant CV (Max 2 sides) saved surname_firstnameCV
- 2 pictures (jpegs) of past, relevant work saved as surnam_firstnamePic1 / surname_firstnamePic2

1. Tell us about your idea

We would like to propose a new piece, *Empty Gestures*, for NOW'16. Performed by two dancers, the work moves through a choreography of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation), performed as an act of citation and virtuosic memory. Operating as a quiet poetry and fragile intimate encounter, the performance draws from a history of abstract dance but uses a curiously everyday and 'meaningful' movement material.

Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the intense commitment of the performers to learn and reproduce them. In this way, the work is concerned not only with the gestures themselves, devoid of their original meaning, but the question of what significant gestures are available to a performer with regards to their audience - and the 'reality' of this labour. Inspired by Tim Crouch's description of theatre "as a place where a group of people gather together", we aim to interrogate the relationship between performer and spectator - what can each offer the other; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

2. Tell us about you / your company

Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning.

Tempo Rubato is an umbrella title for a number of works exploring these ideas. Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

Our recent work includes Partner Dances For One, a solo performance for stages (work in progress showings Camden People's Theatre, Battersea Arts Centre), Floorplan//Here Or Now, a solo exhibition of performance at Rich Mix, London; and the Imaginary Festivals Project, a collaborative writing project with the Forest Fringe.

Rohanne graduated from a MA in Fine Art at The University of Edinburgh in 2014. Paul is currently studying MA Dance Studies with the University of Roehampton.

3. Why should your idea be developed at The Yard?

The work crosses borders of theatre, dance and live art - questioning and blurring the relationships between performer, the 'material' and the audience. We believe that The Yard theatre provides a useful context to situate this, within a programme that already embraces cross-disciplinary performance. We're keen to not only engage with audiences with this attitude, but also other artists too. We think there's an interesting culture being produced around The Yard that we'd like our work to respond to, learn from and develop with.

At it's core, we're most excited about proposing this work to The Yard as it was during, and in response to, NOW '15 that it's original concept came about. Part of this is a response to the work we saw and the conversations in the bar - but also the physical space itself. The Yard's stage - wide, bare, material, both grandiose and rough, recycled and reclaimed - feels significant to the elements at play in this piece, and we would have this dialogue with the space in mind as we develop the work - with its simplicity, labour and exposure.

4. Why your show needs to be made NOW

Our work is born out of, and speaks to, a culture that is saturated in content and meaning, and subject to endless streams of information, reference and possibility. Equally, we notice a growing political consciousness, which demands education, awareness, participation, and presence - the commitment to which can come in different forms and gestures; being one of many at a protest, signing a petition or sharing an article online. Engaging with these things, in an abstracted, bodily and concentrated form, feels urgent to us now in the process of understanding and (in)articulacy.

In March 2015, we undertook a residency with the New Wolsey Studio. The first material support we had received within our collaborative practice, this space and time offered us a chance to reflect on our work and explore new ways of making. Since then, we have worked rigorously on a series of works that respond to a variety of questions and concerns across different media, and feel we have taken on a more refined and distinctively playful voice. We believe we are ready to produce a work for a festival like NOW'16 and a stage like the Yard's; to start a mentoring relationship from a more experienced company; and to share our ideas and work to a wider audience.

5. The name of two invited artists you would like to be mentored by, and how you feel that relationship could benefit your practice.

We'd be excited to work with Dog Kennel Hill Project. Their work, like ours, takes on many forms and rubs against definitions. It is only recently that we have returned to stage based work, to understand what the context asks of us and the audience; simultaneously we have become more and more engaged with contemporary dance practices. We feel like a mentoring relationship with them could be invaluable in interrogating our work as we continue to explore this direction.

We'd also be interested in working with the mystery artist. We're curious about working with someone beyond our choice, finding new ways of articulating our practice and possibly holding ourselves up to a radically different practitioner's questions and standards. In our dream world, this would be someone working with an antagonistic, seductive and questioning relationship to an audience, and perhaps an artist working in medium at odds with 'theatre', such as Stewart Lee.

6. Internet links to previous work if available.

[Partner Dances for One, at BAC, October 2015](#)

[Here or Now, at Rich Mix, September 2015](#)

[Meaningless Dance 9](#) (One of a series of immediate, improvised works)

[Open/Close](#)

A portfolio of our work can be found at: <https://temporubatoresearch.wordpress.com/>.

We are also informed by our solo art practices, which can be found at <http://rohanneudall.com/> and <http://www.paulpaschal.tumblr.com/>.

7. Your preferred dates and any that you are unavailable for.

We can't do the weeks of 23rd or 30th May - as Paul is working with Ponyboy Curtis.

8. Please tell us what stage of development your idea is at.

This work has grown out of a short period of recent unfunded development and has had no public showings to date.

Name: Tempo Rubato (Rohanne Udall and Paul Hughes)

Address: [REDACTED]

(if different to your address) **Where do you think you will be travelling from to get to //BUZZCUT//:**

Email: p.hughespaul@gmail.com

Phone number:

Website: <https://temporubatoresearch.wordpress.com/>

Title of performance: In It Or Out Of It

Number of artists involved: 2

1. Please describe your performance in no more than 300 words. (Include what inspired you to make it and what form you expect it to take)

Much of our work is interested in the ambiguous and internal states of performers: their visibility or availability to an audience's gaze; and the politics and inter-subjectivities of this. We are interested in exploring a rehearsal exercise we have worked with for a couple of years called 'the pleasure exercise' - in which a performer moves in search of pleasure and curiosity in their body - and the experience of watching this performer in this vulnerable and intimate state.

We propose a new performance, *In It Or Out Of It*, in which two performers take turns engaging with the 'pleasure exercise' while the other films them, this image being reproduced live on a monitor within the space. We're interested in the audience's viewing of both of these activities - the movement and the filming - and questions they might have over their similarities and distance. We're thinking about the embodiment of gaze; the cyborgian nature of the camera-operator; the histories and realities of gendered gaze, and the power relations involved in the consensual undertaking of an objectifying practice.

We're curious about the performer's experience of pleasure - questions of mutual and different satisfactions between performers and an audience, and the questions of empathy, distance, complicity that arise with this gesture. We hope examining the gesture of an available body, a body to be seen, a body locked in pleasure, a body watching, one body reproducing another, two bodies in asymmetric dependence, has a fruitful presence at Buzzcut.

2. Technical aspects // Please state any technical requirements you know of at this point. (We're aware that there may be no known requirements at this stage, and/or your requirements may change over the coming months. However if you have any known requirements, we'd be grateful to know at this point)

We will be using a camera with live feed to a monitor. Ideally, the monitor would be rigged on a stand. We will also need some basic stage lighting, which could be a couple of floor par cans.

3. What kind of performance space/set-up does your piece require? (EG – end-on studio set-up, outdoor, one-on-one, live installation, etc)

A live installation, with audience free to come and go. Needs to be indoors.

4. What is its estimated duration?

Each 'session' can last for 90 mins. We propose a number of sessions scattered throughout a morning and afternoon (e.g. 11am - 12:30pm, 1:30pm - 3pm, 3:30pm - 5pm). We're happy to be flexible though.

5. Tell us a bit about your arts practice. (No more than 200 words)

Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning.

Tempo Rubato is an umbrella title for a number of works exploring these ideas. Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience. Our recent work includes Partner Dances For One, a solo performance for stages (work in progress showings Camden People's Theatre, Battersea Arts Centre), Floorplan//Here Or Now, a solo exhibition of performance at Rich Mix, London; and the Imaginary Festivals Project, a collaborative writing project with the Forest Fringe.

We are also informed by our solo art practices which can be found at <http://rohanneudall.com/> and <http://www.paulpaschal.tumblr.com/>

6. In what way will this opportunity benefit the development of your current practice? (No more than 200 words)

As a major festival within the Scottish, and the UK's, experimental performance scene - showing the work of artists who have inspired and informed our practice. Not only would presenting our work alongside them be significant; but we're excited for our work to begin dialogues with this community - to learn from, develop alongside and feed back to this, and the next, generation of performance artists.

Within the past year, we have undertaken a significant overhaul of our collaborative practice. Since then, we have been making a series of works that respond to a variety network of ideas across different media, and has found a refined and playful voice as we have grown with momentum and energy. Working on this piece at Buzzcut, would open up new lines of enquiry in our practice within this wider interrogation, offering us new methodologies and contexts for these thoughts and actions.

Additionally, this work unpicks and questions our own methods of working and rehearsing with our bodies. Buzzcut would be a supportive environment and would allow us to be more open, more vulnerable, more questioning, less sure; knowing that the community around us will respond with mutual support and rigor.

7. Please provide one or two links to relevant documentation you would like us to look at. Don't worry if you don't have this, it won't count against your application :)

Relevant work:

Floor Plan : <https://temporubatoresearch.wordpress.com/floorplan/>

Partner Dances for One, at BAC, October 2015 : <https://vimeo.com/144216622>

8. Do you have any access requirements you would like us to be aware of?

No.

ACTS RE-ACTS RESIDENCY APPLICATION

Name:	Tempo Rubato (Rohanne Udall and Paul Hughes)
UAL Job Title or Course (If not UAL, please give details of your affiliated institution)	Independent artists. Rohanne graduated from a MA in Fine Art at The University of Edinburgh in 2014. Paul is currently studying MA Dance Studies with the University of Roehampton.
Address:	[REDACTED]
Mobile/Tel:	
Email:	p.hughespaul@gmail.com
Website:	https://temporubatoresearch.wordpress.com/

Proposal (max 300 words):
<p>We would like to propose a residency that researches the citation and choreography of signs and gestures borrowed from multiple 'everyday' sources, such as sign language, codified religious movements, or casual unconscious motion in conversation.</p> <p>We are interested in what might emerge from the re-performance of these gestures - though ambiguous and decontextualized, there is a nakedness to the labour of learning and reproducing them. Beyond the gestures themselves, devoid of their original meaning, question arises of what significant gestures are available to a performer with relation to their audience. Inspired by Tim Crouch's description of theatre "as a place where a group of people gather together", we ask ourselves what the performer and spectator can each offer the other; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?</p> <p>This research responds to a culture saturated in endless streams of information, reference and possibility. We notice a growing political consciousness, demanding education, participation, a presence; being one of many at a protest, signing a petition or sharing an article online. Engaging with these things, in an abstracted, bodily and concentrated form, feels urgent to us now in the process of understanding and (in)articulacy.</p> <p>Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures</p>

and materials to establish and exhaust systems of meaning.

Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations.

Details of anticipated additional equipment and technical assistance required:

Access to mains power points
Possibly lighting facilities.

If you are submitting additional material to support your proposal, please list here and ensure that each item is clearly labelled as an attachment:

Here or Now, at Rich Mix, September 2015:

<https://vimeo.com/143470633>

Meaningless Dance 9 (One of a series of immediate, improvised works):

<https://vimeo.com/142618781>

Open/Close:

<https://vimeo.com/145784329>

We are also informed by our solo art practices:

<http://rohanneudall.com/> and <http://www.paulpaschal.tumblr.com/>.

Date and Signature: Paul Hughes and Rohanne Udall, 20.11.2015

Please email completed forms and supporting information to: actsreacts@gmail.com

Deadline for receipt of applications: **Midnight, Sunday 22nd November 2015.**

Dear Alice,

Please find out submission to Café Ollo Triptychs below. If you have any questions please don't hesitate to get in touch.

All the best,

Paul Hughes and Rohanne Udall

Tempo Rubato

<https://temporubatoresearch.wordpress.com/>

-

Open/Close (10:35, colour, single-channel, silent)

Open/Close (Through the restricted movements of ascension and descension, entrance and departure, *Open/Close* traces an architecture with references to Modernist composition, Escher-like games and histories of slapstick comedy. Exploring the suggestion and scarcity of meaning, two figures enter and exit a space; repetitive and free-associating, the work constructs and operates through fragments of narrative tension and abstract composition.

Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning.

Vimeo: <https://vimeo.com/145784329>



2016

YOUR WORK

Enter a short description of what you propose:

Performed by two dancers, the work moves through a choreography of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation), performed as an act of citation and virtuosic memory. Operating as a quiet poetry and fragile intimate encounter, the performance draws from a history of abstract dance but uses curiously everyday and 'meaningful' movement material.

Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the intense commitment of the performers to learn and reproduce them. In this way, the work is concerned not only with the gestures themselves, devoid of their original meaning, but the question of what significant gestures are available to a performer with regards to their audience - and the 'reality' of this labour. Inspired by Tim Crouch's description of theatre "as a place where a group of people gather together", we aim to interrogate the relationship between performer and spectator - what can each offer the other; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

Duration: 20 (suggested maximum for Scratch performances)

Genre: Dance

What are your future plans for this work?

We aim to develop the work into a longer dance work, exploring possibilities through multiple iterations to negotiate the breadth of content we're looking at. Our work is interdisciplinary - we hope to develop this performance for dance, theatre and visual arts audiences.

How will performing in PULSE further the development of the work?: Performing this work at Pulse festival will give us the chance to understand the piece's possibilities within a rich and informed interdisciplinary performance scene. Currently we know our interest and understanding of this 'Empty Gestures' - but we hope to find new ways of looking at the material, new questions around how it might exist in the world and how audiences might engage with it. Additionally, we hope to begin conversations with producers, promoters and other artists around the life of this work.

Technical requirements (i.e. sound, projection facility etc.): Stage lights only, basic wash.

Does your show have to take place in a specific space? (Provide details): An end-on stage space.

Is this a new show?:

Yes

If YES please explain what stage this production will be at for PULSE:

This work has grown out of a short period of recent unfunded development and has had no public showings to date. This would most likely be the work's first public showing.

Please indicate any days between 28th May and 6th June that you are unavailable?:

We are only available during the 5th and 6th June.

ACCESSIBILITY

Do you consider your show to be accessible to Deaf and disabled people? *

If YES, please provide details below

Yes, the work has no speech, music or recorded audio.

In what way do you consider your show to be accessible, if at all?

Highly visual work. Unsuitable for visually impaired audiences.

Do you or any member of your team consider yourselves to be Deaf or disabled?
(If Yes please provide details)

No.

SELLING YOUR SHOW

Please provide up to 120 words (60 words if your application is for Scratch or Suitcase) that describe your show for the brochure, online platforms and other media: *

Two dancers establish and exhaust systems of meaning, moving from ambiguous citation to devoted and fruitless acts of labour. This choreography of everyday signs and gestures creates an intimate and quiet poetry. Tempo Rubato, a collaboration between Rohanne Udall and Paul Hughes, make work exploring suggestion, possibility and playfulness.

Please provide a 10 word description of your show that can be in press listings, festival print and other media: *

An intimate and playful choreography of everyday signs and gestures.

Age guidance and why? (please be specific) *

Suitable for all ages.

Are there any warnings re: content? If so, please provide details: *

No

SUPPLEMENTARY MATERIAL

Script

N.a.

YouTube footage

Video works and documentation of previous work can be found on our vimeo account:
<https://vimeo.com/user22040742>

Press Reviews

n.a.

Finally, is there anything else you wish to note in support of your application? *

n.a

Writing Art in Digital Space

We propose a digital writing performance for the duration of the two-day conference, taking place as a publicly visible 'google document' online. Undertaken in shifts by a group of distant performers and active throughout each day, this performance experiments with our own use of collaborative writing in our practice. This performance would be introduced and contextualised in a 10 minute presentation as part of the strand 'Writing Art in Digital Space'.

Writing can often be seen as an individual and solipsistic act. Collaborative academic writing can be seen to reinforce this tendency - presenting a cohesive voice and singular presence on the page. We aim to interrupt this understanding of writing that implies a clear transmission of knowledge from one party to another, and of collaborative writers as a unified identity, exploring instead a model of writing and reading as frictive, confused, self-interrupting. Performatively hijacking this production of knowledge, we are curious as to how subjectivity and knowledge are formed, or denied, through this potentially riotous or fragmented act. We move from the a *mobilisation*, a collectivising, to discover an as-yet unknown *mobile*, or motive. What notions of rigour might be salvaged, or emerge? How can we understand citation and distinction of different voices when processes of individualisation or ownership might collapse?

Each shift of writer/performers arrives at a populated and fragile terrain. The google document is not a non-editable 'pdf' nor another saved copy of a 'word' document, but a place in which content is vulnerable to edits, accidents, deletion. What will be communicated by individual voices, and what is exposed by the gaps and collisions between these writers? Writing, seen here as an active process, moves from a means of communicating ideas to a material: a chessboard on which to willfully move, shift, introduce, take away, cheat.

Paul Hughes (MA Dance Studies 2016, University of Roehampton) and Rohanne Udall (MA Fine Art 2014, University of Edinburgh)

Tempo Rubato

<https://temporubatoresearch.wordpress.com/>

Step 1: Personal details

Contact information

First name Paul
Last name Hughes
Birth Date 19/07/1991
Country United Kingdom
Telephone
Email p.hughespaul@gmail.com

Education

University University of Roehampton
Start date 09/15
End date 09/16
Study status Postgraduate
Medium Performance

Step 2: Payment of administration fee

Payment made (£25)

Step 3: Works list

Title of work being here and there
Date of work 2015
Insurance value n/a
Medium Performance
Size: H x L x D cm n/a

Description eg. running time, format, edition

(Important: *this is not the place for a statement about your work. Please only provide short descriptive attributes of the piece. Do not repeat this description for other works. Please enter up to 300 words for proposals and up to 50 words for descriptions. You must select 'Proposal' from the media drop down if you wish to submit a proposal.*)

One mobile performer in white 'ghost' costume moving freely throughout the gallery. Once per day, approx duration 120 minutes, no break. Times of performance predetermined, not advertised to public. Performance begins and ends without announcement. Depending on the overall duration and location of the exhibition, overall number of performers vary.

Step 4: Documentation

(Applicants may upload documentation of past work(maximum of 6 works) relating to the proposal that may supplement this proposal.

3 videos:

One from open studio/performance materials

Two different rehearsals

Description of the piece

Partner Dances For One is a solo duet drawing on clown, improvisation techniques and the history of dance, interrogating the power relationships and possibilities between a female performer and her audience.

Assertively fragile and faulting, the work is structured through an exploration of references, clichés and performative modes of seeing the female body, provoked or pursued through to breakage or abandonment. The work presents a process of searching and filtering through oblique strategies of emulation and disruption. Stripping back the usual mechanics of support, any lighting, music or costume changes are operated in full view by the solo performer on stage. Highly porous in relation to the live situation, all transformations of tone and emotion are nakedly laboured and negotiated by the body.

Partner Dances For One positions the private sensory experience of the performer in discord with the charged public space of the theatre, and in turn with the private contemplation of each individual viewer. Shifting between beauty and seriousness, meaning and flippancy, the work questions any expectations on (or possibilities of) the performer to present an 'authentic identity' for consumption and enjoyment through an audience's gaze.

Video footage of the work that you're proposing.

Rehearsal footage, January 2016: <https://vimeo.com/153710926>

Work-in-progress showing, October 2015: <https://vimeo.com/144216622>

Passwords: tripspace

A short biography

Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning. Tempo Rubato is an umbrella title for a number of dance, performance and installation works exploring these ideas.

Our recent work includes *Partner Dances For One*, a solo performance for stages (work in progress showings Camden People's Theatre, Battersea Arts Centre), *Floorplan//Here Or Now*, a solo exhibition of performance at Rich Mix, London; and the *Imaginary Festivals Project*, a collaborative writing project with the Forest Fringe.

Rohanne graduated from a MA in Fine Art at The University of Edinburgh in 2014. Paul is currently studying MA Dance Studies with the University of Roehampton. They have been making work together since 2012.

Weblink: <https://temporubatoresearch.wordpress.com/>

Please specify which performances you are available for, in order of preference.

Saturday 16th April
Saturday 11th June
Saturday 9th July
Saturday 19th March
Saturday 14th May

Dear Chalton Gallery team,

We would like to propose a durational performance entitled *Support Structure*. Two performers occupy the gallery and attempt to build a picturesque and house-like structure within the space using only cardboard and duct tape. Although pathetic, their labour is considerable - navigating the poor structural qualities of the materials results in a performance that moves on the edge of meaningless, abstraction and poetry, producing a spectacle for an audience that is unnecessary, absorbing and frustratingly empathizable.

The two performers will move between cooperation, conflict, collaboration and separation - moments in which two pairs of hands are necessary, unhelpful, and insufficient. Inhabiting the space of the gallery over the day, this piece questions notions of support and residence - in what ways are they themselves housed within the gallery, supported, or attempting to build some temporary structure? What are the limits of support, care or stability of performance and dance in the gallery space?

This piece presents labour and construction as an activity, rather than a hidden activity taking place before an exhibition opens. It questions the value and possibilities of low-cost but available materials. At the end of the day, the structure (or whatever mess they have produced) is taken down, denying any satisfying encounter with the object produced through this vaguely manic and boring performance.

Support Structure continues our research into (in)collaborative situations of amateur production. After the successful performance exhibition *Floorplan//Here or Now* (Rich Mix, 2015) and participatory writing project *Imaginary Festivals Project* (Forest Fringe, 2014) we hope to continue experimenting with the possibilities of performance in the gallery situation, and performance as labour. This project at Chalton Gallery would allow us the space and visibility to develop this new project and consider the ways in which it can occupy, disrupt or gently intervene in spaces through a banal and unspectacular manner

Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning.

Tempo Rubato is an umbrella title for a number of works around these ideas. Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

Many thanks,

Paul Hughes and Rohanne Udall,
Tempo Rubato

<https://temporubatoresearch.wordpress.com/>

LIVE 1

Artist application form
24 April 2016, Camden People's Theatre

Contact and company information

Name of artist / company	Tempo Rubato
Lead contact	Paul Hughes
Website (if applicable)	https://temporubatoresearch.wordpress.com/
Email	p.hughespaul@gmail.com / rohanneudall@me.com
Phone number	
Where are you based?	London

Further information

Age 18-24 **25-30** 31-35 36+
Ethnic group **White British** Black British
 Asian British Mixed / multiple ethnic groups
 Other

Please state _____

Event Information

Please note that the maximum length we can accept for a piece is **20mins**, and recommend pieces submitted are approx 20 mins in length. Also, please note that as this is the first event we are organizing we are only looking for applications to fit in the theatre space.

Name of piece	Meaningless Dance 13 (Empty Gestures)
Number of performers	2
Expected running time	15
One-line summary	Tempo Rubato are committed to being flippant and being flippant with our commitment.
Student/Graduate Company (graduate being 1 year or less) – please state 'Yes' or 'No'	Yes

Technical information

Please give us a brief indication of your tech requirements. In 'other', please notify us if you're planning on having e.g. liquids/food/mess in your performance; or anything else it may be useful for us to know in advance.

Lighting	Generic front wash
Sound	none
Mics / stands	none
Set	none
Other	n.a

Max. 250 words about the artist/company: what you do and why; what work you've made, with whom & where

Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning.

Tempo Rubato is an umbrella title for a number of works exploring these ideas. Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

Our recent work includes *Partner Dances For One*, a solo performance for stages (work in progress showings Camden People's Theatre, Battersea Arts Centre), *Floorplan//Here Or Now*, a solo exhibition of performance at Rich Mix, London; and the *Imaginary Festivals Project*, a collaborative writing project with the Forest Fringe. We currently run a monthly digital writing group.

Rohanne graduated from a MA in Fine Art at The University of Edinburgh in 2014. Paul is currently studying MA Dance Studies with the University of Roehampton and is a member of performance collective Ponyboy Curtis.

Max. 300 words about the performance you'd like to bring to LIVE 1

We would like to propose a new piece, *Meaningless Dance 13 (Empty Gestures)*, for Barrel Organ's scratch night. The two performers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation), performed as an act of citation and virtuosic memory. Operating as a quiet poetry and an intimate encounter, the performance draws from a history of abstract dance but uses a curiously everyday and 'meaningful' movement material.

Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the intense commitment of the performers to learn and reproduce them. In this way, the work is concerned not only with the gestures themselves, devoid of their original meaning, but the question of what significant gestures are available to a performer with regards to their audience - and the 'reality' of this labour. Inspired by Tim Crouch's description of theatre "as a place where a group of people gather together", we aim to interrogate the relationship between performer and spectator - what can each offer the other; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

Our work is born out of, and speaks to, a culture that is saturated in content and meaning, and subject to endless streams of information, reference and possibility. We notice a growing political consciousness, which demands education, awareness, participation, and presence - the commitment to which can come in different forms and gestures; being one of many at a protest, signing a petition or sharing an article online. Engaging with these things, in an abstracted, bodily and concentrated form, feels urgent to us now in the process of understanding and (in)articulacy.

OPTIONAL - Any links to any additional and supporting material (i.e. videos, images). You application will not be judged for not including any.

Here or Now, Rich Mix (September 2015) - <https://vimeo.com/143470633>
Meaningless Dance 10 - <https://vimeo.com/154478042>

Please complete this form, turn into a PDF, and return application with the **subject title** "LIVE 1 CPT APPLICATION" to barrelorgantheatre@gmail.com by **Fri 4th March at 10am**.

Unfortunately due to the amount of applications, we aren't able to feed back to unsuccessful applicants. Though we will try!

Please give us a brief overview of your company's work to date, including venues you have performed at. If you are currently working on your first production, please provide details about the process you are employing and what your aspirations for the production are.

Tempo Rubato (Rohanne Udall and Paul Hughes) collaboratively make work exploring suggestion, possibility and playfulness. Our current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning.

Rohanne graduated from a MA in Fine Art at The University of Edinburgh in 2014. Paul is currently studying MA Dance Studies with the University of Roehampton and is a member of performance collective Ponyboy Curtis.

Our recent work includes *Partner Dances For One*, a solo performance for stages (work in progress showings Camden People's Theatre, Calm Down Dear Festival 2015 and Battersea Arts Centre, Scratch October 2015), *Floorplan//Here Or Now*, a solo exhibition of performance at Rich Mix, London in September 2015; and the *Imaginary Festivals Project*, a collaborative writing project with the Forest Fringe 2014. We are currently developing a monthly digital and performance writing group, and will be presenting this research, this April, at the International Conference on Artistic Research in The Hague.

We are developing two projects for the theatre stage:

Meaningless Dance 13 (Empty Gestures), in which two performers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation), performed as an act of citation and virtuosic memory. Operating as a quiet poetry and an intimate encounter, the performance draws from a history of abstract dance but uses a curiously everyday and 'meaningful' movement material.

Partner Dances For One, a solo duet drawing on clown and improvisation techniques, interrogating the power relationships and possibilities between a female performer and her audience. Assertively fragile and faulting, the work is structured through an exploration of references, cliches and performative modes of seeing the female body, provoked or pursued through to breakage or abandonment.

Tell us a bit about the style of theatre your company make. What makes you unique as a company?

Our work comes from a playful and critical approach to the stage, beginning with a series of riotous clown performances in 2012/13. Since then, we have moved into dance and live art - developing our interests in these new contexts and returning to theatre with more questions and a greater articulacy. Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

We are attracted to processes of fidgeting, filtering, emulation and disruption; our work is born out of, and speaks to, a culture that is saturated in content and meaning, and subject to endless streams of information, reference and possibility. We notice a growing political consciousness, which demands education, awareness, participation, and presence - the commitment to which is communicated in many different gestures and choices; being one of many at a protest, signing a petition or sharing an article online. We want to engage with this discourse, but in an abstracted, bodily and concentrated form, this feels urgent and very particular to us right now, a distinctive process of understanding and (in)articulacy.

Where possible, please list some reviews or feedback you have received on your companies work.

Audience feedback from *Partner Dances For One* at Battersea Arts Centre:

"A sense of watching something really genuine. Sad and funny.. Loved it - simple idea, beautifully done - very polished."

"It was very touching but not at all laboured or deliberate."

"Mesmerising to watch"

"Felt captivated and confused"

Andreas Louca (artist) on *Floorplan*:

"The performance was very committed and intense, but without being exclusionary."

Jenny Cummings (dramaturg):

*"I think that the strength in *Tempo Rubato* is its oblique humour. But that said, I'm curious about these dark tones too."*

Tell us a bit about the artists who inspire you.

We love artists working at the edge of meaning, using performance as an unstable, tricky, pointless and irrelevant medium: Marten Spangberg, Jerome Bel, Nature Theatre of Oklahoma, Martin Creed, Jacques Tati, immigrants and animals, Project O, Stewart Lee, AKHE Theatre

Briefly describe how you market would a show.

Having worked across visual art, theatre, dance and academia, we would market the work to the multiple networks we operate within across disciplines, and frame our work as such in marketing material, appealing to a breadth of audiences and particularly those interested in interdisciplinary projects.

In the past we have predominantly used the internet (social media platforms, our own website and mailing lists) in marketing our work. This can be very successful, especially as artists producing multimedia content, we have plenty of short videos, texts and images that stand alone and can act as enticing 'ins' to our work. We have also made handmade promotional materials, which, when relevant to the work being shown, can be distinctive, playful and memorable.

Why you think you'd benefit from being on the Graduate Emerging Companies Programme.

In March 2015, we undertook a residency with the New Wolsey Studio. The first material support we had received within our collaborative practice, this space and time offered us a chance to reflect on our work and explore new ways of making. Since then, we have worked rigorously on a series of works that respond to a variety of questions and concerns across different media, and feel we have taken on a more refined and distinctively playful voice.

We believe now, one year on, we're ready to begin working in a more independent and public way; we would relish the benefits, challenges and momentum this opportunity offers. This platform would provide us with huge support and direction in developing relationships with venues.

We're keen now to share our ideas and work to a wider audience, and also to a broader pool of artists, contemporary to ourselves, from whom we can learn from and bounce off.

CV:

website: <https://temporubatoresearch.wordpress.com/>
p.hughespaul@gmail.com - rohanneudall@me.com

Collaborative Exhibition and Performance history

Digital Writing Group

Monthly open writing group; March 2016 - present

Empty Gestures

MFA Duet Project; University of Roehampton, London; March 2016

Open/Close

The Shag; FLAC Collective Take-Over; Exhibit, London; January 2015

being here or there

Breaking The Habitual; University of Roehampton, London; December 2015

Partner Dances For One

Freshly Scratched; Battersea Arts Centre, London; October 2015

Calm Down, Dear 2015; Camden People's Theatre, London; September 2015

Floorplan//Here Or Now

Rich Mix, London; September 2015

Residency

New Wolsey Theatre Studio; March 2015

Imaginary Festivals Project

Forest Fringe, Edinburgh; Yard Theatre, London; Teviot Row House, Edinburgh; May - August 2014

Attend

Shag; Studio 180, London; November 2014

Fresh Cream; India Buildings, Edinburgh; November 2013

Shorts and Bloomers 3-6; Teviot Row House, Edinburgh; March 2013, September 2013, October 2013 and November 2013

Office Simulation Space

JOBCENTRESUPERPLUS; Castle Terrace, Edinburgh; March 2013

Jamboree

An Apology; Shorts and Bloomers 2; Teviot Row House, Edinburgh; February 2013

Opening Ceremony; Shorts and Bloomers 1; Teviot Row House, Edinburgh; October 2012
A Labour of Love and Shame; Bedlam Theatre, Edinburgh; September 2012

Education

Paul

MA Dance Studies, University of Roehampton; September 2015 - September 2016

Philosophy (MA Hons), University of Edinburgh; September 2009 - July 2013

Rohanne

Fine Art MA (Hons) (Undergraduate Degree) First Class, History of Art and Intermedia
University of Edinburgh and Edinburgh College of Art; September 2009 - July 2014

L'école supérieure des arts décoratifs de Strasbourg. (Erasmus)

Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab); September 2011 – January 2012

Statement of Proposal:

Tempo Rubato (Rohanne Udall and Paul Hughes) collaboratively make work exploring suggestion, possibility and playfulness. Our current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning. Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

Our work comes from a playful and critical approach to the stage, beginning with a series of riotous clown performances in 2012/13. Since then, we have moved into dance and live art - developing ways of negotiating these contexts, and moving into the theatre and gallery with more questions and a greater articulacy.

We are attracted to processes of fidgeting, filtering, emulation and disruption; our work is born out of, and speaks to, a culture that is saturated in content and meaning, and subject to endless streams of information, reference and possibility. We notice a growing political consciousness, which demands education, awareness, participation, and presence - the commitment to which is communicated in many different gestures and choices; being one of many at a protest, signing a petition or sharing an article online. We want to engage with this discourse, but in an abstracted, bodily and concentrated form; this feels urgent and very particular to us right now, a distinctive process of understanding and (in)articulacy.

Within the past year, we have undertaken two week-long residencies, which have offered us invaluable time to consider, critically examine and consolidate our practice. We also find these periods lead to the production of the smaller or lighter works that we might otherwise not give due focus. However, they are also filled with relaxation, pleasure, wandering, taking stupid jokes too far and stumbling across new enquiries and material. Each residency has so far offered us a chance to relax our grip on what we think our practice is, and encounter a far richer and deeper set of questions that have been already embedded within our work. We hope our time at Hospitalfield can be equally unhurried and unpressured, allowing ourselves to respond to the the stimulus of the environment and the baggage we have taken with us.

That being said, we are particularly interested in developing the conceptual parameters of two projects; our Meaningless Dances series, and our work as the fictional artists 'Jem and Zak'. Initially born out of improvised and playful interactions, and filmed on the spur of the moment, Meaningless Dances now include two 'full' and crafted works for the dance stage. We want to explore this project with greater depth, and understand how and why it might move between digital, physical and written materials, throwaway gestures to considered performances.

'Jem and Zak' is the name we adopt in our playful recreation of significant works from the history of performance art. Creating 'as' these artists we would like to see what the grounds of Hospitalfield throw

up, as we consider the school's history and collection. The frame of the residency would provide a fruitful context to develop possible understandings of performance and live art reenactment.

Images:

Some images in the 'portfolio of images' folder in 'applications'... except mega low quality... so hopefully we can refind them.

1. Floorplan: <https://temporubatoresearch.files.wordpress.com/2015/10/floorplan.jpg>
2. Here or Now: <https://temporubatoresearch.files.wordpress.com/2015/10/here-or-now.jpg>
3. Being here or there: https://drive.google.com/open?id=0B0_qLfrtCjDSDS09DVXNHSGETS1U
4. Deck 4: <https://temporubatoresearch.files.wordpress.com/2015/10/bits-1.jpg>
5. Log Pile: https://drive.google.com/file/d/0B0_qLfrtCjDdbGx0VHNNTVpyODg/view
6. Jem & Zak:
[.http://40.media.tumblr.com/e83900a1a13100cfb1b174dc908f55d0/tumblr_nw9wwm8sfS1urjcbfo1_1280.jpg](http://40.media.tumblr.com/e83900a1a13100cfb1b174dc908f55d0/tumblr_nw9wwm8sfS1urjcbfo1_1280.jpg)
7. IFP (participation image):
https://drive.google.com/file/d/0B0RJwfH_qqWoVknvejJJeDVLWLFU/view?usp=sharing
8. There Will Be New Rules Next Week
https://drive.google.com/open?id=0B0RJwfH_qqWoUIVYVmtVOXRmQWs

Videos:

Partner dances for one - roehampton version
Meaningless Dance 10

Bio:

Tempo Rubato's recent work includes *Partner Dances For One*, a solo performance for stages (work in progress showings Camden People's Theatre, Calm Down Dear Festival 2015 and Battersea Arts Centre, Scratch October 2015), *Floorplan//Here Or Now*, an exhibition of performance at Rich Mix, London in September 2015; and the *Imaginary Festivals Project*, a collaborative writing project with the Forest Fringe 2014. Tempo Rubato run a monthly digital and performance writing group, research on which they will present this April, at the International Conference on Artistic Research in The Hague.

ABOUT YOU

Tell us about you, your practice and why you make the work you do *
(1395/1400 characters)

Our practice explores suggestion, possibility and playfulness. Working in series we move through different gestures and materials to establish and exhaust systems of meaning. Rooted in a bodily and material space our work draws on techniques from clown and task-based performance, moving across dance, performance art and installation.

Playing with the distance between internal sensations and a viewing audience, shifting between finding pleasure and the labour of producing meaning, our seemingly insignificant gestures result in uncertain relationships; unsettling and engrossing for both a fleeting spectator and a sustained encounter.

We are born out of and speak to a society that is saturated in content and subject to endless streams of information and possibility. This culture constantly demands awareness, participation and decisiveness within a profusion of choice. We want to engage with this discourse, in an abstracted, bodily and concentrated form; a distinctive process of understanding and (in)articulacy.

Rohanne and Paul met while at the University of Edinburgh, where he studied MA Philosophy and she a Fine Art MA (Hons) with Edinburgh College of Art. Paul studies MA Dance Studies, University of Roehampton and performs with Ponyboy Curtis. Rohanne recently undertook a residency at Hospitalfield, Arbroath, funded by the Hope Scott Trust and Glasgow City Council.

Why is this a good opportunity for you? *
Why us, why you, why now? (1397/1400 characters)

Presenting work at SPILL 2016 would allow us to raise the stakes and make bold choices; to refine our work and have it interrogated on its own terms.

Having worked rigorously since graduating, interrogating our practise and developing a distinctively playful voice, now feels a vitally important time to share our work and have it mature through interactions with audiences and other artists. As interdisciplinary artists, we often feel our work doesn't fit within the contexts and programmes available to us, resulting in multiple short, fragmented works so as to make the most of opportunities. Whilst this process has let us adapt and push ourselves, this platform would provide a context for clarity and depth.

We've long admired the work of SPILL, which we see as working at the edge of performance and liveness, pushing and testing both audience and performer. We see our work exploring these relations by producing ambiguous and unstable encounters; however, we want to work towards deepening these enquiries in oblique and surprising directions. Whilst we enjoy working across different contexts, we are deeply influenced by live art practices, past and present. We wish for our work, situated within this discourse, to form wider relations with audiences, artists and institutions. Presenting at SPILL will open up possibilities for us to participate in wider, more diverse, networks.

What kinds of professional support would you benefit most from at this stage in your career?
e.g. mentoring, meeting other artists, the opportunity to perform your work publicly etc.
(Maximum 1395/1400 characters)

Presenting this new work at the national platform would be an invigorating and challenging opportunity. Our work often sits within mix-bill evenings, or interventions into larger contexts. The freedom, exposure and autonomy of presenting at SPILL would allow us to rigorously question how we identify the values of our work and exactly what kinds of relationships we want to build.

We would be interested in a mentoring relationship, in which we would have to hold ourselves up to another artist's different questions and standards; to be challenged to argue, defend or reconsider our practice. Alongside the work we produce, we understand our role as artists to challenge and experiment with our practice over longer periods of time. We would like to begin to form long term relationships with other artists, and frame our experimentation and development within their witness and critical engagement

We would also deeply benefit from advice on self-producing our work, particularly the logistics, possibilities and restrictions of working with venues and programmers. We feel uncertain how to best represent ourselves and communicate our work to the networks and institutions we admire. Although we feel confident in our working methods, we would benefit from practical guidance on how to develop these relationships, and other essential skills like applying for grants or marketing our work.

How long have you been making work for?

Collaboratively since August 2012. Paul finished his undergraduate degree in 2013, Rohanne in 2014.

Have you shown work publicly before? If so, please give us up to 5 examples telling us the title of the work, the venue/festival and the date

Digital Writing Group; International Conference on Artistic Research, Society for Artistic Research; Royal Conservatoire and Royal Academy of Art, The Hague; April 2016

Partner Dances For One; Freshly Scratched; Battersea Arts Centre, London; October 2015

Floorplan//Here or Now; Rich Mix, London; September 2015

Imaginary Festivals Project; Forest Fringe, Edinburgh Festival Fringe; August 2014

Office Simulation Space; JOBCENTRESUPERPLUS, Edinburgh; March 2013

ABOUT YOUR PIECE

Please describe the work that you would like to present at the Platform and what stage it is at in its development * e.g. finished, in development, brand new
(2796/2800)

the six works:

Bounce - Wiggle Room

Better or worse

*In it or out of it - maybe no camera? Just one watching, one moving - three states (watching intently, pleasure exercising intently, conscious of the audience) - moving between these.
Stack*

Pushing at the edges - the two dancers alternate between leaning, stretching, relaxing, pushing at the walls of the gallery space - their weight is always some way towards the walls. What about pushing down?

Two performers spend the time pointing and gesturing towards things in the space - sometimes actual things, sometimes the pose or exploration of that limb, sometimes to the audience

--

this? is a single piece of work comprising of a series of six durational performances for the white cube gallery space. Developed through an ongoing enquiry into an aesthetics of shifting and fidgeting, the hour-long works are undertaken over a number of days by the same two dancers.

Four pieces have been performed independently at work-in-progress showings, including 'Better or Worse', in which two performers constantly move while asking themselves and their audience "better? worse? better or worse?" in the manner of an optician, and 'Bounce', in which two performers shift a bouncing action around their body for the duration of the piece. These works have been developed through a performance practice that critically engages with the relation between dance and the eye of the gallery spectator, departing from and blending in with the movement and poses of the audience themselves; these pieces will be revised, and the last performances produced, specifically for SPILL.

Each piece is composed within a different structure of attention and address, the performers shifting between absorption within their own bodies, each other and the external viewer. Moving between unobservability, everyday movement and virtuosic technique; the performance is improvised within its rules and is responsive to the audience's presence (many, few or none; coming and going as they choose), an instability which produces a

constantly shifting artwork, exposing the ambiguities that arise from the intangible nature of live performance as a material.

The live encounter with our work produces questions around the audience's and our own desires, expectations or possible satisfaction. Continuous self-editing produces an arbitrary or insignificant content, juxtaposing serious commitment and flippant gestures: questioning what we can, or want, to offer an audience. A viewer may grow bolder and more determined in their desire or understanding of the work, or begin to form a relationship with the performers. However, the piece may also reject, wilfully ignore or contradict this encounter, forming an agonistic relationship. The ambiguous and changing relations between the performers, space and audience creates critical and anxious situations, questioning the spectator's complicity within or distance to the work.

Taking place in the white cube gallery (a supposedly 'neutral' context) rather than the comfortable distance of the theatre auditorium, these six dances playfully engage with the intrusion and proximity of the body of the spectator. The ambiguity of how these dances occupy the space, from the spectacular to the mundane or even invisible, creates a rich possibility to consider the ethics of spectating and interpersonal encounters in an intimate, immediate and abstracted way.

Which category best describes your work? *

Live performance

Duration of your piece *

Each performance is roughly 60 mins, varies per piece and per showing.

Maximum capacity of your piece * e.g. one to one, 60 people seated, etc.

Depends on gallery space but roughly 50 people standing/mobile.

Proposed number of performances over the festival *

We would like to perform each dance once, scattered over 2 or 3 days (e.g., performances at 12pm, 3pm, 6pm over two days; or 1pm and 5pm over three days).

VENUE

Which venue type would best suit your piece? *

Gallery (white box)

TECHNICAL REQUIREMENTS

Please tick any SOUND equipment you will need SPILL to provide for your piece *

None of the above

Please tick any VIDEO equipment you will need SPILL to provide for your piece *

None of the above

Please tick any LIGHTING equipment you will need SPILL to provide for your piece *

None of the above

Please list any technical equipment you/your company will be bringing with you which is specific to your piece

None

STAGING, SET, PROPS, FURNITURE, FOOD *

Incl. storage details

None

How long do you need for your get-in and what does it entail? *

No technical set up, but a two hour rehearsal to adapt the works for the space

Ideally, 30 mins warm up for dances for performance (in the gallery or in a nearby & private space)

How long do you need for the get-out and what does it entail? *

None

We conduct risk assessments for the whole festival. Please tell us anything you think would affect this in your proposed work (e.g. working with young people/animals, bodily fluids, breaking of the skin, working at height etc.) *

It's important that the works have no set distance between performers and audience - this can cause trip hazards, bumps etc. for both performers and audience. However, there is little 'dangerous' movement, and the proximity is constantly monitored by the performers.

MARKETING

Copy *

Please describe your project, in a way that you would be happy for us to use for promotional and publicity purposes (322/700 characters)

it's gonna be a bit like um eh it's sort of um two dancers people yeah in the and they they eh hah eh they move around and there's a few different they dance uh a few times in the day across a couple of days

this? is a series of durational dances for the gallery.

Not sure what you think of spaces?

Felt like it needed some space and lightness

I think spaces and commas at the same time don't makes sense; i like either the spaces, or the commas

Please add a short bio about yourself/company *
(302/350 characters)

Paul Hughes and Rohanne Udall are London based artists and performers. Their collaborative and interdisciplinary practice as Tempo Rubato explores suggestion, possibility and playfulness. Working in series they move through different gestures and materials to establish and exhaust systems of meaning.

Please provide links to one landscape and one portrait image that you feel represents the work or your practice. Consider the composition of your image as it may be cropped to both portrait and landscape orientation in the production of promotional materials *

No smaller than 300 DPI & 1MB file size, and in JPEG or TIFF format. Files should not exceed 6MB

<https://goo.gl/kUNeH5>

<https://goo.gl/UFxQEK>

Please add up to three links to video/audio documentation of your work that supports your application

Here or Now; Rich Mix, London; September 2015: <https://vimeo.com/143470633>

being here or there, University of Roehampton; December 2015:

<https://vimeo.com/150494422>

Partner Dances for One (rehearsal footage), University of Roehampton; January 2016:

<https://vimeo.com/153710926>

Please share a short quote about your work, if you have one
This could be a press quote or testimonial from another artist

- Audience feedback for '*Partner Dances For One*' at Battersea Arts Centre:

"It was very touching but not at all laboured or deliberate."

"Felt captivated and confused"

- Feedback by Emilyn Claid (Professor of Choreographic Practices, University of Roehampton) for '*being here or there*':

Any words I write here will give presence to absence and make marks that are bound to fix something that demands not to be fixed [...] exploring issues of the gaze and in/visibility, and how what is invisible draws attention to its power and politics while remaining unseen.

- Feedback by Efrosini Protopapa (practicing artist and Senior Lecturer in Dance at University of Roehampton) for '*Empty Gestures*':

A bold work, apparently simple, yet complex in its thinking and deceptively demanding in its execution.

BASIC DETAILS

Are you/your company based in the UK or Ireland? *

Yes

Name of Applicant *

Paul Hughes and Rohanne Udall

Company Name *

Tempo Rubato

Title of your work *

this?

Us and Them #6 & Us and Them #7 Guest Artist Proposal Form

DEADLINE: 11th April

We are excited to announce two exclusive performance opportunities for performance artists to showcase their new performance work in front of a live, friendly audience!

Opportunity 1: Us and Them #6 01/05/2016 Attenborough Arts Centre, Leicester

Us and Them is a platform for artists to test and present new and innovative contemporary performance to a live audience, with opportunity to receive supportive feedback.

Us and Them #6 will be hosted at *Attenborough Arts Centre* within a Tetrad safe-proofed environment for exchanging creative views between artists and audiences. After the performances there will be an informal question and answer session, opening up a dialogue about the artist's performance and practice to support development of the work. Guest Artists will be offered the opportunity to collaborate with Tetrad Collective in a short series of live improvisation performance scores.

We are open to what form the performance is in; it could be an installation, dance, spoken word, lecture, choreography, live sound, theatre, comedy or an interdisciplinary work. So why not test out your new work at Us and Them #6!

Successful applicants will receive:

- £100
- the opportunity to engage in a creative discussion with a live audience, about your work and that of the other artists, to inform the development of your work
- access to rehearsal space and peer mentoring from Tetrad prior to event
- access to film and image documentation of your performance in the Us and Them event
- the opportunity to collaborate in a short performance with the Tetrad collective within the event
- continued supportive dialogue and promotion of your artistic practice
- the opportunity to meet other artists, companies and industry professionals for future partnerships

You must be available from 11am on the 1st of May for technical set up and performance. Please return your proposal form to: tetradcompany@gmail.com

Opportunity 2: Us and Them #7 13/05/2016 Camden Peoples Theatre, London

Us and Them is a platform for artists to test and present new and innovative contemporary performance to a live audience, with opportunity to receive supportive feedback.

Us and Them #7 will be hosted at *Camden Peoples Theatre* as a part of *A Nations Theatre Festival* in association with *In Good Company*. Here we are seeking both artists from the East Midlands and London to perform and share in this exciting event. This will be a chance for exchanging creative views between artists and audiences



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



that cross regions and practices. After the performances there will be an informal question and answer session, opening up a dialogue about the artist's performance and practice to support development of the work. Guest Artists will be offered the opportunity to collaborate with Tetrad Collective in a short series of live improvisation performance scores.

We are open to what form the performance is in; it could be an installation, dance, spoken word, lecture, choreography, live sound, theatre, comedy or an interdisciplinary work. So why not test out your new work at Us and Them #7!

Successful applicants will receive:

- £100
- the opportunity to engage in a creative discussion with a live audience, about your work and that of the other artists, to inform the development of your work
- access to film and image documentation of your performance in the Us and Them event
- the opportunity to collaborate in a short performance with the Tetrad collective within the event
- continued supportive dialogue and promotion of your artistic practice
- the opportunity to meet other artists, companies and industry professionals for future partnerships
- the opportunity to perform as a part of *A Nations Theatre Festival at Camden Peoples Theatre*

You must be available from 11 am on the 13th of May for technical set up and performance. We ask you to arrange a rehearsal period prior to the event that suits you. Please return your proposal form to:

tetradcompany@gmail.com

Us and Them - Guest Artist Proposal Form

Applying for Us and Them #6(Leicester), #7 (London) or both: Both

Name of company/artist: Tempo Rubato

Mobile Phone: 07809421749

Email: p.hughespaul@gmail.com, rohanneudall@me.com

Location based in: London

No. of performers: 2

Title of work: Meaningless Dance 13 (Empty Gestures)

Length of work: 15 mins

Artist statement/Bio (50 words max. for programme notes):

Paul Hughes and Rohanne Udall are London based artists and performers. Their collaborative and interdisciplinary practice as Tempo Rubato explores suggestion, possibility and playfulness. Working in series they move through different gestures and materials to establish and exhaust systems of meaning.

Provide us with a brief description of your proposed work (200 max):

Two performers move through a series of gestures borrowed from multiple 'everyday' sources (e.g. sign language, codified religious movements, or military signals), performed as a virtuosic act of citation and memory. Operating as a quiet poetry and an intimate encounter, the movements are ambiguous and decontextualized; highlighting the intense commitment of the performers to learn and reproduce them. The work is concerned not

only with the gestures themselves, but questions what significant gestures are available for a performer to deliver to their audience. We interrogate the relationship between performer and spectator - what can be offered; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

Our work is born from, and speaks to, a culture saturated in content and meaning, and subject to endless streams of information, reference and possibility. We notice a growing political consciousness, which demands education, awareness, participation, and presence - the commitment to which can come in different forms and gestures; being one of many at a protest, signing a petition or sharing an article online. Engaging with this, in an abstracted, bodily and concentrated form, feels urgent to us now in the process of understanding and (in)articulacy.

Outline why and how you think this opportunity would benefit you (200 max):

Having worked rigorously since graduating, interrogating our practise and developing a distinctively playful voice, now feels a vitally important time to share our work and have it mature through interactions with audiences and other artists. As interdisciplinary artists, we often feel our work doesn't fit within the contexts and programmes available to us - but we feel our scholarly and interdisciplinary practice reflected in Tetrads Collective's ethos, and this is exciting.

Additionally, we would be very curious about what we kind of energy, and different possibilities, we could bring to a collaborative performance - an aspect to the evening and the collective we find enticing and refreshingly different to other showcase opportunities and scratch nights. Without wanting to sound too sappy or pathetic, we get a really good feeling from Tetrads Collective's approach and would really like Tempo Rubato to start making friends!

Beyond that, we would relish the chance to perform in Leicester, for an audience outside of London. We have heard really positive things about Attenborough Arts Centre and it would be a great chance to start a relationship with them.

Technical specifications (please note there will be limited technical support):

No needs, although generic theatre lighting (warm front wash) is preferred.

How would you like the Audience to view your work? (i.e. 1-1, seated, standing, gallery viewing): Seated

Link to a website/blog: <https://temporubatoresearch.wordpress.com/>

Link to short clip of performance (if possible): <http://bit.ly/1VJvpDX>

In addition, please attach a profile photo and performance photo for promotion with appropriate credits.

Please return your proposal form to: tetradscompany@gmail.com by the 11th April

For more information go to: www.tetradscollective.co.uk [@tetradscollect](https://www.facebook.com/tetradscollective)

mingbeast

EXHIBITIONS PROPOSAL

EXHIBITIONS is a platform for new and experimental theatre and performance in progress offering artists a space in which to show and test their ideas in development. At the same time it offers audiences the opportunity to see these ideas in their most, raw, risky and exciting form.

Please complete this form as extensively as possible and return it along with a good quality image of the project to mingbeast@gmail.com by **midnight on Friday 15 April**. EXHIBITIONS will take place at Rich Mix, London on **Saturday 18 June**.

ARTIST

Artist or Company's Name: **Tempo Rubato**

Where are you based: **London**

What nationality are you/the Company members: **UK and UK/French**

Email: p.hughespaul@gmail.com

Tel: **07809421749**

PROPOSAL

Title of Work: **Meaningless Dance 13 (Empty Gestures)**

Short Proposal Description:

We would like to propose a new piece, *Meaningless Dance 13 (Empty Gestures)*, for Exhibitions. Two performers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation), performed as an act of citation and virtuosic memory. Operating as a quiet poetry and an intimate encounter, the performance draws from a history of abstract dance but uses a curiously everyday and 'meaningful' movement material.

Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the intense commitment of the performers to learn and reproduce them. In this way, the work is concerned not only with the gestures themselves, devoid of their original meaning, but the question of what significant gestures are available to a performer with regards to their audience - and the 'reality' of this labour. We aim to interrogate the relationship between performer and spectator - what can each offer the other; and what kind

of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

Our work is born out of, and speaks to, a culture that is saturated in content and meaning, and subject to endless streams of information, reference and possibility. We notice a growing political consciousness, which demands education, awareness, participation, and presence - the commitment to which can come in different forms and gestures; being one of many at a protest, signing a petition or sharing an article online. Engaging with these things, in an abstracted, bodily and concentrated form, feels urgent to us now in the process of understanding and (in)articulacy.

Synopsis (2 lines to be included in the program):

Tempo Rubato are committed to being flippant and are flippant with their commitment. They consider how they might make a significant gesture to you, their audience.

Number of people in the company: 2

Number of Performers: 2

Language: The piece is silent.

Technical Requirements - *please specify*

Sound System: n.a.

Lighting: General wash.

Microphone: n.a.

Projection: n.a.

Other:

Material Requirements: None

Duration (max: 20min but can be shorter): 15 mins

Time needed to set up: 30 seconds

Time needed to changeover: 30 seconds

CONTACT

Contact information for program (eg. Website, Facebook, Twitter):

<https://temporubatoresearch.wordpress.com/>

@paul_paschal | @rohanneudall

Additional Information (Is there anything else we should know?):

mingbeast run an open programming policy, with work selected on grounds of inventiveness and originality and with the aim of creating a varied and challenging program for each event. Priority may be given to work being shown for the first time and work which for whatever reason may not get other performance opportunities.

Budget: We are currently unfunded. We are looking at small funding opportunities but at the moment we cannot offer any payment but we do offer you and your work a very warm welcome and as much support as we can.

We welcome the move of dance into museum and gallery space. We understand the ways in which this asks dance and choreography to reconsider itself within the spatial, temporal and archival conditions of these institutions. Equally, we note the critical possibilities this offers to the museum - how might dance, in turn, disrupt and question these collections and curatorial methods? These institutional spaces are predominantly designed to exclude visual noise and outside reference. However, they fail to exclude the intrusion of the bodies of the spectator - which provides complication for the medium of live performance. The spectators can often stay or leave as they wish; the spatial definitions of a live work and divisions between who is 'active', 'passive', 'moving' or 'watching' are constantly in flux, leading to new understanding of choreography and dance. We feel dissatisfied with the repositioning of existing works from the stage, favouring instead new works, direct interaction with existing collections, and otherwise exploring the conditions of these spaces.

Our work explores and renegotiates spectator and performer relations. In 2012 - 2014 we made *Attend*, a series of score-based works intervening on performance and gallery spaces and rendering spectators active agents in performance; often taking place after having been read. *Floorplan* (2015) was presented at Rich Mix, London, as part of a day-long solo exhibition of performance. Employing a game-like structure, two performers edited the space by directly placing lines of tape - - designating new architectural possibilities that intervened in how audience's bodies placed themselves in the space. The simplicity, clarity and power of clear lines directly cited histories of Constructivism and ideas for utopic thinking and planning; but undermined by a continuously edited performance.

An institution's collection presupposes the ownership, permanence or reliability of the work - it both has an archival function, from which the institution might choose to both represent the work, but also draw curatorial narratives between different works. We are specifically interested in the nature of the performer's body as a site of accumulation of reference and influence, and its possibilities to represent this to a spectator in its complexity. What is lost, or gained, during this process? What was present in the moment of performance that is excluded from the collection; and what is present in the archival body that gets swept into its re-performance? How can we account for, or recognize these things? Our current project, *Partner Dances for One* (2015-) sees a solo performer shuffle through a palate of historic performative modes and references of female stage performances. The work explores the space of tension between internal absorption and external gaze in the embodied memory and archive. What is the dancer-as-historian's relation to influence, cliché, reliability or mutation? How might a body-as-archive make distinction between their personal histories and historic works, and is this

even desirable? What is added to each dance as it is placed alongside, or even combined with, another work? How might one dancer-archive pass on this subjective material to another?

Our work, *Empty Gestures* (2016) considers the labour of memory, a project in which we learn and then present a growing chain of everyday and performative hand gestures. We are interested in the archival body's needs and accidents: its maintenance, unreliability, hesitations, fidgeting, whims, forgetfulness and indulgence. Particularly with an intangible collection, we find the notion of repetition and citation particularly interesting. Without a continuous material permanence over time, when can a dance work be said to exist? What makes this dancer's manifestation of the dance an 'authentic' one? What is the space between citation, copy, recreation and inspiration? Are there other ways to understand this beyond an authorial determination? Our exhibition work *Here or Now* (2015) considered embodied archive within the gallery, and the distance between reference and manifestation, with numerous performers recreated and narrating various fictitious and historic art works in various modes of clarity and obscurity. What is distance between a dance remembered, a dance referred to, and a dance re-performed?

The work of Siobhan Davies Dance has been particularly influential to our practice. After having developed within the past year a more focused and research-oriented practice, we feel that this unique opportunity to place our work within a long-term and supported dialogue with such esteemed partners would be invaluable. Apart from the particular enquiry of *Dancing Museums*, we would deeply benefit from the international links and institutional networks undertaken by this programme.

- MORE ON WHY THIS PARTICULAR PROGRAMME?

Much of our work questions the spectator's complicity within the live performance - within this programme, we would like to consider their presence, or absence, within an expanded notion of archive or collection. Additionally, we note the majority of dance artists making work within or engaging with museum and galleries as having an established practice within conventional theatre spaces. We are particularly interested in creating platforms for emerging artists to experiment earlier on within museum spaces, and support discourse of what might be possible with a emerging generation influenced by the recent research of dance in the gallery

Tempo Rubato is the collaborative research practice of Rohanne Udall and Paul Hughes. They have presented work with the Forest Fringe at Edinburgh Festival Fringe 2014; a solo-exhibition of performance at Rich Mix, London

2015; and most recently at the International Conference on Artistic Research, Society for Artistic Research, The Hague, 2016.

Rohanne studies a Fine Art MA (Hons) with the Edinburgh College of Art and University of Edinburgh, with a dissertation ... Rohanne recently undertook a residency at Hospitalfield, Arbroath, funded by the Hope Scott Trust and Glasgow City Council.

Paul Hughes holds Philosophy MA at University of Edinburgh and currently studies MA Dance Studies at the University of Roehampton. His research includes philosophy of dance, dance in gallery spaces and practice-as-research. He is a member of performance collective Ponyboy Curtis.

Dear TripSpace,

We would like to submit our photo series 'Testing The Water' for exhibition as part of Just Off The Wall. Please find digital copies of the works here:

<https://www.dropbox.com/sh/v5smq0olcognwkr/AAAatRlkAcPqLCkDN3OsL2pMa?dl=&0>

We believe these photos, printed and mounted in the space, playfully engage with notions of gesture and sensory experience implicit within the dance-work that TripSpace presents.

Please let us know if you have any questions,

Paul Hughes and Rohanne Udall
Tempura Batter

p.hughespaul@gmail.com | 07809421749
rohannedall@me.com | 07913555364

Type of Company (please select) *

First Footing: A company or choreographer who has not shown work at The Place in any of our professional seasons including Resolution.

Choreographer/Company name * Tempura Batter

Contact name * Rohanne Udall

Position in company (if not choreographer) Choreographer

Website <https://temporubatoresearch.wordpress.com/>

Email * rohanneudall@me.com

No. Of Company Members including choreographer & collaborators etc * 2

Company members

ROHANNE

Please give the names of the company members and where appropriate, their training *
Name *

Rohanne Udall

Training and experience (50 word limit) *

Rohanne Udall is MA Fine Art graduate (University of Edinburgh, 2014) and was awarded the Helen A Rose Bequest for Distinguished Work. She attended Hospitalfield's Interdisciplinary Residency 2015, funded by Hope Scott Trust and Glasgow City Council. She is currently working with Vlatka Horvat on a commission from HAU Berlin.

Gender *

Female

Role *

Choreographer

Other (if not listed above)

And performer

Country of Residence *

UK

PAUL

Please give the names of the company members and where appropriate, their training *
Name *

Paul Hughes

Training and experience (50 word limit) *

Paul Hughes is a choreographer, dramaturg and performer, studying MA Dance Studies at the University of Roehampton. He has collaborated with Ponyboy Curtis, and has worked as an emerging artist with Battersea Arts Centre and Artsadmin. Most recently, he has performed with Simon, Colin and I; GETINTHEBACKOFTHEVAN and Vlatka Horvat.

Gender *

Male

Role *

Choreographer

Other (if not listed above)

And performer

Country of Residence *

UK

How many dancers will be on stage? *

2

How many additional performers will be on stage (e.g. actor or musician)? *

0

Will there be any live music in your performance? *

No

The Work

Title *

Meaningless Dance 13 (Empty Gestures)

Duration (mins) *

20

The work must be between 15 - 25 minutes

Date and venues of previous performances of the work, or any performances planned before March 2017

Work-in-progress showings:

17 March 2016: MFA - Choreography Duet Presentations; Michaelis Theatre, University of Roehampton, London.

1 May 2016: Us & Them #6 presented by Tetrad Collective at Hand Made Festival 2017; Attenborough Arts Centre, Leicester.

18 June 2016: Exhibi[5]tions presented by Ming Beasts; Rich Mix, London

Please give a short description of the work, suggesting how it meets our selection priorities (200 word limit) *

Two dancers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation), performed as an act of citation and virtuosic memory. The simplicity of the movements amplifies the hesitations and minor differences between the dancers; the deceptively simple premise produces a quietly poetic and intimate encounter.

Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the intense commitment of the performers to learn and reproduce them. In this way, the work is concerned not only with the gestures themselves, devoid of their original meaning, but also the labour of the performer. We aim to interrogate the relationship between performer and spectator - what can each offer the other; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

Tempura Batter makes work across dance, performance and visual art; using insights from different disciplines to create unexpected and playful works in diverse contexts. After a couple of years of producing work in small scale environments, Resolution would provide us a strong context to share our work on a major stage.

Are you applying for funding to make this work? *

No

If yes, when will this funding be confirmed? (50 word limit)

n/a

Will you still make the work if this funding application is unsuccessful?

n/a

Please include a URL link to online video material of this work or a previous work

Work in progress showing at Attenborough Arts Centre, May 2016:

<https://vimeo.com/177359138>

The Place markets Resolution with a printed brochure, through our website, social media channels and the press. However, we expect the chosen Companies to market their performances alongside our campaigns. What other ideas do you have to find an audience for your Resolution performance? (50 word limit) *

Our interdisciplinary works draws audiences from different contexts, including visual art, performance, dance and academic contexts. Additionally, we have experience in producing playful online video materials, which can attract audiences to the work through insights towards alternative choreographic processes.

If your company has a Facebook page, please enter the URL

If your company has a Twitter account, please enter your username

Professional Development

Please give a short description of your recent professional experience. This can include professional development activities such as workshops (100 word limit) *

Tempura Batter have recently presented at the Attenborough Arts Centre, Leicester; Rich Mix, London; The Society for Artistic Research, The Hague. In the past they have held a solo exhibition of performance at Rich Mix, and presented work with the Forest Fringe. They are currently working with Vlatka Horvat on her new commission for HAU, Berlin.

Paul has presented work at The Yard Theatre (*FCKSYSTEMS*, 2016; *At The Yard*, 2015) and is co-organising a symposium with Artsadmin this Autumn. Rohanne recently undertook a residency at Hospitalfield, Arbroath, funded by the Hope Scott Trust and Glasgow City Council.

Evolution Companies only: N/A

All Resolution choreographers are required to attend a free Marketing and Publicity seminar, and a Technical Pre-production Planning Workshop at The Place.

Marketing and Publicity Seminar *

Mon 3 October 10.00 – 13.00

Mon 3 October 15.00 – 18.00

Technical Pre-production Planning Workshop *

Wed 23 November 10.00 – 13.30

Wed 23 November 14.30 – 18.00

The Place also offers and delivers a programme of other workshops at a reduced rate to all Resolution companies, to complement and inform the choreographic process.

More information on workshops will be provided, and there will be an opportunity to book places on these workshops at the Briefing Meeting on Wednesday 21 Sep 2016.

To everyone at Third Row Dance Company,

We would like to propose a project with the working title *Infinite Tango*. Our premise is to work with a short looped section of 'elevator' music as a continuous and uninterrupted frame: from here, we will explore the choreographic possibilities of working with the 'neutral' body-at-rest as a body which is endlessly tapping, shifting or swaying to an unchanging beat.

We are curious about the possibilities open to each individual performer within the group, confined by the common framing of the music. Rather than proposing a collective experience of commonality or togetherness, we are attracted to the image of the solo social dancer; the club full of individuals or those who re-use steps from partner dances by themselves. Slipping in and out of individual process and unison, the performers of Third Row would explore this situation through improvisations loosely bound by rules of mimicry, transformation and exaggeration. We hope to find a range of individual personalities, skills and interests across the company to take this work in unexpected directions. We would start the weekend with some initial questions: what are the possibilities for shifting or rupture within this seemingly rigid structure? What might be produced from a choreography which demands little skill or attention to perform? How might a choreographic rhythm be shaped when stillness is replaced with continuous motion?

This project would be collaboratively choreographed by Tempura Batter (Rohanne Udall and Paul Hughes) and Samantha Pardes, drawing from and juxtaposing our diverse artistic backgrounds. We hope our collaboration will offer a fresh rhythm and boldness to the company: our working methods are playful and open, responsive to the energy and experiences of dancers training in diverse styles.

Tempura Batter is the collaborative practice of Rohanne Udall and Paul Hughes. Our work takes place across choreographic, performance and visual arts contexts. Drawing from a playful and critical approach to the stage, we consider meaning and meaninglessness through oblique gestures. This project will develop our enquiry into the ambiguity of 'easy' dances and their potential to create space for unconscious fidgeting and inattention. We are excited about the possibilities of working with a large cast to explore our long-term interests in seriality, cohesion and rebelliousness.

Samantha Pardes is a dance artist whose practice shifts between making, performing, improvising, collaborating and teaching. With a strong interest and curiosity in a performer/spectator encounter along with the uncertainties of a relational practice, she predominately makes live performance in a variety of contexts. Her choreographic work employs the anxieties, tensions, exposure, discomfort and vulnerability that surround the performance situation, often confronting the very notion of dancing, choreographic practice and presentation. This dance project will develop an ongoing enquiry around concepts like futility, ineffectiveness, limitation, unproductiveness and insufficiency, particularly within a rigidly framed space. It will be exciting to see what can emerge from the largely collective use of endurance, repetition and monotony as foundational concepts that develop the material.

Please find our CVs attached, and links to selected video below.

All the best,
Paul, Rohanne and Sam

-

Tempura Batter (Paul Hughes and Rohanne Udall)

Empty Gestures: <https://vimeo.com/177359138>

Here or There: <https://vimeo.com/143470633>

Samantha Pardes

Walking any distance with hot food isn't going to be convenient:

<https://drive.google.com/file/d/0B0wbmBwylAjrOVI6ZDdFYTU0X0U/view?usp=sharing>

(fragment of the work)

Reading Out Loud:

<https://drive.google.com/file/d/0B0wbmBwylAjrVVlzem1LT2N1dGc/view?usp=sharing>

Dear Antonio,

We would like to propose facilitating an OPENLAB session considering the 'warm up' as a functional activity for a performer, but also a performance action in its own right.

The warm up can be discernable and familiar; it can draw on recognizable gestures with clear points of attention, comfort and strain. It may be an individual or a synchronous group activity. It can also be undertaken individually, driven by an internal and unpredictable negotiation. We would frame the session with a number of questions: what are we warming up for? How/when does a viewer feel physical empathy with a performer warming up, and when are these sensations inaccessible? What are the differences between the warm up as a private and individual act, a group activity for a cast, and a demonstration act for another to follow? And when does a warm up become a dance?

The session might involve: discussion, sharing of different warm up principles or activities, alongside an encouragement towards mimicry, transformation, exaggeration, description, translation and instruction. We think OL would be a good format for us to develop thinking from our past research into the presentation of internal sensation of performers and the language of instruction and suggestion. Additionally, we're interested in group dynamics of cohesion, collaboration and rebelliousness - although we have individual experience in teaching and research processes, we are curious about how we might approach facilitation as collaborators.

Tempura Batter is the collaborative practice of Rohanne Udall and Paul Hughes. Our work takes place across choreographic, performance and visual arts contexts. Drawing from a playful and critical approach to the stage, we consider meaning and meaninglessness through oblique gestures. Recent work for the stage include *Empty Gestures* (Rich Mix, Attenborough Arts Centre; 2016) and *Partner Dances For One* (Camden People's Theatre, Battersea Arts Centre, l'Klectik Art Lab; 2015-16); an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015); and collaborative writing projects *Imaginary Festivals Project* (Forest Fringe; 2014) and *Digital Writing Group* (International Conference on Artistic Research; 2016).

Rohanne and Paul met while at the University of Edinburgh, where he studied MA Philosophy and and she a Fine Art MA (Hons) with Edinburgh College of Art. Paul studies MA Dance Studies, University of Roehampton and has performed with collective Ponyboy Curtis. Rohanne recently undertook a residency at Hospitalfield, Arbroath, funded by the Hope Scott Trust and Glasgow City Council.

All the best,

Paul Hughes and Rohanne Udall

Tempura Batter

<https://temporubatoresearch.wordpress.com/>

Name: Tempura Batter (Rohanne Udall and Paul Hughes)

Email: rohanneudall@me.com / p.hughespaul@gmail.com

Phone Number: /

Website: <https://temporubatoresearch.wordpress.com/>

Your availability between 29 March – 2 April 2017:

Available for the entirety

1. Summarise your EXPERIMENTICA proposal in 100 words:

Meaningless Dance 13 (Empty Gestures) is a duet of growing length, composed of meaningful hand gestures ripped from the internet. An accumulating series of data held within two bodies, the chain of moments extends with each performance. Hovering within the meaning/lessness of these cited gestures, the work exposes the very real labour of delivery; questioning what a sincere gesture might be from performer to audience. It has been described as 'a bold work, apparently simple, yet complex in its thinking and deceptively demanding in its execution' (Efrosini Protopapa (practicing artist and Senior Lecturer in Dance at University of Roehampton)).

2. Describe your artistic practice: (300 words max)

Tempura Batter is the collaborative practice of Rohanne Udall and Paul Hughes. Our work takes place across choreographic, performance and visual arts contexts. Drawing from a playful and critical approach to the stage, we consider meaning and meaninglessness through oblique gestures. Our work is born out of, and speaks to, a culture that is saturated in content, and subject to endless streams of information, reference and possibility; we are attracted to processes of fidgeting, filtering, emulation and disruption

Our writing projects host collisions and confusions between participants and unfold out towards the reader through instruction and suggestion. These uncertain encounters take place on the stage through a viewer/performer relationship that moves between empathy, nervousness and distance. By manipulating the distance between internal sensation and a viewing audience, we unsettle and engross both a fleeting spectator and a sustained encounter.

Recent work includes *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016) and *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art

Lab; 2015-16); an exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015); and collaborative writing projects Imaginary Festivals Project (Forest Fringe; 2014) and Digital Writing Group (International Conference on Artistic Research; 2016).

Rohanne and Paul met while at the University of Edinburgh, where he studied MA Philosophy and she a Fine Art MA (Hons) with Edinburgh College of Art. Paul studies MA Dance Studies, University of Roehampton. With Ponyboy Curtis he has presented work at The Yard Theatre (FCKSYSTEMS, 2016; At The Yard, 2015) and has worked with Battersea Arts Centre and Artsadmin as an emerging artist. Rohanne undertook a residency at Hospitalfield, Arbroath, funded by an ECA bequest for Distinguished Work, Hope Scott Trust and Glasgow City Council. We are working with Vlatka Horvat on her new commission for HAU, Berlin, premiering in 2017.

3. Title of Project: Meaningless Dance 13 (Empty Gestures)

4. Describe your EXPERIMENTICA proposal: (500 words max)

We propose to present our choreographic work for the stage, *Meaningless Dance 13 (Empty Gestures)* at *EXPERIMENTA*.

Two dancers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation), performed as an act of citation and virtuosic memory. Performed to the precise beat of a metronome, the simplicity of the movements amplifies the hesitations and minor differences between the dancers; the deceptively simple premise produces a quietly poetic and intimate encounter. The work operates within a space of intensely material presence of the (sometimes struggling) performer, whilst produced entirely from functional, meaningful content.

Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the intense commitment of the performers to learn and reproduce them. In this way, the work is concerned not only with the gestures themselves, devoid of their original meaning, but also the labour of the performer. We aim to interrogate the relationship between performer and spectator - what can each offer the other; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

With clear relation to the theme of 'secret languages', we would be very excited to present this work at *EXPERIMENTA*, and begin to form a relationship with the festival. The piece seems to indifferently catalogue diverse languages of gestures - some of which are highly 'legible' to the audience (the swear words always get a laugh), and some more historically or socially obscure. The unadorned representation of these languages flattens out their meaning, suggesting an inadequate and naive archive - it questions how language can be grasped and represented, abstracted from its environment, and how the materiality of these gestures might be reused to produce new meaning.

We are confident in the development of the work with well-received work-in-progress showings in Spring and Summer 2016 at the University of Roehampton, London; the Attenborough Arts Centre, Leicester; and Rich Mix, London. With further development time over Winter 2016, we think *EXPERIMENTA* would be a perfect context to share a longer stand-alone work. With an interdisciplinary performance practice predominantly informed

through visual arts discourse, we believe the audiences of the festival will be responsive to the work; after a couple of years of showing our work in diverse contexts, this would give us a chance to share our work on a bigger platform with a work we feel confident in.

We feel our experimental approach towards the production of contemporary performance is driven by practical and conceptual questions: we are excited by *EXPERIMENTA*'s explicit call for "artists who want to participate in discussions around their practice in a supportive and social environment, who want to share ideas, expand understandings". Having presented at conferences (Yes Conference, Institute for Applied Studies, Giessen; International Conference on Artistic Research, The Hague) and symposia (Positioning, University of Roehampton, London) we are particularly excited to work in contexts that support and encourage articulate discourse within and around artistic practice.

5. What are the presentation/production requirements for your work (200 words) (eg, Black box theatre, raked seating, no seating, technical equipment required...)

This work is designed for a black box theatre with a seated audience. Lighting: General wash. No sound or AV requirements. The work runs for 30 minutes. We would be happy to discuss performing the work multiple times.

6. Number of performers and/or technical assistants:

2 performers only

7. Please provide an outline of your budget, how much you are applying to Experimentica for? (this should be no more than £1,000.00 including your artist fee)

Artist Fees

Rehearsal period (30 hours @ £10 an hour): £300 per artist

Performance Fee / Expenses for the festival week: £200 per artist

Total: £1000

The idea:

Meaningless Dance 13 (Empty Gestures) is a duet composed of meaningful hand gestures ripped from the internet. Two dancers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation). Performed to the precise beat of a metronome, the simplicity and synchronicity of the movements amplifies the hesitations and minor differences between the dancers; the deceptively simple premise produces a quietly poetic and complexly intimate encounter. Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the intense and material commitment of the performers to learn and reproduce them.

An accumulating series of data held within two bodies, the chain of learned material grows with each performance. Within an contemporary situation in which knowledge and information is circulated more widely and rapidly than ever before, the piece questions how memory is located, the borders of intangible cultural heritage, and how ideas spread across bodies. Hovering within the meaning/lessness of these cited gestures, the work exposes the very real labour of delivery; questioning what a sincere gesture might be from performer to audience. We aim to interrogate the relationship between performer and spectator - what can each offer the other; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side? How might sincerity and meaninglessness meet, and what might this mean to an audience?

About us:

Tempura Batter's research considers meaning and meaninglessness through oblique gestures, drawing from a playful and critical approach to the stage. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Our work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to processes of fidgeting, filtering, distraction, emulation and disruption.

Our writing projects host collisions and confusions between participants and unfold out towards the reader through instruction and suggestion. These uncertain encounters take place on the stage through a spectator/performer relationship that moves between the empathizable and the distant. By manipulating the space between internal sensation and a viewing audience, we question the performance of the neutral body, unsettling and engrossing both the fleeting spectator and a more sustained encounter.

Recent work includes *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016) and *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art Lab; 2015-16); an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015); and collaborative writing projects *Imaginary Festivals Project* (Forest Fringe; 2014) and *Digital Writing Group* (International Conference on Artistic Research; 2016). We are currently working with Vlatka Horvat on new work *Minor Planets* for HAU, Berlin, premiering 2017.

Why The Yard?

Our work emerges out of a landscape of performance including choreography, visual arts, experimental theater and performance art. Often too abstract for theatre, too insincere for live art and with not enough dancing for dance, we find our work in an interdisciplinary gulf. The Yard Theatre, and in particular its NOW festival, has produced a climate in which artists and audiences can move across these disciplinary boundaries. As we develop our emergent practice, we see NOW'17 as a rare space in which we can experiment with presenting our work within a more major context yet remain resolutely committed to our values of playfulness and abstraction.

Within the climates of austerity and neoliberalism, the experimental performance scene often explicitly announce its political utility as a space of assembly, exchange, expression and critique. However, within a society that calls for productivity, stringency and accountability, we resolutely defend and insist on what we see as art's potential to remain wasteful and non-instrumentalized - a celebratory waste of energy, time, space and possibility. *Empty Gestures* forms one of our strategies of this waste, a waste of effort that refuses to produce a clear meaning or message. The potential for communication is questioned in the flattened cataloguing and reproduction of these gestures. We hope our place within NOW'17, a festival responsive to developments of the contemporary performance scene, could reflect the continued significance of strategies of insignificance and meaninglessness.

Which mentor, and why?

We would like to be mentored by Deborah Pearson; we believe she would be receptive to and positively challenge the values to which we work, and the formal structures we employ within our pieces. Her work feels close to ours conceptually. *The Future Show* in particular feels in the same universe as *Empty Gestures* - 'a task, which becomes a theatre', as described by Time Etchells, it is also a game of memory and time, an accumulation that grows and mutates with each repetition.

Stage of development:

Empty Gestures has had work-in-progress showings at the Attenborough Arts Centre (US & THEM 6, May 2016) and Rich Mix (Exhi[5]bititions, June 2016) running at 10 - 15 minutes. Over winter, whilst on Residency at Hospitalfield Arts in Arbroath, we will be developing the work into a stand-alone length peice of approximately 20-30 minutes.

Links to previous work:

Meaningless Dance 13 (Empty Gestures) work-in-progress showing at Attenborough Arts Centre, <https://vimeo.com/177359138>

Meaningless Dance 14, <https://vimeo.com/177154968>

Tempura Batter's website: <https://tempurabatter.wordpress.com/>

Preferred dates: Available weeks of 30th January onwards.

ABOUT YOUR PROJECT

Notes/hint in italicised text (can be deleted)

<p>1. Please describe</p> <p>a) The work that you would like to present (276/500 words max)</p>	<p>In this work we playfully ask ourselves: what if dancers do not need to work hard? What if they do not have to concentrate to perform their dancing? What if they choose not pay attention to each other? What if they do not get bored? Or exhausted? What happens? What is left? And what might emerge?</p> <p><i>Meaningless Dance 15 (Some Possibilities)</i> is a stage work constructed out of ‘weak choreographies’: simple task-like scores that are easy to perform. Different modes of pedestrian dancing - jogging, walking, bouncing, tapping - expansively loop over time and space. Repeated, modified, and traded between the two performers, these recycled gestures reveal seemingly insignificant asymmetries, smuggling in a poetics of the minor rebellions of an awkward and imprecise body. A subtle dynamics of restlessness and fidgeting corrupts an apparently cool exterior. The simple actions of the performers frame their softly spoken self-interruption and mutual questioning, which playfully interrogate how and why an audience might gather to watch this display.</p> <p><i>Some Possibilities</i> continues our collaborative practice’s problematization of the theatre as a space of encounter between audience and performers; trading claims of empathetic exchange or temporary utopia for the uncertain relation of strangers. Performed nearly entirely in unison, the piece reveals the distance between two bodies undertaking the same action in the same space: like two magnets, their symmetry capable of producing an eerie distance as much as any close bond.</p> <p>Our work as Tempura Batter operates across disciplines, and so our understanding of choreography is informed by our work within video, installation, texts, and stage-work. <i>Some Possibilities</i> employs a bold visual simplicity and spacious relationship to time. The performers’</p>

	use of both intense absorption and inattentiveness offers its audience an understated yet rich display of details, but also a relaxed distance from which to consider, question and disengage.
b) What stage of development the piece is at	Some Possibilities had a work-in-progress showing at the University of Roehampton in September 2016. Over winter we will be redeveloping it into a finished work.
2. Please indicate which category best describes your work <i>(not limited to one)</i>	Live Performance
3. Please indicate the type of space that would best suit the work you would like to present <i>(not limited to one, but indicate preference: number 1 being favourite)</i>	Theatre Stage
4. What length do you intend your work to be? <i>(If installation/durational include more details of how the audience experience your work if not already described)</i>	35 minutes
5. Please describe the basic technical requirements of your work. <i>include any: sound, audio visual, props or objects, staging, storage, clean up required.</i> <i>We will carry out risk assessments, so please tell us as much as you can at this stage.</i>	No sound, set, or AV or storage requirements. The work requires a general lighting wash with two simple cues.

<p>6. Please attach a short bio about yourself/your company (50 words max) <i>(for promotional and publicity purposes)</i></p>	<p>Tempura Batter's work takes place across choreographic, performance and visual arts contexts, considering meaning and meaninglessness through playful and critical gestures. Our processes of fidgeting, filtering, distraction, emulation and disruption are born out of, and speak to, a culture saturated in an endless stream of information, reference and possibility.</p>
<p>7. Please attach one landscape and one portrait image, and up to 3 links to any video documentation of your work online that supports your application that best represents the work and/or your practice.</p>	<p>Meaningless Dance 15 (Some Possibilities) - work in progress: https://vimeo.com/186176047 Meaningless Dance 13 (Empty Gestures): https://vimeo.com/177359138 Meaningless Dance 14: https://vimeo.com/177154968</p>
<p>8. What kind of specialist workshops would you be interested in attending?</p>	<p>Choreography Critical discussions on performance production Experimental processes Practices of avoidance, restlessness, fidgeting, awkwardness, refusal, uncertainty, softness</p>

Remember more info online at swallowsfeet.com/opencall Thank you for taking the time to complete this application.

Don't forget to send it to festival@swallowsfeet.com by the 5th November 2016.

Name: Tempo Rubato (Rohanne Udall and Paul Hughes)

Email: p.hughespaul@gmail.com

Phone number: 07809421749

Website: <https://temporubatoresearch.wordpress.com/>

Title of performance: In It Or Out Of It

Number of artists involved: 2

1. Please describe your performance in no more than 300 words. (Include what inspired you to make it and what form you expect it to take)

Much of our work is interested in the ambiguous and internal states of performers: their visibility or availability to an audience's gaze; and the politics and inter-subjectivities of this. We are interested in exploring a rehearsal exercise we have worked with for a couple of years called 'the pleasure exercise' - in which a performer moves in search of pleasure and curiosity in their body - and the experience of watching this performer in this vulnerable and intimate state.

We propose a new performance, *In It Or Out Of It*, in which two performers take turns engaging with the 'pleasure exercise' while the other films them, this image being reproduced live on a monitor within the space. We're interested in the audience's viewing of both of these activities - the movement and the filming - and questions they might have over their similarities and distance. We're thinking about the embodiment of gaze; the cyborgian nature of the camera-operator; the histories and realities of gendered gaze, and the power relations involved in the consensual undertaking of an objectifying practice.

We're curious about the performer's experience of pleasure - questions of mutual and different satisfactions between performers and an audience, and the questions of empathy, distance, complicity that arise with this gesture. We hope examining the gesture of an available body, a body to be seen, a body locked in pleasure, a body watching, one body reproducing another, two bodies in asymmetric dependence, has a fruitful presence at Buzzcut.

2. Technical aspects // Please state any technical requirements you know of at this point. (We're aware that there may be no known requirements at this stage, and/or your requirements may change over the coming months. However if you have any known requirements, we'd be grateful to know at this point)

We will be using a camera with live feed to a monitor. Ideally, the monitor would be rigged on a stand. We will also need some basic stage lighting, which could be a couple of floor parcans.

3. What kind of performance space/set-up does your piece require? (EG – end-on studio set-up, outdoor, one-on-one, live installation, etc)

A live installation, with audience free to come and go. Needs to be indoors.

4. What is its estimated duration?

Each 'session' can last for 90 mins. We propose a number of sessions scattered throughout a morning and afternoon (e.g. 11am - 12:30pm, 1:30pm - 3pm, 3:30pm - 5pm). We're happy to be flexible though.

5. Tell us a bit about your arts practice. (No more than 200 words)

Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning.

Tempo Rubato is an umbrella title for a number of works exploring these ideas. Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience. Our recent work includes Partner Dances For One, a solo performance for stages (work in progress showings Camden People's Theatre, Battersea Arts Centre), Floorplan//Here Or Now, a solo exhibition of performance at Rich Mix, London; and the Imaginary Festivals Project, a collaborative writing project with the Forest Fringe.

We are also informed by our solo art practices which can be found at <http://rohanneudall.com/> and <http://www.paulpaschal.tumblr.com/>

6. In what way will this opportunity benefit the development of your current practice? (No more than 200 words)

As a major festival within the Scottish, and the UK's, experimental performance scene - showing the work of artists who have inspired and informed our practice. Not only would presenting our work alongside them be significant; but we're excited for our work to begin dialogues with this community - to learn from, develop alongside and feed back to this, and the next, generation of performance artists.

Within the past year, we have undertaken a significant overhaul of our collaborative practice. Since then, we have been making a series of works that respond to a variety network of ideas across different media, and has found a refined and playful voice as we have grown with momentum and energy. Working at Buzzcut, would open up new lines of enquiry in our practice within this wider interrogation, offering us new methodologies and contexts for these thoughts and actions.

Additionally, this work unpicks and questions our own methods of working and rehearsing with our bodies. Buzzcut would be a supportive environment and would allow us to be more open, more vulnerable, more questioning, less sure; knowing that the community around us will respond with mutual support and rigor.

7. Please provide one or two links to relevant documentation you would like us to look at. Don't worry if you don't have this, it won't count against your application :)

Relevant work:

[Floor Plan : https://temporubatoresearch.wordpress.com/floorplan/](https://temporubatoresearch.wordpress.com/floorplan/)

[Partner Dances for One, at BAC, October 2015 : https://vimeo.com/144216622](https://vimeo.com/144216622)

8. Do you have any access requirements you would like us to be aware of?

No.

Meaningless Dance 15 (Some Possibilities) is a stage work (35 mins) constructed out of 'weak choreographies': simple task-like scores that are easy to perform. Two performers instigate different modes of pedestrian dancing - jogging, walking, bouncing, tapping. Repeated, modified, and traded between them, they iteratively re-propose how they might organise themselves on stage. This continual rearrangement is as much directed to each other as the audience; their questioning of "what about this?" "or this?" extends and reshapes their performance, while interrogating how a choreographic work might form. While enquiring into its own assembly, the work gives space for the viewer to contemplate their own spectating, distractions and desires. Grounded in a material space, these minor gestures reveal seemingly insignificant asymmetries across their bodies; smuggling the minor and rebellious poetry of an awkward and imprecise body. A subtle dynamics of restlessness and fidgeting corrupts an apparently cool exterior.

Performed nearly entirely in unison, the piece maintains a distance between two bodies undertaking the same action in the same space: like two magnets, their symmetry capable of producing an eerie distance as much as any close bond. *Some Possibilities* continues our practice's problematization of the theatre as a space of encounter between audience and performers; we reject claims of empathetic exchange or temporary utopia in place of an uncertain distance that must be negotiated between strangers.

We would be deeply excited for this opportunity to expand our international network and open new conversations about our practice. Our ideas are driven by the exchange of ideas: across disciplines, nations and sensibilities. We believe Dreams Before Dawn would offer an exciting and fertile environment to form lasting relationships.

Tempura Batter's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to sidestepping, fidgeting, obliviousness, distraction and emulation.

Our recent work has been presented at performance venues including Forest Fringe, Attenborough Arts Centre, Camden People's Theatre and Battersea Arts Centre. We have presented a solo exhibition of performance *Floorplan//Here Or Now* at Rich Mix, London; and shared our work at conferences including the Society for Artistic Research (The Hague, 2016) and the Yes Conference (Applied Theatre Institute, Giessen, 2016). We have undertaken residencies with New Wolsey Theatre (Ipswich) and Hospitalfield (Arbroath), and most recently have performed for Vlatka Horvat on her new work *Minor Planets* for HAU, Berlin.

Documentation of *Some Possibilities* can be found on our website here:

<https://tempurabatter.wordpress.com/some-possibilities/>

Full performance footage can be found here:

https://drive.google.com/open?id=0B0RJwfH_qqWocWhJZmITM2wyWlU

Acts Re-Acts 4 Proposal

The deadline for applications is midnight, Sunday 20 November 2016.

Is your proposal for a performance or residency?	Residency <input type="checkbox"/>
Name	Rohanne Udall
Email	rohanneudall@me.com
Job title	Artist
Supervisor's name (research students only)	
Thesis title (research students only)	
College, institution or organisation	Tempura Batter
Address 1	
Address 2	
Address 3	
Postcode	
Telephone	
Website	www.tempurabatter.wordpress.com

Proposal (max 300 words) *

Maximum Allowed: 298//300 words.

Our proposed residency, *What's That?*, would explore the recent popularity of presenting choreography within exhibition spaces. We would consider this curatorial shift through the development of a new work *This*, which develops our past research on dancers within different states of absorption while undertaking simple performance scores. Beginning in forming minor choreographies of turning, leaning, shifting, looking and murmuring, we would implicate the viewer by making the whole gallery's audience potential performers of the dance. Framing this enquiry, we would be very interested in holding the week's research as an 'open rehearsal' for its entirety.

This opportunity would give us the uninterrupted time and space to establish the basis of the work. *This* operates a space of encounter between a spectator and a performer; a performer who can point at and name a space, work in relation to interior sensation, and freely return an audience's gaze. We are curious about the possible connections between sensation of a space - tapping, touching, bouncing, rubbing - and directly referential address to an architecture - pointing, gesturing, referring to "this" or "that". How might absorption within a task, or a relaxed inattention, produce empathy or distance within a temporary observer? A key inspiration is Francis Alys' 'Looking', in which the artist's act of gazing into the horizon in a town square causes a chain reaction of passers-by spectating a non-event. How does this work support or problematise frequent claims of performance as a site of empathetic exchange or temporary utopia?

Our recent collaborative work as Tempura Batter (Paul Hughes and Rohanne Udall) includes *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016), an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015) and Digital Writing Group (International

Conference on Artistic Research; 2016). We have just undertaken an Interdisciplinary Residency at Hospitalfield Arts, Arbroath.

Will you require additional equipment and technical assistance? Please give details
No.

If you need to submit images, film or video to support your proposal please follow these instructions:
Give the title, details and description for each of your submissions.

Film or video should be submitted as YouTube or Vimeo links. Images should be submitted as attachments (5 max).

Files attached should be less than 1 MB. Images should be clearly labelled.

Meaningless Dance 15 (Some Possibilities): Stage performance, excerpt. Michaelis Theatre, University of Roehampton, 2016: <https://vimeo.com/186176047>

Meaningless Dance 10: Video, 2016: <https://vimeo.com/154478042>

Here or Now: Performance for the galley. Rich Mix, London, 2015:
<https://vimeo.com/143470633>

How did you hear about Acts Re-Acts? * □

UAL email

BE FESTIVAL 2017

Title of the piece Meaningless Dance 13 (Empty Gestures)

Company Name Tempura Batter

Country of the company UK

Your email p.hughespaul@gmail.com

Telephone 07809421749

Name of contact Paul Hughes

Role in the piece Co-author and performer

Duration of the piece in minutes (longer pieces must be shortened to max. 30 minutes but there is no minimum length) 20 mins

Original length, if different N/A

Language(s) of the piece N/A

Nationalities of people working on the piece French/UK and Irish/UK

Synopsis of the piece. We may use this in our programme if your piece is selected (max. 100 words)

Two dancers move through a series of signs and gestures borrowed from everyday sources, performed as an act of citation and virtuosic memory. To the precise beat of a metronome, the simplicity of the movements amplifies the hesitations and minor differences between the fiercely concentrating dancers. A deceptively simple premise produces a quietly poetic and intimate encounter, that interrogates the relationship between performer and spectator. What can each offer the other? And what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

Development / tour history of the piece (max. 100 words)

Originally performed at University of Roehampton; March 2016

Also performed at:

US&THEM 6, hosted by Tetrad Collective, Attenborough Arts Centre, Leicester; May 2015

EXHIBI[5]TIONS, hosted by mingbeast, Rich Mix, London; June 2015

Empty Gestures grows in length with each performance as the chain of gestures to be learnt increases.

How does the piece relate to BE FESTIVAL's ethos: to cross borders (linguistic, cultural or artistic) and inspire audiences of all nationalities

(max. 80 words)

Meaningless Dance 13 (Empty Gestures) is composed of gestures sourced from around the world - of widely familiar signals, historic reference and secret codes. The work is an indifferent taxonomy, which divides audience in what is legible, abstract, comedic and significant. As an idiotic and poetic gesture, it questions how language can be grasped and represented. Abstracted from their environments, we ask how these movements might be reused to produce temporary new meanings.

People travelling to Birmingham (maximum: number of performers + 1)

2

Company biography (max. 100 words)

Tempura Batter's playful and critical work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to forms of sidestepping such as fidgeting, shifting, distraction and emulation. Tempura Batter is UK based, working in London and Nottingham.

Significant previous work/Awards

Recent work includes Empty Gestures (Rich Mix; Attenborough Arts Centre; 2016) and Partner Dances For One (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art Lab; 2015-16); an exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015); and collaborative writing projects Imaginary Festivals Project (Forest Fringe; 2014) and Digital Writing Group (International Conference on Artistic Research; 2016). We have recently undertaken an Interdisciplinary Residency at Hospitalfield, Arbroath. In January 2017 they will be performing in Vlatka Horvat's premiere of Minor Planets at HAU, Berlin.

Website

<https://tempurabatter.wordpress.com>

What kind of space does your piece ideally require? BE FESTIVAL can offer a range of performance spaces. For more information, please download 'spaces at BE.pdf') If site-specific or others, please specify
End-on studio stage. The Door space would be ideal.

You will be sharing the space with other companies so the time for get-ins

will be limited. Technical plans should be simple and flexible. Do you have any special technical requirements?

No

Have you applied to BE FESTIVAL before? If so, in which year and with which piece?

No

How did you learn about BE FESTIVAL? (Please be specific. eg. if you learnt about us from the internet, which website?)

Artsadmin E-digest

The most important part of this application is your video. So please send us the best quality footage you can. We don't consider trailers as it is impossible to assess the work properly. However we do programme pieces still in development so we are very happy to consider video of rehearsals.

Include here the link to your video

<https://vimeo.com/177359138>

Include any password to view it, if required

IMPORTANT: videos must be available for viewing until March 2017. If you are sending your video via wetransfer, please attach the link above.

Tempura Batter
Platform for Emerging Artists, Leyden Gallery

Tempura Batter's work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to forms of sidestepping such as fidgeting, shifting, distraction and emulation. Tempura Batter is UK based, working in London and Nottingham.

Our practice adopts simple formal structures, reminiscent of children's games or ways to pass time. Rather than a full-bodied commitment, we are interested in the performer who can lean back from the work, become distracted and potentially return the audience's gaze. Deceptively banal in the use of apparently simple activity, we flirt with processes of meaning-making while distancing the work from a responsibility or urgency to communicate.

The work documented in the attached images involves playful or idiotic tasks (constructing, assembling, positioning, listing) which produce local and temporary systems of meaning and significance. Although the performer in their anonymity and absorption might appear distant to the passing spectator, over time their negotiation of these systems might produce strange moments of empathy, communication or frustration. Moving beyond a legacy of performance situated in the gallery as a performance-of-labour, we create situations in which the 'task-like' or 'neutral' body is compromised by cliché, or task performers to undertake aesthetic choices which suggest (or partially reveal) an inner logic or sensibility.

Many thanks,
Paul Hughes and Rohanne Udall

<http://www.tempurabatter.wordpress.com>

Work attached:

Pointing the Finger (2016) Durational performance approx. 3 hours

A House Made of Cardboard and Tape (2016) Durational Performance approx. 2 hours

Untitled Score for Two Performers (2016) Performance approx. 20 mins

Dear Imi and Sue,

We would very much like to apply for a residency (including travel stipend) at TOP SHED.

We are Rohanne Udall and Paul Hughes, and we collaborate under the name Tempura Batter. We make performances, choreography, video pieces and gestural work. It's really useful for us to have extended periods of time in which we can hang out together, play about and get distracted. After meeting Imi at Hospitalfield this November, we feel like the vibe of TOP SHED would be very playful and quiet - perfect for us.

We don't have a specific project that we want to work on, but we have an endlessly growing list of half-formed ideas. This residency would be a great opportunity to make some of these things into more than just words on a page. We're interested in materials, meaning/lessness, fidgeting. We don't work site-responsively as such but we're excited by semi-cluttered environments and tentative social spaces in which to make new friends and play silly games.

Our preferred months would be April/May, but we're quite flexible.

You can find photos and info on our work at our website www.tempurabatter.wordpress.com - do let us know if you would like any more info. We've attached a couple of photos of some of our recent work too.

All the best,
Rohanne Udall and Paul Hughes

Applicant Details

Male/Female Female

First Name Rohanne
Name Udall

Profession Artist

Street / No 4

Address supplement

Postcode

City London

Country UK

Telephone

Mobile

Email rohanneudall@me.com

Website <https://tempurabatter.wordpress.com/>

Requested Requirements

Studio/Rehearsal space: Yes

Technical stage rehearsals Yes

Requested period of residency:

From **18th September**

Until **2nd October**

Alternative period of residency

From **2nd October**

Until **16th October**

Accommodation

Would you require local accommodation in a guest apartment? (max. 6 people)

Yes

Number of people

3

Project Information

Links to work x 2

Empty Gestures: <https://vimeo.com/177359138>

Some Possibilities: <https://vimeo.com/186176047>

Motivation Statement (1930/2000 characters)

Rohanne Udall and Paul Hughes collaboratively make work across multiple disciplines. Rather than committing their research to a single work at any time, their playful practice engages with multiple gestures and possibilities, which simultaneously drive and interrogate a developing enquiry. This work emerges from a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Alex Fernandes, their friend and a professional lighting designer, has been a peer, collaborator and performer on many of these projects. Due to limited resources however, Tempura Batter's work is predominantly produced outside of theatre spaces and their technical facilities, even when later presented in them. As such, stage lighting as a material remains unavailable within the body of the creative process, and can only feature as a secondary practice in response to, or in support of, the artwork. Alex is rarely part of the conversations from which these projects are born, but rather invited near the end, once the project has predominantly taken form. In order to reposition his creative agency within this work, we propose a residency to undertake a period of creative play in which his voice and disciplinary skills are embedded from the start, rather than an addition upon completion.

Understanding our creative practice as playfully driven, and operating according to its means and context, this residency at PACT would allow us to reform our relationship (and inform its languages, tastes and understandings) as one sited within a theatre space with lighting technology. This intensive period would offer our future projects a literacy and independence, providing us with a new vocabulary and understanding. We hope the culture of PACT will offer us a conducive site to form the basis of this new period of critical collaborative enquiry.

Summary of project description (1166/1500 characters)

This residency would form the basis of a new and interdisciplinary collaboration project between choreographers Tempura Batter and lighting designer Alex Fernandes. Repossibilizing the existing relationships between these disciplinary positions, it proposes stage lighting as a responsive and dynamic practice within the creative process from the start. Working from our history of collaboration and friendship, this

open-ended project seeks to find ways in which in the choreographic process might be decentred, allowing for a creative dialogue to be established from which future projects can emerge.

Our work would take place both in the studio and in the theatre. The possibilities of stage lighting would be understood as both a starting material to work with, and also as an active and embodied practice taking place within the theatre - rigging lanterns, forming circuits and manipulating control desks. Playing within this environment, we seek to undertake research across multiple fragmentary performances, projects, videos - establishing a language of interests and possibility, rather than work towards a singular stage work. In identifying and articulating the potential problems and possibilities of this interdisciplinary research, we hope to contribute and engage with the community and team at PACT, seeking out challenge and provocation.

Project description (10796/15000 characters)

Tempura Batter is the collaborative practice of Rohanne Udall and Paul Hughes, operating across choreographic, performance and visual arts contexts. Based in the UK and beginning their work in 2013, they have created clown shows, stage works, short films, durational performances and installations. Drawing from a playful and critical approach to the stage, their work toys with systems of meaning and meaninglessness through oblique gestures. They are born out of, and speak to, a culture that is saturated in content and subject to endless streams of information, reference and possibility. As collaborators and independently, Rohanne and Paul are deeply committed to supporting the production of discourse within and around contemporary performance: engaging in peer-led platforms, contributing to conferences and symposia, and participating in networks across traditional disciplinary boundaries.

The residencies Tempura Batter have undertaken since 2015 have offered us invaluable time to critically examine and consolidate our practice. We take these as vital opportunities to spend time working on small and tangential ideas which we might otherwise not give due focus. Invariably, these easily dismissible ideas become the most vital and enriching within our work, directly leading to new pieces or forming the core of larger projects to be developed. Our practice is driven by a sense of playfulness and curiosity; these residencies are filled with relaxation, pleasure, wandering, taking stupid jokes too far and stumbling across new enquiries and materials. As such, the terrain in which we are situated deeply influences what possible work might emerge.

For this residency at PACT Zollverein we would invite Alex Fernandes to work alongside us. A professional lighting designer and friend, Alex has designed, performed in and supported a number of our previous projects. Alex's work has a specific focus on live art and dance. He is the recipient of the 2013 Michael Northen Bursary, awarded by the UK Association of Lighting Designers, and has been the technical director of the Forest Fringe in Edinburgh for three years. He has designed and toured with numerous UK and international companies and artists, including Sleepwalk Collective, Made In China, Christopher Brett Bailey, and Emma Frankland.

Alex's work researches alternative and innovative approaches to lighting, both on a practical level and how it is incorporation into performance. He is currently interested in the communication gap that can exist between a lighting designer and other creative leads on a project. Difficulties can emerge when communicating design ideas which have been developed in isolation, and kept outside of a lead artist's early development process. How might this differ when incorporated earlier? The intangible nature of light

(and the hefty physical requirements to produce it) distinguishes it from other components of production design.

Due to the independent and unfunded nature of many of Tempura Batter's projects, collaboration with Alex has often been through fleeting or late-in-the-day invitations to participate or advise. As rewarding and positive as these experiences have been, the creative decisions and possibilities of the work have always been, for the most part, set or established prior to his involvement. The development model for lighting design in theatre and performance, at least in the UK, broadly operates in one way - due to funding and space constraints it's largely impossible for lighting to be implemented into a rehearsal, thus rarely allowing it to fundamentally affect the trajectory of making work. Lighting is almost always brought in at, or near, the end of a development period when access to a performance space with technical capabilities is possible - which often means severe time restrictions and a hampering of creativity.

Not only would the financial and accommodation support enable us three to undertake this residency together, but the technical facilities would provide an environment in which our work with Alex could apply his discipline and expertise with stage lighting. We want to explore what might be produced from 'hanging out in the theatre' with two performance artists and a lighting designer who might not stick to their initial roles; to have facilities to hand to frame the seemingly small and tangential, and allow work to be born within the technologies of the stage, rather than solely in the rehearsal room. We will not be following a traditional model in which performance material is viewed by a lighting designer, who then decides how it should be illuminated, but rather a working methodology in which our range of disciplines are 'to hand', available and potentially active within a creative process.

Confident in our history of personal friendship and existing professional collaboration, we seek to engage in interdisciplinary research where light, performance, design and materials are proposed and associatively worked from consistently from the beginning of a process. We do not specifically aim to finish this residency with the seeds of a singular stage work as an outcome, but rather hope to develop creative relationship from which the primacy of the choreographic practice is challenged. We hope to create a future context for ourselves in which a wider range of ideas can emerge, including ones where lighting is a primary (or even sole) material. We expect to make many fragmentary and playful gestures throughout the residency period, including performance, text and video works, as we develop and manifest this new practice. We hope this research might offer new insights into the possibilities of stage lighting as a

creative agent, and the use of it as a material beyond serving as decoration, or visibility of the body.

To being this residency, we might approach our 'Meaningless Dances', a series of works over the past two years. Originally a series of fragmentary choreographies for video, the latest of these have included significant works for the stage presented at numerous venues. As an ongoing search for what meaninglessness on stage might look like, these dances are a *via negativa*; attempts to engender meaninglessness inevitably produces significance, affect and political positions. Working serially, each work uses the pitfalls of the last to step backwards into new terrain.

For example, *Meaningless Dance 13 (Empty Gestures)* is a growing choreographic score for two performers, composed of a string of hand gestures sourced from the internet, performed as an act of citation and virtuosic memory. Reproduced linearly without added expression and to the precise beat of a metronome, the simplicity of the movements amplifies the hesitations and minor differences between the fiercely concentrating dancers. A deceptively simple premise produces a quietly poetic and intimate encounter, that interrogates the relationship between performer and spectator. What can each offer the other? And what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

Eliminating the rigid attention and labour of memorisation within this work, *Meaningless Dance 15 (Some Possibilities)* is constructed out of 'weak choreographies': simple task-like scores that are easy to perform and become distracted from. We playfully ask ourselves: what if dancers do not need to work hard? What if they do not have to concentrate to perform their dancing? What if they choose not pay attention to each other? What if they do not get bored? Or exhausted? What happens? What is left? And what might emerge? Presenting a series of different modes of pedestrian dancing - jogging, walking, bouncing, tapping - the work is expansively looped over time and space. Repeated, modified, and traded between two bodies, these recycled gestures reveal seemingly insignificant asymmetries, smuggling in a poetics of the minor rebellions of an awkward and imprecise body.

On this residency we might continuing this enquiry by examining the actions, gestures and embodiment of stage lighting itself - for example, the rigging of lanterns, forming of circuits and manipulation of control desks. Rather than resting in a cross-disciplinary collaboration in which two practices are placed side by side, with the audience invited to witness their distinct embodiments (as countless examples of improvised dance and

music can attest), we will play within these environments to consider alternate possibilities of presentation and artistic endeavor.

Often our interdisciplinary work can lend to feeling outside of any single discourse. Our most recent residency in Scotland, at Hospitalfield Arts, was deeply enriching in terms of the collegiate atmosphere of the residency; exchanging ideas, critical approaches and playfulness with a large group of artists. We felt able to expose our practice, take risks with how we presented ourselves and start new and rewarding conversations. Working at PACT Zollverein would offer us an unique opportunity to encounter artists and institutions outside of the UK within a supportive and critically engaged network. As early-career artists, we are still negotiating and questioning our position within the arts scene in the UK. We feel strongly informed by, yet removed from, the contemporary performance practice taking place on the continent, and its surrounding discourse. Through this residency, we would seek to make new friends, and gain an understanding of how our work and values might connect to, or form dissensus with, a distinct arts scene. We hope our practice might find new contexts in which to place itself, and discover new ways to reorient ourselves in the spaces in which we are already situated.

Strongly identifying our work as research, we feel it imperative to engage with discourse and share our knowledge beyond the production of artworks. In the past year, we have presented our work and spoken at two conferences (Yes Conference, ATW Institut, Giessen; February 2016 and The International Conference on Artistic Research, Society for Artistic Research, University of the Arts and Leiden University, The Hague; April 2016) and a postgraduate symposium (Positioning, University of Roehampton, London; May 2016). We are inspired by the role of discourse and critical engagement associated with PACT Zollverein and seek out challenge, provocation and opportunities to share our thinking. We hope this residency will begin a dialogue with the team at PACT Zollverein and its community of artists and researchers.

Residency Participants (MAX. 6)

Name

Alex Fernandes

Project role

Lighting Designer

Short chronological CV

Technical Director, Forest Fringe Edinburgh 2014-2016

Production Manager, *This Is How We Die* UK/International Tour

Lighting Designer (Date, Premiere Location)

Actress, by Sleepwalk Collective (May 2015, The Yard) (Performance)

A Girl & A Gun, by Louise Orwin (May 2015, CONTACT Manchester) (Performance)

Tonight I'm Gonna Be The New Me, by Made In China (August 2015, Forest Fringe) (Performance)

Rituals For Change, by Emma Frankland (August 2015, Forest Fringe) (Performance)

Sisyphus' Wife, by Tanztheater Adrian Look (January 2016, The Place London) (Dance)

Wishbone, by Laura Burns (May 2016, The Yard) (Performance)

Kim Kardashian [The Ballet], by Sleepwalk Collective (May 2016, Bale Cidade de Palmas, Brazil) (Dance)

Be Gentle With Me, by Ira Brand (June 2016, Cambridge Junction) (Performance)

Tell Me Anything, by On The Run (August 2016, Summerhall Edinburgh) (Performance)

DOMESTICA, by Sleepwalk Collective (October 2016, Battersea Arts Centre) (Performance)

Education

MEng (Hons) Electrical & Mechanical Engineering, University of Edinburgh

Name

Paul Hughes

Project role

Artist

Short chronological CV

Selected Works as Tempura Batter

Infinite Tango (choreographic commission for Third Row Dance Company. University of Roehampton, London, October 2016)

Meaningless Dance 15 (Some Possibilities) (University of Roehampton, London, September 2016)

Positioning: Postgraduate Symposium (University of Roehampton, London; May 2016)

The International Conference on Artistic Research (Society for Artistic Research, University of the Arts & Leiden University, The Hague, April 2016)

Yes Conference (ATW Institut, Giessen; February 2016)

Floorplan//Here or Now (Rich Mix, London, September 2015)

Imaginary Festivals Project (Forest Fringe, Out of the Blue, Edinburgh, August 2014)

Selected work on other projects

Assistant Editor, *Choreographic Practices*; Intellect; April 2016 - present

- Dramaturgy

Load by Gareth Cutter (October 2016), Residual Ruin by Andy Edwards (August 2016),

Walking any distance with hot food isn't going to be convenient by Samantha Pardes

(May 2016), Trance by Emmeline Cresswell (May 2016), True North: An Ecography

(March 2016)

- Performance

Vlatka Horvat (HAU, Berlin, January 2016), Lucy Suggate (Nottingham Contemporary,

September 2016), Ponyboy Curtis (The Yard Theatre, London, June 2016, May 2015),

Colin, Simon and I (Siobhan Davies Studios, London, May 2016), Rosemary Lee

(University of Roehampton, London, November 2015), Greg Wohead (The Yard

Theatre, London, June 2015), Eva Weinmayr (SHOWROOM Gallery, London, March

2015), GETINTHEBACKOFTHEVAN (New Wolsey Theatre, Ipswich, October 2014)

Education

MA Dance Studies; University of Roehampton, London; September 2015 - September 2016

Critical Theory in Contemporary Art; Chelsea College of Art, London; March - July 2014

MA Philosophy (Hons); University of Edinburgh, Edinburgh; September 2009 - July

2013

Name

Rohanne Udall

Project role

Artist

Short chronological CV

Selected Works as Tempura Batter

Infinite Tango (choreographic commission for Third Row Dance Company. University of Roehampton, London, October 2016)

Meaningless Dance 15 (Some Possibilities) (University of Roehampton, London, September 2016)

Positioning: Postgraduate Symposium (University of Roehampton, London; May 2016)

The International Conference on Artistic Research (Society for Artistic Research, University of the Arts & Leiden University, The Hague, April 2016)

Yes Conference (ATW Institut, Giessen; February 2016)

Floorplan//Here or Now (Rich Mix, London, September 2015)

Imaginary Festivals Project (Forest Fringe, Out of the Blue, Edinburgh, August 2014)

Selected work on other projects

Performer

Minor Planets, directed by Vlatka Horvat (HAU, Berlin, January 2016)

Selected Works as Good Punch (with Fiona Anderson):

The Main Yvette (The Arches, Glasgow, January 2014; Rich Mix, London, August 2015; theSpaceUK@Surgeon's Hall, Edinburgh Festival Fringe, August 2015)

Relax. Enjoy (Kelburn Garden Party, Kelburn, July 2015)

Feedback (Kelburn Garden Party, Kelburn, July 2014)

Let's Go! (Fresh Cream, India Buildings, Edinburgh, December 2013; SmashLab XIV, The Book Club, London, April 2014)

Exhibitions of solo practise

Best of the Degree Show (Six Foot Gallery, Glasgow July 2014)

Gortex (An Tobar, Tobermory, Mull, January 2014)

Education

Fine Art MA (Hons) (Undergraduate Degree) First Class, History of Art and Intermedia
University of Edinburgh and Edinburgh College of Art, Edinburgh; September 2009 -
July 2014

L'école supérieure des arts décoratifs de Strasbourg. (Erasmus)

Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab); September 2011 – January 2012

Other institutions involved / supporters

N.a.

Premiere venue and date

N.a.

DEPARTURE LOUNGE CHECK-IN FESTIVAL 2017

Work: RP

Company: Tempura Batter

Description of the work

In *RP*, two performers simultaneously attempt to repeat a radio broadcast of the day's news as they hear it delivered through their headphones. Within the gallery these contemporary town criers perform a seemingly simple task, yet their delivery is deceptively complex in its laborious and live mediation through the body. Repurposed as an aesthetic material, the text is elevated to an ephemeral artwork. Conversely, the gallery (the white cube space abstracting the arts from the outside world) is indirectly witness to external realities.

The performers become visibly strained by the demand for continuous close attention and speech. The duration of the work exposes the materiality of information as it is processed and passed through the body. Moments of distraction or misunderstanding, and attempts to catch breath, ambiguously intermingle with the rhythm of the original broadcasters' speech. Slips of the tongue and hesitation make the viewer uncertain of the reliability of speech in its recirculation (and inevitable transformation). This regular news broadcast is revealed as an impossibly dense period of information. The desire to keep aware, informed and educated becomes a strategic and accidental process of filtering - as much as we must listen to the noise of the world, we will inevitably misunderstand, and exclude parts of it too.

Rehearsal documentation: <https://vimeo.com/195188746>

This piece is applied alongside *A House Made of Cardboard and Tape*, with its distinct application. We would happy to present both or just one of these works, depending on your availability and interest.

Artist CV/Biog

Tempura Batter's work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to fidgeting, shifting, distraction and emulation.

We work with what is close to hand, and across diverse media. Our writing projects host collisions and confusions between participants, and unfold out towards the reader through instruction and suggestion. These uncertain encounters take place on the stage through a spectator/performer relationship that moves between the empathizable and the distant. Exploring cliché gestures of sensation and thought, we manipulate the space between internal sensation and a viewing audience. In questioning the performance of the 'neutral'

body, our work unsettles and engrosses both the fleeting spectator and a more sustained encounter.

Recent work includes Empty Gestures (Rich Mix; Attenborough Arts Centre; 2016) and Partner Dances For One (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art Lab; 2015-16); an exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015); and collaborative writing projects Imaginary Festivals Project (Forest Fringe; 2014) and Digital Writing Group (International Conference on Artistic Research; 2016). We have recently undertaken an Interdisciplinary Residency at Hospitalfield, Arbroath. In January 2017 they will be performing in Vlatka Horvat's premiere of Minor Planets at HAU, Berlin.

Website: <https://tempurabatter.wordpress.com/>

Vimeo: <https://vimeo.com/user22040742>

Space Required

Gallery

Duration and stage of creation on date of performance (finished, work-in-progress etc)

30 minutes. A finished piece that is part of an on-going research towards a stage performance. This would be the work's second showing (previously shown to an invited audience at Hospitalfield Arts).

Audience capacity (if limited/ideal)

Durational performance for audience to come and go. No maximum capacity apart from size of gallery.

Contact details (Including location)

Paul Hughes

07809421749

p.hughespaul@gmail.com



DEPARTURE LOUNGE CHECK-IN FESTIVAL 2017

Work: A House Made of Cardboard and Tape

Company: Tempura Batter

Description of the work

A House Made of Cardboard and Tape is a durational performance in which two performers construct a house using only packaging tape and waste cardboard. Undertaken in silence, this potentially utopian gesture is undermined by the inadequacy of the available materials; walls wobble and fold in and architectural aspirations are rewritten. The simple task-like structure produces an engaging and complex spectacle for a viewer as discrepancies arise between choices desired by an audience and those taken by the performers. Unpredictable materials subvert imagined possibilities of progression.

Alongside a viewer's wavering comprehension of the performers' intentions, the uncertain relation between the performers themselves questions possibilities of collaboration. Often working independently, they must negotiate each other's projects, offering (un)helpful hands on a precarious structure, or obliviously compromising stability with additions elsewhere. At times this mutual aid is successful, but their competing ideas can also refuse to consolidate.

Beyond the clear references to the precarity of survival and shelter, this work's position within an artistic context questions how artists can find support within institutions. How are limited materials negotiated and shared? What can any temporary support guarantee? What are the inevitable compromises? An apparent pessimism is undermined by the poetic simplicity of the gesture - a playful repurposing of one's context to new ends.

Images and video at: <https://tempurabatter.wordpress.com/a-house-made-of-cardboard-and-tape/>

This piece is applied alongside *RP*, with its distinct application. We would happy to present both or just one of these works, depending on your availability and interest.

Artist CV/Biog

Tempura Batter's work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to fidgeting, shifting, distraction and emulation.

We work with what is close to hand, and across diverse media. Our writing projects host collisions and confusions between participants, and unfold out towards the reader through instruction and suggestion. These uncertain encounters take place on the stage through a spectator/performer relationship that moves between the empathizable and the distant.

Exploring cliché gestures of sensation and thought, we manipulate the space between internal sensation and a viewing audience. In questioning the performance of the 'neutral' body, our work unsettles and engrosses both the fleeting spectator and a more sustained encounter.

Recent work includes Empty Gestures (Rich Mix; Attenborough Arts Centre; 2016) and Partner Dances For One (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art Lab; 2015-16); an exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015); and collaborative writing projects Imaginary Festivals Project (Forest Fringe; 2014) and Digital Writing Group (International Conference on Artistic Research; 2016). We have recently undertaken an Interdisciplinary Residency at Hospitalfield, Arbroath. In January 2017 they will be performing in Vlatka Horvat's premiere of Minor Planets at HAU, Berlin.

Website: <https://tempurabatter.wordpress.com/>

Vimeo: <https://vimeo.com/user22040742>

Space Required

Car Park unless raining - otherwise rehearsal room or gallery.

Duration and stage of creation on date of performance (finished, work-in-progress etc)

Duration variable, ideally 2 to 3 hours. Finished work. Developed at Hospitalfield Interdisciplinary Residency 2016, this would be the work's first public showing.

Audience capacity (if limited/ideal)

No capacity. For an audience to come and go throughout.

Contact details (Including location)

Paul Hughes

07809421749

p.hughespaul@gmail.com



On our proposed four week residency, ***What's That?***, we would undertake research towards the development of a new choreographic work for the gallery, with the working title ***This***. This interdisciplinary research would emerge from the intersection of dance, performance and visual arts - drawing from our existing experience of these distinct disciplines (and their unique questions) whilst interrogating their boundaries.

Our research during *What's That?* will be developed from two foundations:

- the dancer has the power to refer to something within the space by pointing their finger, gesturing, or simply directing their gaze while stating 'this' or 'that'.
- the dancer experiences intangible sensations, that might exist imperceptibly within their body (temperature, discomfort, pain, pleasure) or that might arise as semi-perceptible affect between themselves and an audience (awkwardness, playfulness).

From these propositions, we seek to create a choreographic work that explores the complexity of temporary meaning-making and reference, questions the power dynamics of gaze in spectator-dancer relations, and problematizes binary distinctions of interior/exterior sensation. *What's That?* will contribute to an ongoing enquiry within our practice; taking place across multiple works, this research explores processes of negotiation, gestures of choice and communication, and differing states of (in)attention under an audience's gaze.

In ***Floorplan*** (2015), for example, two performers altered a gallery space by directly placing lines of tape onto the walls and floor. In silent a game of deliberation driven by ambiguous logics, new architectural possibilities were demarcated, influencing the audience's possible movement within the space. In ***Being Here or There*** (2015) a dancer haunts the gallery, wearing the cheap ghost costume of a sheet with two holes for eyes. Both seen and unseen, the performer mutely negotiates the distance and proximity to an audience with whom their relationship is unspecified; awkward and full of unrealised potential. The performer's contradictory act of hiding while heightening their visibility both incites and unnerves the audience's gaze, and friction arises as proximity, availability and permission are brought into question.

Most recently our two works for the stage, ***Meaningless Dance 13 (Empty Gestures)*** (2016) and ***Meaningless Dance 15 (Some Possibilities)*** (2016) have explored the labour of attention and the possibilities of indirect representation of fidgeting and hesitancy. *Some Possibilities* is constructed out of simple task-like scores that are easy to perform. Presenting different modes of pedestrian movement - jogging, walking, bouncing - the seemingly disconnected, distant and disinterested dancers move between, and speak from, states of boredom and inattention. *Empty Gestures* is a growing choreographic score composed of hand gestures sourced from the internet,

performed as an act of citation and virtuosic memory. Reproduced to the precise beat of a metronome, the simplicity of the movements amplifies the hesitations and minor differences between the fiercely concentrating dancers. These gestures critically question expectations of commitment, communication and understanding between performers and audience.

During this residency we would examine gestures that explore sensation of a space - tapping, touching, rubbing - and direct referential address to architecture - pointing, gesture and speech. How do these sensual and authorial gestures interconnect, designating experience of a space? Problematizing frequent claims of performance as a site of interpersonal exchange, how does a performer's varying absorption produce empathy or distance within a temporary observer? And in a space lacking overt boundaries between performer and spectator, how might an observer's actions be distinguished from a choreography of turning, looking, leaning and shifting?

The residencies we have undertaken have provided invaluable time to critically examine and consolidate our practice. Essential for collaborative work, they enable us to quickly and playfully work through a complicated web of ideas, gestures and fragments. Rather than developing a set physical practice or a pre-understood artwork, we would rather move associatively and intuitively through different possibilities of how bodies can occupy an exhibition space. We would like to organise open rehearsals throughout our residency, inviting a public's encounter to inform our work, alongside welcoming specific colleagues to observe and practically interrogate our research. As such we propose a four week residency within which we can balance time across both public and private enquiry. Our work is deeply interdisciplinary: responsive to developments in choreographic, performance, visual arts and political discourse. We are drawn to CCA as an institution that supports artists and organisations working across these disciplines and histories, and believe its network would be responsive to the questions with which we work. It can be hard to find a home for durational performance, and this residency would provide us with time and support to find strength and complexity in this sometimes-unruly form.

Furthermore, having lived and worked in Glasgow and Edinburgh in recent years, yet now living in England, we would relish the opportunity to reconnect directly with the arts community and the wider national context; both of which have deeply influenced our practice. We admire the vitality of the Glasgow arts scene, its development of independent spaces and focus on interdisciplinary projects. Working at CCA would help us forge a new relationship with a major institution whilst we strengthen existing relationships to peers; and allow us to feedback our research to the communities from which we originally emerged.

Paul Hughes and Rohanne Udall

Tempura Batter - www.tempurabatter.wordpress.com

Jerwood Artists' Bursaries

Artist Statement

Tempura Batter's oblique gestures playfully consider systems of meaning and meaninglessness. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance art and visual arts contexts. The work emerges from and speaks to a culture that is saturated in information, reference and possibility; we are attracted to processes of sidestepping such as fidgeting, obliviousness, distraction and emulation. Working across video, stage performance, writing, photography and installation, our projects exploit cliché gestures of sensation and thought, manipulating the space between internal sensation and an external viewer.

An introduction to you and your practice

Rohanne Udall (Fine Art MA, Edinburgh College of Art) and Paul Hughes' (MA Dance Studies, University of Roehampton) work as Tempura Batter includes exhibitions, collaborative writing projects, and video, performance and photography projects. They were recently awarded residencies at Hospitalfield Arts, Arbroath, and TOP SHED in Norfolk.

Andy Edwards (MLitt Playwriting and Dramaturgy, University of Glasgow) is a dramaturg and researcher who has written work for performance, installation and digital spaces. He is a regional editor for *The Theatre Times*, writes for *Exeunt Magazine* and leads *Talking Dramaturgy*, researching dramaturgical practices in Scotland through interviewing artists across different artforms.

What is the developmental opportunity you wish you undertake and when will it take place?

We will organise a writing retreat in order to reflect upon and disseminate our practice. This would be the first extended and formal conversation we will have had with a peer around our work. At the end of this project we will produce a Handbook of Tempura Batter as a free digital publication. This project is hosted by the University of Roehampton, and will take place late July 2017.

What do you hope to achieve, and how will you go about this?

Conceptual art's rich history of self-publication gives lasting access to ephemeral work. Inspired by these texts, we wish to create a free digital Handbook of our own developing research. Through a week of experimentation, conversation and shared writing, we will produce a playful and accessible publication for audiences and fellow artists; defining our emerging voice within a wider discourse.

Why is this important for your personal and/or professional development?

This project will help us to:

- continue our experiments with publishing as a medium.
- initiate a new collaboration with Andy, while extending his dramaturgical and writing practice.
- reflect on and articulate our existing practice, establishing it within a wider interdisciplinary field.

How much do you need and what would the money be used for? It is not necessary for there to be any other funding, but if there are other finances being used towards the activity please indicate what they are.

£1000

Travel: £50 return to Glasgow on the train (with railcard)

Space: Free

Materials: £50

Artists fees: £900 = £300 x 3

If this application is successful, we will pursue an Arts Council England grant to extend this project to include a small print publication.

What is the timeline for activity?

March: Submit application to Arts Council England

May: Paul and Rohanne in residence at Top Shed, Norfolk (already confirmed). Establishing beginning conversations and writing materials

July: Week writing together with Andy.

August: Collating writing, finalise publication and distribute to established networks.

Dear Lydia,

We would like apply for a residency in the Laurie Grove Performance Lab in order to develop a new choreography for the stage, *Lengths*. This project, a development on our research into the gestures of thought and sensation, will begin with the restricted vocabulary of 'pacing' as a choreographic material. The image of the 'master in thought' is typified by him pacing in his study. We want to play with the possibilities of this image as we pace in the studio. Might each performer be thinking the same 'genius' thoughts? What is the embodiment of inspiration or creativity? How might the audience project on us their own thoughts? What other kinds of thinking might be made possible for the audience? Do they feel empathy with or distance to this agitated gesture?

The narrow focus of this work, and its development from previous research, would suit the short production time offered by this residency. Our expanded choreographic practice operates across dance, visual arts and performance arts contexts. We are curious about what it might mean to 'pace ourselves' by keeping to 'traditional' choreographic questions of timing and spatial organisation. What might this project force us to undertake? How might we deal with, or ruminate on, these traditional problems as we pace? Often working in an unfunded position and outside of institutions, this residency would offer rare access to a studio space suitable for dancing. Alongside laying the foundations for this new work, this residency's context would be conducive for us having bold ideas for future projects for the stage.

We would emerge from this residency with a 10-20 minute piece that could fit a variety of contexts and spaces, and having formed a new relationship to an institution we admire. We would be available for any of the listed dates.

Kind regards,

Rohanne Udall and Paul Hughes
Tempura Batter
www.tempurabatter.wordpress.com

Open Call for Videodance Projects
“SET me free”
SUBMISSION FORM

NAME Tempura Batter (Paul Hughes and Rohanne Udall)

COUNTRY UK

TITLE OF THE VIDEO PROJECT Finding the Frame

DURATION 3min 36sec

LINK www.vimeo.com/191170541

PASSWORD (OPTIONAL) n/a

BRIEF DESCRIPTION OF THE VIDEO PROJECT

In this composition of offcuts, two figures repeatedly set up a camera in order to compose an image. Absent-mindedness, off-screen negotiations and shifting movements are captured in minor glimpses. Exposing an intimate and material process in all its awkwardness and peripheral mundanity, *Finding the Frame* both reveals and obscures details into the figures presented, and the images they seek to create. How can a figure recognize their corporeality and gain agency within a photo image? Speaking from within the frame and behind the camera, the filmmakers both draw and trace what is seen and unseen. Conceptual considerations of artistic identity and context frame moments of playful, light and unconstrained movement.

ARTIST BIO

Tempura Batter’s work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, theatre and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to forms of sidestepping such as fidgeting, shifting, distraction and emulation.

Collaborating since 2013, we work across diverse media with what is close to hand. Recent work includes Empty Gestures (Rich Mix; Attenborough Arts Centre; 2016) and Partner Dances For One (Camden People’s Theatre; BAC; I’Klectik Art Lab; 2015 -16); an exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015); collaborative writing projects Imaginary Festivals Project (Forest Fringe, Edinburgh Festival Fringe; 2014) and Digital Writing Group (International Conference on Artistic Research; 2016). We have undertaken residencies with New Wolsey Theatre, Ipswich (2015) and Hospitalfield, Arbroath (Interdisciplinary Residency 2016).

CREDITS Made by: Tempura Batter

WEBSITE www.tempurabatter.wordpress.com

2017



Open Lab Barbican Guildhall Creative Learning

1. Please describe your project and how you wish to utilise the Open Lab residential week and the Pit theatre. Please refer back to the criteria listed in the application info sheet on the previous page).

We would like to use this Open Lab to explore a new work, provisionally titled '*RP*'. Our initial concept is to stage two performers simultaneously repeating a news broadcast as it is delivered to them through headphones. Preliminary experimentation with these contemporary town criers has revealed this simple task to be complex and laborious in the text's live mediation through the body. While keeping the rich nuance that emerges from its simple structure, we want to delve into and complicate this initial proposition; questioning our physical and vocal delivery; the selection of its content; and the compositional choices of how it inhabits the stage.

Our work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility. We are curious about the choice to re-speak the news - repurposing this familiar or everyday material within an aesthetic context. Speaking it live within the concentrated space of the stage reveals a regular news broadcast to be a deeply challenging and dense period of information. Placing this text within an artistic context immediately opens questions into the labour involved in becoming informed and politically aware, and what it means for art to directly engage with political discourse.

Often working quickly and playfully, our projects as Tempura Batter develop an ongoing enquiry through diverse works; strategically adopting a variety of orientations, positions and possibilities. Often starting with or reducing to minimal forms, our work has been described as "bold... apparently simple, yet complex in its thinking and deceptively demanding in its execution" (Efrosini Protopapa, practicing artist and Senior Lecturer in Dance at University of Roehampton). Throughout the Lab, we plan to invite numerous collaborators into our residency to engage with, challenge, and support our process. By drawing on a cross-disciplinary support network, our work is formed through diverse discourses and bodies of knowledge.

We would approach Open Lab with two main aims:

(i) To grow confident and bold with the headphone technology required by the work. Early experimentation of this project made it apparent that bluetooth technology would be needed to produce a simultaneous transmission to two headphones. This is a radical departure for our practice - our work is often very low budget, using materials that are already close to hand. However, we have long been interested in the idea of using audio delivered directly to performers (or audience). We feel excited to invest in these new resources and experiment with their creative potential, and would primarily dedicate this Open Lab to growing familiar with the particularities of their use. '*RP*' will be a useful project to playfully engage with this otherwise potentially intimidating technology in order to uncover for ourselves, and others, possible uses within performance.

(ii) To find the multiple ways the work might inhabit stage, video or gallery contexts. The ways we have pursued past projects have led us from choreography for the stage; to durational performances in gallery spaces; to photography, video and participatory writing projects. The key to this work is duration; it exposes the tiredness and limitation of the body as it processes information. Rather than predetermine its form, we are curious about what media and rules of staging might emerge to support the subtle dynamics of the work. The research will explore the diverse modes in which this apparently minor poetry (of accidents, synchronicity and misunderstandings) might be preserved, framed or amplified.

2. Please tell us what your longer term hopes or aspirations are for this project and/or your company.

Our work takes place across traditional disciplinary boundaries and we hope this work's formal simplicity can adapt to diverse contexts. With rich associations to a variety of urgent themes, this piece can offer much to diverse audiences. In introducing new technology into our practice, this project opens up rich new avenues of research. This Openlab would offer time for the seeds of new ideas to emerge, particularly involving audio delivered to unrehearsed performers or audience members.

Tempura Batter's long term aims include:

- Continuing to develop work to be presented across visual arts, dance and theatre platforms. Not only is this work deeply informed by these contexts, we believe our work has the power to cross-pollinate radical ideas between these spaces and feed back to the diverse communities we participate within.
- Forming peer networks to support ourselves and others. Peer support can help identify common questions and concerns, establish bold new thinking, and organise mutually supporting platforms in which a new generation of artists can present their work.
- Establishing international partnerships, and present work outside of the UK. We wish to expand our audiences, while becoming sensitive to international developments which might challenge and reorient our thinking.

3. Please put together a technical breakdown along with a summary of any technical requirements you might have at this stage for this project. (AV, Light, Sound, Stage/Set)

AV - None

Light - We would be keen to invite a lighting designer (an existing collaborator), if he would be allowed to have access to the technical facilities throughout the week. If not, we can also work with a basic wash.

Sound - None (we will provide our own audio equipment for the project)

Stage/set - None

4. Please provide a full list of the artists/collaborators who will be involved in the project and their role during the week.

Paul Hughes - collaborating artist and performer.

Paul is an artist, performer and dramaturg based in Nottingham, UK. Working across diverse collaborations, he has presented interdisciplinary projects at venues including Forest Fringe, Summerhall, Artsadmin, Battersea Arts Centre, Rich Mix, The Yard Theatre and SPILL festival. Recently completing an MA Dance Studies with the University of Roehampton, he organises peer-led pedagogical projects and has presented his work at international conferences.

Rohanne Udall - collaborating artists and performer.

Rohanne graduated from the MA Fine Art at The University of Edinburgh in 2014, where she was awarded the Helen A Rose Bequest for Distinguished Work. As Good Punch, with Fiona Anderson, she has presented work at SmashLab, The Arches, Rich Mix and Edinburgh Festival Fringe. In 2015 she attended Hospitalfield's Interdisciplinary Residency, funded by Hope Scott Trust and Glasgow City Council. She is currently working with Vlatka Horvat on a commission from HAU Berlin.

5. Who would you choose as a mentor and why? (Please note that your mentor will be paid and contracted to see you across two sessions.)

We would like to work with the researcher, dramaturg and curator Martin Hargreaves as our mentor. Martin's work across dance, visual arts and performance situates him as an ideal figure to situate and respond to our work. After having made contact with Martin in the past, and being deeply influenced by his research, we would like to further this relationship by working with him in the studio.

6. If you have any extra supporting information/illustrations then do put these forward as part of the application. However please ensure that you have fully answered all the questions as it cannot be guaranteed that your extra information will be looked at.



MA
scène nationale

le
Granit
scène nationale, Belfort

L-EST/LABORATOIRE EUROPÉEN SPECTACLE VIVANT ET TRANSMÉDIA PÔLE EUROPÉEN DE CRÉATION

**L-EST/EUROPEAN PERFORMING ARTS AND TRANSMEDIA LAB
EUROPEAN CENTER FOR ARTISTIC CREATION**

VIADANSE - Centre Chorégraphique National de Bourgogne Franche-Comté à Belfort
Le Granit, scène nationale de Belfort – MA scène nationale - Pays de Montbéliard

FORMULAIRE DE CANDIDATURE / APPLICATION FORM *

BOURSES DE RECHERCHE ARTISTIQUE #3

ARTISTIC RESEARCH GRANT AWARD #3

ÉCRITURES SCÉNIQUES CONTEMPORAINES ET TRANSMÉDIA

CONTEMPORARY STAGE WRITING AND TRANSMEDIA

* *Utilisateurs MAC, en cas de problème avec l'application « aperçu » pour remplir et enregistrer ce formulaire, merci d'utiliser Adobe Reader – [télécharger Adobe Reader](#) et/ou puis clic gauche et choisissez « ouvrir avec ... » / Mac OSX users, if you have any problem with the « preview app » to fill out and save the application form, please use Adobe Reader – [download Adobe Reader](#). or/and choose « open with ... ».*

Nom de la compagnie ou collectif/ *Name of the company or the collective*

Titre du projet/ *Project title*

Résumé de votre projet de recherche artistique écritures scéniques contemporaines et transmédia/ *Summary of your artistic research project contemporary stage writing and transmedia*

Préciser plus spécifiquement le processus transmédia à l'oeuvre dans votre travail (place de la scène ; sur quels espaces et plateformes médias/médiums le(s) récit, concept(s) se déploient-ils ; quelle est la place donnée aux publics : interaction, expérimentation ou action du public sur le déploiement du récit ; ...)? *Describe specifically the transmedia process at work in your project (place of the stage; on which « spaces » and platforms, media/medium is the story or concept deployed; assigned place of audience: interaction or action on the narration; ...)?*

Chiffrage (en €) des besoins techniques demandés et descriptif synthétique des besoins en termes de ressources humaines spécifiques, d'accompagnement de la recherche, de techniciens, .../*Provisional budget (in €) of additional technical needs and broad description of specific needs in terms of human resources, support for the research, technician...*

LOW STAKES - OPEN CALL

1. Artist name/s

Tempura Batter
(Rohanne Udall and Paul Hughes)

2. Project Name

RP

3. Project Idea (200 words)

We'd would approach this residency with three aims:

- To get to grips with new technology required for our current/unexhibited work '*RP*'.

In *RP*, two performers simultaneously attempt to repeat a news broadcast as it is delivered to them through headphones. The live mediation of this dense period of information through the body reveals a laborious and challenging task of comprehension, translation and articulation.

- To get to know other artists working within exhibition contexts in London.

As interdisciplinary artists we look to new ways to position our practice and ourselves. We hope Low Stakes would lead to our ideas encountering (and being shifted by) new conversations, and the possibility of a longer term cross-disciplinary network.

- To get distracted.

We work quickly and playfully, and our best works emerge from taking irresponsible tangents within a process. In a recent residency at Hospitalfield, Arbroath, two unplanned projects emerged in collaboration with other residents: a slapstick film, and an illustrated text project. While avoiding any pressure of directly establishing new collaborations at Low Stakes, we hope the simple research we need to undertake with *RP* will encourage lively and oblique deviations in which we can play around with other participants.

4. Which category best describes the work?

Installation / performance

5. Space requirements

RP is a performative work performed by two people standing side by side. There isn't much movement so only a small playing space is needed. We will be exploring the format of this work throughout the residency.

6. Technical requirements

None needed / provided by us.

7. Anything else we should know? (ie. risks, mess, audience participation etc.)

The duration of this performance work will most likely be 30 minutes. It is being developed with both exhibition and stage contexts in mind.

8. Links to past work

Meaningless Dance 13 (Empty Gestures) <https://tempurabatter.wordpress.com/empty-gestures/>

Here or Now: <https://tempurabatter.wordpress.com/here-or-now/>

9. Website

<https://tempurabatter.wordpress.com/>

10. Are you interested in the week long residency?

Yes

1) Company details

Company name: Tempura Batter
Contact name: Paul Hughes
Role: Co-artistic director
Website: <https://tempurabatter.wordpress.com/>

2) The title of your piece and the number of artists involved

Title of the work: RP
Artists involved: 2

3) A brief company history - inc any images or footage you may have of previous productions

[Please find a portfolio of past work attached, including video links.]

Tempura Batter's work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, theatre and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to forms of sidestepping such as fidgeting, shifting, distraction and emulation.

Collaborating since 2013, we work across diverse media with what is close to hand. Our work questions audience/performer relations, moving between the empathizable and the distant, unsettling and engrossing both the fleeting spectator and a more sustained encounter. Alongside stage performances, we organise participatory writing projects; photo and video works; and facilitate exchanges across traditional disciplinary boundaries.

Recent work includes Empty Gestures (Rich Mix; Attenborough Arts Centre; 2016) and Partner Dances For One (Camden People's Theatre; BAC; I'Klectik Art Lab; 2015 -16); an exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015); collaborative writing projects Imaginary Festivals Project (Forest Fringe, Edinburgh Festival Fringe; 2014) and Digital Writing Group (International Conference on Artistic Research; 2016). We have undertaken residencies with New Wolsey Theatre, Ipswich (2015) and Hospitalfield, Arbroath (Interdisciplinary Residency 2016).

4) A description of what you would like to show at First Bite

RP stages two performers simultaneously repeating a news broadcast as it is delivered to them through headphones. Our experimentation with these contemporary town criers reveals this apparently simple task to be complex and

laborious in the text's live mediation through the body. The original rhythms of the broadcasters' speech, alongside the subjects of an everyday news broadcast, become muddled in the inevitable misunderstandings and translations that occur in its repetition.

The doubling of the performers creates an imprecise echo of the source material, exposing each performer's deviations whilst phasing in and out of synchronicity. A short duration quickly exposes the mental and physical fatigue of the body as it processes information. Re-speaking an news broadcast within an artistic context reveals it to be an overwhelming and dense period of information. Within a culture of 'fake news', the work opens questions into the labour involved in becoming 'informed', and the instability and uncertainty of language and information.

This project emerges from a series of stage works presenting performers in different states of attention and focus. Without compromising the powerful and complex relationships that an audience develops to a simple compositional or formal structure, we hope to delve into this work and complicate our initial proposition; questioning physical and vocal delivery and the movements of how the performers' in/attentive bodies inhabit the stage, in order to frame and amplify this seemingly minor poetry of accidents, synchronicity and misunderstandings.

5) The work's current stage of development

The work has had initial research and an informal showing during a residency at Hospitalfield Arts, Arbroath in November 2016. We have a residency with TOP SHED, Norfolk, in May 2017 in order to fully develop the work.

We would like the work to be presentable in both stage and gallery contexts. Depending on the length of the resulting work, it could form a standalone work, or be paired in a double bill with another of our stage pieces (in a similar manner to how Jonathan Burrows and Matteo Fargion's work is presented, for example).

6) Concise technical requirements

Lighting: Basic wash

Set: None

Audio: Provided and operated by artists on stage. Mp3 player transmitting to bluetooth headphones.

7) Marketing copy

The latest national and international events, followed by the weather.

A new performance by Tempura Batter, *RP* destabilizes a culture of (mis)information with a minor poetry of accidents, synchronicity and misunderstandings.

8) Any press quotes

Our work has been described as “bold... apparently simple, yet complex in its thinking and deceptively demanding in its execution” (Efrosini Protopapa, practicing artist and Senior Lecturer in Dance at University of Roehampton).

9) Specification of availability for the First Bite dates

Available 7th and 22nd April

Not available 25th March

Choreodrome Applications 2017

Full name of applicant:

Rohanne Udall

Website (if applicable)

www.tempurabatter.wordpress.com

What are the creative questions or choreographic idea you would like to explore/develop? How does this idea build on your previous making experience? (300 words max)

We wish to develop our recent choreography *Meaningless Dance 15 (Some Possibilities)*. With a work-in-progress showing at Michaelis Theatre (September 2016), this project is part of an ongoing research into alternative choreographic processes, informed by our interdisciplinary arts practice.

Some Possibilities is constructed out of 'weak choreographies': simple task-like scores that are easy to perform. Two performers instigate different modes of pedestrian dancing - jogging, walking, bouncing, tapping. Traded between them and modified, they continually re-propose how they might organise themselves on stage. As the work poetically loops over time, their simple actions are framed by a softly spoken self-interruption and mutual questioning, playfully interrogating how and why an audience might gather to watch this display. While enquiring into its own assembly, the work gives space for the viewer to contemplate their own spectating, distractions and desires. Grounded in a bodily and material space, these minor gestures revealing seemingly insignificant asymmetries; smuggling in a poetry of the rebellions of an awkward and imprecise body.

For this residency, we want develop *Some Possibilities* based on the questions and feedback received from its work-in-progress showing. Choreodrome would offer us space to playfully unpack and reimagine how this work might exist, before we hone it down to a finished work again. We are keen to share our ideas and process with others on the residency, and gain from diverse readings and relationships to the work. We hope these encounters will help us uncover the seeds of future work to continue our wider enquiry while expanding our professional network.

Working across visual arts, choreographic and performance contexts; our work as Tempura Batter produces stage works, video, photography, collaborative writing projects and durational performance. Our research has been presented in international conferences and symposia; critical and interdisciplinary exchange, as much as practical exploration, drives our work.

Please provide a link up to 3 minutes long of your previous work, which supports this application.

Meaningless Dance 13 (Empty Gestures) [3 minute extract]: <https://vimeo.com/200995732>

Please explain how the above extract supports the idea you are applying with.

Empty Gestures presents a series of hand gestures, performed as an act of citation. Performed in unison and deceptively simple in its initial proposition, the work produces an intense and intimate encounter. What is the possibility, or expectation, of meaningful exchange between performer and audience? Reproduced to the precise beat of a metronome, the clarity of the movements is undercut by the performers' hesitations and minor differences, exposing the labour of their memorisation. *Some Possibilities* similarly works within a lineage of Minimalist practice, presenting performers within strict formal compositions; creating speculative, uncertain and surprisingly poetic environments.

Please add links to your previous work: (please send links on either youtube or vimeo or similar)

Pointing the Finger: <https://vimeo.com/191617277>

Infinite Tango (produced in residency with Third Row Dance company):
<https://vimeo.com/190270772>

Here or Now: <https://vimeo.com/143470633>

Would you like to apply for a commission from The Place to contribute towards your Choreodrome research?

Yes

Do you have any partners in place or other plans to resource the project? Please give details below.

We are currently organising a mixed-bill evening at a mid-scale venue in London in which to present this work alongside peers.

We also have been awarded a funded residency with TOP SHED, Norfolk in May 2017 in order to develop this project.

We aim to offer everyone between 1 - 3 weeks of studio space. Once you have been selected for Choreodrome we will do our best to supply you with as much space as possible on the dates chosen. Please indicate below how many weeks you would ideally like to have to give us an indication.

3 weeks ideal, but are happy to work with fewer.

Abstract

Within our artistic collaborative practice as Tempura Batter, we continually confront the question of how we stage ourselves as a pair. Rather than highlighting our differences, we have been more interested in presenting the pair as two of the same, as 'the double'. In the past, this has manifested in different modes: as a gang; as two attempting to reach unison; as uncanny doppelgangers; and most recently in the redundant reproduction of the same.

In this talk we introduce these modes by drawing distinctions between our past works. We read these differences as being determined by the legibility of the staged figures' thinking processes to an audience. Do these two figures hold independent agency, and attempt to bind themselves to the other? Do they share certain understandings or purpose, partially opaque to a spectator? Is there a singular thinking process distributed across two bodies in dialogue with itself?

The duo suggests the pair as co-laboring, offering a rich possibility of difference and juxtaposition. Rather, we explore and advocate for the duo of the same, who persist in parallel tracks, in sync with, or ignorant of each other. Rather than the meeting of the pair as a generative point of contact, the doubling of the same activity might seem unnecessary or excessive, - or as Steven Connor has theorised - redundant. What might this redundancy produce, distort or enable? What might happen when a message or gesture is simultaneously and redundantly multiplied? What might an audience or spectator understand from this?

Drawing from a broad range of artistic and philosophical engagements with the double, we establish our thinking both from and through our interdisciplinary practice and within wider discourse.

Bio

The collaborative practice of Rohanne Udall and Paul Hughes, Tempura Batter's work takes place across choreographic, theatre and visual arts contexts. They have presented their research at the Forest Fringe, Edinburgh; Rich Mix, London; Institute for Applied Theatre Studies, Giessen; and the Society for Artistic Research, The Hague.

Cube Development Week Proposal

For this opportunity, we propose to develop a new piece for theatres and galleries, *RP*. This work stages two performers simultaneously repeating a news broadcast, delivered to them via headphones. A formally simple task becomes complex as the text is mediated through their bodies. While phasing in and out of synchronicity, their mental and physical fatigue is exposed as they process information. The original rhythms of the speech become muddled in the inevitable misunderstandings and translations; the news broadcast is revealed to be an overwhelmingly dense period of information. Within a culture of 'fake news', the work opens questions into the labour involved in becoming 'informed', and the instability and uncertainty of language and information.

Part of an ongoing research into presenting performers in different states of attention and focus, this opportunity would allow us to integrate new technology. Particularly exciting to us, this project bridges our work across both gallery and theatre spaces. Additionally, we would be very excited to start a relationship with Project Arts Centre, with their bold interdisciplinary focus.

The collaborative practice of Rohanne Udall (FR/UK) and Paul Hughes (IR/UK), Tempura Batter's work takes place across choreographic, theatre and visual arts contexts. Our work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to forms of sidestepping such as fidgeting, shifting, distraction and emulation. Recent work includes stage work *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016); an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015); collaborative writing projects *Imaginary Festivals Project* (Forest Fringe, Edinburgh Festival Fringe; 2014) and *Digital Writing Group* (International Conference on Artistic Research; 2016). We have undertaken residencies with New Wolsey Theatre, Ipswich (2015) and Hospitalfield, Arbroath (Interdisciplinary Residency 2016).

Video footage of early rehearsal: <https://vimeo.com/195188746>. Please find our portfolio attached, with video links.

Dear Decoda,

We hope this finds you well. We're emailing to propose a session for Ground Work.

We recently developed a practice called 'Open Platform' - a relaxed space for embodied discussion, exchange and movement. We've used it in rehearsals (with BA dance students at Third Row Dance Company) and as an independent workshop environment (OpenLab at Chisenhale Dance Space - see attached photos).

Framed by a question, *Open Platform* invites the participants to share a conversation while moving through a loose series of physical prompts. Whilst recognizing the intertwined nature of conceptual and bodily exchange, the oblique nature of the ensuing conversation offers a space in which the norms of somatic and dance practice can be questioned. Refreshing and playful, this space allows participants to critique the social conventions of dance studios, an apparently relaxed or accepting environment which might be full of unspoken tensions and expectations. Participants have felt able to open up questions that might otherwise feel difficult, awkward, or rebellious, and to rehearse strategies for their future participation in these environments.

We feel like Ground Work would be a great place to introduce this practice - both inviting others to participate, and allowing it to develop in its encounter with new thinkers/movers/practitioners. For this Ground Work we propose the following question: *What are the gestures of sensation?*

Do let us know if you have any questions.

All the best,

Paul Hughes and Rohanne Udall
Tempura Batter
www.tempurabatter.wordpress.com

Project description

Meaningless Dance 15 (Some Possibilities) is a stage work (35 mins) constructed out of 'weak choreographies': simple task-like scores that are easy to perform. Two performers instigate different modes of pedestrian dancing - jogging, walking, bouncing, tapping. Repeated, modified, and traded between them, they iteratively re-propose how they might organise themselves on stage. This continual rearrangement is as much directed to each other as the audience; their questioning of "what about this?" "or this?" extends and reshapes their performance, while interrogating how a choreographic work might form. Grounded in a material space, these minor gestures reveal seemingly insignificant asymmetries across their bodies; smuggling the minor and rebellious poetry of an awkward and imprecise body. A subtle dynamics of restlessness and fidgeting corrupts an apparently cool exterior.

Performed nearly entirely in a redundant unison, the piece maintains a distance between two bodies undertaking the same action in the same space: like two magnets, their symmetry capable of producing an eerie distance as much as any close bond. This mutual distance is reproduced in their relation to their audience. As the work expansively loops in on itself, their simple actions are framed by a softly spoken self-interruption and mutual questioning, playfully interrogating how and why an audience might gather to watch this display. While enquiring into its own assembly, the work gives space for the viewer to contemplate their own spectating, distractions and desires. *Some Possibilities* continues our practice's problematization of the theatre as a space of encounter between audience and performers; we reject claims of empathetic exchange or temporary utopia in place of the uncertain distance of strangers.

About Tempura Batter

Tempura Batter's playful and critical work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to sidestepping, fidgeting, obliviousness, distraction and emulation.

We work across diverse media, with whatever is close to our restless hands. Our writing projects host collisions and confusions between participants, and unfold out towards the reader through instruction and suggestion. These uncertain encounters take place on the stage through a spectator/performer relationship that moves between the legible, the empathizable and the distant; manipulating the space between internal sensation and a viewing audience.

Recent work includes *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016) and *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; l'Klectik Art Lab; 2015-16); an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015); and collaborative writing projects *Imaginary Festivals Project* (Forest Fringe; 2014) and *Digital Writing Group* (2016). Trained across dance, philosophy, and visual arts, we are committed to developing and contributing to interdisciplinary discourse, and have presented our work at conferences (International Conference on Artistic Research, The Hague, 2016; Yes Conference, Applied Theatre Institute, Giessen, 2016). We have undertaken residencies with New Wolsey Theatre, Ipswich (2015) and Hospitalfield, Arbroath (Interdisciplinary Residency 2016), and are currently working with Vlatka Horvat on new work *Minor Planets* for HAU, Berlin, premiering January 2017.

We would be deeply excited for this opportunity to expand our international network and open new conversations about our practice.

Documentation

Images and video excerpts can be found on our website here:

<https://tempurabatter.wordpress.com/some-possibilities/>

Full performance footage can be found here:

https://drive.google.com/open?id=0B0RJwfH_qqWocWhJZmITM2wyWIU

100 word summary

Listen In invites the single audience to lie down and relax; to wear a pair of headphones and inhabit another body; a body which rumbles, fidgets, creaks, mumbles and groans. A collaboration between choreographers Tempura Batter and sound artist Fionn Duffy, this project confuses the space between comfort and awkwardness; stillness and movement; external suggestion and internal sensation.

Project Description

This project emerges from a developing choreographic language which negotiates an un/comfortable, fidgeting, deliberating and inattentive dancer; and the intimate kinds of spectatorship these minor gestures invite. By creating a work for the radio, we are excited to continue this enquiry by moving towards a purely sonic space - and the contradictory sensations of proximity and distance that emerge from an encounter between a body, a microphone, a listening audience, and a pair of headphones. Not merely tracing the echo of a dance or movements made, this project will work with a dancing of rustles, brushes, squeaks, sighs, grunts - the activities of a seemingly inactive dancer; a dancer in the restless states of hesitation, dis/comfort and deliberation; a dancer whose body persists even when at rest.

Positioned within the murky space between internal sensation and external visibility, we will work with the 'sonic fidget' as an ambiguous aurality of interior and exterior (vocal sounds coming from within; gestural sounds coming from without; the gurgles of your body that you can hear, but can't distinguish whether they are internal, and only heard by you, or external and heard by others). Rather than engender an empathic relation, we believe 'Dance on the radio' might offer a chance to disrupt the traditional performer/spectator divides, and to genuinely confuse a listener as to whether it is their own body, or another, they are attending to. In this sonic spatiality, a landscape of shifting sounds and textures, we hope to blur the lines between dancing and listening, moving and perceiving, as the listener's attention shifts around and within the sonically-depicted body.

The research for this project will be undertaken at the residency Mhor Farr in April 2017, at which Rohanne, Paul and Fionn have already confirmed co-attendance.

Bio

Tempura Batter's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Their work has been presented across festivals (Forest Fringe, 2014), conferences (International Conference on Artistic Research; 2016), and as a solo exhibition of performance (Rich Mix, 2015).

| www.tempurabatter.wordpress.com

Fionn Duffy's practice centres itself on the convergence of systems of communication and interpretation, and the ways in which cultural narrative shape subjective experience. Attempting to navigate the plurality of place, the work questions how we shape and are shaped by our sonic environments. Relating the body to an image/text centred world, Duffy's practice is manifested across sculpture and video to musical composition and performance; and has been exhibited across the UK and internationally.

| <http://fionnduffy.co.uk>

Relevant previous work

Fionn Duffy:

- *conversations with ura-chan* (video, 3min42): <https://vimeo.com/199979105>
- *The Sound of Two Hands Drying* (audio, 1min33): <https://soundcloud.com/fionnduffy/the-sound-of-two-hands-drying>
- *The Curious Tongue/A kíváncsi nyelv* (video, 10min23): <https://vimeo.com/152838814>

Tempura Batter

- *Finding The Frame* (video, 3min36): <https://tempurabatter.wordpress.com/finding-the-frame/>
- *Some Possibilities* (stage performance, 35mins): <https://tempurabatter.wordpress.com/some-possibilities/>
- *Being Here or There* (performance for gallery, durational): <https://tempurabatter.wordpress.com/being-here-or-there/>

Us and Them - Guest Artist Proposal Form

Name of company/artist: Tempura Batter

Email: p.hughespaul@gmail.com

Location based in: Nottingham/London

No. of performers: 2

Title of work: *RP*

Length of work (between 5-30mins max): 15-25 mins

Artist statement/Bio (50 words max. for programme notes):

Tempura Batter's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts; and speaks to a culture that is saturated in content and subject to endless streams of reference and possibility.

Provide us with a brief description of your proposed work (200 max):

We would like to share a new work we are developing for theatres and galleries called *RP*. This work stages two performers simultaneously repeating a news broadcast, delivered to them via headphones. A formally simple proposition, the results are complex in how the text is mediation through the performers bodies, and in the production of mental and physical fatigue. As the two performers phase in and out of synchronicity, the original rhythms of the broadcaster's speech become muddled in inevitable misunderstandings and translations; the news broadcast is revealed to be an overwhelmingly dense period of information. Within a culture of 'fake news', the work opens questions into the labour involved in becoming 'informed', and the instability and uncertainty of language and information.

RP emerges from our research into performing in states of inattention, distraction and hesitation. This choreography of fidgeting and fluctuating concentration produces a minor poetry, and a quietly intimate encounter with the viewer. The performers, caught up in a clear formal game of childish repetition, become exposed in the process; while the stark reproduction of the found text raises questions for the audience of how they encounter and carry this information on a daily basis.

Outline why and how you think this opportunity would benefit you (200 max):

Performing *RP* at Us and Them would provide a supportive environment for us to share this work for the first time in a theatre setting. Our work is deeply concerned with the viewer's gaze encounters and transforms it, and early showings are vital for our understanding of seemingly minor shifts in frame and focus; changes which deliver a hugely different experience and access to the work.

Having presented work at Us and Them in the past, we trust the the generosity, good humour and rigor the audience and fellow artists performing come with - and in particular their attentiveness to interdisciplinary work. We're really keen to work with Tetrad again - having had a brilliant experience last year. We felt Us and Them created a rarely found atmosphere of not only warmth and support, but also one deeply conducive to a collaborative and playful exchange of ideas.

Now based in part in the East Midlands, it feels important and exciting to develop our audience within this scene - both in sharing our work, and continuing to forge links with artists, venues and organisations.

Technical specifications (please note there will be limited technical support):

No specific needs, although generic theatre lighting (warm front wash) is preferred.

How would you like the Audience to view your work? (i.e. 1-1, seated, standing, gallery viewing):

Seated theatre audience

Copy/Blurb for programme (70 words max)

The latest national and international events, followed by the weather.

A new performance by Tempura Batter, RP destabilizes a culture of (mis)information with a minor poetry of accidents, synchronicity and misunderstandings.

What questions do you have for the audience?

How did your attention and thinking shift during the piece?

What did the work make possible?

What did the work prohibit?

Link to a website/blog: <https://tempurabatter.wordpress.com/>

Link to short clip of performance (if possible): <https://vimeo.com/195188746>

In addition, please attach a profile photo and performance photo for promotion with appropriate credits.

For more information go to: www.tetradcollective.co.uk

<https://www.facebook.com/tetradcollective> @tetradcollect

Meaningless Dance 15 (Some Possibilities) is a stage work (35 mins) constructed out of 'weak choreographies': simple task-like scores that are easy to perform. Two performers instigate different modes of pedestrian dancing - jogging, walking, bouncing, tapping. Repeated, modified, and traded between them, they iteratively re-propose how they might organise themselves on stage. This continual rearrangement is as much directed to each other as the audience; their questioning of "what about this?" "or this?" extends and reshapes their performance, while interrogating how a choreographic work might form. While enquiring into its own assembly, the work gives space for the viewer to contemplate their own spectating, distractions and desires. Grounded in a material space, these minor gestures reveal seemingly insignificant asymmetries across their bodies; smuggling the minor and rebellious poetry of an awkward and imprecise body. A subtle dynamics of restlessness and fidgeting corrupts an apparently cool exterior.

Performed nearly entirely in unison, the piece maintains a distance between two bodies undertaking the same action in the same space: like two magnets, their symmetry capable of producing an eerie distance as much as any close bond. *Some Possibilities* continues our practice's problematization of the theatre as a space of encounter between audience and performers; we reject claims of empathetic exchange or temporary utopia in place of an uncertain distance that must be negotiated between strangers.

We would be deeply excited for this opportunity to expand our international network and open new conversations about our practice. Our ideas are driven by the exchange of ideas: across disciplines, nations and sensibilities. We believe Dreams Before Dawn would offer an exciting and fertile environment to form lasting relationships.

Tempura Batter's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to sidestepping, fidgeting, obliviousness, distraction and emulation.

Our recent work has been presented at performance venues including Forest Fringe, Attenborough Arts Centre, Camden People's Theatre and Battersea Arts Centre. We have presented a solo exhibition of performance *Floorplan//Here Or Now* at Rich Mix, London; and shared our work at conferences including the Society for Artistic Research (The Hague, 2016) and the Yes Conference (Applied Theatre Institute, Giessen, 2016). We have undertaken residencies with New Wolsey Theatre (Ipswich) and Hospitalfield (Arbroath), and most recently have performed for Vlatka Horvat on her new work *Minor Planets* for HAU, Berlin.

Documentation of *Some Possibilities* can be found on our website here:

<https://tempurabatter.wordpress.com/some-possibilities/>

Full performance footage can be found here:

https://drive.google.com/open?id=0B0RJwfH_qqWocWhJZmITM2wyWIU

Meaningless Dance 15 (Some Possibilities) - Dialogues on Dance, Philosophy and Performance

Presenters: Tempura Batter (Rohanne Udall and Paul Hughes), independent artists

Title of submission: *Meaningless Dance 15 (Some Possibilities)*

Type of submission: Stage performance, 35mins

Abstract:

Meaningless Dance 15 (Some Possibilities) is a stage work (35 mins) constructed out of 'weak choreographies': simple task-like scores that are easy to perform. Two performers instigate different modes of 'pedestrian' dancing - jogging, walking, bouncing, tapping. Repeated, modified, and traded between them, they iteratively re-propose how they might organise themselves on stage. This rearrangement is as much directed to each other as the audience; they continually question "what about this?" "or this?", extending and reshaping their performance, interrogating how a choreographic work might form.

The work unfolds as a cyclical and speculative enquiry; choreography is both proposed and questioned as a means of philosophical, material and aesthetic reflection. *Meaningless Dance 15 (Some Possibilities)* invites the viewer to perceive action as question, explicitly framing each isolated movement as one possible proposition among others.

The formal simplicity of the work gives space for complexity and ambiguity, for drifts in attention and intention, for an audience to contemplate their own spectating, distractions and desires.

While the performers shift through these choreographic possibilities, they vocally observe their own dancing, the wider work, and the audience's spectating. In its positioning the viewer as an active and speculating agent, the work draws from a lineage of Minimalism; but it advances these artistic strategies by making the dynamic and internal considerations of the dancers as present as the formal structuring of matter and space. However, the performers' comments remain merely another strand of the performance's enquiries; the possible meanings or truth of the work is not reduced to the somatic awareness of the dancers. *Some Possibilities* undertakes a choreographic and philosophical enquiry gives equal position to both the audience's considerations, the performers' awareness, and the overt formal constraints of the piece itself.

Grounded in a material space, this work advances a choreographic practice which sustain a reflexive enquiry into the circumstances of its own economics, spectating, institutional position, and emergence. Departing from traditional forms of philosophical discourse, it equally resists claims of dance or embodiment as a privileged site of non-linguistic knowledge. *Some Possibilities* enquires with an austere poetic, operating with a subtle dynamics of restlessness and fidgeting which corrupts an apparently cool exterior.

Over time, these minor gestures reveal seemingly insignificant asymmetries between the performers; smuggling the minor and rebellious poetry of an awkward and imprecise body.

Meaningless Dance 15 (Some Possibilities) has had one public showing at Michaelis Theatre, University of Roehampton, as part of Paul's MA dissertation undertaken through practice.

Photo documentation for the work can be accessed here:

<https://tempurabatter.wordpress.com/some-possibilities/>

Full video available here:

https://drive.google.com/open?id=0B0RJwfH_qqWocWhJZmITM2wyWIU

Bio:

Tempura Batter's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts; and speaks to a culture that is saturated in content and subject to endless streams of reference and possibility.

Paul holds an MA Dance Studies (University of Roehampton), and Rohanne MA Fine Art (Edinburgh College of Art). Their work has been presented across the UK, alongside *The International Conference on Artistic Research* (Society for Artistic Research, The Hague) and *Yes Conference* (The Young, ATW Institut, Giessen).

www.tempurabatter.wordpress.com

Technical details:

Meaningless Dance 15 (Some Possibilities) is a 35 minute long performance for the stage. It requires a general wash lighting state from conventional stage lights, and one lighting change. The dimensions of the stage must be at least 6m x 6m.

Short teaser text (237/250 characters)

A duet composed of meaningful hand gestures ripped from the internet, *Meaningless Dance 13 (Empty Gestures)* exposes the labour of memorisation and delivery; questioning what a sincere gesture from the performers to the audience might be.

Description (453/500 words)

Meaningless Dance 13 (Empty Gestures) is a duet composed of meaningful hand gestures ripped from the internet. Two dancers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation). Performed to the precise beat of a metronome, the simplicity and synchronicity of the movements amplifies the hesitations and minor differences between the dancers; the deceptively simple premise produces a quietly poetic and complexly intimate encounter. Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the intense and material commitment of the performers to learn and reproduce them.

An accumulating series of data held within two bodies, the chain of learned material grows with each performance. Within an contemporary situation in which knowledge and information is circulated more widely and rapidly than ever before, the piece questions how memory is located, the porous borders of intangible cultural heritage, and how ideas spread across bodies. Hovering within the meaning/lessness of these cited gestures, the work exposes the very real labour of delivery; questioning what a sincere gesture might be from performer to audience. We aim to interrogate the relationship between performer and spectator - what can each offer the other; and what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side? How might sincerity and meaninglessness meet, and what might this mean to an audience?

Within a climate of austerity and neoliberalism, the experimental performance scene announces its political utility as a site of assembly, exchange, expression and critique. However, in opposition to a society that calls for productivity, stringency and accountability, we resolutely defend art's potential to remain wasteful and non-instrumentalized – a waste of energy, time, space and possibility. Insisting on the most oblique of gestures, we assert the continued significance of strategies of insignificance and meaninglessness. *Empty Gestures* forms one of our strategies of this waste, a waste of effort that refuses to produce a clear meaning or message. The

potential for communication is questioned in the flattened cataloguing and reproduction of these gestures, which nonetheless produces a stark and powerful moment of performance.

Our past work has continually explored performers in states of inattention, hesitation and distraction. Drawing from our interdisciplinary background, we have developed a minimalist sensibility in which a stripped-back aesthetic brings focus to performers working with a fidgeting and fluctuating concentration; this minor poetry consistently invites our audiences into a quiet and intimate mode of spectating. *Empty Gestures* has been described as 'a bold work, apparently simple, yet complex in its thinking and deceptively demanding in its execution' (Efrosini Protopapa (practicing artist and Senior Lecturer in Dance at University of Roehampton)).

Performance style

Contemporary performance

Please tell us a little bit about yourself and your previous performance experience (100/100 words plus a performance CV)

Tempura Batter's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts; born from and speaking to a culture that is subject to endless streams of reference and possibility.

Our work has been presented in numerous venues across the country - including Forest Fringe, Rich Mix, Attenborough Arts Centre and Battersea Arts Centre. We have been awarded residencies with New Wolsey Theatre (Ipswich) and Hospitalfield (Arbroath). Most recently, we have performed with Vlatka Horvat on her new work *Minor Planets* at HAU, Berlin.

Why would you like to be part of the Breakthrough programme? (227/250 words)

At its simplest, Breakthrough would offer us concentrated time and space to develop *RP* into a strong stage piece. Our work often takes place through fleeting video and text works, and we recognize the invaluable opportunities offered by a dedicated rehearsal space for developing new work and new ideas.

However, we understand that Breakthrough offers much more than just time and space. We are also approaching this opportunity for the chance to not only develop the work, but ourselves as artists, in a concentrated space of peer and professional support. Within the past couple of years, we have rapidly developed our ideas and methods; we have emerged from this period of experimentation very proud and confident in our work, and are keen to share this with audiences and peers. We hope that Breakthrough can support us in developing an industry network; help us develop lasting relationships with institutions; and begin to connect our interdisciplinary practice with an audience. We hope to understand how we can articulate and present our work in order to provide access to experimental performance which attempts to both speak from, and to, a rapidly changing world.

Additionally, we are very keen to meet our peers; after having moved to the East Midlands last summer, we want to work with other local artists - to exchange ideas and support. We deeply value peer-networks, both formal and informal, and we consider them vital for a sustainable career in the arts.

Tell us about the project that you would like to develop for Inside Out 2017 (250/250 words)

Our proposed project '*RP*' would start by staging two performers repeating a news broadcast, delivered to them via headphones. A formally simple proposition, we are interested in how this text is mediated through the performers' bodies, and the mental and

physical fatigue this leads to. As they phase in and out of synchronicity, the original rhythms of the broadcaster's speech become muddled in inevitable misunderstandings and translations; the broadcast is revealed as an overwhelmingly dense period of information.

Within a culture of 'fake news', there's an urgency in questioning the reliability of information, what is considered a 'voice of authority', and the wider instabilities of the mis/use of language. What labour is involved in becoming 'informed' in an overwhelmingly saturated age of noise and text? When do we choose to listen, and when do we decide, or feel we have to, turn away? We want to explore these questions while digging into this work; playing with the possibilities of the technology; and considering how these endlessly speaking figures might move and occupy the stage.

Our past work has explored performers in states of inattention, hesitation and distraction. From our interdisciplinary background, we have developed a minimalist sensibility of performers working with a fidgeting and fluctuating concentration; producing a minor poetry which invites an audiences into a quiet and intimate mode of watching. Performers become exposed in their formal tasks; we feel the stark reproduction of the found text will raise questions for the audience of how they themselves encounter and carry this information on a daily basis.

Where do you see yourself / your group in a year's time? (233/250 words)

In the past year, we have created '*Empty Gestures*' (20 mins) and '*Some Possibilities*' (35 mins), both for the stage. We feel proud of these works, and our audience's reactions have been extremely positive. '*RP*' will complete this trilogy of works, which we aim to present at diverse venues as either double- or triple-bills (as has been done by Matteo Fargion & Jonathan Burrows, or Nora). In a year's time we hope to have organised a UK tour for these works, positioning them across the contemporary performance scene.

During this time, we hope to present our work outside the UK, developing our engagement with audiences and institutions in continental Europe. We are keen to develop where or how we can share our work, particularly in contexts which have had a clear influence on our practice.

Finally, we hope to have a more refined sense for our next few years in how we can sustainably continue our practice; currently we work across a wide range of media and contexts (dance, visual arts, text), consistently returning to a broad set of questions and themes. We want to be more specific in how we develop a larger scale work which embraces our questions, but can emerge from a longer term relationship with an institution and their interests. We wish to have a clearer sense of where, and how, we can create developed works, while retaining our rigorous and confident language.

Summarise your DIY in 100 words – indicating the subject matter, your methodology and who the intended participants are: (100 words)

Our proposed DIY is dedicated to wasting time: in, around and beyond art-making. In a context of demanding workloads, urgency and activism, we give participants the opportunity to procrastinate boldly and to find new strategies and pleasures in their time-wasting. Open to lazy artists, freeloading academics and pointless bureaucrats (and those who'd just like to take it easy) this DIY luxuriates in distractions and deviations in the form of a salon: 'a gathering of people [...] held partly to amuse one another and partly to refine the taste and increase the knowledge of the participants through conversation' ('Salon', Wikipedia).

Do you have a region or location(s) in mind for your DIY project? If so, please state where and why (50 words)

No

Describe your proposed project and its artistic rationale (i.e. What is your project about, and why?): (300 words)

We propose a DIY dedicated to wasting time. In a context of demanding workloads, activism, and urgency, we aim to give participants confidence in bold and pleasurable procrastination. How to own it; to luxuriate in their non-productivity.

This research considers:

- Wasting time within art-making.
- Wasting time as a performance strategy.
- Wasting time in personal life and wider society.
- Contradictions in valuing the benefits of wasting time.

Occupation and productivity are seen as vital to personal betterment and self-value, whereas idleness or laziness have long been treated as undesirable, in reference to both the skiving bum and the degenerate landed gentry, alongside the artist themselves. The experimental performance scene often explicitly announces its political utility as a space of assembly, exchange and critique. However, within a climate of neoliberalism and austerity that calls for stringency and accountability, we resolutely defend art's potential to remain wasteful and non-instrumentalized. By proposing this DIY we assert the significance of strategies of insignificance and meaninglessness, and explore the complexities and contradictions they invite.

Within our artistic practice, we've instrumentalized, enjoyed, abused and sometimes neglected strategies of 'wasting time'. Our current project, *Open Platform*, creates an environment in which participants endlessly warm up, facilitating a peripheral conversation (an informal exchange you might have with fellow cast members before the director arrives, where all the truly useful gossiping and deliberation about the work might be shared), or in the stage work, *Some Possibilities*, where boring 'pedestrian' choreographies access a performer's elusive and inattentive fidgeting. How we can continue to generate this obliqueness within our work? The insights that arise from pointlessness and distraction must themselves be shirked. We want to share our exploration in this DIY; to see how other people's approaches and ideas might complicate or expand on our research.

What is your proposed methodology (what and how)? Please include a proposed schedule of activity for the DIY project. (300 words)

How might we avoid a carefully constructed set of activities to earnestly and successfully waste our time? Any schedule for this workshop presents obvious problems. We propose instead the following methodology as a 'salon', running for five days (Wednesday - Sunday).

Lazily copying Wikipedia, the salon is 'a gathering of people [...] held partly to amuse one another and partly to refine the taste and increase the knowledge of the participants through conversation'. Ours take place in an environment of pleasurable distractions including books, laptops, games, food, that facilitate the group's individual and collective thinking on what it means to intentionally waste time.

Relating to notions of liveness, embodiment and performance presentations, we hope to create opportunities for the unexpected articulations of conceptual and practical strategies.

In order procrastinate, however, we need something to put off:

- We will start the week with two physical lists: 'To Do' and 'Distractions'. The first and only tasks will be to 'Write the To Do list', and 'Discuss the Distractions'. Each list then becomes a deferral from the other, and a distraction in itself.

- Each day will end with a reflection. On Thursday and Sunday we will collectively review the two lists. On Wednesday, Friday and Sunday participants will make a solo, or collaborative, presentation based on their insights so far.

Whilst encouraging the participants to consistently return to questions of how, and why, they might actively waste time in and around their practice, we hope this framework will generate diverse conversation and strategies to be employed in meeting our questions. Individuals will be free to add to the tasks or distractions, and to decide what they might undertake or avoid – including questions of how they might document, or disseminate, or otherwise make use of their research beyond the week.

Please give an indication of who the proposed participants might be. For example: areas of practice, levels of experience. (200 words)

We're only interested in spending our time with lazy people, procrastinators, and good-for-nothings, and those who aspire to be.

This salon will be geared at artists (early to mid-career - late-career too, if they're not too busy) and non-artists, who are interested in contemporary art and performance; not just practitioners or performers themselves, but also academics, writers and administrators. Our work is interdisciplinary, and in the past we have had success in facilitating environments in which artists across disciplines and non-artists have had positive exchanges, allowing for surprising and tangentially productive encounters.

We want to attract participants might be interested in a social history of laziness, leisure time, non-productivity; those interested in themes of art and idleness, duration and time; and also those invested in wider questions about working conditions in art.

We wish to make the methodology of the DIY transparent in the call out, to ensure artists applying have the confidence to challenge and be bold in the negotiation of a loose and potentially unpredictable workshop schedule. However, we're also happy for participants to apply with little commitment or diligence as to what they can offer; those who will traipse along with us with an indifference.

Are you happy to open your DIY to producers, curators, writers, or others who work in Live Art but who do not consider themselves performers? (Your answer is for our info only, and won't be used for selection.)

Yes

Please indicate the ideal number of participants for your project, and explain how you will select them: (200 words)

10 participants will take part in this work. This will allow for close conversations, and also possibilities for people to cop out without feeling like they couldn't get away with it.

Application will involve a statement of interest, and a little info on the applicant's usual approach in researching and making work, if they are artists. For both artists and non-artists, we would be keen to hear about their strategies of wasting time in work environments and their approach to laziness in life more generally.

We will select a group representing a diverse range of practices, interests and social backgrounds. We will not only choose those who are bravely wasting time already, but those who want to take time out, but understand this as a challenge and are keen to develop their strategies of unproductivity.

As the process of this research will be predominantly through self- and group-directed distractions and deviations, we hope to find both people who will make bold and forthright choices - and lead each other astray - without freezing out those who tag along or comment lazily from the side.

Please indicate the imagined outcomes and benefits to you: (200 words)

This DIY will give us an opportunity to undertake an idiosyncratic and self-avowedly pointless process: a 'hard sell' in any other context.

The time, finances and administrative support offered by LADA, alongside its community and encouragement of experimental process, would allow us to be confident and bold in holding an open and explorative environment. This represents a significant professional development opportunity for us as emerging artists and pedagogues.

Having undertaken significant and lengthy research discussing and playing with the themes we've proposed, we're now keen to hold an open call on this major platform to connect with practitioners interested in similar questions. We understand our practice as taking place in an interdisciplinary gulf, and find our concerns to be at odds with the work we observe around us. In facilitating this DIY we hope to discover those we have an affinity with; to build a network within a climate in which participants can produce a discourse that transcends disciplinary boundaries.

This workshop could be deeply generative for our practice and future collaborations. Alongside the participants, we hope undertaking this 'salon' will lead to unexpected outcomes for our own work: challenging our thinking and opening up new routes for exploration.

Please indicate the imagined outcomes and benefits for your participants: (200 words)

We hope that this DIY will engender a sense of empowerment for participants, providing a sense of playfulness and resistance to the pressures they might work under, or place over themselves.

We are interested in how we might aid practitioners in reframing the workload of their practice, and their distractions. We want to question how one's "work" might take place in surprising ways across, between and on the peripheries of administrative, research and material processes.

In relishing an unconventional and oblique approach, the participation in this DIY could be a refreshing experience. A chance to make bold suggestions and play with concepts, questions and actions in a very tangible way; a practice led research that may take surprising diversions, to be negotiated with a sense of ownership and drive.

We also hope that this salon will provide an opportunity for artists sharing the political concerns of productivity or antiwork - or artistic processes of boredom and procrastination - to connect and find resonances in each others thinking and practice. We see this as an opportunity to build a network of contemporary practitioners working within this discourse.

Please provide a short biography including your (and/or your collaborators') experience or interest in leading similar initiatives (200 words)

The collaborative practice of Rohanne Udall (London) and Paul Hughes (Nottingham), Tempura Batter's work takes place across choreographic, performance and visual arts contexts. Alongside video work, stage performances, and participatory projects, we have recently undertaken residencies with New Wolsey Theatre (Ipswich 2015); Hospitalfield Arts (Arbroath, 2016); and TOP SHED (Norfolk, 2017).

We're ashamed of how industrious we are:

In the past, we have run participatory projects including Imaginary Festivals Project (Forest Fringe, Edinburgh, 2014) and Digital Writing Group (International Conference on Artistic Research, The Hague, 2016). More recently, we have run our research lab 'Open Platform' at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017).

In October 2016 we undertook a choreography commission with Third Row Dance Company, leading a weekend workshop in the development of a new dance work, *Infinite Tango*, which explored the possibility of a choreography demanding no attention to perform.

From January to March 2016, we helped organise a peer-led class at the University of Roehampton, which was open to students, staff and those outside the institution, with the intention of sharing knowledge and undertaking embodied and artistic research.

Please propose a simple budget which shows how you will spend the £1500 (DIY), or £4000 (DIY+), including your fee (300 words)

Artist Fees - Total: £1000
(£500 Rohanne Udall, £500 Paul Hughes)

Materials - Total: £200

(Assorted items: food (£20 per day = £100 for the week), plus £100 for relevant reading, irrelevant reading, magazines, stationery.)

Participant Grant * - Total: £300

A grant of up to £100 to be requested on application.

* We are keen to make this DIY as accessible as possible, and we are conscious of the privilege implicated in wasting time, with this in mind we like to propose that £300 of our budget be dedicated to supplying grants of up to £100 that may be requested on application.

FLARE FESTIVAL APPLICATION FORM

Brief description of the work (200 words max.):

Meaningless Dance 15 (Some Possibilities) is constructed out of 'weak choreographies': simple task-like scores that are easy to perform. Two performers instigate these different modes of pedestrian dancing - jogging, walking, tapping. Repeated and modified between them, they iteratively re-propose how they might organise themselves on stage. Framed by self-interruptions and the repeated proposition "what about this?" "or this?", directed as much to each other as the audience, they interrogate how or why a choreographic work might form.

Performed nearly entirely in redundant unison, the piece distances two bodies undertaking the same action in the same space. Corrupting these apparently duplicated bodies, the minor gestures reveal seemingly insignificant asymmetries; a subtle dynamics of restlessness and fidgeting, the minor and rebellious poetry of an awkward and imprecise body.

With an austere aesthetic, *Some Possibilities* invokes a Minimalist lineage in inviting the viewer to question their own spectating, distractions and desires; but makes the internal considerations of the dancers as present as the formal structuring of matter and space. This work continues our practice's questioning of the theatre as a space of encounter between audience and performers; rejecting claims of empathetic exchange or temporary utopia in place of an uncertain distance negotiated between strangers.

Brief description of the company/artist (100 words max.):

Tempura Batter's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work emerges from, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to sidestepping, fidgeting, distraction and emulation.

Recent work includes performance *Empty Gestures* (Attenborough Arts Centre and Rich Mix); solo exhibition *Floorplan//Here Or Now* (Rich Mix); collaborative writing projects *Imaginary Festivals Project* (Forest Fringe) and *Digital Writing Group* (International Conference on Artistic Research).

Space requirements

Stage with minimum dimensions

Meaningless Dance 15 (Some Possibilities) is 35 minutes long

Technical requirements

Relatively basic wash with specific levels, only a couple of cues, no sound/AV/effects



FONT Form

Please fill out the info on here in full and send it to fontfestnotts@gmail.com with an image for your show attached to the email as well.

Company/artist name (as it will appear on our website):	Timber & Battery and Sam Pardes		
E-mail address:	p.hughespaul@gmail.com		
Phone number:	07809421749		
Company/artist website:	https://timberandbattery.wordpress.com/		
Company/artist Twitter name (@...):	n.a		
Company/artist Facebook page:	n.a		
Type of show/artist (delete as appropriate)	Dance/Live Art/Theatre		
Please can you give us a 60 word company/artist biog, which we will put on the website here . If your biog needs updating from last year, please let us know here too.	<p>Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaboration of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts</p> <p>Sam Pardes is a dance artist whose practice employs the anxieties, tensions, exposure, discomfort and vulnerability that surround the performance situation, often confronting the very notion of dancing, choreographic practice and presentation.</p>		
Title of your piece/show?	Plus One		
Approximate running time:	50 mins		
Please can you give us a 60 word blurb for your show which we'll use on the site as info for potential audiences. Please send us a show image too!	<p>Timber & Battery present a new work, and in order to feel a little less nervous they've invited a friend to do so too.</p> <p><i>Plus One</i> premieres two short choreographies that push at the edges of what performance can offer in an anxious and changing world.</p>		
Availability			
Wednesday 14 th June 2017	Thursday 15 th June 2017	Friday 16th June 2017	Saturday 17th June 2017
Yes	Yes	Yes	Yes
Tech			
Please let us know below the basic tech spec for your show and if you have any of that kit yourself. We cannot programme or accommodate shows with large tech requirements, sorry.			

Both shows are have minimal tech, requiring a basic lighting wash.

RP requires some audio/bluetooth/headphone stuff, which the performers all operate themselves.

What Have I Got To Show For It? requires a microphone and microphone stand; and needs to be able to play music through a sound system.

We're ok to operate tech ourselves.

Please tell us anything else you think we need to know

Timber & Battery will present a new work, *RP*. This work presents two performers simultaneously re-speaking a radio news-broadcast as delivered to them via headphones. Initially a stark and formal task, the work quickly introduces a poetics of accident and musicality; a physicality of concentration and information; and exposes the language of everyday news, in all its violence, banality and peculiarity. The work develops from our previous research into performers working with different states of attention; and seeks to answer our questions into performance's political (ir)responsibility.

Samantha Pardes will present the first iteration of a new solo performance entitled *What Have I Got To Show For It?*:

This project starts from my position as a recent MFA Choreography graduate, with three main sources:

- Being saddled with \$49,876.26 of debt from my training.
- Undertaking therapy for my newly diagnosed anxiety and panic disorder.
- My experience and training in tap dance from three years of age.

My MFA trained my practice to critically engage with the contemporary dance scene, in which tap dance in no way features. The presentational focus of tap performance is concerned with the exposing demonstration of virtuoso technique for an audience. Adopting the form of a (struggling) tap show, I will explore with and confess to my audience my autobiography as I grew up and worked across diverse dance contexts.

How can one finish something, or move on from past experience? How can I account myself and my history to an audience? *What Have I Got To Show For It?* combines a confession therapy session with a professional pitch, and in doing so questions the tangibility of my experience, education, and continued efforts to participate in the contemporary dance scene. While explicitly painting the relation between financial pressures and mental health, I attempt to convince myself, the audience and the institution of my worth as an artist.

PLEASE DON'T FORGET TO ATTACH AN IMAGE FOR THE SHOW TO THE EMAIL YOU SEND THIS FORM TO US ON. THANKS!

AU BRANA CREATIVE DEVELOPMENT RESIDENCY

COMPANY/INDIVIDUAL NAME: Timber & Battery

NATIONALITY: French/British and Irish

NUMBER OF PEOPLE INVOLVED (maximum 5) 5

CONTACT DETAILS: rohanneudall@me.com / p.hughespaul@gmail.com

PROJECT TITLE: Plus One

PROPOSED PROJECT (250 words max):

We propose a residency which brings together three independent artists (a playwright, a sound artist and a choreographer), each of whom have contributed significantly to our collaborative practice over its previous five years.

An ongoing meeting between disciplines, residencies are essential for our work. They provide uninterrupted time and space for an accelerated dialogue, critical reflection, and the rapid testing of multiple ideas. They are also a vital opportunity to become sensitive to small and tangential distractions which we might otherwise not give due focus. These invariably become the most vital and enriching for our work, directly generating new artworks or forming the core of larger projects to be developed. Our practice is driven by a sense of playfulness and curiosity; these residencies are filled with relaxation, pleasure, wandering, taking stupid jokes too far and stumbling across new enquiries and materials. Past residencies have spawned sculptural work, durational performance, recurrent gestures, slapstick films, photo projects: the terrain in which we find ourselves deeply influences (and directly features in) whatever work might emerge.

Additionally, our work is triggered by intimate and playful collaborations - brief, productive and joke-y exchanges - in which both we and our collaborators encounter new processes, materials and ideas. We wish to invite previous collaborators into this residency process - not just for the diverse sensibilities with which they might engage with, challenge, and support our new work at an early stage - but in order for these relationships from discrete projects to meet, surprise and experiment with one another.

DESIRED OUTCOME OF THE PROJECT (250 words max)

We have worked together as a duo for the past five years, and are considering how to expand the scale of our practice.

This residency would make it possible to introduce the complexities of working with a larger group in a low-stakes environment. We hope this will reveal to us how our methodology (which strategically responds to the situations it finds itself within through adopting a variety of orientations, avoidances and distractions) might direct a large and multidisciplinary group, for whom we're accountable. How might we have to shift, renegotiate, or (*gulp*) take responsibility? What might be aired or exposed to us when these discrete relationships become conscious of one another?

Alongside the generation of a number of unpredictable and fidget-y artworks (which might include video, performance, photography, sound and text), we hope this residency would support Timber and Battery's long term aims, which include:

- Continuing to develop and present our work across visual arts, dance and theatre platforms. Deeply informed by these contexts, we believe our work has the power to cross-pollinate radical ideas between, and feed back to the diverse communities we participate within.
- Forming peer networks to support ourselves and others. Peer support can help identify common concerns, establish bold new thinking, and organise mutually supporting platforms in which a new generation of artists can present their work.
- Establishing international partnerships, and presenting work outside of the UK. We wish to expand our audiences, while becoming sensitive to international developments which might challenge and reorient our thinking.

DEVELOPMENT/BACKGROUND HISTORY (250 words max)

Having worked with these artists on discrete projects, this residency would be the first time to bring them together:

- **Sam Pardes** is a dance artist whose practice employs the anxieties,

tensions, exposure, discomfort and vulnerability that surround the performance situation, often confronting the very notion of dancing, choreographic practice and presentation. Sam has collaborated with Timber and Battery on multiple projects, including a commission by Third Row Dance Company, *Infinite Tango*, and a site-specific series of performances, *The Posers*.

- **Andy Edwards** is a playwright and dramaturg who has written work for performance, installation and digital spaces. He is a regional editor for The Theatre Times, writes for Exeunt Magazine and leads *Talking Dramaturgy*, researching dramaturgical practices in Scotland through interviewing artists across different artforms. Andy is currently dramaturg on our *Handbook* project, a publication reflecting on our practice to date. He previously collaborated with Paul on a collaborative duet of text and dance, *The ground, the highest point*.
- **Fionn Duffy's** practice centres itself on the convergence of systems of communication and interpretation, and the ways in which cultural narrative shape subjective experience. Navigating the plurality of place, the work questions how we shape and are shaped by our sonic environments. Relating the body to an image/text centred world, Duffy's practice manifests itself across sculpture, video, musical composition and performance; exhibited across the UK and internationally. We have recently been awarded a commission to extend our work with Fionn to research the possibilities of dance presented on/across the radio.

COMPANY/INDIVIDUAL BIOG (250 words max)

Rohanne Udall and Paul Hughes (Timber and Battery) collaboratively make work across multiple disciplines. Rather than committing their research to a single work at any time, their playful practice engages with multiple gestures and possibilities, which simultaneously drive and interrogate a developing enquiry. Their practice foregrounds encounters with possibility, choice, and indifference. This work emerges from a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Recent performances include; *Infinite Tango*, in collaboration with Sam Pardes and commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Some Possibilities* (Michaelis Theatre; Chisenhale Dance Space; Coventry University; 2016-17), *Empty Gestures* (Rich Mix; Attenborough Arts Centre;

2016), *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; l'Klectik Art Lab; 2015-16) and an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015).

We are committed to developing and contributing to interdisciplinary discourse, and have presented our work at conferences, including The International Conference on Artistic Research (The Hague, 2016) and Yes Conference, (Applied Theatre Institute, Giessen, 2016). We have run our research lab *Open Platform* at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017).

We have recently undertaken residencies with New Wolsey Theatre (Ipswich 2015); Hospitalfield Arts (Arbroath, 2016); and TOP SHED (Norfolk, 2017). In early 2017 we performed for Vlatka Horvat on new work *Minor Planets*, commissioned by HAU, Berlin.

PLEASE ATTACH ANY ADDITIONAL INFORMATION THAT YOU FEEL IS RELEVANT TO THIS APPLICATION

A short artist(s) biography with full contact details (250 words).

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a fidgeting enquiry that continually questions itself, and the contexts it finds itself within.

Recent performance include; *Some Possibilities* (Chisenhale Dance Space; 2017), *Infinite Tango*, commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Empty Gestures* (Attenborough Arts Centre; 2016), the exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015). Conference presentations include The International Conference on Artistic Research (The Hague, 2016), Yes Conference (Applied Theatre Institute, Giessen, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

We have been awarded residencies with New Wolsey Theatre (Ipswich 2015), Hospitalfield Arts (Arbroath, 2016) and TOP SHED (Norfolk, 2017). In early 2017, we performed for Vlatka Horvat in new work *Minor Planets*, commissioned by HAU, Berlin.

<https://timberandbattery.wordpress.com/>

Paul Hughes

MA Dance Studies (First Class), University of Roehampton, London, 2015-2016

Philosophy MA Hons, University of Edinburgh, 2009–2013

Rohanne Udall

Fine Art MA Hons (Undergraduate Degree, First Class): History of Art and Intermedia University of Edinburgh and Edinburgh College of Art, 2009–2014
L'école supérieure des arts décoratifs de Strasbourg. (Erasmus) Pole Art: Open Format and Sound Lab, 2011–2012

A short paragraph (350 words):

A collaborative enquiry, residencies and concentrated studio time are essential to our practice. They provide uninterrupted space for an accelerated dialogue; combining critical reflection with the rapid testing of multiple ideas. They are also a vital opportunity to become sensitive to irresponsible and tangential distractions to which we would otherwise not give due focus. These are invariably the most vital and enriching for our work: directly generating new artworks or forming core insights that drive larger projects over the following months.

However, we need something to be distracted from. Nominally, we would like to use our time to undertake practical work on a sculptural project *Just One Thing on Top of Another*, planned for exhibition later this summer. Often working in dance or digital contexts (and living in two different cities), Summer

Lodge would provide the rare studio space necessary to undertake this project.

While avoiding any pressured expectation of establishing new collaborations, we hope that the relatively 'known' project of *Just One Thing on Top of Another* will encourage lively and oblique deviations while hanging out with other participating artists. In a recent residency, two unplanned projects emerged through casual exchange with other residents: a slapstick film, and an illustrated publication. With our restless and fidgety practice, the terrain in which we find ourselves and those who share it deeply influence (and often directly provide the raw materials for) whatever work might emerge.

We continually seek new ways to orient ourselves. Although visual arts discourse informs our practice, we predominantly produce and share our work in performance or choreographic contexts. Summer Lodge would be invaluable in introducing us to a broader range of artists and researchers. Not only would our ideas encounter and being shifted by these new conversations; we hope possibilities might emerge for longer term cross-disciplinary exchange.

We are committed to contributing to interdisciplinary discourse, and frequently participate in research platforms. Paul was inspired and excited by the *Exhausting Academies* event at Nottingham Trent this past November; we are keen to continue conversations around the possibilities and challenges of artistic practice as/and academic research.

Data Ache

The 21st International Conference on the Digital Research in the Humanities and Arts (DRHA)

Hosted by the Arts Institute at the University of Plymouth (UK)

10-13 September 2017

Please complete this submission form and attach it to the email with at least one image of (or related to) your work (This will be published in the conference book of abstracts, if accepted). Deadline for submission: 31st of March 2017. Please email your submission to: drha2017@gmail.com.

Item		Please indicate with an X
1.	Conference strand: please indicate with an X against one or more field(s)	
1.1	<ul style="list-style-type: none"> Digital arts, design and performance 	X
2.	Nature of presentation: please indicate with an X against one option only (with the exception of those who are proposing a performance/exhibition/installation AND a related living poster)	
2.4	<ul style="list-style-type: none"> Performance, exhibition or installation <p>Title: <i>Meaningless Dance 13 (Empty Gestures) and RP</i></p> <p>Length: Each work is 15 minutes in length, and can be presented either independently or as a double bill.</p> <p>Would you like to propose an additional introduction and/or discussion (up to 90 minutes in total)? No</p> <p>Venue (RLB 307, RLB 308, House Studio, Immersive Vision Theatre, or other – please explain): The House Studio – as a performance designed for stages this work requires the technical facilities available in the House Studio.</p>	X

3.	<p>Abstract (300 words maximum – with the exception of those who are proposing a panel, who may add 150 words per individual contribution, in addition to an abstract describing the general panel theme, format, etc.)</p>
	<p>Two short choreographies, developed as part of an on-going research into the ways in which data is encountered by, held within or processed through the body:</p> <p>Meaningless Dance 13 (Empty Gestures) is a duet composed of meaningful hand gestures ripped from the internet. Two dancers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual gesture of everyday conversation). Performed to the precise beat of a metronome, the simplicity and synchronicity of the movements amplifies the hesitations and minor differences between the dancers; the deceptively simple premise produces a quietly poetic and complexly intimate encounter.</p> <p>An accumulating series of data held within two bodies, the chain of learned material grows with each performance. Whilst recognizable and rehearsed the gestures are ambiguous and decontextualized - the only certainty being the laborious commitment to learn and re-perform them. What might a sincere gesture from performer to audience be? What kind of commitment (of communication, interpretation or understanding) is expected from either side? How might sincerity and meaninglessness meet?</p> <p>RP stages two performers simultaneously repeating a news broadcast, delivered to them via headphones. A formally simple proposition becomes complex is how the text is mediated through the performers bodies, and in the ensuing mental and physical fatigue. As the two voices phase in and out of synchronicity, the original rhythms of the broadcaster's speech become muddled through inevitable misunderstandings and translations.</p> <p>Within an overwhelming dense culture of information, the work questions the labour of becoming 'informed', and the instability and uncertainties of language and information. The performers, become exposes in a formal game of childish repetition; while the stark reproduction of the found text raises questions for the audience of how they themselves encounter and carry information on a daily basis.</p>
4.	<p>Technical Requirements (ONLY for those proposing a workshop, performance, exhibition, installation or screening). Please include get in and get out times, technical support required, storage or invigilation required, and so on.</p>
	<p>Each work is 15 minutes in length, and can be presented either independently (perhaps as a prelude to a longer work) or as a double bill. Both are performances for the stage, but neither require any set/staging materials. They require a general wash lighting state from conventional stage lights, and no lighting cues (besides on/off). Set up is possible with 15 mins, and get out takes 5 mins.</p>
5.	<p>Biography, for each presenter/contributor/facilitator (150 words maximum each)</p>
	<p>Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; an on-going and fidgeting enquiry that continually questions itself and the contexts it finds itself within.</p> <p>Paul holds an MA Dance Studies (University of Roehampton) and Rohanne an MA Fine Art (Edinburgh College of Art). Recent performances include <i>Infinite Tango</i>, commissioned by Third Row Dance Company (Michaelis Theatre, 2016), <i>Some Possibilities</i> (Chisenhale Dance Space; 2016-17), <i>Empty Gestures</i> (Attenborough Arts Centre; 2016) and the exhibition <i>Floorplan//Here Or Now</i> (Rich Mix; 2015). Conference presentations include The International Conference on Artistic Research (Society for Artistic Research, The Hague, 2016) and Yes</p>

	Conference (The Young, ATW Institut, Giessen, 2016). https://timberandbattery.wordpress.com/
6.	Your Name (Person with whom we will be communicating about this proposal, even if others are named above)
	Rohanne Udall
7.	Your Affiliation/Institution
	Unaffiliated
8.	Your email address
	rohanneudall@me.com
9.	Any other information you feel we need to know
	Video can be seen of Empty Gestures can be found here: https://vimeo.com/177359138

General information can be found at: drha2017.com

Finding the Frame

In this composition of offcuts, two figures repeatedly set up a camera in order to compose an image. Absent-mindedness, off-screen negotiations and shifting movements are captured in minor glimpses. Exposing an intimate and material process in all its awkwardness and peripheral mundanity, *Finding the Frame* both reveals and obscures details into the figures presented, and the images they seek to create. How can a figure recognize their corporeality and gain agency within a photo image? Speaking from within the frame and behind the camera, the filmmakers both draw and trace what is seen and unseen. Conceptual considerations of artistic identity and context frame moments of playful, light and unconstrained movement.

Proposal - Hidden Lines of Space - Floorplan

Timber and Battery

Rohanne Udall and Paul Hughes (UK)

rohanneudall@me.com / p.hughespaul@gmail.com

Website: <https://timberandbattery.wordpress.com/>

Proposal and description of interest

An open space is continually renegotiated by lines of tape placed on, and removed from, its walls and floor. Melancholic city planners endlessly project towards wistful or utopian desires: their suggestive marking of the space constituting unspoken speculations. A silent game of deliberation, *Floorplan* is driven by the ambiguous logics and subjective judgement of its two performers. Desires come into conflict; territories, proximity, distance and occupation are mapped out. These moves belong to a game known only to the player, yet they implicate any possible positions and movements of its spectators. At the edge of the negligible, the duration and simplicity of the work frames processes of comprehension, indecision, and negotiation.

Originally presented as a four-hour durational performance in our exhibition *Floorplan//Here or Now* at Rich Mix, London (October 2015) and designed for a white cube gallery space, the work marks and disrupts a smooth and abstract territory. Similar to Jorge Luis Borges's concept of the map made to the same scale as the territory it depicts, *Floorplan's* enquiry takes place across and within the space it questions. Restricted to the linear placement and removal of a line of tape, the mimetic function of the floorplan becomes supplanted by immediate and sensuous considerations of composition, (im)balance and provocation.

The work relentlessly digs into the possibilities of the architecture - what can this particular space contain, sustain, or uphold? What spatial complexity can be constructed, before collapsing into an asignifying mess? What are the borders between meaning and meaningless - and in whose eyes? In an attempt to draw and redraw itself, *Floorplan* endlessly builds, shifts, reframes, strips back; revealing and questioning the space, alongside the signifying possibilities (and responsibility) of the technology of the floorplan itself.

The entire room is subject to the performance and the viewer is forced to address how and where they choose to spectate this work. Lines boldly frame areas of absence to inhabit; unstable territories which themselves become threatened. Resisting the seductive relational appeal of performance, the hidden lines that *Floorplan* makes overt mark the fullness of space between people, and detail the stuttering flows of hesitation, awkwardness and uncertainty. *Floorplan* continues our practice's problematization of the theatre and gallery as a space of encounter; we

reject claims of empathetic exchange or temporary utopia in place of the uncertain distance of strangers, and the negotiation and diplomacy relational encounters demand.

Strongly identifying our work as research, we feel it imperative to engage with interdisciplinary discourse, working outwith the UK, sharing our knowledge beyond the production of artworks. In returning to this work, we are keen to deliberate with the organisers how a durational performance might be presented, specifically in a research context, and what kinds of spaces might be available to work within. We continue to develop and present our work across visual arts, dance and theatre platforms, and hope *Hidden Lines of Space* would allow us to contribute, and be exposed us to, international developments which might challenge and reorient our thinking.

Bio

Rohanne Udall and Paul Hughes (UK) collaboratively make work across multiple disciplines. Rather than committing their research to a single work at any time, their playful practice as Timber and Battery engages with multiple gestures and possibilities, which simultaneously drive and interrogate a developing enquiry. Their practice foregrounds encounters with possibility, choice, and indifference. This work emerges from a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Recent performances include; *Infinite Tango*, in collaboration with Sam Pardes and commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Some Possibilities* (Michaelis Theatre; Chisenhale Dance Space; Coventry University; 2016-17), *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016), *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; l'Klectik Art Lab; 2015-16) and an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015).

Conference presentations include The International Conference on Artistic Research (The Hague, 2016), Yes Conference (Applied Theatre Institute, Giessen, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017). We have run our research lab *Open Platform* at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017)

We have recently undertaken residencies with New Wolsey Theatre (Ipswich 2015); Hospitalfield Arts (Arbroath, 2016); and TOP SHED (Norfolk, 2017). In early 2017 we performed for Vlatka Horvat on new work *Minor Planets*, commissioned by HAU, Berlin.

Introduction

Introduce yourself and your practice and tell us when your practice started

The collaborative practice of Rohanne Udall and Paul Hughes, Timber & Battery's work takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our interdisciplinary practice is a five-year enquiry into meaning and meaninglessness that continually questions itself, and the contexts it finds itself within.

Our playful and gestural artworks mediate on questions we face as artists; how to collaborate? (*Floorplan*); how do we present one work beside another? (*Pointing the Finger*, 2016); how do we frame ourselves? (*Finding the Frame*); what does it mean to choose this, over that? (*Some Possibilities*); what does it mean to memorize pre-set dance movements for an audience? (*Empty Gestures*); what is our relation to the spectator? (*VVVV*)

Indecisive in the face of these anxieties, we strive to skewer and sidestep these problems with a relentlessness and poetic simplicity that takes place over many light and fidgety works. We are attracted to a certain weakness (weak gestures, ideas and images), aligning ourselves with a legacy of critical conceptual practice, and directly borrowing from the figure and physicality of the clown. We are idiots, stumbling into situations which appear to confound, forced to playfully adapt and ultimately generate liberating new possibilities.

Outline

Outline how you propose to use this opportunity including ideas and starting points for the new work you would like to develop, and your approach to making work across three exhibition moments and working with three organisations

For 3-Phase, we will directly draw from the history of our practice; a platform from which to undertake a major new choreographic work for the gallery.

This new work '*This*' starts from two propositions:

- the dancer has the power to refer to something by pointing their finger, gesturing, or simply directing their gaze, while stating 'this', 'that', 'here' or 'there'.
- the dancer experiences intangible sensations, existing imperceptibly within their body (temperature, discomfort, pain, pleasure) or arising as semi-perceptible affect between themselves and an audience (awkwardness, playfulness).

We will approach Ludwig Wittgenstein's '*Philosophical Investigations*' in producing and curating this work; inhabiting his sprawling text to explore the complexity of temporary meaning-making and reference, and to problematize binary distinctions of interior/exterior sensation. Interested in association, systems, communication and

gesture, the philosopher's use of language games and thought experiments explore absurd situations; detailing strange and playful relationships between the body, utterance, reference and possibility.

To form a contextual basis for 'This', we will selectively curate from our previous work. As interdisciplinary artists interested in minor gestures, our peripheral and parasitic work is often presented on the fringes of contexts. Intertwining this past research and new choreography, our proposal ambitiously draws together Wittgenstein's work with legacies of slapstick as a new conceptual framework. Not only boldly establishing our practice as a whole (and bringing to the forefront the artistic and philosophical approaches to this work) this would develop for ourselves and others a new philosophical and performance language for future artistic research.

Tell us

Tell us what informs your practice, how this project may enable you to develop your current practice and support your personal and/or professional development

We note a rise in choreography presented within gallery spaces - however, many of these artists have established their practices either exclusively within dance or the visual arts. Our practice is uniquely informed by both perspectives; developed within and responsive to each discipline's unique questions and unspoken expectations. In developing 'This' into a confident and carefully considered work, we will critically contribute to this recent inclination; and engage with the emerging influence and perception of dance across disciplines. An ambitious project, it demands for a new relational and gestural language, developed from subtle movement techniques.

Working with multiple organisations, in a concentrated space of peer and professional support, we hope to develop skills in mediating and negotiating our practice whilst building lasting relationship with institutions. We see this as a chance to solidify our practice - presenting our research as a whole while recapturing a history of ephemeral practice - and mark a certain breakthrough point within our work, freeing ourselves to pursue future and tangential enquiries. Enabling a process of thinking, the three exhibitions would provide space to explore multiple possibilities of framing our work; its relationships with its audience, itself, alongside the playful, propositional philosophical of Wittgenstein.

IN GOOD COMPANY'S SCRATCH NIGHT

Timber & Battery
Paul Hughes and Rohanne Udall

Brief summary of the work you would like to present

We would like to share a new work we are developing for theatres and galleries, *RP*. This work stages two performers simultaneously repeating a news broadcast, delivered to them via headphones. A formally simple proposition, the results are complex in how the text is mediated through the performers' bodies, and in the production of mental and physical fatigue. As the two performers phase in and out of synchronicity, the original rhythms of the broadcaster's speech become muddled in inevitable misunderstandings and translations; the news broadcast is revealed to be an overwhelmingly dense period of information. Within a culture of 'fake news' and political turmoil, the work opens questions into the labour involved in becoming 'informed', and the instability and uncertainty of language and information. The work proposes an unresolved juxtaposition of languages of violence and political difference, with the banalities of a weather forecast or the unfamiliarity of the shipping forecast (it's reproduction encountered as a kind of alienated, experimental poetry), represented systematically on the same platform.

As interdisciplinary artists, we are excited by how the work interweaves our interests and understanding of theatre performance, music, choreography and technology. *RP* emerges from our ongoing research into performing in states of inattention, distraction and hesitation. This choreography of fidgeting and fluctuating concentration produces a minor poetry, a quietly intimate encounter with the viewer undercut by the dumb and insistent repetition; a striking humor in contrast to the clearly political and sober themes. The performers, caught up in a clear formal game of childish repetition, become exposed in the process; while the stark reproduction of the found text raises questions for the audience of how they encounter and carry this information on a daily basis.

After having presented an early form of *RP* first at Low Stakes Festival, London (February 2017), this opportunity would be a great chance to develop the work and present it in a stage/theatre context.

Technical specification (as much as you know/think at this point)

We would need a basic wash, and have no external audio or AV requirements (all the audio technology is handled by the performers on stage).

Brief summary about you and your previous work

Rohanne Udall and Paul Hughes collaboratively make work across multiple disciplines. Rather than committing their research to a single work at any time, their playful practice engages with multiple gestures and possibilities, which simultaneously drive and interrogate a developing enquiry. Foregrounding encounters with possibility, choice, and indifference, their work emerges from

a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Recent performances include; *A House Made of Cardboard and Tape* (Attenborough Arts Centre, 2017), *Infinite Tango*, in collaboration with Sam Pardes and commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Some Possibilities* (Michaelis Theatre; Chisenhale Dance Space; Coventry University; 2016-17), *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016), *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art Lab; 2015-16) and an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015).

We have recently undertaken residencies with New Wolsey Theatre (Ipswich 2015); Hospitalfield Arts (Arbroath, 2016); and TOP SHED (Norfolk, 2017), and are resident artists with Nottingham Trent for their annual research lab Summer Lodge (Nottingham, 2017). We have recently performed for Vlatka Horvat on new work *Minor Planets*, commissioned by HAU, Berlin.

Having presented our work at In Good Company's *DEParture Lounge Check In Festival* in March 2017, we would be excited to continue and develop our relationship with Derby Theatre, and see how we might continue to sustainably develop our work in the region. It's important for us to develop a local audience - we feel like this Scratch event would be a good place to introduce ourselves and our work to theatre audiences, alongside artists, venues and organisations.

Venice Agendas Proposal - Timber & Battery - Rolling Contracts

The work

For *Rolling Contracts*, we propose to employ two performers to undertake a seemingly simple score. In a semi-public and indoor space, in the vicinity of other festival events, every hour each performer crosses the space by rolling on the ground while reciting the text of their employment contract. Each performer undertakes this task a half an hour after the other; individuals dealing with the same set of circumstances, apparently unable to make contact and reflect on their conditions. The work questions the contract's possibilities and limitations in meaningfully addressing or accounting for an unpredictable live event.

The score smuggles a subtle complexity and sensuousness beyond the work's initial pun; the performer's attempt to recite a learned text whilst rolling in an unfamiliar context becomes a vulnerable negotiation. Post-Fordist working conditions demand adaptability to changing circumstances, short term goals and conflicting priorities. The "creative identity" of the performer (as artist, dancer, etc.) is reduced to a banal encounter with the specific and "uncreative" act of learning lines and moving the body; the text simultaneously exposes the conditions of their labour, yet frees them from obligations to choice, invent or be creative. The audience become aware of their passivity, and the limits to their involvement: the performers are free to undertake their work, without subtle and unspoken demands to engage in social relation or the production of subjective expression for a spectator's gaze.

This literalisation of the 'rolling contract' draws from the legacy and embodiment of slapstick. We note the prevalence of the 'neutral' or 'task-like' body, within the recent rise of performance in the gallery, tied to specific legacies of experimental choreography. Corrupting this attraction to dancers within task- or work-like processes, we use slapstick to invite the foolish or clumsy body; one that interrupts, fails, is clumsy, heavy, awkward, confused, falls over and just gets in the way. There's a childishness to this literalisation of the rolling contract - but carrying with it a poetic power to speak to a wider culture of 'bullshit jobs' alongside the specific politics of performance and artistic practice.

Bio

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work emerges from, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to sidestepping, fidgeting, distraction and emulation.

Recent work includes *Some Possibilities* (Chisenhale Dance Space; Coventry University; 2016-17); *Infinite Tango*, in collaboration with Sam Pardes and commissioned by Third Row Dance Company (Michaelis Theatre, 2016); *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016); *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art Lab; 2015-16) and an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015).

We have been awarded residencies with New Wolsey Theatre (Ipswich 2015); Hospitalfield Arts (Arbroath, 2016); and TOP SHED (Norfolk, 2017). In early 2017 we performed for Vlatka Horvat on new work *Minor Planets*, commissioned by HAU, Berlin.

Website [Timber and Battery](#)

Specific Works

[Temporary Contracts, 2016](#) / [The Contemporary Position, 2016](#) / [Empty Gestures, 2016](#)

Dear]performance space [,

Please find below an artists statement and weblink to documentation of our durational performance *Pointing the Finger* (60 – 120 minutes, one performer, durational variable), in consideration for the The Risings programme.

Do let us know if you have any further questions,

Rohanne Udall and Paul Hughes

Timber & Battery

<https://timberandbattery.wordpress.com/>

-

Weblink

<https://timberandbattery.wordpress.com/pointing-the-finger/>

Artists Statement

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a fidgeting enquiry that continually questions itself, and the contexts it finds itself within.

Recent performance include; *Some Possibilities* (Chisenhale Dance Space; 2017), *Infinite Tango*, commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Empty Gestures* (Attenborough Arts Centre; 2016), the exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015). Conference presentations include The International Conference on Artistic Research (The Hague, 2016), Yes Conference (Applied Theatre Institute, Giessen, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

We have been awarded residencies with New Wolsey Theatre (Ipswich 2015), Hospitalfield Arts (Arbroath, 2016) and TOP SHED (Norfolk, 2017). In early 2017, we performed for Vlatka Horvat in new work *Minor Planets*, commissioned by HAU, Berlin.

Scratch Off The Page

Hey guys,

Hope you're both doing well.

We'd love to be involved in the Scratch off the Page event if there's still room. We've got a 20 minute performance we'd love to show called 'Untitled Score for Two Performers'.

It requires very minimal tech - one desk and chair. It can happen in the one performance space (for a standing audience rather than end-on style) but works best distributed across two rooms. Both performers work through a long score; and it's nice to be able to drift between each one; and also have a nice muddy bit in the middle where the sounds compete/overlap.

There's a little info on the work here: <https://timberandbattery.wordpress.com/untitled-score-for-two-performers/>

Let us know if you've got any questions or if you need any more info.

All the best,

Paul Hughes and Rohanne Udall
Timber & Battery
<https://timberandbattery.wordpress.com/>

Monkey Business invites Jake Kent (Manchester), Timothea Armour (Edinburgh) and Nathan Anthony (Edinburgh) to join the collaborative curatorial and artistic practice of Timber and Battery (London and Nottingham) to interrogate the themes of irresponsibility, playfulness, carelessness and stupidity that drive their work; as a subject matter, a methodology, and in the relationship between art, politics and society. Grouped together, these artists undertake rebellious and childish image-making; ineffective and leisurely dilly-dallying; subtle and irreverent jokes; and fleeting logics of emulation and idiocy.

Each of the five artists would undertake the following:

- to become a host for a week, undertaking at least one public event
- to contribute artwork to be exhibited within the space throughout the project
- to join us in an open talk to discuss the themes of the work
- writing or other materials contributing to a new joint publication

Within a wider climate of austerity and neoliberalism, the artistic scene announces its political utility as a site of assembly, exchange and expression. However, 'engagement' has become suspect in its role within New Labour's policies for arts and the cultural industries. Engagement with the public suggests responsibility, articulacy and shared values. What does it mean for artists to 'engage' when their work continually shirks responsibility and refuses to keep a straight face? How might (a passive?) public be invited, tricked or seduced? Resisting society's calls for productivity, stringency and accountability, we will investigate art's potential to remain wasteful and non-instrumentalized - a playful frittering of energy, time, space and possibility.

Directly confronting (or avoiding) these questions, each artist will develop a strategy of their own in the position of host. Timber & Battery, for example, proposes a 'Hang Out' in which visitors are invited to rehang the exhibition with us, intervening indecisively on our own work as curators. This exhibited work holds a quiet and persistent distance to the program of events - and as a frame it takes on a rebellious, static agency - elaborating connection and divergence, and revealing the contradictions held within each position. Meanwhile, Jake Kent's intervention would draw directly from skateboarding culture to question the political potential of 'hanging out'. Whilst host, each artist will enter into a public conversation with us, identifying key questions, and elaborating on the concerns of their artistic process, and wider social or political engagements. Rather than ossifying the position of the artist, however, we take these sites of dialogue as a space for provisional (in)articulation.

Finally, a small booklet will be published, generating a discourse beyond the project - featuring material from the invited artists, alongside writing and thinking drawing directly from the events and conversations throughout. The project will close with the launch of the publication; widening access to the research itself; giving space for nuanced critique in response to the project; and ensuring documentation of the project itself and the longevity of future research.

Lewisham Arthouse would be the ideal organisation with which to undertake this project. We are inspired by the role of critical engagement associated the gallery and its support of young and emerging artists is a vital and tangible force. This opportunity would provide us with a seed fund for an ambitious curatorial programme, making it possible to represent artists from around the country, recognizing a diversity of approaches and political understandings. This would be a major platform on which to foreground the questions that drive our diverse practices - to make visible these concerns to the public and the artistic community - to legitimise and embolden the artists themselves - but to also force ourselves to confront the important political and ethical questions of what it means to be making this reckless and careless work in the contemporary moment. We hope to ensure a momentum that drive this work into the future with a new rigour and awareness, and to encourage new generations to flirt with stupidity, recklessness and idiocy.

Curatorial practice/approach

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a fidgeting enquiry that continually questions itself, and the contexts it finds itself within. Foregrounded by encounters with possibility, choice, and indifference, our work emerges from a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Our curatorial practice encompasses; editing and publication, the organisation and hosting of public events, invitations to artists into dialogue and the co-presentation of work.

Participatory projects include; Imaginary Festivals Project (Forest Fringe, Edinburgh, 2014) and Digital Writing Group (International Conference on Artistic Research, The Hague, 2016). Recently, we have run our movement research lab 'Open Platform' at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017). Across 2015/16, we hosted a series of work-in-progress performance nights at the University of Roehampton, and from January to March 2016, we helped organise a peer-led class at the University of Roehampton. Open to students, staff and those outside the institution, these projects formed platforms to share artwork and knowledge and undertake embodied and artistic research.

Strongly identifying our work as research, we feel it imperative to engage with discourse and share our knowledge beyond the production of artworks. In the past year, we have presented our work and spoken at three conferences (Yes Conference, ATW Institut, Giessen; February 2016, The International Conference on Artistic Research, Society for Artistic Research, University of the Arts and Leiden University, The Hague; April 2016 and Dialogues on Dance, Philosophy, and Performance in the Contemporary Neoliberal Moment, Coventry University, Coventry; June 2017) and a postgraduate symposium (Positioning, University of Roehampton, London; May 2016).

OPEN CHOREOGRAPHY RESIDENCIES

Short statement about your artistic practice and links to previous work

(248/250 words)

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (London) and Paul Hughes (Nottingham), it includes exhibition and performance across choreographic and visual arts contexts. Trained in fine art and philosophy, our fidgeting enquiry is a meeting point between disciplines that continually questions itself, and the contexts it finds itself within. Foregrounding encounters with possibility, choice, and indifference, our work emerges from a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Our curatorial practice encompasses publication, public events, hosting dialogues between artists and the co-presentation of work. Participatory projects include; Imaginary Festivals Project (Forest Fringe, Edinburgh, 2014) and Digital Writing Group (International Conference on Artistic Research, The Hague, 2016). Recently, we have run our movement research lab 'Open Platform' at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017). Across 2015/16, we hosted a series of work-in-progress performance nights at the University of Roehampton and co-organised a peer-led class open to the public. These platforms allow artists to share work and knowledge, and to rigorously and critically rewrite the ways in which embodied and artistic research can be undertaken. Each participant is offered agency to influence the process of the group - refreshing and playful, this obliqueness makes possible a questioning that might otherwise feel difficult, awkward, or rebellious.

Our artist website at <https://timberandbattery.wordpress.com/> includes documentation of individual works and participatory projects.

Please describe how you intended to spend your time at Siobhan Davies Dance. We are interested in finding out more about your artistic ideas, and, where relevant, what stage your project is at and any partners who support it.

(310294300)

Rather than developing a particular artwork, we propose a choreographic lab called *Plus One* - inviting a diverse group of artists to participate in a shared studio to research new possibilities for the intersection between choreography and visual arts.

We will invite four artists to join this residency, on the condition they'll invite their own 'plus one' to join the group. Like with any party, who they bring along is their decision; we trust they'll think of someone who'd enjoy it, who's cool, and is willing to play along. With no expectation to directly collaborate in making a new work, the week itself will be composed of blocks of time set aside for each participant to lead their own group exercise, discussion or

experiment. The remaining time will be informally set aside for individual and group reflection, giving space for productive and responsive deviations.

The unusual format of the selection process is driven by the desire to strategically reach out to artists we've met who are dynamically rewriting the possibilities of this interdisciplinary field; but also in recognition of the limits of who we might know, let alone think appropriate, to invite to this platform. We resist reproducing the same conversations and constellations of artists, and seek to instigate a genuinely new dynamic and sensibility to the discourse. We hope to emerge from this week as a working group bearing fresh and critical insights; identifying future opportunities for shared process and mutual support; and with a vitality and focus toward our individual practices.

Like all of our projects, *Plus One* is conceived, organised and undertaken with a sense of playfulness. While rigorously questioning choreography's interdisciplinary potential, our research will be infused with an irreverence and humour, making possible tangential encounters, associative leaps and unexpected insights.

Please tell us why you think you would benefit from spending time at Siobhan Davies Studios. What particular kind of support do you think you would need from us? How would this residency impact your work? (291/300 words)

We are curious about an emerging generation of artists whose work has developed in the shadow of the hugely popular meeting points between choreography and visual arts. Concerned with interdisciplinarity, and not merely a multi-media presentation of forms, we identify our artistic practice as one formed through the processes and concerns of diverse disciplines.

This formal platform on which to establish shared interests and concerns with our peers would offer the best long-term support to our work; articulating conceptual frames and questions with which to hold ourselves and each other's work in regard. Given wider artistic developments, we feel it is a timely moment for critical reconsideration into now established notions of research, relationality, kinaesthetic empathy and attention.

Considering the significance of its support for interdisciplinary research, it feels essential to situate this project at Siobhan Davies Studios in order to both speak to, and from, its legacy. Siobhan Davies Dance's support would give this research a unique context and visibility within the wider discourse, while simultaneously offer a chance to feed back a critical energy to a movement that has so deeply influenced us.

As such, it would be hugely useful to have a couple of conversations with the Siobhan Davies Dance team before the week itself, in order to begin with a sensitivity towards the more subtle questions, histories and concerns of your work. We'd like to commence *Plus One* by sharing this knowledge with all the participants, some of whom may be less familiar with your archive and current research.

Finally, while we have organised projects in the past supporting discourse between artists, presenting public events alongside self publishing, we would deeply value any mentoring or organisational support from the team in undertaking this compact and ambitious proposal.

Please tell us how you think you would engage the public with your residency

(98/100)

This residency would engage the public through the following ways:

- A morning workshop mid-way through the week, led by two of the artists as their proposed contribution and research.
- A public talk in the latter part of the week, as a conversation between the participating artists and an invited guest.
- A cheap publication made after the process, with contributions from each of the participating artists documenting their discussions, insights and the unseen processes of the week itself.
- And most important (though perhaps most intangibly), through the ongoing insights and influence it will offer to each artist's future work.

Residency Requirements

Preferred dates in residence (please indicate all possibilities July 10 – Sept 10, 2017):

- August 21st - August 27th
- September 4th - September 10th

Have you or will you apply for funding for the activity you are proposing to develop while in residence?

Yes

If yes, what sources?

Arts council G4A

When are you planning to submit your application/s?

July 10th

Is your residency dependent on funding? ie will you use the space if you are unsuccessful?

No

Do you have any particular requirements in terms of equipment or support for access needs?

It would be useful to have a projector in the space available.

Access needs - none as yet, but will depend on participants.

Stanley Picker Fellowships in Design & Fine Art 2017

Outline Proposal / Project Brief

For the Stanley Picker Fellowship we propose to undertake a major research project *What's That?*, with the following aims:

- To critically address the recent and overwhelming appetite for live performance in exhibition contexts, through public discussion and a new publication.
- To re-introduce the overlooked history of slapstick as a possibility and mode in performance, through workshops and studio-based practice.
- To produce and present a new body of work - including photography, video, sculpture and performance - titled *This*.

Proposed Activity & Area of Research

The recent and popular rise in the presentation of dance in the gallery has explicitly raised questions of time, labour, the body, and ephemerality. However, these performances predominantly present a 'neutral, task-like body' (via '60s minimalist practice) or an excessively expressive and uncontainable subject (drawing from '70s feminist performance). Given the deeply political potential of performance, we feel urgent to critically address and reorientate these legacies through an alternative methodology of slapstick.

Slapstick presents a clumsy, irresponsible and difficult body; unlike the smoothly efficient 'task-like' body, it disrupts flows and the processes of a factory. Uncontainable and full of problems, it sidesteps the charged recognition as an identitarian subject through its anonymity and irreverence. Over the past few years, our work has begun to develop a technique for this alternative framework of performance - fleshy, awkward, nonchalant and imprecise - our performers playfully cause problems for the strict formal constraints they inhabit.

Our project would draw from histories of conceptual and performance practice, alongside our own archive of work, to make a case for clumsiness and excess. Through discursive platforms, workshops with staff and students, and studio-based experimentation, we will develop a major new body of work; all infused with our particular playfulness and criticality. Trained in fine art, philosophy and dance, our fidgeting enquiry is a meeting point between disciplines - developed within and in response to the unique questions and unspoken expectations the contexts in which we find ourselves. We are uniquely positioned to undertake this enquiry within Stanley Picker and its broader academic context.

We will approach the philosopher Ludwig Wittgenstein throughout this research. His sprawling *Philosophical Investigations* explores the complexity of temporary meaning-making and reference: his language games and thought experiments staging absurd relationships between the body, utterance, reference and possibility. We will ambitiously draw together Wittgenstein's often-overlooked writing with the legacies of slapstick as a new conceptual framework. Boldly

articulating our artistic and scholarly practice, this would develop a philosophical and performance language for future artistic research.

Strongly identifying our work as research, we feel it imperative to engage with interdisciplinary discourse and share our knowledge beyond the production of artworks and frequently participating in research platforms. We are inspired by the School of Fine Art's drive to create dialogue between the traditional and emerging. We are excited to expand the young discipline of Fine Art Performance by incorporating the much older and low-status history of slapstick; thereby establishing fresh possibilities for both. Through dialogue and collaboration with a broad range of artists, students and researchers; we believe this ambitious proposal will give rise to innovative, playful and long-term cross-disciplinary exchange.

Our proposed schedule:

- Autumn 2017
 - Initial engagement with Stanley Picker and Kingston University.
 - Public presentations.
 - Archival research.
- Winter 2017
 - Workshops with staff and students.
 - Public discussions.
 - Initial development of new work.
 - Theoretical research and writing.
- Spring 2018
 - Development and exhibition of new work.
- Summer 2018
 - Evaluation
 - Consolidation of research through publication.
 - Developing further avenues of relations and research.

Additional Supporting Material

Please also see portfolio of 10 images below.

1. **Open Platform:** <https://timberandbattery.wordpress.com/open-platform/>
Research project and workshop. January 2017 – present.
2. **Digital Writing Group:** <https://timberandbattery.wordpress.com/digital-writing-group/>
Research project and monthly writing group. January – May 2016.
This research was presented at the International Conference on Artistic Research on Writing at The Hague, April 2016.

TIMBER & BATTERY CV

website: <https://timberandbattery.wordpress.com/>

Paul Hughes - p.hughespaul@gmail.com - 07809421749 -
Rohanne Udall - rohanneudall@me.com - 07913555364 -

RESIDENCIES

Summer Lodge
Nottingham Trent University, Nottingham; July 2017

Interdisciplinary Residency
Hospitalfield, Arbroath; November 2016

TOP SHED Residency
Osprey House, Norfolk; May 2017

Residency
New Wolsey Theatre Studio; March 2015

SOLO EXHIBITIONS AND PERFORMANCES

Meaningless Dance 15 (Some Possibilities)
University of Roehampton, London; September 2016

Floorplan//Here Or Now
Solo exhibition; Rich Mix, London; September 2015

SELECTED GROUP SHOWS, MIX-BILL EVENINGS AND FESTIVALS

Just one thing on top of another
Inaugural Exhibition; ICW, Blackpool; June 2017

Exhib[5]itions, Mingbeast; Rich Mix, London; June 2016
US & THEM 6, Tetrad Collective; Attenborough Arts Centre; May 2016

Meaningless Dance 15 (Some Possibilities)
Fiver Fridays; Chisenhale Dance Space, London; May 2017

being here or there
Breaking The Habitual; University of Roehampton, London; December 2015

A House Made of Cardboard and Tape
DEParture Lounge, In Good Company; Attenborough Arts Centre, Leicester; March 2017

Partner Dances For One
R.A.W; I'Klectik Art Lab, London; May 2016
Freshly Scratched; Battersea Arts Centre, London; October 2015
Calm Down, Dear 2015; Camden People's Theatre, London; September 2015

RP
Low Stakes; New River Studios, London; February 2017

Infinite Tango
Third Row Dance; University of Roehampton, London; October 2016

Imaginary Festivals Project
Forest Fringe, Edinburgh; Yard Theatre, London; Teviot Row House, Edinburgh; May - August 2014

Meaningless Dance 13 (Empty Gestures)

CONFERENCES, TEACHING AND SYMPOSIA

Open Platform
Ground Work, Decoda; Coventry University, Coventry; February 2017
Open Lab; Chisenhale Dance Space, London; January 2017

Digital Writing Group
International Conference on Artistic Research, Society for Artistic Research; The Hague; April 2016

Dance Practice-as-Research, University of Roehampton, January – March 2016

EDUCATION

Paul: MA Dance Studies, University of Roehampton. London, September 2015 - September 2016

Rohanne

Philosophy (MA Hons), University of Edinburgh. Edinburgh; September 2009 - July 2013

Fine Art MA (Hons) (Undergraduate Degree) First Class, History of Art and Intermedia University of Edinburgh and Edinburgh College of Art, Edinburgh; September 2009 - July 2014

L'école supérieure des arts décoratifs de Strasbourg. (Erasmus)
Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab); September 2011 – January 2012

TIMBER & BATTERY

Rohanne Udall and Paul Hughes

rohanneudall@me.com / p.hughespaul@gmail.com

Website: <https://timberandbattery.wordpress.com/>

Vimeo: <https://vimeo.com/user22040742>



It's Out of Our Hands | May 2017
Video. 01:29, colour, single-channel
Video link: <https://vimeo.com/217874112>



Just One Thing On Top Of Another | May 2017

Installation. 10 object pairings. First shown at Provocations at ICW, Blackpool, May 2017.



VVVV | February 2017

Video. 4:20, colour, single-channel, silent.

Video link: <https://vimeo.com/205370103>



Finding the Frame | November 2016

Video. 03:36, colour, single-channel. Developed at Hospitalfield Interdisciplinary Residency 2016.

Video link: <https://vimeo.com/191170541>



Untitled Score for Two Performers | November 2016

Performance score. Developed at Hospitalfield Interdisciplinary Residency 2016, with Fionn Duffy and Jeremy Hutchison.

First shown at Scratch Off The Page, Object Book, London, June 2017.



Pointing the Finger | November 2016

Durational performance. 3 hours. Developed at Hospitalfield Interdisciplinary Residency 2016.

Video link: <https://vimeo.com/191617277>



A House Made of Cardboard and Tape | November 2016

Durational performance. 2 hours approx. Developed at Hospitalfield Interdisciplinary Residency 2016.

First shown at Departure Lounge at Attenborough Arts Centre, Leicester, March 2017.



Infinite Tango | October 2016

Performance for the stage. 40 minutes. Made in collaboration with Samantha Pardes, and commissioned and performed by Third Row Dance Company, University of Roehampton. First shown Michaelis Theatre, University of Roehampton, London, December 2016.

Video link: <https://vimeo.com/190270772>



Meaningless Dance 15 (Some Possibilities) | September 2016

Performance for the stage. 35 minutes. First shown Michaelis Theatre, University of Roehampton, London, September 2016.

Video link: <https://vimeo.com/186176047>



Meaningless Dance 13 (Empty Gestures) | March 2016

Performance for the stage. 15 minutes. First shown at US & THEM at Attenborough Arts Centre, Leicester, May 2016.

Video link: <https://vimeo.com/177359138>

EXPERIMENTOR APPLICATION FORM

Artist profile (no more than 250 words)

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a fidgeting enquiry that continually questions itself, and the contexts it finds itself within.

Recent performances include *Some Possibilities* (Chisenhale Dance Space; 2017), *Infinite Tango*, commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Empty Gestures* (Attenborough Arts Centre; 2016), a solo exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015). Conference presentations include The International Conference on Artistic Research (The Hague, 2016), Yes Conference (Applied Theatre Institute, Giessen, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

Our burgeoning curatorial practice encompasses publication, teaching, public events, hosting dialogues between artists and the co-presentation of work. Participatory projects include *Imaginary Festivals Project* (Forest Fringe, Edinburgh, 2014) and *Digital Writing Group* (International Conference on Artistic Research, The Hague, 2016) and movement research lab *Open Platform* (Chisenhale Dance Space, London, 2017). Across 2015/16, we hosted a series of work-in-progress performance nights at the University of Roehampton and co-organised a peer-led class open to the public, staff and students.

We have been awarded residencies with New Wolsey Theatre (Ipswich 2015), Hospitalfield Arts (Arbroath, 2016), TOP SHED (Norfolk, 2017) and Summer Lodge (Nottingham, 2017). In early 2017, we performed for Vlatka Horvat in new work *Minor Planets*, commissioned by HAU, Berlin.

Statement explaining your work (no more than 300 words)

Through formal simplicity and game-like propositions, our playful and gestural work mediates on questions we face as artists; how to collaborate? (*Floorplan*, 2015); how do we present one of our works beside another? (*Pointing the Finger*, 2016); how do we contextualise ourselves? (*Finding the Frame*, 2016); what does it mean to choose this, over that? (*Some Possibilities*, 2016); what does it mean to learn and reproduce dance movements (*Empty Gestures*, 2016); what is our relationship to an audience? (*VVVV*, 2017)

Indecisive in the face of these anxieties, we strive to skewer and sidestep these problems through a persistence and poetic simplicity that takes place over many light and fidgety works. We are attracted to a certain weakness (weak positions, weak gestures, weak ideas and weak images), aligning ourselves with a history of critical and conceptual practice while directly borrowing from the figure and physicality of the fool. We are idiots, stumbling into situations that appear to confound us; forcing ourselves to playfully adapt in the hope of generating liberating new possibilities.

Through an effort to resist any single work being reduced to any fixed and communicative message, our practice instead foregrounds the complex materiality of the body - fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and deeply political. Although we work across video, photography, print and sculpture, we are primarily influenced by (and critically respond to) artists and theorists concerned with the recent wave of choreography presented within gallery spaces. While many of these artists have established themselves either exclusively within dance or the visual arts, both perspectives uniquely inform us, our practice having developed within and in response to each discipline's unique questions and unspoken expectations.

Your motivation for applying (no more than 300 words)

Collaborating for four years, we have developed an expansive portfolio, alongside a confidence and articulacy in our interests, ideas, and processes. However, as interdisciplinary artists interested in minor gestures, our work is often presented on the fringes of contexts, often in awkward and unsatisfying conditions. We are keen to share our work with audiences and peers, but yearn for a greater ownership in contextualising our subtle and minor gestures. NEA's familiarity with artists working across many disciplines makes them well equipped in supporting our entry into a more confident period of professional and artistic practice.

We approach ExperiMentor as a chance not only develop new work, but also ourselves and our position as artists, through a period of peer and professional support. We hope dialogue with NAE can develop for our practice greater autonomy and longevity; through practical provisions of space and public-facing opportunities, alongside more intangible contributions of industry advice and critical dialogue.

We seek support in three main ways:

- Help in reflecting on our diverse body of work, and support in developing platforms for ourselves in which we can boldly present this archive, and new work, on terms that best support it.
- Advice on the multiple curatorial projects we have been developing; which aim to develop a peer network, and sow the seeds of long-term mutual support. This might include

guidance on project management alongside support in identifying and applying for funding.

- Further introduction to industry networks throughout East Midlands. We develop and present our work across the UK, but somewhat struggle to locate ourselves closer to Nottingham where Paul lives. We would deeply value your help in establishing potentially long-term relations through which we can better support ourselves and plan for more ambitious projects in the future.

We would like to propose an audio project, **The Chorus**, to DISKURS 17. A new work, this project would critically contribute questions towards the notion, practice and representation of discourse, through a playfulness, irreverence and obliqueness that infuses our work.

The Concept

The Chorus is an audio installation reconstructing a dawn chorus, in which each of the bird's individual call's have been substituted for a human's attempt to mimic it. Layered, durational, and following the precise timings of the original field recording, the work moves through different periods of density, noise, silence, distance, humour, success and failure. Some sounds are recognizable - belonging to a history of virtuosity, authenticity and a clichéd image of rural life - while others remain a cacophony of perplexing and improbable gurgles, squawks, whistles and hums, as the performers fail to capture or communicate their source.

Generously idiotic, the work creates a contemplative and irreverent space for its audience playfully interpret and associate. However, the apparent 'simplicity' of the proposition unfolds into a subtle and satisfying complexity, the work gradually exposing the materiality of the human voice, mouth and throat as it contorts to achieve ever more improbable and ambitious substitutions.

Presenting the dawn chorus of birds (a subject continually returned to throughout cultural history) as a discourse, the piece draws attention to the ways in which conversation and dialogue are documented, translated and fixed - and the possibilities (and limits) of how these materials might be accessed by a viewer in the present or future moment. Speaking to the popular wave of Object Oriented Ontology and speculative ecological practice, *The Chorus* raises questions over the limits of who can speak, who can be heard, and who can be spoken for.

Technical Info

The work consists of 4 speakers, placed at the corners a room, each playing their own channel of audio. The work is designed to be exhibited within a white-cube gallery space, but we'd be happy to hear any ideas you might have of an interesting and suitable space - it just needs to be indoors and relatively bare! The piece is roughly 4 hours long as is to be played on a loop.

Budget

We would need DISKURS to provide speakers and audio equipment to install the work - we're unsure whether they would need to hire these materials, and if so what cost that might be locally.

The major cost would be to bring us over:

Flights from London to Frankfurt = €70
Trains Frankfurt to Giessen = €20
Per diem = €10 per day
Staying on someone's couch = Free!

Return flights for two artists = €280
Return trains for two artists = €80
Per diems = 2 artists x 5 days = €100

Total = €460

Total plus contingency = €500

We would love to be able to travel to Giessen to participate in the DISKURS, but we understand the cost might be unfeasible. We're proposing an audio work to you as it might be a way in which we can contribute to the festival even if we physically can't be there. If so, would someone from the festival team be able to install the work for us? We can obviously be a bit closer in dialogue if this needs to happen.

CV

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Recent performance include *Some Possibilities* (Chisenhale Dance Space; 2017), *Infinite Tango*, commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Empty Gestures* (Attenborough Arts Centre; 2016), a solo exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015). Conference presentations include The International Conference on Artistic Research (The Hague, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

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We have been awarded residencies with New Wolsey Theatre (Ipswich 2015), Hospitalfield Arts (Arbroath, 2016), TOP SHED (Norfolk, 2017) and Summer Lodge (Nottingham, 2017). In early 2017, we performed for Vlatka Horvat in new work *Minor Planets*, commissioned by HAU, Berlin.

Paul presented some research at the Yes Conference held at Applied Theatre Institute, Giessen in 2016 - and we'd love this opportunity to share a bit more of our work, and deepen our relations with the community there.

Documentation, links and website

Our website includes details and documentation of the history of our practice:

<https://timberandbattery.wordpress.com/>

Selected works:

The Rules of the Game: <https://timberandbattery.wordpress.com/the-rules-of-the-game/>

Audio series, duration variable. May 2017.

It's Out of Our Hands: <https://vimeo.com/217874112>

Video. 01:29, colour, single-channel. May 2017.

A House Made of Cardboard and Tape: <https://vimeo.com/194484684>

Durational performance. 2 hours approx. November 2016. Developed at Hospitalfield Interdisciplinary Residency 2016.

Meaningless Dance 13 (Empty Gestures): <https://vimeo.com/177359138>

Performance. First shown at Michaelis Theatre, University of Roehampton. March 2016.

PACT Zollverein Residency

Motivation statement

Over the past four years, our collaborative practice has prioritized momentum and plurality of gesture - undertaking numerous works, sometimes light and fleeting, across diverse contexts. Rather than committing ourselves to the development of hefty, singular pieces, we have been preoccupied by the process and aesthetic qualities brought about by a fidgeting enquiry and oblique questioning. We have grown confident and articulate in our weak aesthetic, and align this process with a legacy of critical conceptual practice, and the figure and physicality of the clown (where our practice began). However, as interdisciplinary artists interested in minor and tangential gestures, our work often struggles when presented in awkward and unsupported conditions.

We apply for two interrelated reasons:

- To reflect on our body of work in dialogue with the team at PACT Zollverein, in order to critically reassess what we have 'dug up' over the past few years. We hope to recognize subtle priorities and tactics recurring throughout our work; and to understand what we can put down and move on from. We recognize the limitations of our own perspective on our work; due to the interdisciplinary nature our practice, we think PACT is perfectly situated to critically advise, support and question us during this process.
- To develop the seeds of a new project for either stage or gallery spaces upon which we can more directly focus our efforts. Our works often eschew traditional compositional logics in the pursuit of minimalist, serial and durational propositions; we are interested in challenging ourselves to work at a scale that demands a greater complexity of proposition, rhythm and logic.

Neither a representation nor a summary of these past years, we see this new work as establishing a more confident chapter of our practice; critically departing from our history of work while insisting on the value and originality of our ideas within the wider performance scene.

Summary of project description

This project aims:

- To synthesise our interest in minor gestures, our identification with the figure of the fool, and our growing interest in (and use of) slapstick as a paradigm of performance technique.
- To develop a new movement language/technique - to hone our habits and knowledge into something more tangible, which might then be more readily shared or taught across performance and dance training institutions.
- To identify the seeds of a major performance work that might occupy a gallery or stage space; one that invites (or forces) material and technical decisions that could push our work beyond the minimalist proposition.

How will we undertake this?

- Through conversations with the team at PACT about our work.
- Through studio based research.
- Through testing out ideas in stage and exhibition spaces early on, in order to embolden with scale and resources our imagination, interests and ambitions.

What might we leave with?

- Articulacy and clarity around a major new work, with which to further existing dialogues with performance institutions in the UK, with the aim of presenting this work in Autumn 2018.
- A more articulate and workable set of understandings of our own work, with which to continue to present our existing body of work with a greater confidence and skill.
- The beginning of relationships with artists, theorists and producers outside of the UK, which might hopefully open up possibilities for international touring and collaboration.

Project description

This residency confronts a dilemma within our collaboration: how can we begin to undertake larger scale projects, considering our practice's insistence on pursuing and valuing minor and peripheral distractions? Over the past 24 months we've gained a confidence and understanding of our work, finding a rigor and persistence across an accumulation of propositions and gestures. We have been able to boldly undertake work composed with the surprising (and fleeting) power of negligible actions; in presenting this work we frequently feel we are making a unique contribution to the contexts, and their attendant conversations. But we also have an urge to work with a certain scale - to challenge ourselves, to work with larger platforms and contexts, and to assume the authority and responsibilities these platforms demand. Can we trust our existing methods and techniques to approach this larger work? Will it demand an entirely different sensibility - not just in terms of our sense of composition, or on our working relationship - but in how we generate curiosity within ourselves and sustain (or delve into) our interests?

* (1) What would we do at PACT? *

We see ourselves doing three things on this residency:

- hanging out together in and around the studio with the mood of general playfulness that we undertake all of our work - which inevitably leads to the production of a number of minor works, and exciting conversations with the wider circle of peers and practitioners around the space.
- having an extensive conversation with the PACT team helping us think through some of the contradictions, possibilities or limitations of our existing practice.
- an attempt to force ourselves to begin to work on a more expansive or demanding work that might sit within either a gallery or stage space.

This last aim is unnatural for us and deviates from our regular methods and approach; we feel trepidatious about working on this scale, and excited by the prospect of developing new strategies of working to meet this expectation. This new work has the provisional title 'This'. As 'This' has begun to take shape through some initial conversations and play, it has become evident that it represents, or has the potential to represent, a culmination of our research to date. In creating 'This' we would begin with the following points of consideration:

- What does it mean for a performer to refer to 'this', 'that', 'here' or 'there'? What are the ways that meaning and reference can be built, stacked, become corrupted, or cascade through these gestures and utterances? We are interested in the subtlety of suggestion, and the smallest of gestures with which reference can emerge - and the ways in which these

gestures might then lose their ability to reference.

- The growing influence of slapstick within our work. In what ways might we be able to understand the performer's body with a more articulate understanding of this history? Could we find the exact points in which this history meets, and diverges from, our interests?

- A critique of the ways in which sensation, thought, and affect are presented (or performed) within contemporary performance; and the conventions or clichés in the way that private sensation is referred to, or acted out. We are particularly aware of how somatic dance practices (which have been particularly welcomed within performances of dance in gallery spaces) have a particular stake in the performance of these sensations, yet might often deny their conventions and clichés by supposing or demanding authenticity. In exploring the materiality of the gestures of sensation we might approach (or exploit) the ways in which private sensation is referred to through advertising (headaches and indigestion pain; erotics, thought, etc.).

- Ludwig Wittgenstein's unfinished text 'Philosophical Investigations', which ties together these interests - in particular the ways in which it discusses the tangibility of private sensation and temporary meaning making (and languages) through highly comic and slapstick-inspired thought experiments. Wittgenstein's words continually return to the body, and present it as a site in which meaning and intension can become confused.

'This' might look something like this: two performers proposing games, through speech gesture and mute proposition; developments, confusions, collapse; further propositions, double-entendre, insistence, further collapse, reorientations, substitutions, swapping, dumbness, muteness, babbling, further insistence, further dumbness; a collision of meaning and meaninglessness, material and reference, gesture and body. People using their body as an object in space. Or using the other body as an object in space. Adding one thing to whatever the last person did, or taking something away. Perhaps quite slow - or perhaps very very fast and insistent. Or perhaps it might look like: two performers trapped in a smooth space, endlessly and suggestively rubbing, patting, tapping the walls and floors, themselves or each other; digging into and exhausting the materiality of flesh and architecture, comprehending a new separation; all the while muttering and declaiming 'this', 'that', 'here', or 'there'; hazily and eerily slinking in and out of unison, repetition, exchange, inversion, interpretation, indifference.

* (2) How have we come about these influences, and where has this desire (or need?) to make something bigger come from? *

Trained in fine art, philosophy and dance, our fidgeting enquiry is a meeting point between disciplines - developed within and in response to the unique questions and unspoken expectations the contexts in which we find ourselves. We work with photography, video, participatory writing projects, pedagogy, stage work, durational performance and writing - however, what is common to these is a formal simplicity and game-like propositions. Our playful and gestural work mediates on questions we face as artists; how to collaborate? (Floorplan, 2015); how do we present one of our works beside another? (Pointing the Finger, 2016); how do we contextualise ourselves? (Finding the Frame, 2016); what does it mean to choose this, over that? (Some Possibilities, 2016); what does it mean to learn and reproduce dance movements (Empty Gestures, 2016); what is our relationship to an audience? (VVVV, 2017)

Indecisive in the face of these anxieties, we strive to skewer and sidestep these problems through a persistence and poetic simplicity that takes place over many light and fidgety works. Much of these works start from collapsing idioms and turns of phrase into material gesture and proposition - "floorplan", "testing the water", "what's up their sleeves?", "it's just one thing on top of another". These works see us (idiotically?) literalising these phrases; creating banal images, gestures and propositions which remain somehow charged or loaded with the meanings and expectations derived from their idiomatic titles. Seeking lightness and simplicity through an attentiveness towards the particular medium at hand, the minimalism of these pieces retains a poetic quality while confronting the viewer with explicit questions: over form and expectations, wider political or social concerns, the value and meaning of art, and their own spectatorship. Through each individual work resisting being reduced to any fixed and communicative message, our practice instead foregrounds the complex materiality of the body - fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and deeply political - as it is held, presented or complicated by the particular form, conditions and context. Through a *via negativa*, a continuous questioning as to how we can challenge ourselves to do less and less, we have become attracted to a certain weakness (weak positions, weak gestures, weak ideas and weak images), aligning ourselves with a history of critical and conceptual practice while directly borrowing from the figure and physicality of the fool. We are idiots, stumbling into situations which appear to confound us; forcing ourselves to playfully adapt in the hope of generating liberating new possibilities.

Our largest works to date for the stage propose and restrict themselves to strict singular propositional logics. 'Empty Gestures' sees two performers reproduce in unison a strict list of memorised gestures over 15 minutes. 'Infinite Tango' stages 10 performers for 45 minutes endlessly dancing an amorphous social dance, ending in a strange choreography in which objects, clothes and refreshments are repeatedly picked up and placed down. The 35 minute long 'Meaningless Dance 15 (Some Possibilities)' stages two performers presenting numerous different pedestrian dances, yet its multiplicity remains captured within the strict and repeated rule of each performer continually interrupting the other to propose a new choreography - "what about this?", "what about this?". Each individual proposition - bouncing, jogging, rubbing, patting, etc. - remain isolated, gestural, singular, indifferent. How can we develop a larger-scale stage work which continually feeds in this wider playfulness - risks becoming unwieldy and unbalanced, threatening the compositional frames it proposes with collapse - ultimately forcing it to construct something new out of its own rubble?

Although working across video, photography, print and sculpture, we are primarily influenced by (and critically respond to) artists and theorists concerned with the recent wave of choreography presented within gallery spaces. While many of these artists have established themselves either exclusively within dance or the visual arts, we are uniquely informed by both perspectives, our practice having developed within and in response to each discipline's unique questions and unspoken expectations. While our growing interest in the conceptual figure and position of the fool has developed within our work, we have also become interested in the ways in which it might propose an alternative performance paradigm to a received understanding of what might mean to present a 'neutral' body to an audience. Contemporary gallery performance predominantly present a 'neutral, task-like body' (via '60s minimalist practice) or an excessively expressive and uncontainable subject (drawing from '70s feminist performance). Given the deeply political potential of performance, we feel urgent to critically address and reorientate these legacies through an alternative methodology of

slapstick.

Slapstick presents a clumsy, irresponsible and difficult body; unlike the smoothly efficient 'task-like' body, it disrupts flows and the processes of a factory. Uncontainable and full of problems, it sidesteps the charged recognition as a identitarian subject through its anonymity and irreverence. Over the past few years, our work has begun to develop a technique for this alternative framework of performance - fleshy, awkward, nonchalant and imprecise - our performers playfully cause problems for the strict formal constraints they inhabit. Our project would draw from histories of conceptual and performance practice, alongside our own archive of work, to further make a case for clumsiness and excess - and contribute to the wider calls by artists and theorists to insist on the political project in insisting on art as a space for waste, uselessness, laziness, and excess.

* (3) Why now, why at PACT? *

As a collaborative enquiry, we know already that residencies and concentrated studio time are essential to our practice. They provide uninterrupted space for an accelerated dialogue; combining critical reflection with the rapid testing of multiple ideas. They are also a vital opportunity to become sensitive to irresponsible and tangential distractions to which we would otherwise not give due focus. These are invariably the most vital and enriching for our work: directly generating new artworks or forming core insights that drive larger projects over the following months. We know this already. But at PACT, we have the additional concern, or project, of continually rerouting our distractions and energies into the development of a larger piece.

This feels particularly vital to us and our work now, after having built up a strong body of work. Over the past year, this has included presentation of work at numerous festivals (Continuum, Bethnal Green Working Men's Club, London; SET me Free/Off, VeNe in collaboration with the Festival de Videodanse de Bourgogne, Venice), group exhibitions (Provocations, ICW, Blackpool; Low Stakes, River Studios London), and organising our own platforms and events (Plus One, Dance4, Nottingham; Fiver Friday, Chisenhale Dance Space, London) and residencies (Summer Lodge, Nottingham Trent University; Top Shed, Norfolk; Hospitalfield Interdisciplinary, Arbroath). We are developing conversations with institutions including Rich Mix (London), Attenborough Arts Centre (Leicester), and Dance4 (Nottingham) - we are keen to be able to further these relationships around a more tangible and major project like 'This'.

Working at PACT Zollverein would offer us an unique opportunity to encounter artists and institutions outside of the UK within a supportive and critically engaged network. We feel strongly informed by, yet removed from, the contemporary performance practice taking place on the continent, and its surrounding discourse. Through this residency, we would seek to make new friends, and gain an understanding of how our work and values might connect to, or form dissensus with, a distinct arts scene. We hope our practice might find new contexts in which to place itself, and discover new ways to reorient ourselves in the spaces in which we are already situated.

Strongly identifying our work as research, we feel it imperative to engage with discourse and share our knowledge beyond the production of artworks. Over the past couple of years, we have presented our work and spoken at conferences (Yes Conference, ATW Institut, Giessen; February 2016, The International Conference on Artistic Research, Society for Artistic Research, University of the Arts and Leiden University, The Hague; April 2016 and

Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment, Coventry University, June 2017) and a postgraduate symposium (Positioning, University of Roehampton, London; May 2016).

We are inspired by the role of discourse and critical engagement associated with PACT Zollverein, and hope this residency will begin a dialogue with the team at PACT Zollverein and its community of artists and researchers. But even more importantly, we hope this huge opportunity would give us the opportunity to initiate a new stage in our practice; to become more reflective and empowered in our choices; and to support us feeding back our ideas, work and research into the international performance community.

Placement and Displacement: Korea 2017

Description of work (up to 300 words)

An open space is continually renegotiated by two performers taking turns to lay down lines of tape directly on its walls and floor. The clear space builds to a dense web, only to be reduced to nothing once again. A silent game of deliberation, placement and displacement, '*Floorplan*' is driven by ambiguous logics and subjective judgement. Boundries are drawn and proposed – a way of dividing, constructing, inhabiting and separating – but also renegotiating, shifting, transgressing or erasing. Simple and childlike in its chess-like proposition, and undertaken without speech, the work's rules are immediately clear. However, it retains a gripping and dynamic complexity by the unpredictable liveness of choice, and the invocations of urgent questions of migrancy, conflict, territory and occupation. The viewers are given space and time for their own consideration, but as each move temporarily alters the space, the position of their spectatorship (free to stand, sit or move about) becomes threatened, inviting (and sometimes demanding) they reposition themselves. At the edge of the negligible, the duration and simplicity of the work frames processes of comprehension, indecision, and negotiation.

Originally a four-hour durational performance as part of our exhibition '*Floorplan//Here or Now*' at Rich Mix, London (October 2015), the work marks and disrupts the smooth and abstract spaces in which artwork is presented. The restricted palette immediately evokes the design of a floorplan, a building site, but reduces to more sensuous considerations of composition, (im)balance and provocation. We would be excited to present this work as part of a group show in order to dynamically and playfully intervene in the spatial dynamics of how the other (and static) works might be seen, experienced and categorised. A line draws a border – one to be challenged and crossed - but it also has the power to make tangible and unexpected connections.

Taking part (Up to 300 words)

The collaborative practice of Rohanne Udall and Paul Hughes, Timber & Battery's work takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our interdisciplinary practice is an enquiry into meaning and meaninglessness that continually questions both itself and the contexts in finds itself within.

We would be deeply excited to participate in the UKYA's Placement and Displacement programme for two main reasons:

- To continue to form dialogue within likeminded artists across our generation, and to further the interdisciplinary exchange that sits at the core of our practice. Our work moves between contexts, and we are driven by the communication of insights, questions and energy between different disciplinary perspectives. We are keen to forge greater links with artists of our age and peer group in order to make friends,

and further our curatorial and publishing projects; to build networks in which artists can mutually support one other.

- To instigate international dialogues and partnerships with our work. We are keen to experience an art context unknown to us – to have our work placed within a totally new context – and to see how it might be read, received and understood within a different frame of reference. This would be a unique and potentially deeply transformative opportunity, which would open our eyes to different cultural spaces and understandings alongside artistic approaches and methods.

In these contexts, we are always playful – seeking to form new and unexpected conversations and games. In a context in which we're living with other artists, we thrive on creating connections, as much social as in a formal artistic discourse. We hope this work would be particularly appropriate, exciting and provocative within this context – teasing out possibilities of exchange, dialogue and playfulness while speaking to the actualities and realities of borders, distance and negotiation.

Project proposal

We would like to propose *Better Out Than In*, our first solo exhibition, for Tag Team's open call. This ambitious show would draw together work from across our diverse practice, including performance for the gallery, sculpture, video, photography and sound works.

Our interdisciplinary practice is restless, playful and opportunistic. Sensitive to the materials and contexts that surround us, we understand our work through the questions and concerns of distinct disciplines. Over the past four years of collaborating, we have amassed a sprawling body of work, generated through a playful irresponsibility. With the gleeful principle that it's 'better out than in', we test ideas wilfully and with speed. Our practice is driven by questions of 'what is enough?', 'what if it was just that?' - leading to surprising, critically articulate and deeply poetic gestures.

Better Out Than In embraces excess, and would provide a unique opportunity to platform works which we are deeply proud, but have yet to find a suitable public context. As interdisciplinary artists interested in minor and tangential gestures, our work often struggles with awkward and unsuitable conditions of exhibition. This project would offer us the opportunity (and challenge!) to create our own context - a framework that suits both each individual work, and the practice as a whole. An ideal time for us to mark and consolidate our enquiry, this exhibition would experiment with the ways in which live performance can be exhibited alongside material works; to foreground their connections; and to generativity reveal questions and contradictions which might open future avenues for our work.

The title of the exhibition, *Better Out Than In*, links the curiosity and irreverence that characterises our fidgeting practice (the child's giggle at their spontaneous and irrepressible belch or fart), with the vulnerabilities of making visible the inner workings (and minor works) of an artistic process. Undercutting the possible arrogance of the 'early career retrospective', the exhibition would be infused with the childishness, humour, stupidity and generosity with which we undertake all of our work - and makes a case for speculative and playful practice.

The exhibition might include: a series of precarious objects, suspended off the ground; a photographic enquiry that literalises the question "what's up their sleeves?"; a video of a someone dropping an endless succession of things; a slapstick film in which man endlessly searches for somewhere to rest a ladder, wandering across empty fields; the sounds of two people attempting to recreate a dawn chorus, substituting each individual bird call for the poor substitute of their own whistles, trills and gurgles. Each afternoon would feature a different durational performance work for audiences to stumble across or drop in and out of: a performer 'haunting' the gallery in a crude ghost costume; a dancer endlessly warming up for a performance perpetually delayed in the future.

While deeply ambitious in scope, the majority of these works have already been constructed, rehearsed and presented; most are readily transportable, or else easily remade using common construction materials that we can source locally. The bursary attached to the exhibition would give us the means to undertake this project with the materials and support necessary. This opportunity would give us the time and resources to install the work properly; freeing us up to present the performances as performers, rather than stressed artists preoccupied with numerous other works.

Exhibiting at Tag Team would offer the opportunity to encounter artists and institutions outside of the UK within a supportive and critically engaged network. We feel strongly informed by, yet removed from, the contemporary performance practice taking place across Europe, and its surrounding discourse. Through presenting our work in Bergen, we would seek to make new friends, and gain an understanding of how our work and values might connect to, or form dissensus with, a distinct arts scene. We hope this might open up new contexts in which our practice might place itself, or new ways to orient ourselves within spaces in which we are already situated.

We believe Tag Team would initiate a new stage in our practice; to become more reflective and empowered in our choices; and to support us in feeding back our ideas, work and research into the international artist community.

Artist Statement

The collaborative practice of Rohanne Udall and Paul Hughes, Timber & Battery's work takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our interdisciplinary practice is an enquiry into meaning and meaninglessness that continually questions itself, and the contexts it finds itself within.

Our playful and gestural artworks mediate on questions we face as artists; how to collaborate? (*Floorplan*); how do we present one work beside another? (*Pointing the Finger*); how do we frame ourselves? (*Finding the Frame*); what does it mean to choose this, over that? (*Some Possibilities*); what does it mean to memorize pre-set dance movements for an audience? (*Empty Gestures*); what is our relation to the spectator? (*VVVV*)

Over the past four years, our collaborative practice has prioritized momentum and plurality of gesture - undertaking numerous works, sometimes light and fleeting, across diverse contexts. Rather than committing ourselves to the development of hefty, singular pieces, we have been preoccupied by the process and aesthetic qualities brought about by a fidgeting enquiry and oblique questioning. As we plunge further into the contradictions of this weak aesthetic, of being serious about meaninglessness, about valuing waste; we align a legacy of critical conceptual practice with the figure and physicality of the clown.

Website: <https://timberandbattery.wordpress.com/>

Tenderflix 2017 Submission Form

Deadline: 30 July 2017

Title of the film

It's Out Of Our Hands

Length of the film (max 10 mins)

1min 29secs

Link to the submitted film (Vimeo, Youtube, Dropbox...) *

<https://vimeo.com/217874112>

Short description of the film (max 150 words)

With childish idleness and curiosity, a figure drops a series of objects throughout a domestic space.

A simple gesture unfolds into complexity - while each shot reproduces an identical situation, the different objects evoke diverse narratives and clichés through associative leaps. Foregrounding the physical gesture rather than psychology, the work tests the physical gesture of letting go - its possibilities and limits - from the negligible, the fragile, to the potentially damaging. Invoking a history of slapstick, object and body become confused, and the performer themselves becomes compromised - what cannot be so easily sustained, or released?

Daydreaming is situated in an absent-minded (and literally headless) body, and each shot is interrupted before the object hits the ground. Neatly poetic, the work plays at rhythm, duration to play at tensions and expectation; poking fun at a viewer's need to predict or control, and eschewing any resolution to these irresponsible or surprisingly violent actions.

Website

<https://timberandbattery.wordpress.com/>

Title: It's Out of Our Hands

Link to work: <https://timberandbattery.com/its-out-of-our-hands/>

Emergency 2017 Proposal Form

Project Title

Pointing the Finger

Artist or Company

Timber & Battery

Main Contact

Paul Hughes

Number of performers in company

1

Number of others in company

1

Do you have any access needs? Video URL

<https://vimeo.com/191617277>

Previous performance/s

Hostpitalfield Arts, Arbroath Scotland (November 2016)

Audience arrangement

Standing/Come and go

Duration of piece

90 mins approx

What type of space do you need?

Gallery space, white-walled

Is your piece suitable for all ages?

Yes

Is your piece noisy?

Yes – a performer hammers nails into the wall.

Is your piece noise sensitive?

No

How much technical time do you need PRIOR to the event?

30mins

How much turnaround time do you need BEFORE your performance?

5mins

How much turnaround time do you need AFTER your performance?

5mins

What days are you available for technical get-ins?

Saturday 30th September

Practical Synopsis

A performer enters a white cube gallery space carrying a hammer, a set of small nails, and twelve sheets of paper. Each sheet bears a crude drawing of a pointing finger. They begin to mount these sheets on the wall in a line, by hammering a single tack into the top of each page. They run out of tacks on the tenth sheet, prompting them to take a nail from one of the sheets already mounted, causing it to fall to the floor. This initiates an endless task of continual rearrangements. The paper becomes worn, the nails become blunt. After exhausting possible combinations/placement, they begin to overlap the images, realising two sheets of paper can be held on with one nail that penetrates both. The twelve sheets are finally all up, held on by however many tacks have survived - a dense overlapping mess of hands. The performer leaves the space.

Set or equipment to be brought

Hammer, tacks, paper

Do you use water or leave mess behind?

The pictures are left mounted on the wall in a dense clump (approx. 1m x 2m)

Proposal

Pointing the Finger is a durational solo performance in which a figure attempts to hang a series of drawings of pointing hands upon a wall. Driven by a scarcity of materials, this slapstick-like figure is forced to borrow nails they have already used; initiating a seemingly endless task of mounting, dropping, remounting. The initial hanging of a row of evenly placed portraits, gives way other logics – grids, clusters, archipelagos, groupings. Each constellation produces vividly suggestive meanings – through spatial logics (all gathered at one point, or divided in two) or adhering to specific rules (all pointing in the same direction). The hands themselves beginning to subtly suggest and dictate their own placement: each pointing out where the next should be.

The ‘invisible’ action of art handling becomes a point of focus –through duration and repetition, the ‘neutral’ task of nailing paper to the wall unfolds as a semi-violent action which tires both material and performer. This performance draws upon and extends our previous research into gesture, hands and signs; questioning the symbols of social dynamics of collectivity, individualism, distance and intimacy. The simple and rough drawings become deeply suggestive - the finger of god, pointing from heaven; the delicacy of two fingers touching, another hand pointing in apparent accusation. Meaning and meaningless oscillate through shifting juxtapositions and playful games. Hands pointing out to the viewer where to look, or hands pointing out pointing itself.

Things are kept moving, as the system’s continual rearrangement produces new possibilities and forgets old choices. As with all our work, the piece is undertaken in a deceptively simple and understated manner – but reveals itself to be poetic, humorous, and surprisingly absorbing - as the single premise unfolds into an evocative and complex game. Trapped within a restricted set of materials and the particular gesture of hammering, this idiotic performer is forced to fail, compromise and find new ways to cope with this system.

Brief artist biographies - NOT full CVs

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a fidgeting enquiry that continually questions itself, and the contexts it finds itself within.

Recent performance include; Some Possibilities (Chisenhale Dance Space, London; 2017), Infinite Tango, commissioned by Third Row Dance Company (Michaelis Theatre, London, 2016), Empty Gestures (Attenborough Arts Centre; 2016), the exhibition of performance Floorplan//Here Or Now (Rich Mix, London; 2015). Conference presentations include The International Conference on Artistic Research (The Hague, 2016), Yes Conference (Applied Theatre Institute, Giessen, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017). We have been awarded residencies with New Wolsey Theatre (Ipswich 2015), Hospitalfield Arts (Arbroath, 2016), TOP SHED (Norfolk, 2017) and Summer Lodge (Nottingham Trent, 2017). In early 2017, we performed for Vlatka Horvat in work 'Minor Planets', commissioned by HAU, Berlin.

Programme notes/web copy

A figure attempts to hang a series of drawings of pointing hands upon a wall. Short of nails, they become trapped in an endless game of mounting, borrowing, dropping, and remounting. Logics continually emerge and are overwritten. The hands themselves begin to suggest and dictate their own placement: each pointing out where the next should lie.

Meaning and meaningless oscillate through shifting juxtapositions. As the action of nailing paper to the wall tires both material and performer, playful games emerge of intimacy, accusation, collectively and distance. Hands point out where the viewer should look. Hands point out pointing itself.

One line description for press release

A gallery technician becomes trapped in a game of mounting and remounting artwork; meaning and meaningless oscillate through logics intimacy, accusation, collectively and distance.

We have an honorarium of up to £100 available per piece to cover fee/expenses; how much do you require?

£100

Do you have your own Employers/Public Liability Insurance?*

Yes

APPLICATION FORM

Please fill in the form below to submit your application to Aerowaves.

COMPANY DETAILS

Required fields are denoted with an asterisk *

Company/Artist Name * Timber & Battery

Contact Person * Rohanne Udall

Position in Company * Collaborator / Performer

Choreographer * Timber & Battery

Year Established * 2013

Number of professional works by company / artist * 7

CONTACT/ADDRESS DETAILS

Applicant Country * UK

Website / Facebook page www.timberandbattery.com

DETAILS OF THE PIECE WITH WHICH YOU ARE APPLYING

Work Title * Meaningless Dance 15 (Some Possibilities)

Duration of the work * 30 mins

When and where have you previously performed this work *

Michaelis Theatre, University of Roehampton, London. September 2016.

Fiver Fridays (with Gareth Cutter), Chisenhale Dance Space, London, May 2017.

Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment, Coventry University, June 2017

Music * N/A

Number of people travelling * 2

Every application must be accompanied by a link to a recording of the work on Vimeo. Please insert the password if your video is private. We also require you to send your original video file by WeTransfer to info@aerowaves.org.

Vimeo Link *
Vimeo Password

AVAILABILITY

If you are invited to perform in Spring Forward, please select all dates you would be available:

- X 23 March 2018
 - X 24 March 2018
 - X 25 March 2018
-

AEROWAVES SUPPORT

If Aerowaves could help you adapt this piece, do you think it would be suitable for:

- Children and young audiences
 - X Venues and spaces that are unusual for dance
 - Audiences that are unfamiliar with dance
-

FINAL NOTES

Anything else we should know about this piece? E.g. upcoming performance dates / important technical information

Additional information

Unfortunately due to the poor quality of film equipment, the speech in this recording is not particularly clear when listened to on computer speakers. We would suggest listening with headphones, or external speakers if possible.

**Some Things: Untitled, Shelf and Orbit
Timber and Battery**

Some Things is a collection of sculptural propositions developed at Summer Lodge (Nottingham, July 2017). Including a broad range of materials and strategies, the artists' absent-minded and fidgeting hands toy with the techniques of suspension. Playful, banal, and poetic, these abstractions enjoy the pleasures of bare materials, space and tension.

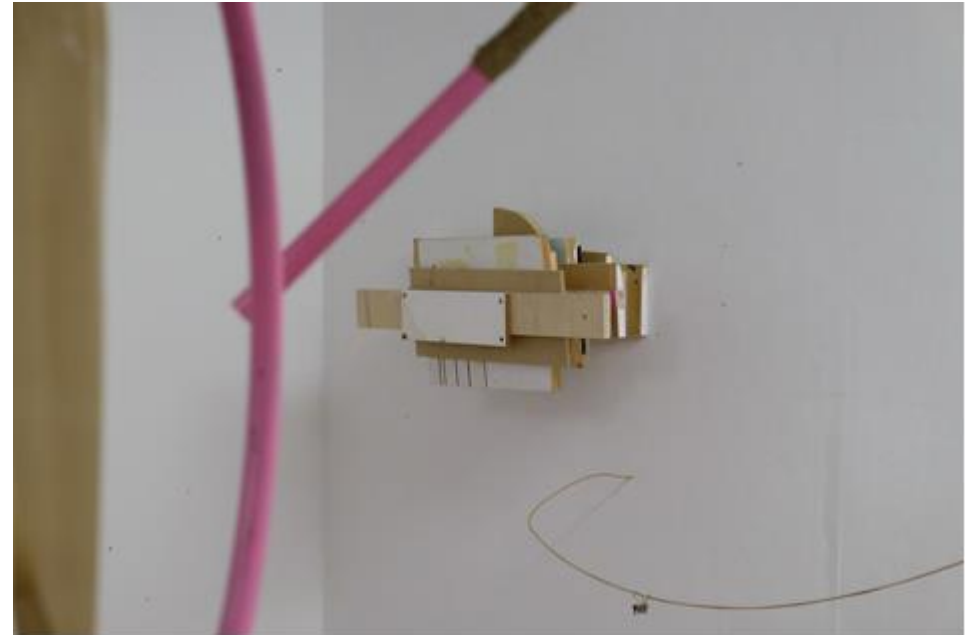
Each work is costed at £150.

About the artists

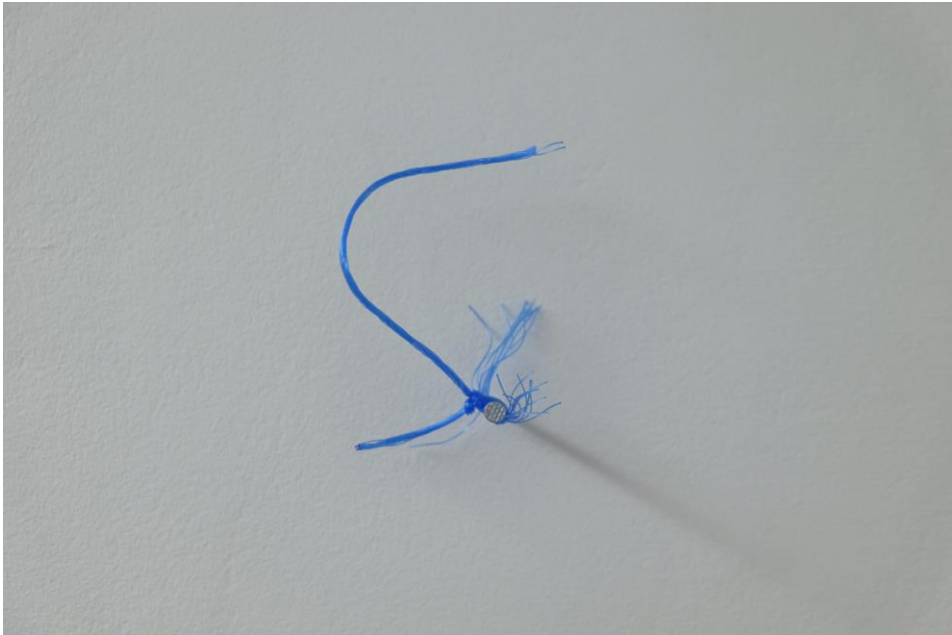
Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

www.timberandbattery.com

paul@timberandbattery.com | rohane@timberandbattery.com

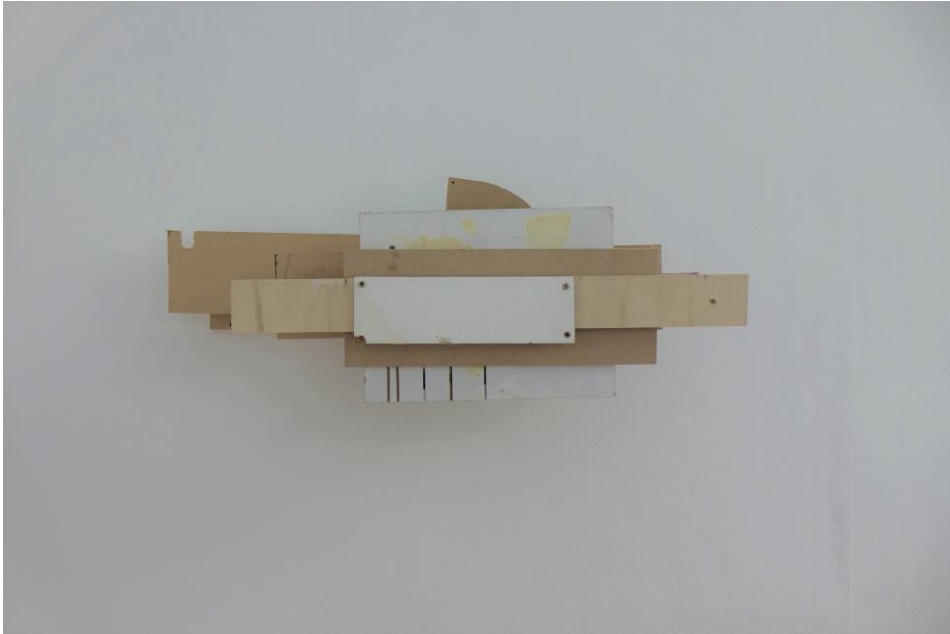


Untitled
Nylon rope and tack. Approx 6cm x 3cm



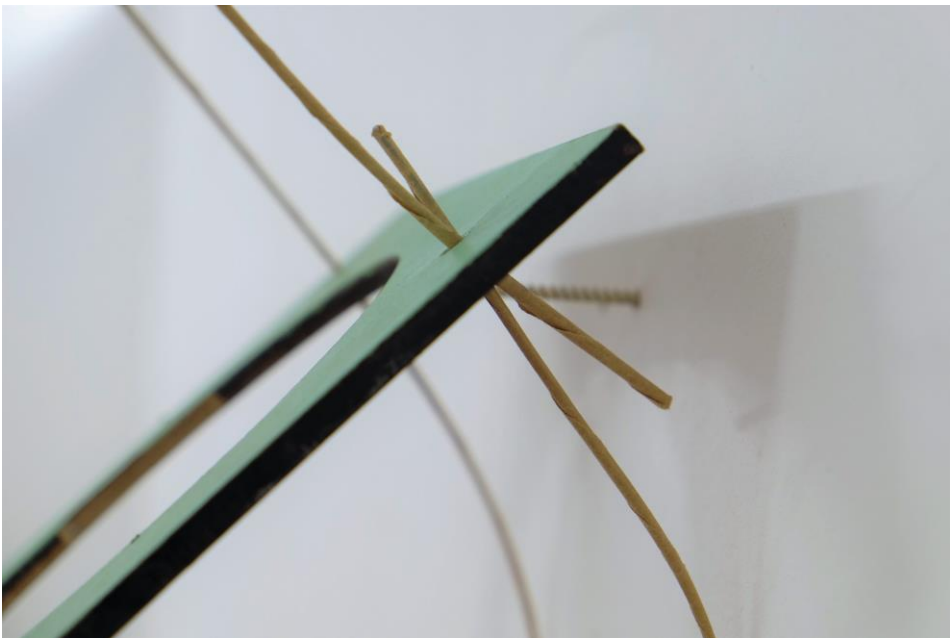
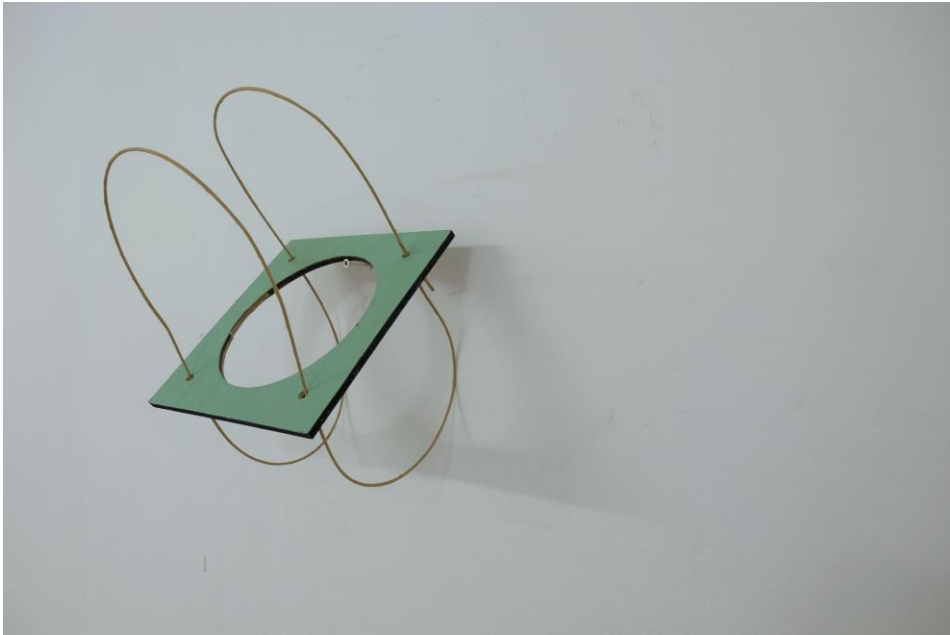
Shelf

Found timber and screws. Approx 50cm x 50cm



Orbit

Found timber and florists wire. Approx 50 x 50cm



SUBMISSION-International Screendance Festival MOVIMIENTO EN MOVIMIENTO#6

AUTHOR

First Name

Timber

Last Name

& Battery

Nationality

UK/FR

Email address

paul@timberandbattery.com

Brief biography (maximum 800 characters) *

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (Edinburgh College of Art) and Paul Hughes (University of Edinburgh, University of Roehampton), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our work has been recently presented at Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Forest Fringe (Edinburgh), Attenborough Arts Centre (Leicester), Summer Lodge (Nottingham), DISKURS (Gießen) and ICW (Blackpool).

Internet page or similar

www.timberandbattery.com

SCREENDANCE FILM

Title

Finding the Frame

Brief synopsis (maximum 800 characters)

Within a composition of offcuts, two figures repeatedly set up a camera in order to produce an image. Absent-mindedness, off-screen negotiations and oblique movements are captured in minor glimpses. Exposing the awkwardness and peripheral mundanity of a practical process, Finding the Frame both reveals and obscures the figures presented, and the images they seek to create with their bodies. How do the performers recognize their corporeality within a photographic image? Speaking from both within the frame and behind the camera, the filmmakers trace what is seen and unseen. Conceptual considerations of artistic identity and context frame moments of playful, light and unconstrained movement.

Credits

Made by Timber & Battery, developed at Hospitalfield Interdisciplinary Residency 2016

Duration

3minute 36secs

Year of production

2016

Original format and aspect ratio

16:9, .mov

List of festivals in which the film has participated and awards obtained

SET me Free/Off, VeNe (in collaboration with the Festival de Videodanse de Bourgogne and Future Mellon), Venice, September 2017

Link of the film in VIMEO or YOUTUBE and the necessary information to see it, in case it is private and extra information is needed.

<https://vimeo.com/191170541>

Upload two photographs of the film in good resolution, jpg format (maximum 1MB for each photograph)**Upload a photograph of the creator or creators in good resolution jpg format (maximum 1MB for each photograph)****Comments about the amount of creators of the film and photographs****Credits of the photos if required****STATEMENT, AUTHORIZATION AND COMMITMENT**

I declare that:

I own all the author rights of the film registered in this format

I am the authorized representative of the creators who own all author rights of the film registered in this format

I authorize

By submitting this form, I authorize the International Screendance Festival MOVIMIENTO EN MOVIMIENTO, represented by Yolanda M. Guadarrama —Director and Curator—, for the following purposes: 1) Screen my screendance film in its EDITION NUMBER 6 at Centro de Cultura Digital, (<http://www.centroculturadigital.mx/>), Mexico City, on November, 2017. 2) This screendance may be showed in other editions of the festival in other cities, previous notification to the creator(s) about such exhibitions. 3) This screendance film, or a teaser of it will be permanently available in the PERMANENT GALLERY of MOVIMIENTO EN MOVIMIENTO, it might be the complete film, or just a small part of it, according to the creators' convenience and decision. 4) The photographs, the synopsis of the film and a short 30 seconds fragment of the film can be used for publicity purposes of the festival, previous notification to the creator(s). As well these materials will be placed in the PERMANENT GALLERY of MOVIMIENTO EN MOVIMIENTO web site. 5) A brief interview of my creative experience, which may be pre-recorded via Skype or recorded during the festival, will also be shown in the PERMANENT GALLERY of MOVIMIENTO EN MOVIMIENTO web site.

I pledge

If my work is selected to be part of the program MOVIMIENTO EN MOVIMIENTO # 6, I pledge to:

1) Send the screendance film in high resolution from September 26 to October 5th. QuickTimes format in high resolution to the mail movenmov@gmail.com, sending it preferently through a link via Dropbox, or <http://www.filemail.com/>. 2) Agree on a date to give a 2 minutes interview

through Skype talking about my creative experience, or attend the festival for the interview to be done live.

SUBMISSION-International Screendance Festival MOVIMIENTO EN MOVIMIENTO#6

AUTHOR

First Name

Timber

Last Name

& Battery

Nationality

UK/FR

Email address

paul@timberandbattery.com

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Internet page or similar

www.timberandbattery.com

SCREENDANCE FILM

Title

It's Out of Our Hands

Brief synopsis (maximum 800 characters)

With childish idleness, a figure drops a series of objects throughout a domestic space.

A simple choreography unfolds into complexity - while each shot reproduces an identical situation, the different objects evoke diverse narratives through associative leaps. Foregrounding physical gesture over psychology, the work tests the physical proposition of letting go - from the negligible, the fragile, to the potentially violent. Invoking a history of slapstick, object and body become confused - what cannot be so easily sustained, or released?

Each shot is interrupted before the object hits the ground, preserving the irresponsibility of an absent-minded (and literally headless) body. Neatly poetic, the work plays at rhythm and duration to eschew a viewer's need to predict or control.

Credits

Made May 2017 by Timber & Battery, with support from TOP SHED, Norfolk.

Duration

1minute 30secs

Year of production

2017

Original format and aspect ratio

16:9, .mov

List of festivals in which the film has participated and awards obtained

None

Link of the film in VIMEO or YOUTUBE and the necessary information to see it, in case it is private and extra information is needed.

<https://vimeo.com/217874112>

Upload two photographs of the film in good resolution, jpg format (maximum 1MB for each photograph)

Upload a photograph of the creator or creators in good resolution jpg format (maximum 1MB for each photograph)

Comments about the amount of creators of the film and photographs

Credits of the photos if required

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Open Call - sound art to be displayed on the isthisit? home page

Title

The Rules of the Game

Artist name

Timber & Battery

Length

~5 each (duration variable)

Audio/Sound art format

.mp3

Year

2017

Link to audio file

<https://soundcloud.com/timber-and-battery/sets/the-rules-of-the-game>

Description

The Rules of the Game is a series of short audio works, each detailing instructions to a complicated individual or collective activity. Over time, it becomes clear that this figure is watching a sport taking place, and attempting to extract principles that guide and police this action. Some are more recognizable than others – but despite their relative universal appeal or obscurity, the figure attempts to speak from ignorance, presuming nothing. These voices speak the events of the sport through a naïve lens; the choreographic score directing events playfully unfolds through contradiction, literalisation, accident and guesswork.

We enquire into the perspective of the viewer - what is visible, what is legible, what is understood? Each recording is an intimate document that maps a potential moment of learning and confusion. A poetic and simple proposition, each work becomes richly complex in the language each figure must resort to (the humorous, the shocking and the banal), all delivered within a minor poetics of hesitation, stuttering and uncertainty.

Additional requirements

www.timberandbattery.com

Relevant previous experience

Recent work include Some Possibilities (Chisenhale Dance Space; 2017), Infinite Tango, commissioned by Third Row Dance Company (Michaelis Theatre, 2016), Empty Gestures (Attenborough Arts Centre; 2016), a solo exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015). Conference presentations include The International Conference on Artistic Research (The Hague, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

Our burgeoning curatorial practice encompasses publication, teaching, public events, the hosting dialogues between artists and the co-presentation of work. Participatory projects include Imaginary Festivals Project (Forest Fringe, Edinburgh, 2014) and Digital Writing Group (International Conference on Artistic Research, The Hague, 2016) and movement research lab Open Platform (Chisenhale Dance Space, London, 2017). Across 2015/16, we hosted a series of work-in-progress performance nights at the University of Roehampton and co-organised a peer-led class open to the public, staff and students. We have been awarded residencies with New Wolsey Theatre (Ipswich

2015), Hospitalfield Arts (Arbroath, 2016), TOP SHED (Norfolk, 2017) and Summer Lodge (Nottingham, 2017).

Where did you find out about this opportunity?

Browsing Curator Space website

Dance Dance Revolution | Timber & Battery

What is your idea?

Two performers enter the stage, bearing a TV screen, a projector, a Sony PlayStation, and two dance mats.

(What can two dancers do? What can dance do? When is dance political? What might constitute a revolution in dance; or how might dance contribute to a revolution?)

They set up the equipment - the screen at the front, facing the performers, its image projected on the back wall. They plug two dance mats into the games console, setting them parallel centre stage, and then power up the classic video game 'Dance Dance Revolution'.

(What does it mean to follow steps, to join in a movement, or to fall in line? What might emerge from the spectacle of unison, the gesture of collectivity? What would it mean for a (inadequate, excessive, clumsy) body to struggle to keep up - to waver, falter, yet persist?)

Without deliberating with each other or the audience, they begin to dance - starting with the easiest songs, working their way through increasing levels of difficulty.

(What does dance offer when divorced from expression, when merely reproducing pre-set and abstract movements? What might the exposure of a commitment to memorization and training communicate to an audience - this virtuosity in dancing a culturally negligible, yet globally recognized set of choreographies?)

Negotiating the game's increasingly complex demands, the two performers waver in and out of sync - their independence made visible through stutters and failures.

(What energies and attentions are necessary to keep up with a rapidly changing political landscape and dialogue? Digital platforms accelerate communication and exchange; yet carry the remorseless judgement of call-out culture.)

Maybe some other stuff happens. Maybe that's enough.

-

We're curious about the flows of digital information (how they are held, confronted by and reproduced within bodies); the tension between abstraction and critique; and an insistence on the political potential of art as an irresponsible, inefficient and excessive force.

Tell us about your company

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (Vlatka Horvat; Shane Shambhu; Collective Gallery) and Paul Hughes (Vlatka Horvat; Ponyboy Curtis; Simon, Colin and I; dramaturgy for Gareth Cutter, Andy Edwards and Sam Pardes), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our work has been recently presented at Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Forest Fringe (Edinburgh), Attenborough Arts Centre (Leicester), Summer Lodge (Nottingham), DISKURS (Gießen) and ICW (Blackpool).

www.timberandbattery.com

Why do you want to develop your idea with The Yard?

The Yard is a place to experiment with form while remaining in close dialogue with urgent questions about the ways in which performance can (or should) interact with the wider world - questioning the political possibilities, responsibilities and limitations of what it means to do something on a stage, and be watched by a public. The Yard is a place of doing, and discussion: of discussing through doing and watching and testing.

Our work takes us across disciplinary boundaries, and involves the smuggling and exchange of ideas. We feel very sensitive to (and informed by) the ideas that have emerged through the NOW Festivals, and we feel that we're at a ripe moment to take closer part in this conversation. First Bites offers a good chance to test out a new idea with confidence and curiosity - a good platform to share our thinking since refining our practice's unique balance of playfulness, rigour and experimentation.

What do you want to explore with the development time and sharing?

Our development time would be dedicated to:

- Training ourselves to perform these dances with skill.
- discovering different dramaturgical structures within the game itself. How will we play it? Which settings, selections, choices and tones? In what order? Subtle choices will make the difference between a powerfully poetic and acutely insightful work, and a rough and inarticulate gesture.
- Testing, re-testing, experimenting with, and envisioning back ups in the event of tech failure. (While quite dependant on technology, we think *Dance Dance Revolution* is well suited to First Drafts, as the set up is manned by the artists during the performance.)

Nearly all of our works adhere to strict formal propositions - which we have found to produce a strangely resonant and surprisingly accessible form of poetic power. We're interested in whether *Dance Dance Revolution* could restrict itself as much as possible to the formal proposition of the two performers setting up and playing the video game (without resorting to 'extra' texts, gestures, actions, etc.) Although we have ideas and suspicions about what the work might feel like or suggest to an audience, we're curious to see how tangible and articulate this work could be: how it raises or conveys the political questions we're interested in, or indeed opens up new questions. Our process would shift around in response to discoveries in the making process, yet be anchored by the attention to practicing the game. We would be keen to work with outside eyes from the Yard team to help us understand what an audience might be seeing, and thinking about, during the work.

Links to previous work

- [Meaningless Dance 13 \(Empty Gestures\)](#), stage performance, ~15mins.
- [It's Out of Our Hands](#), video, ~1mins 30sec.
- [Just One Thing On Top Of Another](#), installation, found objects.
- [The Rules of the Game](#), audio series, duration variable.

What are your preferred dates and when, if at all, are you unavailable?

Preferred dates - 7th – 11th December

Impressions Gallery, Photobook Fair, Saturday 4 November 2017

Dear Jane,

Please find attached a pdf copy of our A6 photobook *Pocket book* in consideration for sale at The Photobook Fair.

Artists name: Timber & Battery

Email: paul@timberandbattery.com

Retail Cost: £10

Brief Description:

Pocket Book is a small photobook dedicated to pockets. Composed solely of images of hands resting in pockets, this childishly simple proposition unfolds into a rich display of colour, line, texture and narrative suggestion.

Trapped within the clothes and the close confines of the pages themselves, the abstracted hands tuck themselves away from the camera's interrogative gaze. Darian Leader writes that pockets keep "the hands away from the body and from each other. It gives the hands a place to be." Poetically circular, *Pocket Book* seeks to further entertain and occupy a curious reader's roaming and restless hands.

-

Let us know if you have any questions,
Paul Hughes and Rohanne Udall

Timber & Battery

www.timberandbattery.com

Title

The Chorus

Artist Details

Timber & Battery
(Rohanne Udall and Paul Hughes)

Short synopsis of the work

A 30-minute soundscape, *The Chorus* is a reconstruction of a dawn chorus - in which each of the birds' warbles, squawks and whistles has been replaced with a human's poor mimicry. Following the precise timings of the original field recording, *The Chorus* critiques our understanding of the 'natural' world: some sounds recognizably belong to a clichéd image of authentic rural life; others emerge as perplexing gurgles and hums. The apparent simplicity of the proposition reveals surprising complexity; the radio becomes a platform to expose the limits of the voice, mouth and throat as they contort to achieve increasingly ambitious substitutions.

Brief biography

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our work has recently been included at DISKURS festival in (Giessen, Germany, October 2017), SET.mefree international film selection (Venice and London, September 2017), and residencies at Hospitalfield Arts Arbroath and Nottingham Trent University's Summer Lodge.

Web links

www.timberandbattery.com

Contact details

paul@timberandbattery.com
rohanne@timberandbattery.com

Link to work – [here](#)

Describe your practice

Please provide detail about the form your practice takes, any themes or concerns your work addresses, and any practical information that may be relevant. Please limit your answer to under 350 words

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Through formal simplicity and game-like propositions, our playful and gestural work mediates on questions we face as artists; how to collaborate? (Floorplan, 2015); how do we contextualise ourselves? (Finding the Frame, 2016); what does it mean to choose one aesthetic decision over another (Some Possibilities, 2016); what does it mean to learn a performance (Empty Gestures, 2016); what is our relationship to an audience? (VVVV, 2017).

Indecisive in the face of these anxieties, we strive to skewer and sidestep these problems through a persistence and poetic simplicity that takes place over many light and fidgety works. We are attracted to a certain weakness (weak positions, weak gestures, weak ideas and weak images), aligning ourselves with a history of critical and conceptual practice while directly borrowing from the figure and physicality of the fool. We are idiots, stumbling into situations which appear to confound us; forcing ourselves to playfully adapt in the hope of generating liberating new possibilities. Each individual work resists being reduced to any fixed and communicative message, our practice rather foregrounding the complex materiality of the body – fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and deeply political.

Our work has recently been included at DISKURS festival in (Giessen, Germany, October 2017), SET.mefree international film selection (Venice and London, September 2017), and residencies at Hospitalfield Arts Arbroath and Nottingham Trent University's Summer Lodge. Our stage work includes *Some Possibilities* (Chisenhale Dance Space; 2017), *Infinite Tango*, commissioned by Third Row Dance Company (Michaelis Theatre, 2016) and *Empty Gestures* (Attenborough Arts Centre; 2016). Conference presentations include The International Conference on Artistic Research (The Hague, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

Project Title (working title)

The Orchestra (working title)

Project Description

Describe the project that you would like to focus on developing. Please limit your answer to under 500 words

The Orchestra is a video installation made in collaboration with an amateur orchestra group. This project seeks to celebrate the identity, labour and possibilities of amateur artist groups - of any sort - by playing with the tensions and possibilities around the notions of voluntary labour, artistry, passions, play and leisure.

Filmed on the location of a regular rehearsal, an amateur orchestra would be filmed reciting one of their repertoire. However, instead of playing their instruments, each member of the orchestra mimics the sound of their instrument using their own voice. This childish substitution contradicting the seriousness, effort, knowledge and skill they apply to their practice - whilst reveling in play, the sensual pleasure of imitation and noise-making, and the vital lightness enjoying music plays in people's lives.

Working in collaboration with an amateur orchestra, this film project seeks to invite questions around the possibilities of the amateur - for reinvention, recklessness, rebelliousness and play - that is constrained within the pressures of professional contexts - becoming an intimate portrait of the pleasures, politics and democratic act of a group of people who come together to play, for no other reason beyond the pleasure and personal importance of it.

Appropriating the aesthetics and technologies of high quality documentation and filming of classical orchestras, this project questions authority, taste, seriousness, constriction, choice and reverence - how we value the arts, and to whom and when we choose to listen.

How will this programme develop your practice and career?

Please limit your answer to under 500 words

This feels particularly vital to us and our practice now, after having built up a strong body of work across disciplines. We look to opportunities like these to get to grips with a particular level of quality and dedicated time we see this project demanding.

Much of our activity since we began in 2013, has been focused on largely self-sufficient experimentation in medium, concept, material and context. We have arrived at a signature tone of playfulness, innovation and wit - and also a specificity of aesthetic clarity and material quality, as much as our resources can allow (a particular issue with regards to film work). Our work is broadly driven by what is close to hand, and so the audio and video technologies our work has used in the past has primarily been equipment we already have, or are familiar with. This project would constitute a major change in the quality of work we would have the resources for.

Additionally, this project would see us working in collaboration with a larger group of participants, than we have previous. Since early 2016, we have become more confident in our ideas, and begun to extend out our practice and thinking through curatorial projects, that have seen us share our thinking and connect people between disciplines -

for example, we have run the we have run participatory projects including Imaginary Festivals Project (Forest Fringe, Edinburgh, 2014) and Digital Writing Group (International Conference on Artistic Research, The Hague, 2016). More recently, we have run our research lab 'Open Platform' at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017).

However, these projects were mostly organised with existing and easily available resources, allowing us to experiment with and gain confidence in how we approach, host, invite and play with others. This project would be a significant step up for us in funding, scale and support - resources we have held this idea in reserve for, in order to do it well; to properly commit to this group, of whom we'd be asking so much - and to commit to it the high quality it demands.

In what areas do you feel you need the most support?

This might be general career support, or might be project specific. Please limit your answer to under 200 words

We feel the most of support in the following areas:

- Access and understanding of resources to produce work of a quality higher than we are currently able. We're confident in our ideas, choices and abilities to envision and, once we have content, edit the work we want to see - but we crave significant support in understand the technicalities of filming and getting access to equipment.
- We would appreciate the opportunity to have semi-regular project meetings with Flamin to help us keep an eye on the broader timings and specifically finances of the project, without getting too bogged down with technical and everyday details.

Production Budgets

Tell us about the production budget levels you have worked to in the past. What is the budget you think you will need for the project you would like to focus on during this development programme? If you have any other committed supporters on board please outline them here. Please limit your answer to under 250 words

Whilst we have not received substantial support for a project such as this in the past - we have received funding for time spent at residencies for example - £250 for a two week period. We would be looking for guidance in how to best to support those we'd be working with.

Artist Fees - £1000

(£500 Rohanne Udall, £500 Paul Hughes)

Covering: Two sessions with participants - 1 rehearsal/project introduction and 1 filming session. Editing and production time

Equipment and Production - £1000

Space Hire - £500

Whilst we'd want to use a space 'home' to the orchestra, we would need to cover the hire of this. An example space in Waltham Forest is estimated at £30 per hour on a weekday evening, or £40 at weekends. Two 5 hour sessions at this rate, would come to £400 - we have allowed for a small contingency here, which might also cover costs for refreshments etc.

Other funding

We would apply to the Waltham Forest Council Arts Grants, where one of us is based in London, in addition to this seed fund, should we be successful in establishing a relationship with an orchestra to this area. This support could perhaps go directly to the collaborating orchestra as nominal fee for their time in support of the project.

What stage has the project reached?

For example, is it an idea on paper, or have you shot any material or are there any collaborators on board. Please limit your answer to under 200 words

For example, is it an idea on paper, or have you shot any material or are there any collaborators on board. Please limit your answer to under 200 words

So far, the project in its most broad sense is merely a concept. However, we have been commissioned recently by DISKURS Festival in Giessen, Germany to produce a work that is an R&D for this larger project. This piece, The Chorus, is also working with the human voice as a substitution, and - after having made this work, we feel confident in the artistic themes we're working with - the particularities of the human voice - the interplay between seriousness and playfulness - and finally, what this might propose or mean for a viewer in an installation context.

Please outline details of your Education, including Year Start, Year End, Subject, and Institution If you did not receive Higher Education, please indicate how long you have been practicing as an artist.

Paul Hughes

MA Dance Studies; University of Roehampton, London; September 2015 - September 2016
Critical Theory in Contemporary Art; Chelsea College of Art, London; March - July 2014
MA Philosophy (Hons); University of Edinburgh, Edinburgh; September 2009 - July 2013

Rohanne Udall

Fine Art MA (Hons) (Undergraduate Degree) First Class, History of Art and Intermedia
University of Edinburgh and Edinburgh College of Art, Edinburgh; September 2009 - July 2014
L'école supérieure des arts décoratifs de Strasbourg. (Erasmus)

Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab); September 2011 – January 2012

Please include links for up to 3 previous moving image works.

These could be links to videos, installation views, or documentation of performances. Works should be uploaded to a file hosting site such as Vimeo and supplied to us as URL links. These can be password protected if necessary. Please provide the passwords in your application. We do not accept hard copies (e.g. DVDs) as supporting material and cannot download files. All files must be kept available to view online throughout the duration of the assessment process. Please send links to full works rather than extracts or an edited showreel. Please indicate what you have linked. If your work is password protected please state the password here

<https://vimeo.com/217874112>

<https://vimeo.com/221072574>

<https://vimeo.com/191170541>

Timber & Battery

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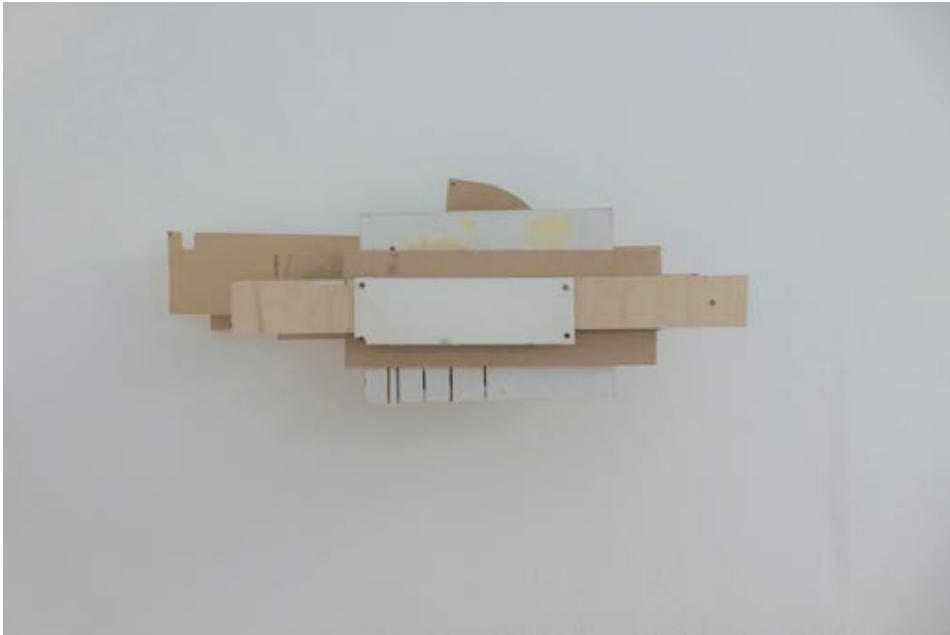
Within a climate of austerity and neoliberalism, the artistic and experimental performance scene announce their political utility as sites of assembly, exchange, expression and critique. However, in rejection of a society that calls for productivity, stringency and accountability, we resolutely defend art's potential to remain wasteful and non-instrumentalized – a waste of energy, time, space and possibility. Insisting on the most oblique of gestures, and floating in an interdisciplinary void, we assert the continued significance of strategies of insignificance and meaninglessness. We embrace the contradictions of valuing uselessness and pursuing meaningless, and remain curious, playful, and suspicious.

www.timberandbattery.com

paul@timberandbattery.com | rohanne@timberandbattery.com

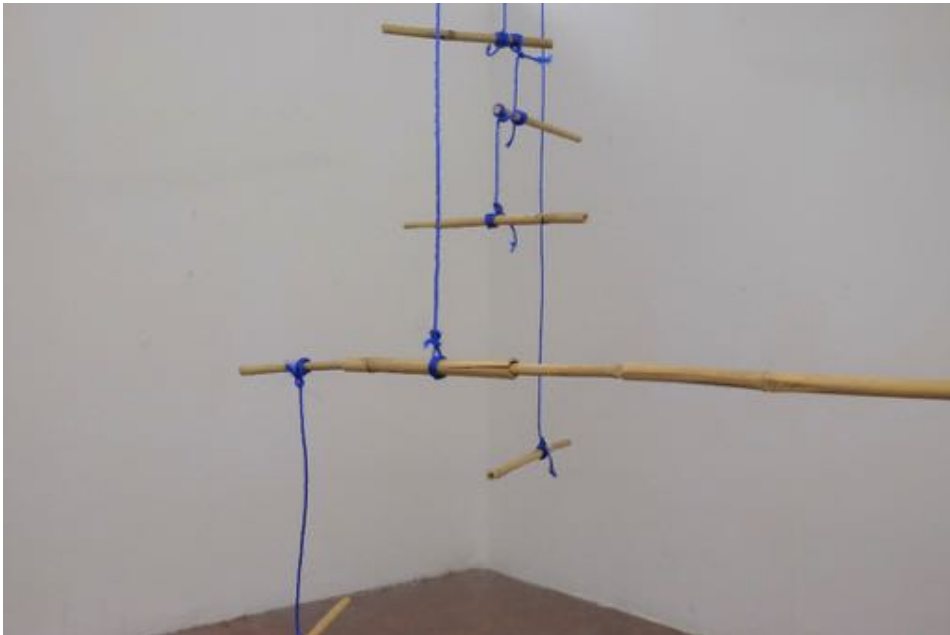
Shelf (2017)

Found timber and screws. Approx 50cm x 50cm



Inelegant Mobile (2017)

Bamboo and nylon rope. Approx 3m x 2m



Up Their Sleeves (2017)

Set of two photo prints. Approx 4 x 6in



It's Out of Our Hands (2017)

Video, single channel, sound, 1min 30

Available online here: <https://vimeo.com/217874112>



Untitled Score for Two Performers (2017)

Live performance. 25 mins, for a standing audience. Two performers simultaneously shout and read out pre-prepared lists of names, gradually exhausting the act of naming and the materiality of the human voice.



Please find attached some photos of our A6 photobook *Pocket book*, in consideration for inclusion at London Centre for Book Arts' A6 Books.

Artists name: Timber & Battery

Email: paul@timberandbattery.com

Retail Cost: £10

Edition: 100

Brief Description:

Pocket Book is a small photobook dedicated to pockets. Composed solely of images of hands resting in pockets, this childishly simple proposition unfolds into a rich display of colour, line, texture and narrative suggestion.

Trapped within the clothes and the close confines of the pages themselves, the abstracted hands tuck themselves away from the camera's interrogative gaze. Darian Leader writes that pockets keep "the hands away from the body and from each other. It gives the hands a place to be." Poetically circular, *Pocket Book* seeks to further entertain and occupy a curious reader's roaming and restless hands.

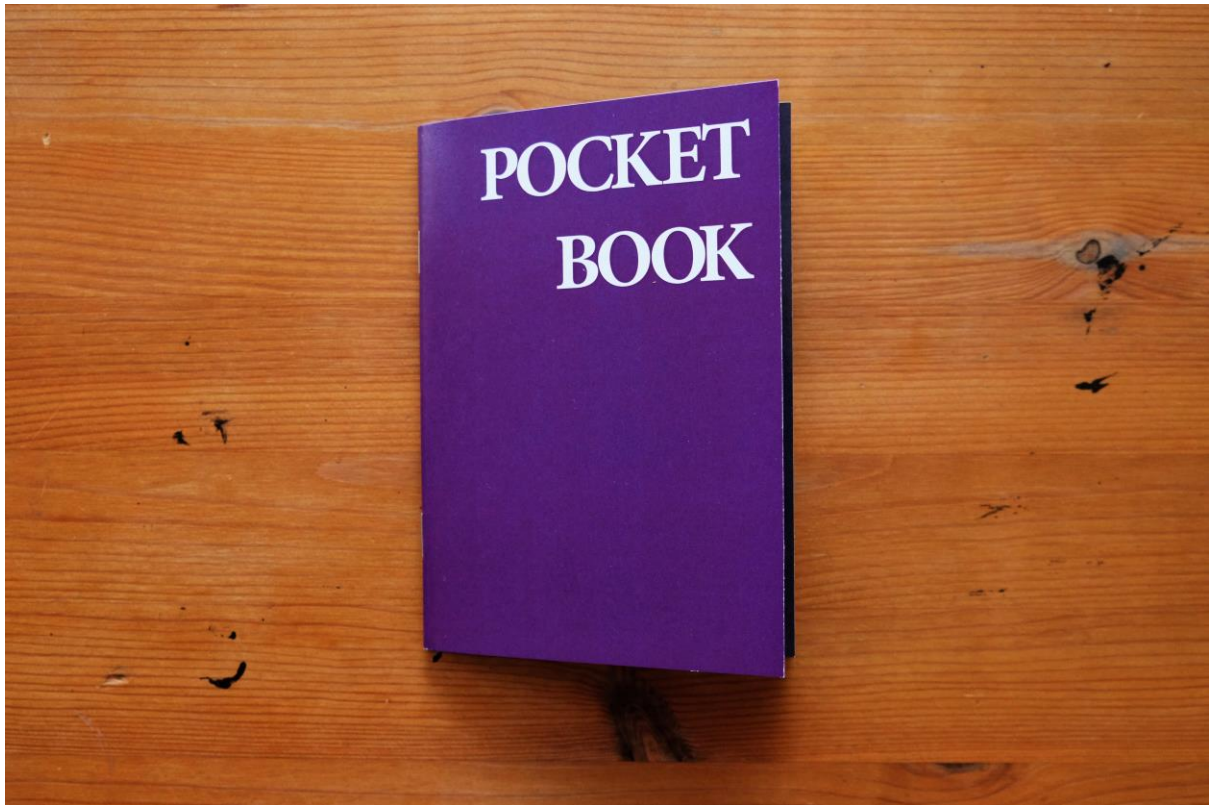
-

Let us know if you have any questions,

Paul Hughes and Rohanne Udall

Timber & Battery

www.timberandbattery.com



POCKET
BOOK

POCKET
BOOK





In Good Company Scratch Night ~ Timber & Battery ~ This

Name and contact details

Timber & Battery
Paul Hughes and Rohanne Udall
paul@timberandbattery.com

Location

Nottingham

Brief summary of the work you would like to present

We would like to present a work-in-progress performance of our next work, *This*.

We're interested in our whiteness; this is an authority and power we carry into every situation. We cannot pretend it isn't there; and the ways that this power operates in the world will not diminish through our ignoring it.

We're interested in tables we sit at: who can speak up; who defines the topic; who says "I think that...". Or "Is it...?". Or "What we're really talking about is..." Seemingly open, seeming humble, these voices define and delimit conversations. There is a (un)subtle power here – of suits and ties, of legitimacy, of the seemingly reasonable face at the other side of the table that through a quiet accumulation of authority bends the world to their will.

This is an improvised performance by two dancers and two collapsible tables, that's lost somewhere between a childish recklessness and the rigours of scientific research. *This* drawing together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, the improvised performance interrogates the slippery gestures of identification, demarcation and demonstration.

This work in progress would be a great opportunity to develop the work in close relation to an audience's eyes, as we work towards presenting *This* at a number of galleries and theatres across the midlands in Summer 2018.

Technical specification (as much as you know/think at this point)

The performance can happen for an end-on audience or an audience-in-the-round. It won't require any sound/av/lights, beyond a general wash. There is no set beyond what the performers carry on by hand at the start of the performance. The performance will last ~20 minutes.

Brief summary about you and your previous work

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b.1990, Fine Art @ Edinburgh College of Art, now living in London) and Paul Hughes (b.1991, Philosophy @ University of Edinburgh, now living in Nottingham), it takes place across choreographic, performance and visual arts contexts. Our practice is a meeting point between disciplines; and has presented across stages, galleries, festivals, publication and new media projects across the UK.

You can find examples of our work on our website here: www.timberandbattery.com

Timber & Battery | This

Name and contact details

Timber & Battery

Paul Hughes (no affiliation) and Rohanne Udall (MRes Art: Theory and Philosophy at Central Saint Martins)

www.timberandbattery.com

The work

"There is a moment where Paul is stood next to an upright table his hand hovering just above its surface. 'This' he says and he seems to mean the table or this bit of the table and then he moves slightly and says 'this' again and he is now referring to the whole complicated situation that he and Rohanne and us watching are in. And so with seemingly not much at all they take us on a kind of journey through perception and meaning, sort of like a trip. A really small one but a trip all the same."

- response to a previous sharing of *This* by Hamish MacPherson, choreographer and researcher.

Choreographing the gestures of sensation, investigation and thought, *This* presents two idiots introducing and exploring a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer. Exploring and exhausting the possibilities of body, object, gesture and space, *This* draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought.

We would deeply appreciate this opportunity to share a work-in-progress performance of *This*, as we build towards a Spring premiere of the work - a way of (re)considering this practice in the context of liveness that it addresses, and to hear how viewers experience the work. We see this context as deeply exciting - all of our work stages a body in thought, or constructs a platform for discourse - and the notion of 'Work Processing', of forging and questioning performance in the live moment, is of deep interest to us. Our practice is one and the same time research and practice, and we deeply value artist-led platforms and peer-exchange; currently unaffiliated with any universities, we would deeply relish the chance to think, do, witness, speak, and eat with a group of peers invested in Practice-as-research.

Technical specifications

Our presentation would be 20 mins in length. *This* is ultimately intended for gallery and exhibition spaces - although we think it could work in an end-on setting in this instance, we would be keen to consider how we could fit this within the space and schedule of the day. The piece can intervene on a gathered crowd, start suddenly - the work negotiates the attention of the spectator in the moment of performance.

There is no lighting, AV or audio requirements for the work, and it needs very little technical set up - a bare space. If Chisenhale Dance Space could lend us two collapsible tables for the day with which to perform this work, that would be great - no worries though, we can source some elsewhere if needed.

Bio

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within. Our practice is sprawling - incorporating performance, sculpture, video, audio works and print - and is presented across diverse spaces (galleries, theatres, universities, festivals, publication) and disciplines (dance, visual art, academia). In the past year we have organised numerous curatorial projects in support of peers across disciplines - encouraging the exchange of knowledge and mutual support. We have developed our practice by playfully adapting and responding to whichever context we find ourselves within, but now we are also keen to start building towards longer-term projects. As such, *This* is a major new choreographic work intended for diverse spaces and audiences, which insists on the viability and vitality of our deeply interdisciplinary perspective.

Our work has been recently presented at Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Forest Fringe (Edinburgh), Attenborough Arts Centre (Leicester), Summer Lodge (Nottingham), DISKURS (Gießen) and ICW (Blackpool). Conference presentations include The International Conference on Artistic Research (The Hague, 2016), Yes Conference (Applied Theatre Institute, Giessen, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017). We have been awarded residencies with New Wolsey Theatre (Ipswich 2015), Hospitalfield Arts (Arbroath, 2016) and TOP SHED (Norfolk, 2017).

Rohanne graduated from the University of Edinburgh and Edinburgh College of Art in 2014 with a Fine Art MA (Hons) History of Art and Intermedia, and currently studies MRes Art: Theory and Philosophy at Central Saint Martins; Paul holds an MA Dance Studies at University of Roehampton in 2016, and an undergraduate Philosophy degree from the University of Edinburgh in 2013.

Documentation

As yet, no documentation exists for *This*. However, you can find examples of our previous work on our website at www.timberandbattery.com.

Works with particular relevance include:

- [Meaningless Dance 13 \(Empty Gestures\)](#), 2016, stage performance, ~15mins.
- [It's Out of Our Hands](#), 2017, video, ~1mins 30sec.
- [Just One Thing On Top Of Another](#), 2017, installation, found objects.
- [The Rules of the Game](#), 2017, audio series, duration variable.

Heya! Hope you're well 😊

Just to say - Rohanne and I have had an idea we'd love to try out.

It's called Five-a-Day, and it's got an odd format, designed specifically for mixed-bill evenings. In between each act, we come out and in unison eat a piece of fruit. It's meant to fit in the awkward in-between bits of a work-in-progress evening - so it can happen while people are clearing up their mess or setting up the next show. At first it's a bit unexplained (who are these people? is this a performance?) but over time the repetition starts to build expectation, and the fruits get more difficult.

It needs minimum 4 other acts to break it up. Let us know what you think! Let us know if we can give you any more info too 😊

LIVE 7 at Camden People's Theatre

Artist application form

Performance – **27th November, 7.30pm**

The deadline for LIVE applications is **Monday 23rd October, 5pm**. Please apply using the application form only. CVs, scripts or additional documentation will not be accepted.

Please send this application form with the **subject title** “LIVE 7 APPLICATION - CPT” to barrelorgantheatre@gmail.com.

Contact and company information

Name of artist / company	Timber & Battery
Lead contact	Paul Hughes
Website (if applicable)	www.timberandbattery.com
Email	paul@timberandbattery.com
Phone no	07809421749
Where are you based?	London/Nottingham

Please also ensure the Equal Opportunities form also available for download and attach this in the same email as this application form.

Event Information

Please note that the maximum length we can accept for a piece is 20mins, and recommend pieces submitted work to this sort of length and below.

We are welcome to accept in some exceptional circumstances some pieces with a considerably shorter running length if programming them fits alongside.

Also, please note that we are only looking for applications to fit in the theatre space.

Name of piece	This
Number of performers	2
Expected running time	20
One-line summary	This, that, here, there. A performance of language, demarcation and instability.

Student/Graduate Company (graduate being 1 year or less) – please state 'Yes' or 'No'	Yes
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Technical information

Please give us a brief indication of your tech requirements. In 'other', please notify us if you're planning on having e.g. liquids/food/mess in your performance; or anything else it may be useful for us to know in advance.

Lighting	General wash
Sound	N.a.
Mics / stands	N.a.
Set	Two collapsible tables (brought on by the artists at the start.
Other (food / fluids / mess...)	IDEAL WORLD the audience seated in the round OR EVEN BETTER the audience standing.

Max. 250 words about the artist/company: what you do and why; what work you've made, with whom & where

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b.1990) and Paul Hughes (b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

The work we produce moves between disciplinary contexts and materials – encompassing stage performance, choreographic propositions, sculpture, video, sound installation, print and curatorial projects. Rather than pushing a consistent message throughout these works, we rather work sensitively to the context, particularity and history of each circumstance – mapping out a field of possible strategies, relations and logics. Forgoing pre-figured understanding, we insist on the possibilities and limitations of wherever we find ourselves.

Our work has been recently presented at Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Forest Fringe (Edinburgh), Attenborough Arts Centre (Leicester), Summer Lodge (Nottingham), DISKURS (Gießen) and ICW (Blackpool). Conference presentations include The International Conference on Artistic Research (The Hague, 2016), Yes Conference (Applied Theatre Institute, Giessen,

2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017). We have been awarded residencies with New Wolsey Theatre (Ipswich 2015), Hospitalfield Arts (Arbroath, 2016) and TOP SHED (Norfolk, 2017).

Max. 300 words about the performance you'd like to bring to LIVE 7

“There is a moment where Paul is stood next to an upright table his hand hovering just above its surface. 'This' he says and he seems to mean the table or this bit of the table and then he moves slightly and says 'this' again and he is now referring to the whole complicated situation that he and Rohanne and us watching are in. And so with seemingly not much at all they take us on a kind of journey through perception and meaning, sort of like a trip. A really small one but a trip all the same.”

- Response to a rehearsal visit by Hamish MacPherson, artist and researcher.

Exploring the gestures of sensation, investigation and thought, *This* presents two idiots introducing and exploring a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer. Exploring and exhausting the possibilities of body, object, gesture and space, *This* draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, in order to address and interrogate the slippery politics of identification, demarcation and demonstration.

This abandons the formal restrictions of our recent practice to return to the precarity of our earliest work in clowning. We would deeply appreciate this work-in-progress opportunity as we build towards a Spring premiere of the work – an essential way of (re)considering this work in the context of liveness that it addresses.

OPTIONAL - Any links to any additional and supporting material (i.e. videos, images). Your application will not be judged for not including any.

As yet, no documentation exists for *This*, but you can find examples of our previous work on our website at www.timberandbattery.com.

Works with particular relevance include:

- Meaningless Dance 13 (Empty Gestures), 2016, stage performance, ~15mins.
- It's Out of Our Hands, 2017, video, ~1mins 30sec.
- Just One Thing On Top Of Another, 2017, installation, found objects.
- The Rules of the Game, 2017, audio series, duration variable.

ANATOMY #16: Return of the Frostkid Gang. Dec 8th, 8pm

Summerhall, Edinburgh

Multi-Arts Cabaret

Call for Proposals: Deadline October 29th

We welcome applications in alternative formats, such as video or audio, if this is more accessible for you. Please contact us for details at hello@anatomyarts.co.uk

*** * ***

CONTACT INFO:

Name of Artist(s): Timber & Battery (Paul Hughes and Rohanne Udall)

*** * ***

BASIC INFO ON THE PIECE:

Name of piece: Five-a-Day

How many artists are in the piece?: 2

Where would the artists be travelling from?: Nottingham and London

How long is the piece?: 20mins overall

What are your technical, logistical and accessibility requirements?

The piece needs a basic wash, no set or AV requirements. There is no speech.

We have no specific accessibility requirements.

*** * ***

PROMO INFO

Blurb for piece: *(max 150 words suitable for marketing)*

Five-a-Day

Apple, Orange, Grapes, Banana, Lemon

(subject to change)

Facebook handle?: n.a.

Twitter handle?: @paul_paschal @rohanneudall

Instagram handle?: @paul_paschal91 @rohanneudall

Website link?: www.timberandbattery.com

Please also link to or include as an attachment an image we can use to promote your piece.

* * *

THE APPLICATION BIT

Who are the artists?

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art (Edinburgh College of Art) and philosophy (University of Edinburgh), our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our work has recently been included at DISKURS festival in (Giessen, Germany, October 2017), SET.mefree international film selection (Venice and London, September 2017), and residencies at Hospitalfield Arts Arbroath and Nottingham Trent University's Summer Lodge.

What do you want to do at Anatomy?

- *What exactly happens on the stage?*

In between acts, while artists are setting up props or clearing up their mess, two figures walk out to centre stage. Without introduction or context, they take out a single piece of fruit from each of their pockets; in unison, they begin to eat. They finish the fruit, put the remaining peel, pith or core in their pockets, and walk off stage.

They do this 5 times throughout the evening - the gesture remains unexplained, but these brief and entirely inadequate interludes become somewhat legitimised by their repetition. Some fruits are easier to eat, some more difficult. Each has their own associations, logics, problems, readings.

Barely anything, the work exists as a minor poetry that briefly flares at the corners of the evening.

- *What artforms are you using*

Performance and dance, but we often think about our work as sculpture too.

- *and how are you stretching them?*

We're interested in working in relation to the contexts we're in. *Five-a-Day* is a performance conceived specifically for mix-bill nights; occupying a viral position, it troubles traditional borders between performances - inviting an audience to sit and think with an idea across an evening. It manifests itself as individually weak and minor performances (not funny enough, not difficult enough, not tense enough, not developed enough, not dramatic enough, etc.) while smothering the evening in its presence.

- *What are the ideas you're exploring?*

We're interested in weak gestures, minor gestures - how to do less? What if it was 'just' that? What might happen? We're polite, white, middle-class kids - failing to adopt any radical gesture or pose - toying with and foregrounding the complex materiality of the body – fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and inescapably political.

We want to have a clear picture of what you're making and why it matters.

We don't think our work matters. We want to make work that doesn't matter - or more accurately - this is the work we notice ourselves making. We're not sure if it matters that some things (art, in particular) don't matter. You see the contradiction? This has sustained us for a couple of years now. We've also heard that it's important to eat a certain amount of fruit each day.

Why do you want to perform at Anatomy?

We're totally unsure about *Five-a-Day* - we really like the idea, but we have no idea how it'll go down. When we think of other cabaret, mix-bill or work-in-progress evenings, we don't feel particularly confident in presenting it elsewhere. We respect the people behind, around, and inside of Anatomy - this is always the most important thing for us to have a good time and the work to go as best it can.

We work across disciplines - while we are probably most influenced by the live art scene at the start of our practice, we've since moved away from it as we've experimented with our ideas and process. Since we've grown more confident, we're now interested in returning to the live art scene - to see how our ideas, values and interests might align or productively clash.

We'd like an excuse to revisit the Edinburgh art scene - Paul and Rohanne lived there roughly 2009-2014 - it's be nice to come back and say hi - to rekindle some old friendships and peers.

Do you have any supporting documentation?

We don't have much for this work. However, some relevant works with good documentation include:

- [Meaningless Dance 13 \(Empty Gestures\)](#), stage performance, ~15mins.
- [It's Out of Our Hands](#), video, ~1mins 30sec.
- [Just One Thing On Top Of Another](#), installation, found objects.
- [The Rules of the Game](#), audio series, duration variable.
- [VVVV](#), video, 4mins 20secs

You can see more of our work on our website: <https://timberandbattery.com/>

DX CHOREOGRAPHY AWARD SPRING 2018

Application Form

Name	Paul Hughes and Rohanne Udall
Name of Company	Timber & Battery
Email	paul@timberandbattery.com
Website	www.timberandbattery.com

EDUCATION

College, University, Institute, etc	Dates Attended/ Period Of Study	Qualifications Obtained	Date
ROHANNE UDALL			
Central Saint Martins	September 2017 – present	MRes Art: Theory and Philosophy,	n.a.
University of Edinburgh and Edinburgh College of Art	September 2009 – July 2014	Fine Art MA (Hons) (Undergraduate Degree); History of Art and Intermedia First Class	August 2014
L'école supérieure des arts décoratifs de Strasbourg	Edinburgh; September 2011 – January 2012	(Erasmus) Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab)	August 2014
PAUL HUGHES			
University of Roehampton	September 2015 - September 2016	MA Dance Studies, Distinction (incl prize for dissertation awarded highest marks for 2016)	June 2017

University of Edinburgh	September 2009 - June 2013	MA Philosophy Hons (Undergraduate degree) Second Class Honours	July 2013
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OTHER PROFESSIONAL TRAINING

<i>Training Body</i>	<i>Dates Attended</i>	<i>Course Title</i>	<i>Qualifications Obtained</i>

ABOUT YOU

About your dance career - Tell us about your current and previous professional dance practice (max 250 words)

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our work has been recently presented at Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Forest Fringe (Edinburgh), Attenborough Arts Centre (Leicester), Summer Lodge (Nottingham), DISKURS (Gießen), ICW (Blackpool), C-DaRE (Coventry) and Radiophrenia (Glasgow).

Paul and Rohanne have both performed in Vlatka Horvat's 2017 *Minor Planets*, commissioned by and premiered at HAU, Berlin.

Rohanne has also created work with artist Fiona Anderson, under the name of Good Punch (The Arches, Rich Mix and SMASHLAB). She has received funding from Creative Scotland and the Hope Scott Trust for her independent projects. Working in design and marketing for dance artists she has worked with Shane Shambhu and Divya Kasturi.

Paul has performed most extensively with Ponyboy Curtis (The Yard Theatre), Simon, Colin and I (Siobhan Davies Studios), and GETINTHEBACKOFTHEVAN (SPILL 2014, Showroom Gallery). His work as a dramaturg includes performance artist Gareth Cutter (Dublin Live Art Festival), playwright Andy Edwards (Tron Theatre); and choreographer Sam Pardes (Bunker Theatre).

About your piece - Tell us about the choreographic piece you will develop during the time with DanceXchange, please specify if the work is for indoor, outdoor or site specific settings (max 250 words)

“There’s a moment where Paul is stood next to an upright table his hand hovering just above its surface. ‘This’ he says and he seems to mean the table or this bit of the table and then he moves slightly and says ‘this’ again and he is now referring to the whole complicated situation that he and Rohanne and us watching are in. And so with seemingly not much at all they take us on a kind of journey through perception and meaning, sort of like a trip. A really small one but a trip all the same.” - Hamish MacPherson, artist & researcher

Performed by Rohanne and Paul, *This* is a choreography for gallery, exhibition and foyer spaces.

Exploring the gestures of sensation, investigation and thought, the work presents two idiots introducing and exploring a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives ‘this’ and ‘that’, shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

Exploring and exhausting the possibilities of body, object, gesture and space, *This* draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, in order to interrogate the slippery gestures of identification, definition, demarcation and demonstration.

What is your ambition in regards to this piece of work? (max 150 words)

This will be performed in gallery and exhibition spaces, and would be premiered in late March.

We regularly present work in both dance and visual arts contexts; we are organising a national tour to present the work in artist-led gallery spaces in April 2018. The work will be lightweight and easily tourable; drawing from a model of contemporary music gigs, we would experiment with a new model of touring dance; each performance would be preceded by a ‘support act’ - a short performance for the gallery by an invited local artist.

Complimenting this, we are hosting a series of conversations with interdisciplinary artists around the country. With the support of Dance4, we’re

inviting artists across the country and between disciplines to identify mutual areas of interest and support.

We have provisional dates for further performances in Summer 2018 at Rich Mix, London; and potential support and further performances with Dance4, Nottingham.

How will the dx Choreography Award support your professional development? (max 250 words)

The dx Choreography Award would be essential to supporting the development of *This*. Not only would it provide the space and time to create this piece, the support would form the basis of an ambitious national tour, which aims to:

- raise the national visibility of our practice to artists and institutions around the country.
- experiment with a new model of touring
- make visible a network of artists and artist-led venues working at a new intersection of performance, choreography and visual arts.

After 4 years of collaboration, we feel deeply confident in our work, processes and ideas. We have spent the last 2 years in particular presenting work across disciplinary contexts around the country (and internationally) to hugely diverse audiences - including dance, visual arts, academia, theatre, performance art and publication. We feel it is hugely important for us to make the next step in our artistic careers - to undertake our first national tour, organised around a bold new choreographic work that reflects our unique references, interests and humour. This work would consolidate the breadth of our work; alongside connecting the network of collaborators, venues and curators who have supported our work to date.

Lastly, dx Choreography Award would help us establish our presence in the Midlands; while engaged in numerous projects within the area, this award would represent the first significant backing of our work by an institution in the region; paving the way for a greater regional visibility and opportunities.

What is your current involvement with the dance sector in the Midlands? (Applicants must live, be based or work in the Midlands) (max 250 words)

We have presented our work at the Attenborough Arts Centre in Leicester in May 2016, and again in March 2017.

In July 2017, we undertook a collaborative residency at Nottingham Trent University, as part of their Summer Lodge programme. As part of this, we organised a dance workshop with the students at the university, hosted an interdisciplinary talk on choreography, and presented a 5-hour long live radio performance.

Paul has been living in Nottingham since Summer 2016, and is working as a dramaturg with Ed Sanders, based in Derbyshire, who is currently working on a field recording project, alongside a monthly sonic arts meeting group in Nottingham. As an independent choreographer and performer, he regularly works with Dance4 (performing with visiting artists and undertaking professional development opportunities). Paul regularly reviews dance work in the region for Exeunt magazine.

Together, Rohanne and Paul are in talks with UK Young Artists (recently moved to Nottingham) to lead an interdisciplinary working group for young artists across the East Midlands in Autumn and Winter 2018.

Please provide links to examples of your work - videos, images, reviews

Documentation of all of our work can be found on our website at www.timberandbattery.com.

Individual works of particular relevance include:

- [Meaningless Dance 13 \(Empty Gestures\)](#), stage performance, ~15mins.
- [It's Out of Our Hands](#), video, ~1mins 30sec.
- [Just One Thing On Top Of Another](#), installation, found objects.
- [The Rules of the Game](#), audio series, duration variable.

Schedule - Please provide us with estimated schedule for the development of your work at DanceXchange (for the period of January – June 2018)

December - Work in progress performance @ Chisenhale Dance Space (confirmed)

Jan - March - Rehearsals

March - Premiere in Birmingham at DanceXchange

April - Tour of artist-led gallery spaces (London, Bristol, Nottingham, Leicester, Manchester, Blackpool, Newcastle, Edinburgh, Glasgow)

May/June - Performances in Nottingham (Dance4) and London (Rich Mix) (both discussed with institutions) and (hopefully) Birmingham (International Dance Festival Birmingham)

Please provide a short budget of how you will spend the £500 bursary

This bursary would be used as a seed-fund for a G4A application which would support the April tour of the work, and provide artist fees for the development period in February/March.

Otherwise, the fund would cover travel costs to Birmingham for the two artists for the 2 weeks of rehearsals (2 artists x 4 trips x £12.50 = £100), per diems throughout this rehearsal period (2 artists x 10 days x £10 = £200) and a small contribution towards accommodation (8 nights = £200).

The Centre for Philosophy and Visual Arts
LECTURE SERIES AND RESIDENCY APPLICATION

Research Proposal

We are deeply excited to apply to CPVA's Artist in Residence programme, and to attend Christopher Hamilton's module, 'The Search for Meaning'. Our artistic practice is restless and fidgeting; we're curious as to how an artwork can approach and frame meaning, while eluding any fixed message. Our work excites, flirts with and troubles meaning - rather than didactically addressing its audience, it seeks to skewer contradictions in order to sidestep what appear at first to be dead-ends. Not only do we insist on the presence of extensive and rigorous thought within our collaborative process; but on the practice itself as a generative and ongoing process of thinking and understanding in its own right.

In particular, we are drawn to Hamilton's question; 'How do modern, bourgeois individuals make sense of their lives?'. Our work is concerned with the depiction and performance of the thinking figure itself, and our practice has been described as the somatics of thought. We present seemingly-isolated figures who consider, test, trip up, reconsider, discover and become confounded, in their encounter with and exploration of their context. Interested in children, idiots and the absent-minded, we have recently been drawn to the history of slapstick. This history of work is concerned with the rise of the individual in the late 19th and early 20th century, and how one negotiates the wider world around them. These curiosities frame the project we propose to work on throughout this residency, a new choreographic performance *This*.

This would consider the gestures of attention, sensation, investigation and thought. We're curious about their slipperiness: how pointing, tapping, rubbing and shaking can suggest both scientific exploration and childish recklessness. We're interested too in the unstable demonstratives of 'this', 'that', 'here' and 'there', and how these utterances and actions can shift from detail to whole, gesture to pose, position to architecture; and even, perhaps, emergent and fleeting relations between performer and viewer.

By interrogating these live processes of meaning-making, we're excited by the potential exploratory and exhaustive power of this performance - and the contexts in which it might be undertaken (stage, gallery, video, site-specific). In testing and rewriting the possibilities of body, object, gesture and space, *This* would draw together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, in order to interrogate the seductive power of identification, definition, demarcation and demonstration.

We would plan to emerge from this residency with a new performance to share

across choreographic, academic and public contexts; but we also insist on the vital role of distraction within our process. We are extremely keen to respond to the stimuli of the lectures, and seek to approach both parts of this opportunity with the willful playfulness with which we undertake all of our work. We seek extended and tangential conversations, and toy with multiple fleeting artworks on the periphery of an apparently central project, with the knowledge that these activities lead to the most unexpected and rich insights.

Artist Statement

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. This collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991) takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our work prioritizes momentum and plurality of gesture, and works with performance, sculpture, video, audio and print. Playful and opportunistic, our practice is sensitive to the materials and contexts that surround us (galleries, theatres, studios, universities and publication) and is shaped by the concerns and demands of distinct disciplines and bodies of thought.

We're interested in weak and minor gestures - how to do less? What if it was 'just' that? What might happen? Polite, white, middle-class kids, we have failed to adopt any radical gesture or pose, and have ended up toying with and foregrounding the complex materiality of the body – fleshy, awkward, restless, lethargic, playful, and inescapably political. As we plunge into the contradictions of our weak aesthetic (being serious about meaninglessness, intentionally wasting time and valuing pointlessness), we align ourselves with both a historical legacy of critical conceptual practice and the figure and physicality of the clown.

Recent credits include: Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Attenborough Arts Centre (Leicester), Coventry University, Summer Lodge (Nottingham), DISKURS (Gießen), The Society for Artistic Research (The Hague) and ICW (Blackpool).

How will this residency benefit your practice?

Strongly identifying our work as research, we feel it imperative to engage with discourse and share our knowledge beyond the production of artworks. Over the past couple of years, we have presented our work and spoken at conferences and symposia (Positioning, University of Roehampton, London, May 2016 ; Yes Conference, ATW Institut, Giessen, February 2016; The International Conference on Artistic Research, Society for Artistic Research, University of the Arts and Leiden University, The Hague April 2016; and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment, Coventry University, June 2017). These experiences have been deeply informative and stimulating to our work,

and we're constantly looking for further opportunities to place our work in relation to, and within, the context of academic research. We are keen to pursue our proposed project within the context of this lecture series - to have our work and ideas scrutinised. In return, we offer our own rigour and playful criticality.

Additionally, residency periods are essential to our practice; alongside offering us a concentrated period of time to think, test and make together (essential and unfortunately rare for any collaboration). past residencies have given rise to significant new questions, and have brought visibility and challenge to unquestioned aspects of our work. Most importantly, these residencies have unfailingly been the source of new relationships and long-term friendships. This professional and peer support helps sustain the numerous perspectives we hold as we move between disciplinary contexts.

DANCE PROPOSALS APPLICATION FORM

Hidden Door Festival 25th May – 3rd June 2018

Deadline for submissions: Monday 13th November 2017, 11:59pm



Contact Information

Dancer or Company Name: Timber & Battery

Website: www.timberandbattery.com

Previous Work

Please describe your company in a few lines, or your practice if a solo performer.

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Please tell us a bit about some of your achievements to date including previous productions and performances. Please include dates and where they were performed.

Our work encompasses performance, sculpture, choreography, video and sound. Here is a brief list of credits and dates.

Residencies

Summer Lodge (Nottingham, UK) July 2017

Top Shed (Norfolk, UK) May 2017

Hospitalfield Interdisciplinary (Abroath, UK) November 2016

New Wolsey Theatre (Ipswich, UK) March 2015

Solo Exhibitions and Performance

Radio Play, Nottingham Trent University, Nottingham, July 2017

Meaningless Dance 15 (Some Possibilities), Michaelis Theatre, London, September 2016

Floorplan//Here or Now, Rich Mix, London, September 2015

A Labour of Love and Shame, Bedlam Theatre, Edinburgh, September 2012

Select group shows, mix-bill evenings and festivals

Radiophrenia, Glasgow, November 2017

DISKURS '17, Institute for Applied Theatre Studies, Gießen, Germany, October 2017

SET me Free, VeNe (in collaboration with the Festival de Videodanse de Bourgogne and Future Mellon), Venice and London, September 2017

Provocations, ICW, Blackpool, June 2017

Fiver Fridays (with Gareth Cutter), Chisenhale Dance Space, London, May 2017

Departure Lounge, Attenborough Arts Centre, Leicester, March 2017

Exhib[5]itions, Mingbeast; Rich Mix, London; June 2016

US & THEM 6, Tetrad Collective; Attenborough Arts Centre; May 2016

Calm Down, Dear 2015, Camden People's Theatre, London, September 2015

Forest Fringe, Edinburgh Festival Fringe, Edinburgh, May – August 2014

The Shag, Studio 180, London, November 2014

Fresh Cream, India Buildings, Edinburgh, November 2013

JOBCENTRESUPERPLUS, Castle Terrace, Edinburgh, March 2013

Conferences, teaching and symposia

Live Lab, Vivid, Birmingham, July 2017

Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment, Coventry University, June 2017

International Conference on Artistic Research, Society for Artistic Research, The Hague, April 2016
Yes Conference, The Young, Institute for Applied Theatre Studies, Giessen, February 2016

Commissions and Awards

Research grant, Dance on the Radio; March 2017

Choreography Commission, Third Row Dance; University of Roehampton, London; October 2016

Your Proposal

Please outline your proposal for Hidden Door. Please give us as much information as you can about the project. Please let us know if this is an idea for a project not-yet started, a project already in some stage of development, or a project that has already been developed and you are revising or re-shaping. If this is a project that has been staged before, please give details of where and when.

“There is a moment where Paul is stood next to an upright table his hand hovering just above its surface. 'This' he says and he seems to mean the table or this bit of the table and then he moves slightly and says 'this' again and he is now referring to the whole complicated situation that he and Rohanne and us watching are in. And so with seemingly not much at all they take us on a kind of journey through perception and meaning, sort of like a trip. A really small one but a trip all the same.” - Response to a rehearsal visit by Hamish MacPherson, artist and researcher.

Exploring the gestures of sensation, investigation and thought, *This* presents two idiots introducing and exploring a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

Exploring and exhausting the possibilities of body, object, gesture and space, *This* draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, in order to address and interrogate the slippery politics of identification, demarcation and demonstration. The choreography is designed for gallery and exhibition spaces – a standing audience who are free to move around. We can adapt the piece to most indoor spaces **without** an end-on seating arrangement. Our newest choreographic work, we would be looking to present a finished 45minute piece at Hidden Door: it has work-in-progress performances in London (Chisenhale Dance Space, December 2017) before a concentrated development period in February/March 2018, with a premiere date in London May 2018.

How many performers will be involved in your performance?	2
Does your production require limited-audience numbers? If yes, please indicate the ideal audience-size	30
Is this proposal for a single performance or multiple performances?	Multiple performances

Supporting Material

Please include **up to 5** images of previous work as an **email attachment**. Please label each file with your name followed by the title of the work.

It's Out of Our Hands, 2017, video: <https://vimeo.com/217874112>

Pointing the Finger, 2016, durational performance: <https://vimeo.com/191617277>

Meaningless Dance, 2016, stage performance: <https://vimeo.com/177359138>

Please list links to any supporting video clips here if you have them. You can include **UP TO 3** links. Please indicate which section you would advise the selection panel to watch if they are over 5 minutes long. The panel will watch clips up to approx 5 minutes long.

Only Losers Left Alive

An interdisciplinary working group connecting young artists across the East Midlands

Organised by Timber & Battery, a group of ten artists and art collectives from across the East Midlands region would meet and work together over a period of four months to develop professional artistic practice and regional collaborative links.

Project Outline

Recognizing the incredible activity of young artists across the East Midlands, in particular their capacity to self-organise art spaces and peer-support networks (Tetrad Collective, Hutt Collective, etc.), *Only Losers Left Alive* seeks to address the invisibility that lies between disciplines: both denying the possibility for mutual exchange, support and development; and creating barriers for artists whose work moves across disciplinary boundaries. Inviting energetic artists working across (and between) dance, theatre, visual arts, music, poetry and literature, we seek to make connections between the next generation responsible for independent artistic culture across the region.

The project would entail:

- Four weekends working together, spread across four months.
- Each weekend would be hosted by a different institution - a theatre, a gallery, a civic space and a university - with each disciplinary context proposing its own possibilities, processes and demands.
- These weekends would be organised around different collective tasks (making and exhibition, co-devising and performance lecture, writing and publishing). Providing a series of diverse opportunities and challenges to the participants, each would lead to the production of artwork, writing and events to be shared with both arts professionals and public.
- The project's conclusion would coincide with UKYA's Nottingham 2018 festival - thus ensuring the working group can contribute its findings to an international audience, and make use of this platform to seek future partnership and support as a strong group with an established identity and making process.

Rather than providing a series of workshops led by expert practitioners, these weekends would focus on activities undertaken collectively that require the skills demanded of young artists working across professional contexts - a mixture of independent collaborative process; the need to articulate artistic concerns and interests; the use of new media; the presentation of artworks across diverse contexts (exhibition, performance, site-specific spaces); hosting public events and talks.

Beyond the two major aims to create a long-lasting collaborative network of artists working across the East Midlands, and the presentation of collaborative work, the project seeks to empower each individual through:

- Creating original artworks and presentations responsive to the specific needs of diverse contexts.

- Sharing this artwork and live events to arts professionals and public.
- Developing skills to work independently and within collaborative processes.
- Gaining experience in articulating their creative practice, through writing, speech, new media and presentation.
- Identifying a peer group working across the region, opening opportunities for future collaboration.
- Introducing these participants to a number of arts institutions across the region with whom they might develop future individual partnerships.

Team

The project would be undertaken by Timber & Battery in collaboration with UK Young Artists. Project partners would be sought from around the East Midlands region to host this working group. We would particularly seek partners who are dedicated to working with emerging artists in order to ensure greatest potential for future relationships between participant and institution.

The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991), [Timber & Battery](#)'s work takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; and regularly presents its work across the nation's festivals, conferences, exhibitions and stages.

We regularly host interdisciplinary and collaborative platforms. Some relevant projects include:

- A commission to present a new audio installation at *DISKURS '17*, an interdisciplinary festival of artists, research and science in Giessen, Germany in October 2017, hosted by the Institute for Applied Theatre Studies.
- *Summer Lodge*, a residency undertaken with Nottingham Trent University in July 2017, which resulted in *Radio Play*, a pop-up radio station hosting discussions around artistic themes and sonic artworks; and a series of discussions and workshops with artists and students around the interdisciplinary meeting of choreography and visual arts.
- *Open Platform*, a series of workshops running from January 2017 for dancers and performers to invite critical discussion of somatic dance practice (previously at Chisenhale Dance Space, London and Coventry University).
- *Infinite Tango*, premiered December 2016, a choreography commissioned by Third Row Dance Company for ten BA students at the University of Roehampton.

Budget

The two main areas of project fees would be artist fees to undertake the project, and support for participants' travel.

The preliminary budget for the delivery of this project is estimated to be **£9,938.50**. Please see the attached spreadsheet for how we have broken down these costs.

Primarily supported by UKYA, we would seek project support from participating venues, and through a G4A bid with Arts Council England.

Jerwood Visual Arts Bursaries

<http://www.jerwoodvisualarts.org/opportunities/artist-bursaries/>

Artist Statement

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (London, b. 1990) and Paul Hughes (Nottingham, b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the environments it finds itself within.

We are indecisive in the face of the anxieties and demands we face as artists, and strive to skewer and sidestep these problems through formal and gestural simplicity manifesting across many light and fidgety works. We are attracted to a certain weakness (weak positions, weak gestures, weak ideas and weak images), aligning ourselves with a history of critical and conceptual practice while directly borrowing from the figure and physicality of the fool. We are idiots, stumbling into situations which appear to confound us; forcing ourselves to playfully adapt in the hope of generating liberating new possibilities. Each individual work resists being reduced to any fixed and communicative message, with our practice rather foregrounding the complex materiality of the body – fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and deeply political.

Within a climate of austerity and neoliberalism, artistic and performance contexts announce their political utility as sites of assembly, exchange, expression and critique. However, in rejection of a society that calls for productivity, stringency and accountability, we resolutely defend art's potential to remain wasteful and non-instrumentalized – a waste of energy, time, space and possibility. Insisting on the most oblique of gestures, and floating in an interdisciplinary void, we assert the continued significance of strategies of insignificance and meaninglessness. We embrace the contradictions of valuing uselessness and pursuing meaningless; and remain curious, playful, and suspicious.

An introduction to you and your practice

Rohanne and Paul met during their undergraduate studies in Edinburgh - studying Fine Art practice and Philosophy respectively. Initially collaborating within the thriving student performance scene, they made riotous clown shows, interventions into cabaret evenings to incite audience takeover, and publicised and marketed a fake venue at the Edinburgh Festival Fringe.

Our practice works primarily in visual arts and dance scenes. We work with whatever materials are close to hand - performance, sculpture, video, sound, publication - seeking to frustrate the demands of any given context, and open possibilities of practice and thought. Recent credits include Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Attenborough Arts Centre (Leicester), DISKURS (Gießen), ICW (Blackpool) and Radiophrenia (Glasgow), with residencies at Summer Lodge (Nottingham) and Hospitalfield Arts (Arbroath).

Strongly identifying our work as research, we feel it imperative to engage with discourse beyond the production of artworks. Over the past couple of years, we have presented our work and spoken at conferences and symposia (University of Roehampton, May 2016; ATW Institut Giessen, February 2016; Society for Artistic Research, The Hague April 2016; and Coventry University, June 2017). Additionally, we have organised residencies ('Plus One', University of Roehampton, July 2017), interdisciplinary crits ('Fragment, (consider revising)', Eastbourne House Arts, August 2017) and publications ('Footnotes', forthcoming) for interdisciplinary exchange.

Having now collaborated for nearly four years, we find ourselves more bold and confident in our thinking. In constantly moving between disciplinary contexts, we notice our work often sitting awkwardly within the curatorial frames available. We have decided to experiment with developing longer-term projects; to organising better institutional support for our work, and to create platforms for interdisciplinary work to thrive. We want to insist on the appropriate support required for our work, and to create sustainable conditions for the continuation of peer-led initiatives.

What is the developmental opportunity you wish you undertake and when will it take place?

We wish to develop our one-off performance-broadcast '*Radio Play*' into an informal, independently-organised and playfully idiotic radio station taking place throughout 2018: a platform to host artwork and thinking by peers across disciplinary and geographical distance.

This project first arose in July 2017 at Summer Lodge, a residency at Nottingham Trent University. The pop-up radio/performance was broadcast throughout the building to co-residents, students and the public. We played music, performed a specially-written radio play, and gave a live reading of John Cage's '*Lecture on Nothing*'; our co-resident artists interviewed one another, presented sonic artworks and created DJ sets around their research.

It was really fun, and we were surprised by how direct, rich and liberating a platform radio could be for the presentation and interrogation of artistic thought. We were excited to discover for ourselves what every pirate radio station has known: the particular independence of sound as a medium, its porosity and power, and its capacity to utopically manifest a temporary space within the world.

We wish to run 5 sessions of Radio Play throughout 2018; broadcast directly to the internet, and then existing as a downloadable series. Occurring roughly every two months (April, June, August, October and December) these individual broadcasts, lasting only an evening each, can be undertaken without further institutional support – we can perform and broadcast them from our homes. However, they also have the possibility of being hosted within, and responding to, the contexts we find ourselves in throughout the year – at a residency, for example – and so can be individually responsive to engage with the peers and publics we encounter.

Each broadcast would be presented live hosted by us, and feature materials and provocations sent in by artists beforehand – a sprawling, 3+ hour site of discourse, pleasure and contemplation.

What do you hope to achieve, and how will you go about this?

Primarily, we wish to make five original radio performances, each an evening-long, that are broadcast live on the internet:

- Three months before each broadcast, we will invite 3 artists to contribute materials – these might be existing works they wish to share; new projects they would like to test; scores or provocations for us to undertake; or other ways their practice might experiment with sound and speech. These artists will be a mix of existing relationships who we feel this invitation would support, and those we wish to initiate a dialogue with. We will make use of the intangibility of sound to showcase a diversity of discipline and geographical distance in order to forge new relationships and an exchange of audiences.

- Collected and organised the week before the broadcast, these materials will be broadcast as live online audio streaming. Before and between, we (Rohanne and Paul) will act as hosts: introducing, contextualising, discussing the works, and generally linguistically meandering. In line with the rest of our practice, we are interested in a kind of hazy, lazy conversation that takes place between us – as such, much of the overall broadcast will be improvised.

- This audio will be recorded, and hosted as a free accessible archive on our website; acknowledging and linking to the work of contributors, creating a network of emerging artists working with sound.

With a Scarlet m-Audio USB **audio** interface and two studio microphones, we can prepare and record this material from our homes; and through a Mixlr streaming software licence we can broadcast these materials online. We already have the capacity to later host these files on our website. While we feel confident in our technical skills to undertake this project, we are excited to discover unexpected challenges which might demand us to develop new skills.

Why is this important for your personal and/or professional development?

Through undertaking the technical challenges of hosting, DJing and live streaming, this project would develop our skills in the use of sound. Following the first '*Radio Play*' in July 2017, we were invited to present audio work on the digital art space *isthisit?*, and at the interdisciplinary festival DISKURS17 (ATW, Giessen, Germany). We learned loads; '*Radio Play*' would continue this momentum in provide fresh challenges and making possible projects of increasing complexity.

Working across disciplinary contexts, we find ourselves lacking a single peer group, but rather making numerous friends working across diverse modes. With *Radio Play*, we would be holding space for a diverse group of artists – representing to ourselves, our peers and the public a broad geographical and disciplinary distance. We will develop our understanding of

the connections and differences between the contexts we inhabit; and connect underrepresented artists who would otherwise remain invisible to one another.

Our interdisciplinary can make it difficult to maintain conversations with audiences and institutions with a specific disciplinary remit. The persistence of this project would make it possible to continually invite these professionals and audiences to a space saturated in our interests, artwork and friends. Doing so opens up opportunity both for this project and our wider practice; perhaps attracting further institutional interest and support through invitations to different festivals, platforms and projects.

The latest, and largest, in a growing series of platforms we have organised to support our peers (including conversations, residencies, crits and publications), the iterability of this project would allow us to experiment with and develop this emerging curatorial practice, and evaluate our efforts. *Radio Play* would help us to develop specific models of invitation and support, in order to develop a rigorous ethics and practice of curatorship.

How much do you need and what would the money be used for?

We would like to request £1000.

£75 - Year subscription to Mixlr online audio service, making possible reliable online broadcasts.

£130 - Focusrite Scarlett 2i2 from Gear4Music.com, making possible the live mixing of sound alongside recording into two microphones

£195 - 2 x Shure SM58 Vocal Mic with stand and cable, from Gear4Music.com

£525 - artist expenses (£35 per artist for 15 artists, 3 artist per broadcast).

£85 - contingency

We are already familiar with these specific technical resources; they are easily transportable, meaning we can take the project wherever we find ourselves. The cost of hiring these materials would exceed the cost of buying them, and securing them through this project would open up a huge number of possibilities for our future work.

While the funds would not cover adequate fees to pay each artist, we hope the invitation is ultimately a useful opportunity for them to experiment with their interests and ideas.

However, we want to ensure there are funds available such that each artist could be reimbursed for any expenses incurred, ensuring no one is out of pocket.

It is not necessary for there to be any other funding, but if there are other finances being used towards the activity please indicate what they are.

No.

What is the timeline for activity?

January 2018 – Contact first round of artists asking interest.

March 2018 – Confirm funding JVA

April 2018 – First Radio Play broadcast hosted as part of confirmed residency with Dance4, Nottingham (confirmed). Artists for June broadcast invited.

June 2018 – Second broadcast. Artists for August broadcast invited. Begin soliciting interest from institutions to see how the project could develop into the future.

August 2018 – Third broadcast. Artists for October broadcast invited.

October 2018 – Fourth broadcast, hosted as part of residency in Scotland (pending result) in collaboration with sound artist Fionn Duffy. Artists for December broadcast invited. Confirm institutional interest and support for future of the project.

December 2018 – Fifth broadcast. Project evaluation.

Clocked, Manchester - Launch Event

What type of submission would you like to make?

Performance/Live art

Title

Untitled Score for Two Performers

Artist name

Timber & Battery

Performance type

Performance/Live art

Performance length

15 mins

Year

2016

Link to performance/live art

<https://timberandbattery.com/untitled-score-for-two-performers/>

Description

Untitled Score for Two Performers places two performers at either side of an exhibition space as they undertake parallel performance scores. A minimal proposition, the scores uncovers and exploits subtle clichés buried within the seemingly innocuous act of naming: the secretarial female performer announcing a list of train stations within Great Britain, whilst the more casually-dressed partner shouts out a list of women's names.

The duration and repetition of the task brings to the fore bodily and material questions of concentration and boredom; meaning and sound; volume and orientation; reference and abstraction. In citing trash film culture, the everyday, and a legacy of minimalist performance practice, the work questions the possibility of a (neutral and reliable) 'task-like' body, and forces the performers into the frame of (duplicitous and inauthentic) acting. The simple proposition of reading a list requires performers to negotiate the clichés they unavoidably produce.

The formal simplicity of the work gives space for complexity and ambiguity, for drifts in attention and intention, for an audience to question their own spectating, distractions and desires. The initially loud and overt becomes background noise, while the minor becomes major and over time the work reveals a subtle and rebellious poetry of awkward and imprecise bodies.

The work is undertaken the two performers at a distance, each individual negotiating a parallel tasks by themselves. Untitled Score for Two Performers continues our enquiry into performance as the site of encounter between audience and actors; we reject claims of empathetic exchange or temporary utopia in place of an uncertain distance that must be negotiated between strangers.

Untitled Score for Two Performers was developed at Hospitalfield Interdisciplinary Residency 2016, with the support of Fionn Duffy and Jeremy Hutchison; and first presented at Object Book, Walthamstow, London in June 2017.

Relevant previous experience

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (London, b. 1990) and Paul Hughes (Nottingham, b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the environments it finds itself within.

Recent credits include Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Attenborough Arts Centre (Leicester), DISKURS (Gießen), ICW (Blackpool) and Radiophrenia (Glasgow), with residencies at Summer Lodge (Nottingham) and Hospitalfield Arts (Arbroath). We regularly present our work at conferences and symposia (University of Roehampton, May 2016; ATW Institut Giessen, February 2016; Society for Artistic Research, The Hague April 2016; and Coventry University, June 2017), and have been awarded residencies at Summer Lodge (Nottingham Trent University, July 2017) and Hospitalfield Arts (Arbroath, November 2016).

Now&After'18

Title

It's Out of Our Hands

Artist name

Timber & Battery

Video length

1min 29 secs

Year

2017

Link to performance/live art

<https://vimeo.com/217874112>

Description

With childish idleness, a figure drops a series of objects throughout a domestic space.

A simple choreography unfolds into complexity - while each shot reproduces an identical situation, the different objects evoke diverse narratives through associative leaps.

Foregrounding physical gesture over psychology, the work tests the physical proposition of letting go - from the negligible, the fragile, to the potentially violent. Invoking a history of slapstick, object and body become confused - what cannot be so easily sustained, or released?

Each shot is interrupted before the object hits the ground, preserving the irresponsibility of an absent-minded (and literally headless) body. Neatly poetic, the work plays at rhythm and duration to eschew a viewer's need to predict or control.

Relevant previous experience

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (London, b. 1990) and Paul Hughes (Nottingham, b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the environments it finds itself within.

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Acts Re-Acts 5 Performance Proposal

Please fill out the form to submit your proposal for Acts Re-Acts 5.

Acts Re-Acts 5 is open to professionals, staff, researchers and research students who see performance as an integral part of their research and practice.

The deadline for applications is midnight, Sunday 10 December 2017.

Name

Timber & Battery

*Email **

paul@timberandbattery.com

*Job title **

Collaborating artists

Supervisor's name (research students only)

Thesis title (research students only)

*College, institution or organisation **

Independent artists

Website

www.timberandbattery.com

Proposal (max 500 words)

“There is a moment where Paul is stood next to an upright table his hand hovering just above its surface. 'This' he says and he seems to mean the table or this bit of the table and then he moves slightly and says 'this' again and he is now referring to the whole complicated situation that he and Rohanne and us watching are in. And so with seemingly not much at all they take us on a kind of journey through perception and meaning, sort of like a trip. A really small one but a trip all the same.”
- response to a previous sharing of ‘*This*’ by Hamish MacPherson, choreographer and researcher.

Choreographing the gestures of sensation, investigation and thought, ‘*This*’ presents two idiots introducing and exploring a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives ‘this’ and ‘that’, shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer. Exploring and exhausting the possibilities of body, object, gesture and space, ‘*This*’ draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought.

We would like to share a work-in-progress performance of *This*, an improvised performance by two performers and two collapsible tables, at Acts Re-Acts. We have recently been DX Choreography award by DanceXchange in Birmingham to support the development of the work in April 2018, and this would be a great opportunity to confront, reconsider and learn from the practice of the work, in the context of liveness that it addresses. The work is playful, gently riotous and explorative - we see this as an opportunity to experiment and learn; and we are deeply excited to enter into dialogue with audiences, students and artists in response to the work.

We see this context as deeply exciting - all of our work stages a body in thought, or constructs a platform for discourse - and the notion of ‘Acts Re-Acts’, of forging and questioning performance in the live moment, is of deep interest to us. Our practice is one and the same time research and practice,

and we deeply value artist-led platforms and peer-exchange; currently unaffiliated with any universities, we would deeply relish the chance to think, do, witness, speak, and hang out with a group of peers interested in the connections and spaces between art, research, practice and education.

*Will you require additional equipment and technical assistance? Please give details **

Our presentation would be 20 mins in length, and we can perform it a number of times throughout the days.

This is ultimately intended for gallery and exhibition spaces - although it can work in end-on settings in this instance, we would be keen to consider how we could fit this within open space within the schedule of the day.

The piece can intervene on a gathered crowd, start suddenly - the work negotiates the attention of the spectator in the moment of performance. There is no lighting, AV or audio requirements for the work, and it needs very little technical set up beyond a bare space. The two performers start the piece by carrying on a pair of collapsable tables – it would be a great help if we could borrow two for the day!

*Please provide a short biography below (max. 150 words) and attach your CV below. **

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (London, b. 1990) and Paul Hughes (Nottingham, b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the environments it finds itself within.

Recent credits include Chisenhale Dance Space and Rich Mix (London), Attenborough Arts Centre (Leicester), DISKURS (Gießen), ICW (Blackpool) and Radiophrenia (Glasgow), with residencies at Summer Lodge (Nottingham) and Hospitalfield Arts (Arbroath). We regularly present our work at conferences and symposia (University of Roehampton, May 2016; ATW Institut Giessen, February 2016; Society for Artistic Research, The Hague April 2016; and Coventry University, June 2017), and have been awarded residencies at Summer Lodge (Nottingham Trent University, July 2017) and Hospitalfield Arts (Arbroath, November 2016).

*How did you hear about Acts Re-Acts? **

Scudd mailing list

Sound Art Residency - Fionn Duffy and Timber & Battery

The Context: Fionn, Rohanne and Paul met while undertaking the Interdisciplinary Residency at Hospitalfield Arts, Arbroath in Winter 2016. Alongside the vibrant exchange that took place between the resident artists, we collaboratively produced a short film shot on the grounds of Hospitalfield with original compositions written for historic instruments held as part of their collection. Since then, we have kept up a friendship and dialogue - inviting each other to participate in our platforms and projects, and seeking opportunity to undertake more extensive collaborative process.

In 2017, we were awarded a grant by 'Dance on the Radio' - a commissioning scheme supporting artistic research into the cross-disciplinary possibilities of sound and dance - which supported a brief time to work together in Autumn. These two days of experimentation and improvisation uncovered a rich and diverse seam of possibilities, including:

- An installed pair of headphones through which the sound of running feet are heard, approaching and abandoning the listener.
- An recording of three singers listening to Ed Sheeran's 2014 album 'x' for the first time attempt to sing along - a choral karaoke without any backing track, that moves from irony and joy to uncertainty, vulnerability and genuine emotive singing.
- The itemised sounds of a group playing a game of kick-about.
- An exhaustive audio catalogue of the bells on each and every bicycle chained up outside of King's Cross railway station.

We're excited by the wealth of possibilities that have emerged from this collaborative encounter; rather than actualising a preconceived, pre-imagined concept, this work together has opened up invigorating new methods and ideas for the use of sound within our practices and more broadly.

The Project: We would like to apply for four weeks to work at CCA in order to extend and develop this collaborative research. Rather than seeking to merely 'produce' polished versions of these initial discoveries, we wish to spend time together continuing our experimentation and play - in order to explore the many possible relations between body, sound and gesture, and to reconsider the material possibilities and limits of sound as an artform.

During the time, we would:

- Pursue creative research around this project.
We are curious about testing methods of recording, transmission and installation; alongside the use of sound within live performance. We are interested in: the body, texture, speech, the materiality of the mouth and lungs, the intangibility of sound, the relation between sound and space, intimacy, the sound of laughter, the introduction and framing of sound, anticipation, hosting and uncertainty.
- Share this research with peers, friends and the public.

Throughout 2018, Timber & Battery will be hosting a series of performative broadcasts, *Radio Play* - an irregular radio station broadcasting evening-length online transmissions, that crosses geographical and disciplinary distance as it hosts artworks and artist's thinking. We would like to broadcast a *Radio Play* from the CCA as part of this residency with a live audience - to feedback our ideas and thinking to peers and public: including material from our own experimentation, alongside invited works from peers around Scotland, and selected and historically significant works and texts.

- Use this residency as a platform to begin and develop conversations with institutions across Glasgow/Edinburgh institutions - seeking dialogue about the work we are making, with the hope of finding interest in supporting an exhibition for sonic art in late 2018/early 2019.

We see the CCA as the perfect partner with which to undertake this enquiry. Not only is the space and resources of these Creative Labs perfect for the work at hand; but we understand the CCA to be deeply invested in supporting work happening at the fertile sites of encounter between disciplines. Additionally, Glasgow itself is one of the most exciting spaces for sound art - from Sonica, to Radiophrenia, to the vibrant independent music scene. Within our playful and inviting studio practice, we hope to connect with the artists, curators, staff and public across both CCA and Glasgow in order to exchange ideas, practice and excitement.

The People: Having had an early education in classical music Fionn Duffy's (b. Glasgow, 1991) practice centers on the convergence of systems of communication and interpretation and the ways in which cultural narrative shapes subjective experience.

She is interested in how we shape and are shaped by unseen structures built into the fabric of our environments, be that on a social level or through visual and aural cues within our surroundings. Fionn considers the action of producing sound as a bridge between temporal and physical boundaries, and is involved in dissecting the dialogue established between body and barrier through tactile exchange with an object.

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, the practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

We would be excited to undertake this residency at the CCA in order to strengthen and develop our relations across the Glasgow and Edinburgh arts scenes. Rohanne and Paul undertook their undergraduate studies in Edinburgh, with Rohanne living and working in Glasgow through 2014/15. Paul's has worked with playwright and researcher Andy Edwards on his research and publication *Talking Dramaturgy* (September 2017) and his forthcoming performance *In Burrows* at Tron Theatre (March 2018).

www.fionnduffy.co.uk | www.timberandbattery.com | www.danceontheradio.com

BE FESTIVAL Application

Title of the piece Meaningless Dance 13 (Empty Gestures)

Company Name Timber & Battery

Country of the companyUK

Your email paul@timberandbattery.com

Telephone 07809421749

Name of contact Paul Hughes

Role in the piece Collaborating artist - both of us are performer and director.

Duration of the piece in minutes (longer pieces must be shortened to max. 30 minutes but there is no minimum length) 15

Original length, if different 10

Language(s) of the piece N.a.

Nationalities of people working on the piece UK/IR and UK/FR

Synopsis of the piece. We may use this in our programme if your piece is selected (max. 100 words) **Meaningless Dance 13 (Empty Gestures)**

Two dancers move through a series of hand gestures sourced throughout the internet. Performed to the precise beat of a metronome, the synchronicity of the movements amplifies the hesitations and minor differences between the dancers. The gestures are stripped of their meaning - the only certainty left is the intense and material commitment of the performers to learn and reproduce them. A deceptively simple premise produces a quietly poetic and complexly intimate encounter.

Development / tour history of the piece (max. 100 words)

The piece was first presented at Attenborough Arts Centre, Leicester in May 2016 as part of 'Us & Them 7'; and was further presented at 'Exhi[5]bititions' at Rich Mix, London in June 2016.

How does the piece relate to BE FESTIVAL's ethos: to cross borders (linguistic, cultural or artistic) and inspire audiences of all nationalities (max. 80 words)

As information is circulated more rapidly and widely than ever before, Empty Gestures questions how ideas spread across bodies within porous flows of meaning and appropriation. The mute gestures hover between the obscure and the internationally recognisable – but this meaning/lessness unmistakably exposes a labour of delivery, questioning what a sincere gesture might be from performer to audience. What can the performer and spectator offer one another; what commitment - to communication, interpretation or understanding - is demanded from either side?

Number of performers 2

People travelling to Birmingham (maximum: number of performers + 1. i.e two performers & one director = 3) 2

Where will you be traveling from? Please tell us for each person.

Nottingham and London

Company biography (max. 100 words)

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b.1990) and Paul Hughes (b.1991),

it takes place across choreographic, performance and visual arts contexts. Trained in fine art (ECA) and philosophy (University of Edinburgh), our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

We both maintain independent performance and dramaturgical practices, including Vlatka Horvat's 'Minor Planets' (HAU Berlin, 2017) and Ponyboy Curtis (Yard Theatre, 2015, 2016).

Significant previous work/Awards

Recent credits include a solo exhibition of performance 'Floorplan//Here or Now' at Rich Mix (London, October 2015), Attenborough Arts Centre (May 2016, Leicester), ICW (Blackpool, Jun 2017), SET me Free (Venice and London, Sep 2017), DISKURS17 (Gießen, Germany, Oct 2017), Radiophrenia (Glasgow, November 2017), and Chisenhale Dance Space (London, Dec 2017).

We have received awards from Dance on the Radio (March 2017), a choreographic commission from Third Row Dance (October 2016), and a DanceXchange DX Choreography Award (December 2017). In October 2017 we were commissioned to present an original audio installation at DISKURS17 in Giessen, Germany. We have been awarded residencies by the New Wolsey Theatre (April 2015), Hospitalfield Arts (Arbroath, November 2016) and Summer Lodge (Nottingham Trent University, July 2017).

Website www.timberandbattery.com

What kind of space does your piece ideally require? BE FESTIVAL can offer a range of performance spaces. For more information, please download 'spaces at BE.pdf'
Small studio space

Early ideas If your work is still in development, would you agree to be contacted to present the piece at 'Early Ideas', our festival scratch event? You would have the opportunity to participate in all the events like any other company and would present work of max. 15 min. No

You will be sharing the space with other companies so the time for get-ins will be limited. Technical plans should be simple and flexible. Do you have any special technical requirements? No. A general light wash. No sound/AV.

Have you applied to BE FESTIVAL before? If so, in which year and with which piece? Yes, in 2016, with the same work.

How did you learn about BE FESTIVAL? (Please be specific. eg. if you learnt about us from the internet, which website?) Facebook.

The most important part of this application is your video. So please send us the best quality footage you can. We don't consider trailers as it is impossible to assess the work properly. However we do programme pieces still in development so we are very happy to consider video of rehearsals.

Include here the link to your video <https://vimeo.com/177359138>

Check-in Festival | *This* | Timber & Battery

This (2018), a performance for exhibition spaces
Timber & Battery
paul@timberandbattery.com
www.timberandbattery.com

Description of the work: *"There's a moment where Paul is stood next to an upright table his hand hovering just above its surface. 'This' he says and he seems to mean the table or this bit of the table and then he moves slightly and says 'this' again and he is now referring to the whole complicated situation that he and Rohanne and us watching are in. And so with seemingly not much at all they take us on a kind of journey through perception and meaning, sort of like a trip. A really small one but a trip all the same."* - Hamish MacPherson, artist & researcher

Performed by Rohanne Udall and Paul Hughes, *This* is a choreography for gallery, exhibition and foyer spaces.

Exploring the gestures of sensation, investigation and thought, the work presents two idiots introducing and exploring a pair of collapsible tables. A single conversation playing about between a man and a woman, this encounter duplicated and separated across two isolated tables – rendering this relationship between these two figures perpetually open in their search for shared understanding and meaning. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting.

Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer. Exploring and exhausting the possibilities of body, object, gesture and space, *This* draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, in order to interrogate the slippery gestures of identification, definition, demarcation and demonstration.

Why this opportunity will be of use to you

Awarded a DX Choreography Award by DanceXchange, Birmingham, *This* is scheduled for development in early Spring 2018; and Check-In Festival would be the perfect opportunity to publicly share the finished work straight from this period of rehearsals. Additionally, this development is receiving support from Dance4; and alongside scheduled performances in Manchester (Legroom), Birmingham (DanceXchange), Blackpool (ICW) and London (Rich Mix) (all May and June 2018), this festival would allow us to share this work within the East Midlands, including the audiences and peers we are developing across the region to this significant part of our practice: our first tour.

In particular, this first finished sharing of the work would be in a supportive context; having presented our work there in the past, we know the space and vibe Attenborough Arts Centre well (Tetrad Collective, 'Us & Them', May 2016); and we also appreciate the ongoing relationship we have with Derby Theatre, and in particular Check In Festival ('Departure Lounge', March 2017). After a successful work-in-progress sharing at *Work Processing* (Chisenhale Dance Space, December 2017), we believe this work to be exciting to diverse audiences; *This* fits both AAC and Check-In's commitment to both experimental practice sitting across traditional performance disciplines, that remains accessible and engaging to a wide range of audiences.

Duration of work: 30-40mins, finished piece

Performance space/tech: Gallery space. No lighting/AV/sound needed – just an open exhibition space. No set up time needed: performers carry on two collapsible tables.

Audience capacity: Up to 40, depending on size of performance space.

Artist bio: Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b.1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art (ECA) and philosophy (University of Edinburgh), our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Recent credits include a solo exhibition of performance 'Floorplan//Here or Now' at Rich Mix (London, October 2015), Attenborough Arts Centre (May 2016, Leicester), ICW (Blackpool, Jun 2017), SET me Free (Venice and London, Sep 2017), DISKURS17 (Gießen, Germany, Oct 2017), Radiophrenia (Glasgow, November 2017), and Chisenhale Dance Space (London, Dec 2017).

We have received awards from Dance on the Radio (March 2017), a choreographic commission from Third Row Dance (October 2016), and a DanceXchange DX Choreography Award (December 2017); and we have been awarded residencies by the New Wolsey Theatre (April 2015), Hospitalfield Arts (Arbroath, November 2016) and Summer Lodge (Nottingham Trent University, July 2017).

Video links/Documentation: While this piece doesn't have any documentation yet, some previous and relevant works include:

- [Meaningless Dance 13 \(Empty Gestures\)](#), stage performance, 15mins.
- [It's Out of Our Hands](#), video, ~1mins 30sec.
- [Just One Thing On Top Of Another](#), installation, found objects.
- [Untitled Score for Two Performers](#), gallery performance, 20mins approx.

Full details of our work are available at our website [here](#).

Urban Sonic Places: Commission

Name of art work

Horsing About

Description of work

Two performers carry the equipment required to play the sound of a horse walking through tarmac streets (speakers, batteries, sound desk, tape player, wires). Without clear goal, they search among the confusions of quiet back streets and major intersections - continually doubting themselves, doubling back, or hanging about indecisively. Exhausted or bored, and having accomplished nothing much at all, they return back to the art space they came from.

Somewhere between a failed panto horse (two bodies connected in the clumsy entanglement of the equipment) and the more sinister mounted police officer, the performance moves in and out of perceptibility - overwhelmed by the noise of traffic, foregrounded in a quiet alley, or incongruous in a shopping centre. The simplicity of the proposition permits 'Horsing About' playful and open while shifting through different environments, audiences and interpretations.

The work balances humour, uncertainty and threat in order to critically examine the desire for socially-engaged and site-specific art to briefly 'visit' and 'engage with' an urban area - and its complicity with urban forces of control. Formally simple and deeply poetic, 'Horsing About' furthers our enquiry into a relational aesthetics of distance and suspicion, and the possibilities of slapstick in contemporary performance.

Artist name

Timber & Battery

Artist statement / Bio

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b.1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art (ECA) and philosophy (University of Edinburgh), our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Recent credits include a solo exhibition of performance 'Floorplan//Here or Now' at Rich Mix (London, October 2015), Attenborough Arts Centre (May 2016, Leicester), ICW (Blackpool, Jun 2017), SET me Free (Venice and London, Sep 2017), DISKURS17 (Gießen, Germany, Oct 2017), Radiophrenia (Glasgow, November 2017), and Chisenhale Dance Space (London, Dec 2017).

We have received awards from Dance on the Radio (March 2017), a choreographic commission from Third Row Dance (October 2016), and a DanceXchange DX Choreography Award (December 2017); and we have been awarded residencies by the New Wolsey Theatre (April 2015), Hospitalfield Arts (Arbroath, November 2016) and Summer Lodge (Nottingham Trent University, July 2017).

Contact email

paul@timberandbattery.com

Technical Requirements

We can provide all the tech - although it would be great to know if & what you could lend us for the day (rather than carting everything over). It would also be great if you could document the work (we both perform it!).

Format

Outdoor mobile performance

Proposed Location

Wider Elephant & Castle area. Light rain - moderate – work possible (and possibly funnier) with rain ponchos and umbrellas. Heavy rain – keep performance to shopping centre.

Duration

2 hours.

Supporting material: Audio / Video Please supply at least one type of supporting material: web links to sound / web links to video / images (JPG, PNG, GIF, 4MB max)

There is no documentation yet for this performance - but some relevant previous works include:

It's Out of Our Hands (2017) - Video (1min 30) - <https://timberandbattery.com/its-out-of-our-hands/>

Radio Play (2017) - 5 hours pop-up radio station - <https://timberandbattery.com/radio-play/>

Up Their Sleeves (2017) - photo print - attached

Just One Thing On Top of Another (2017) - Installation - <https://timberandbattery.com/just-one-thing-on-top-of-another/>

Empty Gestures (2016) - Stage performance (10 mins) - <https://timberandbattery.com/empty-gestures/>

Hi to everyone at The Experimental Film Club,

We'd like to apply with two videos:

- It's Out of Our Hands, 2017, UK
- Meaningless Dance 18, 2017, UK

Our names are Rohanne Udall and Paul Hughes, we work under the title of Timber & Battery.

Thanks,

Rohanne and Paul

www.timberandbattery.com

2018

This – A presentation of practice

Performed by Rohanne Udall and Paul Hughes, *This* is an improvisatory practice by bodies and materials.

Exploring the gestures of sensation, investigation and thought, two idiots introduce and explore a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

Exploring and exhausting the possibilities of body, object, gesture and space, *This* draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, in order to interrogate popular understandings of materiality alongside the slippery gestures of identification, definition, demarcation and demonstration. The concern of this research is not 'why' do materials matter, but rather 'how': how can materials retain their agency – an ability to confound or exceed our understanding - as we approach, contain or constrain them?

This, the latest performance from the interdisciplinary collaboration Timber & Battery, building from their past research into fidgeting, meaning/lessness and aesthetic autonomy.

Bio

Timber & Battery's work considers meaning and meaninglessness through oblique gestures. Originally trained in fine art (Edinburgh Collage of Art) and philosophy (University of Edinburgh), the collaborative practice of Rohanne Udall (b.1990, currently MRes Art: Theory and Philosophy, Central Saint Martins) and Paul Hughes (b.1991) takes place across choreographic, performance and visual arts contexts.

Technical details

This is a flexible choreography for exhibition, gallery and foyer spaces. It requires very little installation time - no lights, no sound, no electrics - merely an open space, and the two collapsible tables which the performers take on with themselves. It can be presented to an end-on audience, although it's best suited for a standing audience who are free to reposition themselves. The practice has been presented once before at Work Processing, an event organised by TECHNE PhD students to share artistic research, at Chisenhale Dance Space, December 2017.

We would like to be considered for a travel bursary for Paul, who lives in Nottingham.

Plus One – Timber & Battery

Plus One is a weekend in late April, hosting exchange between a new generation of artists making live performance for exhibition spaces. Timber & Battery will invite four participants across a broad range of disciplinary and geographic positions; each of these will invite their own 'plus one' to join the group. Without any pressured outcome, the group of ten will spend two days sharing conversation and practice at studios in Dance4, Nottingham.

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (London, b.1990) and Paul Hughes (Nottingham, b.1991), it takes place across choreographic, performance and visual arts contexts. Our practice is a meeting point between disciplines; and has been presented across stages, galleries, festivals, publication and and new media projects (Radiophrenia, Glasgow; isthisit?, online exhibition).

Our curatorial platforms bring together diverse artists to foster artistic exchange, peer support, and our own development. These projects include the pop-up radio station *Radio Play* (Nottingham Trent University, July 2017), online writing project *Digital Writing Group* (January-June 2016), and publication of new writing *Footnotes* (forthcoming, 2018).

Plus One would create a vital space to reflect on the growing trend of dance performance presented in exhibition spaces. We feel it urgent for a new generation of artists have space to discuss the artistic and institutional pressures they face; we wish to strengthen individual practice by situating it within a broader ecology of peers. *Plus One* tests out a new model of curatorial practice by reaching beyond direct networks to connect artists who exist outside of mainstream programming visibility and whose work struggles with open calls. The weekend will be loosely structured – each participant will be able to foreground their own concerns and practice, but time will be left open to contemplate emerging collective interests, and to plan towards future projects.

Timber & Battery has made work together for nearly four years. Coming out of a long period of experimentation, we are in dialogue with a number of institutions to initiate longer term projects to ensure the sustainability of our practice. We feel the need to connect with friends we have made through our work so far by establishing a more integrated network of mutual support. Supported by a Choreography Award from DanceXchange Birmingham, we are planning a national tour of a new choreography for gallery spaces in late 2018. We wish to invite a number of 'support acts' by local artists at each stage of this tour, formed from the participants of *Plus One*: an integrated group of diverse practices forming, each proposing unique answers to the questions of contemporary performance in 2018.

Overall budget

Travel: £800, £100 per person to travel to and from Nottingham. Any leftover will go towards

Food: £150 Breakfast and lunch for 10 people over two days.

Materials: £50

Accommodation: £0 (£20 per participant per night. In kind, supported by network of hosts in Nottingham)

Space: £0 (£280 in kind support by Dance4)

Total amount requested: £1000

Timber & Battery CV – December 2017

Website: www.timberandbattery.com

Paul Hughes
paul@timberandbattery.com

Rohanne Udall
Rohanne@timberandbattery.com

Residencies

Summer Lodge (Nottingham, UK) July 2017
Top Shed (Norfolk, UK) May 2017
Mhor Farr (Laide, UK) April 2017
Hospitalfield Interdisciplinary (Abroath, UK) November 2016
New Wolsey Theatre (Ipswich, UK) March 2015

Commissions and Awards

DX Choreography Award, DanceXchange, Birmingham; December 2017
Research grant, Dance on the Radio; March 2017
Choreography Commission, Third Row Dance; University of Roehampton, London; October 2016

Solo Exhibitions and Performance

Meaningless Dance 15 (Some Possibilities), Michaelis Theatre, London, September 2016
Floorplan//Here or Now, Rich Mix, London, September 2015
A Labour of Love and Shame, Bedlam Theatre, Edinburgh, September 2012

Select group shows, mix-bill evenings and festivals

Work Processing, Chisenhale Dance Space, London, December 2017
Radiophrenia, Glasgow, November 2017
Photobook Fair 2017, Impressions Gallery, Bradford, November 2017
DISKURS '17, Institute for Applied Theatre Studies, Gießen, Germany, October 2017
SET me Free, VeNe (in collaboration with the Festival de Videodanse de Bourgogne and Future Mellon), Venice and London, September 2017
isthisit?, online exhibition, August 2017
Continuum Festival, Bethnal Green Working Men's Club, London, June 2017
Scratch Off The Page, Object Book, London, June 2017
Provocations, ICW, Blackpool, June 2017
Fiver Fridays (with Gareth Cutter), Chisenhale Dance Space, London, May 2017
Departure Lounge, Attenborough Arts Centre, Leicester, March 2017
Low Stakes, New River Studios, London, February 2017
Performance evening, Third Row Dance; University of Roehampton, London; December 2016
Exhib[5]itions, Mingbeast; Rich Mix, London; June 2016
US & THEM 6, Tetrad Collective; Attenborough Arts Centre; May 2016
R.A.W., l'Klectik Art Lab, London; May 2016
The Shag, FLAC Collective Take-Over; Exhibit, London; January 2016
Breaking The Habitual, University of Roehampton, London, December 2015
Freshly Scratched, Battersea Arts Centre, London, October 2015
Calm Down, Dear 2015, Camden People's Theatre, London, September 2015
Forest Fringe, Edinburgh Festival Fringe, Edinburgh, May – August 2014
The Shag, Studio 180, London, November 2014
Fresh Cream, India Buildings, Edinburgh, November 2013
Shorts and Bloomers 1-6; Teviot Row House, Edinburgh; October 2012, January 2013,

March 2013, September 2013, October 2013 and November 2013
JOBCENTRESUPERPLUS, Castle Terrace, Edinburgh, March 2013

Talks, conferences, symposia presentations & teaching

Live Lab, Vivid, Birmingham, July 2017

Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment, Coventry University, June 2017

Ground Work, Decoda, Coventry, February 2017

Open Lab, Chisenhale Dance Space, London, January 2017

Positioning: Postgraduate Symposium, University of Roehampton, London, May 2016 (in collaboration with Samantha Pardes)

International Conference on Artistic Research, Society for Artistic Research, The Hague, April 2016

Yes Conference, The Young, Institute for Applied Theatre Studies, Giessen, February 2016

Platforms for peer-exchange

Fragment (consider revising), Eastbourne House, August 2017

Plus One, University of Roehampton, July 2017 (with Sam Pardes)

Dance Practice-as-Research, University of Roehampton, January – March 2016 (with Jenny Moy)

Education

Rohanne

Mres Art: Theory and Philosophy, Central Saint Martins, London: September 2017 - present

Fine Art MA (Hons) (Undergraduate Degree) First Class, History of Art and Intermedia

University of Edinburgh and Edinburgh College of Art, Edinburgh; September 2009 – July 2014

L'école supérieure des arts décoratifs de Strasbourg. (Erasmus) Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab); September 2011 – January 2012

Paul

MA Dance Studies (Distinction), University of Roehampton, London, September 2015 – September 2016

Philosophy (MA Hons), University of Edinburgh, September 2009 – July 2013

Five-A-Day

What?

In between acts, while other artists are setting up props or clearing up their mess, two figures walk out to centre stage. Without introduction or context, they take out a single piece of fruit from each of their pockets; in unison, they begin to eat. They finish the fruit, put the remaining peel, pith or core in their pockets, and walk off stage.

They do this 5 times throughout the evening - while the the kind of fruit changes, the gesture remains unexplained; these brief and entirely inadequate interludes become somewhat legitimised by their repetition. Some fruits are easier to eat, some more difficult. Each carries their own associations, logics, problems, readings.

Barely anything, the work exists as a minor poetry that briefly flares at the corners of the evening.

Five-a-Day is a performance conceived specifically for mix-bill nights; occupying a viral position, it troubles traditional borders between performances - inviting an audience to sit and think with an idea across an evening. It manifests itself as individually weak and minor performances (not funny enough, not difficult enough, not tense enough, not developed enough, not dramatic enough, etc.) while smothering the evening in its presence.

Why?

We're interested in weak gestures, minor gestures - how to do less? What if it was 'just' that? What might happen? We're polite, white, middle-class kids - failing to adopt any radical gesture or pose - toying with and foregrounding the complex materiality of the body - fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and inescapably political.

We don't think our work matters. We want to make work that doesn't matter - or more accurately - this is the work we notice ourselves making. We're not sure if it matters that some things (art, in particular) don't matter. You see the contradiction? This has sustained us for a couple of years now. We've also heard that it's important to eat a certain amount of fruit each day.

Who?

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

You can see our work on our website [here](#), but particular relevant works include:

- Meaningless Dance 13 (Empty Gestures), stage performance, 15mins. <https://timberandbattery.com/empty-gestures/>
- It's Out of Our Hands, video, ~1mins 30sec. <https://timberandbattery.com/its-out-of-our-hands/>
- Just One Thing On Top Of Another, installation, found objects. <https://timberandbattery.com/just-one-thing-on-top-of-another/>
- Untitled Score for Two Performers, gallery performance, 20mins approx. <https://timberandbattery.com/untitled-score-for-two-performers/>

Let us know if we can offer any other info! Big love, and hope to see you soon either way,

Paul and Rohanne x

The Art House Residency Programme 2018/19

Residency project title

Sound Art Residency

Proposal for your Residency

The Context: Fionn, Rohanne and Paul met while undertaking the Interdisciplinary Residency at Hospitalfield Arts, Arbroath in Winter 2016. Alongside the vibrant exchange that took place between the resident artists, we collaboratively produced a short film shot on the grounds of Hospitalfield with original compositions written for historic instruments held as part of their collection. Since then, we have kept up a friendship and dialogue - inviting each other to participate in our platforms and projects, and seeking opportunity to undertake more extensive collaborative process.

In Summer 2017, we were awarded a small grant by 'Dance on the Radio' - a commissioning scheme supporting artistic research into the cross-disciplinary possibilities of sound and dance - which supported a brief time to work together. These two days of experimentation and improvisation uncovered a rich and diverse seam of possibilities, including:

- An installed pair of headphones through which the sound of running feet are heard, approaching and abandoning the listener.
- An recording of three singers listening to Ed Sheeran's 2014 album 'x' for the first time attempt to sing along - a choral karaoke without any backing track, that moves from irony and joy to uncertainty, vulnerability and genuine emotive singing.
- The itemised sounds of a group playing a game of kick-about.
- An exhaustive audio catalogue of the bells on each and every bicycle chained up outside of King's Cross railway station.

We're excited by the wealth of possibilities that have emerged from this collaborative encounter; rather than actualising a preconceived, pre-imagined concept, this work together has opened up invigorating new methods and ideas for the use of sound within our practices and more broadly.

The Project: We would like to apply for this residency with The Art House in order to extend and develop this collaborative research. Rather than seeking to merely 'produce' polished versions of these initial discoveries, we wish to spend time together continuing our experimentation and play - in order to explore the many possible relations between body, sound and gesture, and to reconsider the material possibilities and limits of sound as an artform.

During the time, we would:

- Pursue creative research around this project.

We are curious about testing methods of recording, transmission and installation; alongside the use of sound within live performance. We are interested in: the body, texture, speech, the materiality of the mouth and lungs, the intangibility of sound, the relation between sound and space, intimacy, the sound of laughter, the introduction and framing of sound, anticipation, hosting and uncertainty.

- Share this research with peers, friends and the public.

Throughout 2018, Timber & Battery will be hosting a series of performative broadcasts, Radio Play - an irregular radio station broadcasting evening-length online transmissions, that crosses geographical and disciplinary distance as it hosts artworks and artist's thinking. We would like to put together and broadcast a Radio Play as part of this residency with a live audience - to feedback our ideas and thinking to peers and public: including material from our own experimentation, alongside invited works from peers around the country, and selected and historically significant works and texts.

- Consider the beginnings of a collaborative solo exhibition: how (and where) might this collaboration between sound and performance take place? We would hope to have dialogue with the team at the Art House to around the work we are making, with the hope of finishing the residency confident in pursuing further supporting an exhibition for sonic art in late 2018/early 2019.

Description of your artistic practice

Having had an early education in classical music Fionn Duffy's (b. Glasgow, 1991) practice centers on the convergence of systems of communication and interpretation and the ways in which cultural narrative shapes subjective experience.

She is interested in how we shape and are shaped by unseen structures built into the fabric of our environments, be that on a social level or through visual and aural cues within our surroundings. Fionn considers the action of producing sound as a bridge between temporal and physical boundaries, and is involved in dissecting the dialogue established between body and barrier through tactile exchange with an object.

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, the practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Links to Websites

www.fionnduffy.co.uk

www.timberandbattery.com

<https://fpraudio.bandcamp.com/releases>

Please detail any barriers you have faced, past or present, to achieving your creative aspirations.

Rohanne, Paul and Fionn's work faces difficulties common to interdisciplinary practice - slipping in the cracks between the support offered by most institutions. Otherwise, we are all white, middle-class twenty-somethings, with all the privileges that that entails.

In Good Company Scratch Night ~ Timber & Battery ~ This

Name and contact details

Timber & Battery
Paul Hughes and Rohanne Udall
paul@timberandbattery.com

Location

Nottingham

Brief summary of the work you would like to present

We would like to present a work-in-progress performance of our next work, *This*.

We're interested in our whiteness; this is an authority and power we carry into every situation. We cannot pretend it isn't there; and the ways that this power operates in the world will not diminish through our ignoring it.

We're interested in tables we sit at: who can speak up; who defines the topic; who says "I think that...". Or "Is it...?". Or "What we're really talking about is..." Seemingly open, seeming humble, these voices define and delimit conversations. There is a (un)subtle power here – of suits and ties, of legitimacy, of the seemingly reasonable face at the other side of the table that through a quiet accumulation of authority bends the world to their will.

This is an improvised performance by two dancers and two collapsible tables, that's lost somewhere between a childish recklessness and the rigours of scientific research. *This* drawing together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, the improvised performance interrogates the slippery gestures of identification, demarcation and demonstration.

This work in progress would be a great opportunity to develop the work in close relation to an audience's eyes, as we work towards presenting *This* at a number of galleries and theatres across the midlands in Summer 2018.

Technical specification (as much as you know/think at this point)

The performance can happen for an end-on audience or an audience-in-the-round. It won't require any sound/av/lights, beyond a general wash. There is no set beyond what the performers carry on by hand at the start of the performance. The performance will last ~20 minutes.

Brief summary about you and your previous work

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b.1990, Fine Art @ Edinburgh College of Art, now living in London) and Paul Hughes (b.1991, Philosophy @ University of Edinburgh, now living in Nottingham), it takes place across choreographic, performance and visual arts contexts. Our practice is a meeting point between disciplines; and has presented across stages, galleries, festivals, publication and new media projects across the UK.

You can find examples of our work on our website here: www.timberandbattery.com

Dear Film Free & Easy!

Can we please submit a short film for 'Up in the Air'? You can view it online here:
<https://vimeo.com/217874112>

Unfortunately I'm away for work at the minute and can't send you the file until when I get back to Notts - which will be on Monday 5th - is that alright?

Many thanks!
Paul and Rohanne

Floorplan | Timber & Battery | Open Borders: Changings, Awakenings

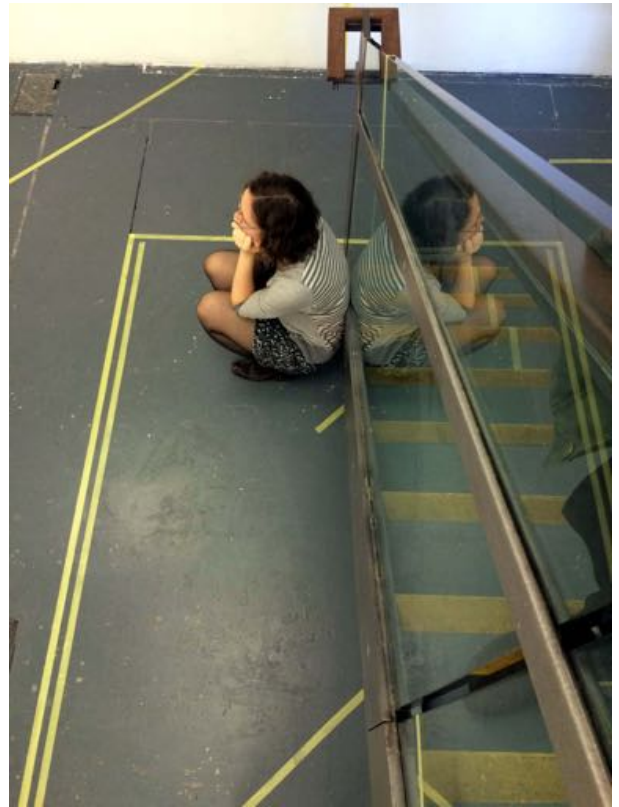
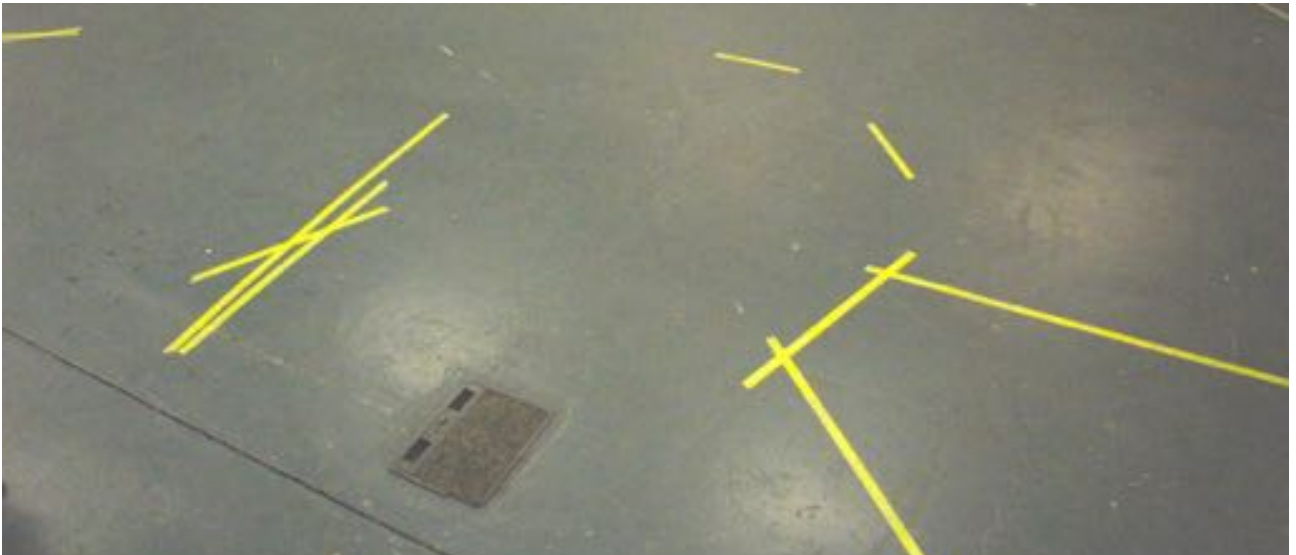
Floorplan (2015)

<https://timberandbattery.com/floorplan/>

3-4 hour durational performance, two performers, for a white-cube gallery space.

Two performers take turns to lay down lines of masking tape directly on the floors and walls of a gallery space. Simple, childlike, and undertaken without speech, the durational performance's rules are clear. Over a number of hours, the performers produce a dense web, only to reduce it down to nothing once again. The restricted palette immediately evokes the utopian design of a floorplan, a building site, and proceeds through subjective and sensuous considerations of composition, (im)balance and provocation. Boundaries are drawn and proposed – a way of dividing, constructing, separating. A simple game raises questions over urgent questions of migrancy, conflict, territory and occupation; and teases the spectator with the unpredictable liveness of choice. A line draws a border – to divide here from there – to be challenged and crossed - but also also has the power to make tangible and unexpected connections.





Dance4

East Midlands in focus: Sunday Supplement

Are you available the following dates: (please tick for yes, leave blank for no)

~~20–23 March 2018~~

Sunday 25 March 2018

Please describe your proposed idea / work / discussion. (Max 300 words) *

Due to the nature of the sharing we can only support works with low technical requirements.

Please let us know of any technical requirements for your work and if necessary how you would adapt to suit presenting in a space with a quick turnaround between sharings.

We wish to present a work-in-progress performance of 'This', prior to our week of development time at Dance4 (w/ 26th March):

Exploring the gestures of sensation, discovery and thought, two idiots introduce and explore a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and feeling relations between performer and viewer.

Exhausting the possibilities of body, object, gesture and space, 'This' is the latest major performance by Timber & Battery. Giddily playful, vibrant and accessible, the work draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, in order to interrogate the slippery gestures of identification, demarcation and demonstration.

Our presentation would be 15 minutes long. It requires no set-up: the performers begin the piece by each carrying on a collapsible table, and finish the work by clearing the space. There are no sound or lighting requirements.

Please tell us about your practice. (Max 300 words). *

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our practice works primarily across visual arts and dance. We work with whatever materials are close to hand - performance, sculpture, video, sound, publication - seeking to frustrate the demands of any given context, and open possibilities of practice and thought. Recent credits include Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Attenborough Arts Centre (Leicester), DISKURS (Gießen, Germany), VeNe (Venice, Italy), ICW (Blackpool) and Radiophrenia (Glasgow), with residencies at Summer Lodge (Nottingham) and Hospitalfield Arts (Arbroath).

Alongside presenting our work at conferences and symposia (University of Roehampton, May 2016; ATW Institut Giessen, February 2016; Society for Artistic Research, The Hague April 2016; and Coventry University, June 2017), we consistently organise projects for peer-support: including residencies ('Plus One', University of Roehampton, July 2017), interdisciplinary crits ('*Fragment, (consider revising)*', Eastbourne House Arts, August 2017), publications ('Footnotes', forthcoming) and pop-up radio station ('*Radio Play*', Nottingham Trent University, July 2017 and February-November 2018).

Please tell us why you would like to present your work / idea as part of Dance4's Sunday Supplement programme? * (Max 300 words).

The development of this work will be the subject of our week's work at Dance4 (already confirmed), leading towards performances of the finished piece in May/June. To commence the week with a short sharing with a live audience would be invaluable; the work is improvised, and deeply responsive to the audience's spectating. This opportunity would allow us to undertake our work with a vibrant clarity of knowing how this practice might relate to its audience.

In addition, since Paul moved to Nottingham in autumn 2016, we have sought to present our work across the East Midlands. However, we have found ourselves caught in a catch-22, with repeated reply to our attempt to enter institutional platforms of support suggesting that we have not showed our work within the region extensively enough. This opportunity would be a great help in representing our work to institutions and artists across the Midlands - to insist on our presence within the interdisciplinary gap, and to open up further possibilities of support for our work.

Finally - we feel like Paul's growing relationship with the organisation is a little odd, feeling like you/they've never had a chance to see what we actually do. It would be very nice to be able to show our work to the Dance4 team.

You may provide a link to examples of your work.

<https://vimeo.com/245938607>

If you have provided a link to your work. Is it the proposed work or previous work?

No

I/we give permission for Dance4 to document our work if successful in application *

Yes

Any additional information you would like to share with us? (Max 150 words).

Siobhan Davies Dance: Open Choreography Performance 2018/19

Short statement about your artistic practice

Please tell us about your artistic practice in general, including the primary concerns of your work and where you think you are in your artistic development. 250 words / 1500 characters max

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our practice works primarily across visual arts and dance. We work with whatever materials are close to hand - performance, sculpture, video, sound, publication - seeking to frustrate the demands of any given context, and open possibilities of practice and thought. Recent credits include Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Attenborough Arts Centre (Leicester), DISKURS (Gießen, Germany), VeNe (Venice, Italy), ICW (Blackpool) and Radiophrenia (Glasgow), with residencies at Summer Lodge (Nottingham) and Hospitalfield Arts (Arbroath).

Alongside presenting our work at conferences and symposia, we consistently organise projects for peer-support: including our pop-up radio station ('Radio Play', Nottingham Trent University, July 2017 and February-November 2018). Working with an increasing confidence in our ideas, we are currently seeking ways to develop long-term relationships with institutional partners in order to support more ambitious and sustainable work.

Project Summary

1-2 sentences clearly and concisely describing the project you would like to present. 50 words / 300 characters max.

We wish to present our choreography for exhibition spaces, 'This'. An improvised performance for two dancers and two collapsible tables, 'This' explores the gestures of sensation and thought, developing our growing interest in slapstick as a critical intervention into contemporary somatic practice.

Project Description

Further detail about the project you would like to present. What are the primary artistic concerns of the project? Where are you in the life of this project? What aspect of the project would you like to present? 200 words / 1200 characters max.

Exploring the gestures of sensation, discovery and thought, two idiots introduce and explore a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

Exhausting the possibilities of body, object, gesture and space, 'This' draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural

thought, in order to interrogate the slippery gestures of identification, demarcation and demonstration.

'This' will be a finished piece, having received development support from DanceXchange and Dance4. We would present a 30 minute improvised performance.

Your Intent

Please tell us why you think you would benefit from the opportunity to present this work in the particular setting of Siobhan Davies Studios. What do you hope to gain or understand by showing your work here? Why will this be useful to you now? 150 words / 900 characters max.

The piece is designed for gallery and exhibition spaces, and will be presented as such for a few dates in May and June. However, we are keen to present this work at Siobhan Davies Studios – both to take part in the extended research SDD has undertaken around the relationships between choreography and the visual arts - and to contribute our own developments, understandings and aesthetics to this conversation.

Perhaps more simply, we'd also deeply value the opportunity to share a live choreographic work within the dance community, an important part of our practice that is more or less eclipsed by our video work and writing. We feel excited, confident and bold with this work – we want to show it off to a community we care about.

Work Sample

Please include one link to a video of the work you are proposing or a related work. Please indicate a cue point to a representative 2 minute section of the video that you would prefer the panel to view. This video should be a contiguous document of a work rather than an edited showreel or teaser.

<https://vimeo.com/217874112>

Work Sample Description

Please indicate what the work sample video shows and why you have chosen it. 100 words / 600 characters max.

The Field is a short film that emerged co-currently to 'This' as part of our ongoing research into slapstick. A figure is treated relatively abstractly – but while her situation does not directly propose a complex narrative, we understand a process of sensations and thoughts that ripple across her surface. Empty, uncertain, banal, like all our work the piece teeters at the edge between something and nothing; the anxieties of choice over 'this' or 'that' are extended through an attention to sensuous and surprising materiality – in this case, an undefined, looming and inexplicable sound.

What is the duration of the performance you'd like to present?

The maximum duration is 30 minutes. We will also accept a limited number of proposals for durational works.

30 mins

Participating Performers

Please list the performers participating in your presentation and indicate whether you will be performing.

Paul Hughes and Rohanne Udall - both choreographers and performers.

Technical Requirements

Please detail your requirements for equipment, technical assistance, or any support for access needs.

No lights or sound needed. The performers carry on and off the collapsible tables they use. Ideally performed for a standing audience, 'This' can also work for a seated end-on audience of up to 60 or so.

Siobhan Davies Dance: Open Choreography Residency

Short statement about your artistic practice *

Please tell us about your artistic practice in general, including the primary concerns of your work and where you are in your artistic development. 250 words / 1500 characters max

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. London, 1990) and Paul Hughes (b. Dublin, 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, the practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Having had an early education in classical music Fionn Duffy's (b. Glasgow, 1991) practice centers on the convergence of systems of communication and interpretation and the ways in which cultural narrative shapes subjective experience. She is interested in how we shape and are shaped by unseen structures built into the fabric of our environments, be that on a social level or through visual and aural cues within our surroundings. Fionn considers the action of producing sound as a bridge between temporal and physical boundaries, and is involved in dissecting the dialogue established between body and barrier through tactile exchange with an object.

Both Duffy and Timber & Battery's practices have developed for nearly 5-years. Beginning to be presented in international contexts, their practice's developing articulation and confidence now seeks ways to organise ongoing institutional support. Fionn, Rohanne and Paul met while undertaking the Interdisciplinary Residency at Hospitalfield Arts, Arbroath in Winter 2016.

Project Summary *

1-2 sentences clearly and concisely describing the project you would like to develop during this residency. 50 words / 300 characters max.

Timber & Battery and Fionn Duffy's interdisciplinary research into sound and the body intermingles choreographic and sonic thought. They will experiment with a variety of materials, gestures, propositions, processes and means through which artistic ideas and materials might be revealed.

Project Description *

Further detail about the project you would like to work on here. What are the project's primary artistic concerns or research questions? Where are you in your development process with this project? What aspects of the project would you like to develop here? 200 words / 1200 characters max.

Duffy, Udall and Hughes first collaborated on a short film in 2016, and in 2017 were awarded a grant by 'Dance on the Radio' to develop their collaborative exchange. These two days of rapid work together - across a range of public and private spaces - uncovered a rich and diverse seam of possibilities, and resulted in an album of incompetent singing. Rather than actualising a preconceived, pre-imagined concept, this work together opened up invigorating new methods and ideas for the use of sound within our practices and more broadly.

This residency would extend and develop this collaborative research. Rather than produce 'polished' versions of initial discoveries, we spend our time in experimentation and play, in order to further our understanding of the many possible relations between body, sound and gesture; the possibilities and limits of sound as a material; and its different possibilities for presentation or performance. We are interested in: the body, texture, speech, the materiality of the mouth and lungs, the in/tangibility of sound and technology, sound and space, intimacy, slapstick, the sound of laughter, anticipation, hosting, meandering and uncertainty.

Your Intent *

Please tell us why you think you would benefit spending time at Siobhan Davies Studios. What do you hope to gain or understand by working here? What particular support do you think you would want from us? 150 words / 900 characters max.

We are deeply inspired by the legacy of interdisciplinary practice of Siobhan Davies Dance. As part of a generation of new choreographic artists, we wish to feed back and extend these developments. We see SDD as particularly sensitive to and supportive of research- and process-based enquiries; our collaboration does not expect to immediately develop singular artistic works, but rather a deepening understanding which might then contribute in unexpected ways to diverse contexts, platforms and mediums.

We find dance's relationship with sound a particularly exciting question: a medium traditionally understood to be spatially unfixed, associated with the voice and utterance. We see this experimentation particularly timely considering SDD's current focus on dance, technology and the digital; we hope to learn from this expertise, and introduce sound into this consideration.

Public engagement *

Please tell us how you would like to engage the public with your work during your residency. What support would you need from us to achieve this? 100 words / 600 characters max.

Throughout 2018, Timber & Battery will be hosting a series of performative broadcasts, 'Radio Play' - an irregular radio station broadcasting evening-length online transmissions, that crosses geographical and disciplinary distance as it hosts artworks and artist's thinking. We would like to broadcast a *Radio Play* from SDD as part of this residency with a live audience: a way to to feed back our ideas and thinking to peers and public, to include materials from our own experimentation,

alongside historically significant works and texts and invited from peers, to provide context.

Work Sample *

Please include one link to a video that you feel best represents your artistic practice. Please indicate a cue point to a representative 2 minute section of the video that you would prefer the panel to view. This video should be a contiguous document of a work rather than an edited showreel or teaser.

<https://fpraudio.bandcamp.com/track/thinking-out-loud>

Listen from beginning

Work Sample Description *

Please indicate what this work sample video shows and why you have chosen it. 100 words / 600 characters max.

'~Thinking out Loud' is a track from our collaboratively produced album, '~'. Three figures try to sing along to a contemporary pop album without having heard it before. We find the kinds of sociality it depicts - the laughter, the enjoyment, the edge of mockingness - proposes an ambiguous proximity and distance to the listener - we see this work as having emerged from the very particular knowledge, training and experience within the collaboration.

Preferred dates in residence. *

Please indicate all possibilities 16 July - 9 Sept 2018

16th - 29th July is ideal, with perhaps some early dates in August too.

Technical or Access Requirements

Please detail your requirements for equipment, technical assistance, or any support for access needs.

We wouldn't need much kit, although any sound equipment you guys have would be great to have in the room. Otherwise we can work with what we've got.

Do you have funding to support the project you would like to develop?

No

If yes, from what source is the funding?

If no, do you intend to apply for funding?

Yes

Where do you intend to apply? When do you intend to submit your applications?

Arts Council England and/or The Fenton Arts Trust. We would submit these applications in early April.

Will you be able to use this opportunity if you are unsuccessful in securing additional funding? Yes

Please give a concise description of the activity you are asking us to support.

562/600 characters.

This is the first phase of a project addressing the gap between emerging dance artists and emerging galleries and exhibition spaces, namely:

- The development of a new choreography for exhibition spaces, 'This'.
- The convening of a R&D 'Plus One' for emerging dance artists
- Performances of 'This', alongside work by participants of Plus One, at four diverse exhibition spaces across Nottingham, London, Blackpool and Leicester.

This research period will inform the second phase in early 2019 which will establish long-term national interdisciplinary networks.

Amount requested

Please tell us the total amount you are requesting from us, including any personal access costs (£):

13,000

Please enter the start and end dates for your activity.

You must allow enough time to plan your activity and for us to process your application. We need 6 weeks to process applications for up to £15,000.

Activity start date: 26/03/2018

Activity end date: 20/07/2018

Please provide a brief summary of your (or your organisation's) recent relevant artistic work, experience and achievements:

1499/1500 characters.

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (London, b.1990) and Paul Hughes (Nottingham, b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines.

Recent credits include a solo exhibition of performance 'Floorplan//Here or Now' at Rich Mix (London, October 2015), performances at Attenborough Arts Centre (Leicester, May 2016 and March 2017) and Chisenhale Dance Space (London, May and Dec 2017), exhibitions at ICW (Blackpool, Jun 2017) and DISKURS17 (Gießen, Germany, Oct 2017), inclusion into screendance festival SET me Free (Venice and London, Sep 2017) and broadcast as part of Radiophrenia (Glasgow, November 2017).

We have received awards from Dance on the Radio (March 2017), a choreographic commission from Third Row Dance (October 2016), and a DanceXchange dx Choreography Award (December 2017); and residencies with New Wolsey Theatre (April 2015),

Hospitalfeld Arts (Arbroath, November 2016) and Summer Lodge (Nottingham Trent University, July 2017).

Our curatorial platforms bring together diverse artists to foster artistic 'exchange and peer support. These projects include the pop-up radio station Radio Play (Nottingham Trent University, July 2017), online writing project Digital Writing Group (January-June 2016), and publication of new writing Footnotes (forthcoming, 2018).

What is your proposed artistic activity, and what do you want to achieve by doing it?

No more than 1500 characters.

1490/1500

This grant would support the first phase of our project, articulating:

- the artistic concerns of emerging artists presenting dance performance in emerging gallery spaces; through 'Plus One', and the development of 'This'.
- the logistical issues facing the presentation of dance in these gallery spaces; through presenting 'This' and invited performances at four very different kinds of spaces.
- an informal network of emerging artists and emerging galleries interested in this interdisciplinary exchange.

An improvised performance for exhibition spaces, 'This' presents two idiots introducing and exploring a pair of collapsible tables. Drawing together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, the piece interrogates the slippery gestures of identification, demarcation and demonstration. Work-in-progress performances have been received with great pleasure, interest and praise.

'Plus One' is weekend of artistic dialogue. Bringing together eight emerging artists who present choreographic practice in visual arts contexts, we will share and interrogate mutual questions and concerns, and collectively imagine possibilities for the future.

These activities will inform a second phase of the project, whose outcomes might lead to a national tour of new performance; a new network of emerging gallery spaces and dance artists; the development of new audiences, and new forms of commissioning by institutions across disciplines.

Why is this activity important for your artistic development?

No more than 1500 characters.

1497/1500

This project will address the gap between emerging dance artists and emerging galleries. These spaces are vital for developing talent and peer-exchange, but the live performance

they present is predominantly by artists from visual arts backgrounds. Dance presented in exhibition contexts is overwhelmingly restricted to established choreographers working within national and established institutions.

Increasingly confident in our processes and ideas, we present our work across diverse contexts, and are uniquely sensitive to the issues that this project seeks to address. This is a vital next step in our careers. Working with dance organisations, visual arts spaces and artists around the East Midlands, the North and London, we will:

- present our practice in diverse contexts: raising our national profile, initiating and consolidating relationships, creating potential for future partnerships and commissions.
- establish interdisciplinary links between ourselves, artists and emerging exhibition spaces working at this interdisciplinary intersection; supporting the viability of a new generation of interdisciplinary practice.

Conscious of the difficulties of temporary and underfunded emerging galleries, we believe they have the capacity to:

- support the visibility of interdisciplinary work
- encourage discursive exchange
- share and develop audiences between visual arts and dance
- offer new spaces to develop work
- form networks with larger institutions within the visual arts industries.

Please list the main additional artists involved in your activity using the tool below, up to a maximum of 10 artists.

Do not include yourself if you are the main artist. (If you are working with any individuals who are helping to deliver or manage your activity, please tell us about them later on in the separate Partners section of the application form.)

Artist's name: Vlatka Horvat

Role in activity: Dramaturg (Visual Arts)

Confirmed or expected: Confirmed

Artist's website: <http://www.vlatkahorvat.com/>

Please outline how this artist will contribute to the activity and give a brief description of their work:

Vlatka Horvat will be joining us in the rehearsal room for two days in March. As an artistic mentor, she will aid us in both critically and artistically interrogating the work and our process. Vlatka is familiar with our work, and her workshop at Artsadmin in 2016 was the initial seed of this performance.

Vlatka (1974 in Čakovec, Croatia) works across a wide range of forms; namely sculpture, installation, drawing, performance, and photography. Her work is presented internationally in

a variety of contexts – in museums and galleries, theater and dance festivals, and in public space. She currently lives in London.

Artist's name: Simon Ellis

Role in activity: Dramaturg (Dance)

Confirmed or expected: Confirmed

Artist's website: <https://www.skellis.info/>

Please outline how this artist will contribute to the activity and give a brief description of their work:

Simon Ellis will be joining us in the rehearsal room for two days. As an artistic mentor, he will aid us in both critically and artistically interrogating the work and our process. He has extensive experience of dramaturgy and supporting choreographic artists who perform their own work (Igor and Moreno).

Simon trained at the Victorian College of the Arts in Melbourne and is now based in London. His artistic and choreographic work take different forms – performance, screen, writing, and digital technologies – bound together by various interests including memory, power, improvisation, design, and the nature of collaboration.

Artist's name: Elinor Lewis

Role in activity: Plus One artist and co-presenter

Confirmed or expected: Expected

Artist's website: <https://elinorlewis.yolasite.com/>

Please outline how this artist will contribute to the activity and give a brief description of their work:

Elinor will be invited to participate in Plus One, and present her work at one of the four performances of this project.

Elinor Lewis is a performance-driven artist based in London. Her choreography employs the relationship between human and object to investigate themes of risk, space and impermanence. There is a stark minimalism to her choreography that promotes a contemplative stillness within her work.

Artist's name: Laura Burns

Role in activity: Plus One artist and co-presenter

Confirmed or expected: Expected

Artist's website: <http://www.lauraburns.co.uk/>

Please outline how this artist will contribute to the activity and give a brief description of their work:

Laura will be invited to participate in Plus One, and present her work at one of the four performances of this project.

Laura's work encompasses choreography, poetry and live art practices – through site-specific and land-based performance, witch methodologies, divination, spiritual practices and systems constellations. She often works with land as primary collaborator, exploring

Artist's name: Monsur Mansoor

Role in activity: Plus One artist and co-presenter

Confirmed or expected: Expected

Artist's website: www.monsurmansoor.weebly.com/

Please outline how this artist will contribute to the activity and give a brief description of their work:

Monsur will be invited to participate in Plus One, and present their work at one of the four performances of this project.

Monsur is a dance artist based in Bradford and London, creating/performing work within theatre, gallery & site-specific spaces. Their work has a DIY unproductive playful spirit, unpicking their experiences as a working-class bengali muslim, trans non-binary person of colour living in the UK.

Artist's name: Hamish MacPherson

Role in activity: Plus One artist and co-presenter

Confirmed or expected: Expected

Artist's website: <https://hamishmacpherson.co.uk/>

Please outline how this artist will contribute to the activity and give a brief description of their work:

Hamish will be invited to participate in Plus One, and present their work at one of the four performances of this project.

He is a London-based artist who uses ideas and methods from choreography and dance to think about philosophy and politics. He has made performances, workshops, publications, non-digital games, and other things in artistic, academic and community contexts.

Beneficiaries

Tell us how many people you estimate will engage with your activity. On the two next pages you will have the opportunity to tell us more about your intended audiences and participants.

People who will benefit from your activity

Beneficiary Type	Number of people who will be benefiting from this activity	Number of people benefiting from your activities over the last 12 months
Artists	14	39
Participants	0	17
Audience (live)	80	516
Audience (broadcast, online and in writing)	250	814
Total :	344	1386

Results of your activity

Please estimate the outcomes of your activity in the categories below. Enter '0' (zero) for any item that is not relevant. Divide the day into three sessions (morning, afternoon and evening). A session is any one of these.

Activity Results	
Number of new products or commissions	1
Period of employment for artists (in days)	52
Number of performance or exhibition days	4
Number of sessions for education, training or participation	6

Public Engagement

Who will engage with this activity?

Tell us about the target audiences or people taking part, and how they will engage with the activity. If the activity will not engage people immediately, e.g. some research and development activities, please tell us about who you anticipate will engage with your work in the longer term

No more than 1500 characters.

1479/1500

The primary audience at this stage is a new generation of artists and arts professionals working between dance and visual arts. Each participant in Plus One would represent a diverse position within this interdisciplinary intersection; each space is either artist-led, or the support of interdisciplinary artists forms a key part of their identity. The institutions directly supporting this project (Dance4, DanceXChange, Derby Theatre and Siobhan Davies Dance) are committed to supporting interdisciplinary practice; this project would inform their public and development programmes.

The project would present cutting-edge artistic work to audiences in Leicester, Nottingham, Blackpool and London. Although with modest audience numbers, these networks of audiences and artists are often committed to local and national artistic scenes, and as such would lead to significant long-term impact in developing interdisciplinary practice.

After this period of research, the second phase of this project (establishing a network of emerging interdisciplinary artists and emerging exhibition spaces) would integrate dance and visual arts audiences: following the huge successes most evident in the popularity of events at Tate Modern, for example. This project would bring the audiences of larger institutions to the emerging dance and visual arts scenes; alongside bringing dance and performance audiences to visual arts spaces, and introducing them to their programmes more broadly.

Please describe how you will reach your target audience or participants, in the short or long term,

Give details of your proposed marketing activities where appropriate:

No more than 1500 characters.

1483/1500

We will invite four artists to join us for Plus One, whose work uniquely addresses this interdisciplinary question. Extending beyond our immediate network, each artist will themselves invite another. A diverse group leading to a mutually supportive exchange, with outcomes disseminating beyond our individual networks.

Each partner gallery has expressed their interest in connecting this research with their artist networks: we will share photography and video materials on their digital platforms leading up

to the performances, alongside invitations to local arts and dance training institutions, studios and networks. Each performance will be followed by informal conversations within the space.

We will invite nearby artist-run exhibition and gallery spaces to each performance, explaining the long-term plans for this project, as a way to discuss the possibilities and logistical challenges of this kind of work; forming initial invitations to support the second phase of the project.

Through commissioned writing and video materials around the project, our findings will be contributed to the artistic scenes of dance and visual arts. These will be hosted on our website - already an active space of video, sound and live broadcast - as an open and sharable resource. Additionally, we have been invited to participate in and contribute our findings to two distinct programmes of talks at Siobhan Davies Dance and Artsadmin/LADA between artists, programmers and scholars.

Finance

Income

*Please describe your approach to raising as much money as you can from other sources. Identify which other sources of funding you have applied to, and the progress of any other applications you have made (including the date you will know the outcome):
No more than 1500 characters.*

843/1500

Confirmed support

DanceXchange through the dx Choreography Award - £500

Estimated income

Box Office - 20 tickets sold per venue @£5 each - £400

Whilst we will endeavour to attract as large an audience as possible to each of the spaces we will be presenting work in, we are conscious of their small capacity both in regards to space and marketing support in their local areas. This is a conservative estimate with this in mind. We understand this phase of the project to be testing the model of presenting dance in emerging gallery space; the next phase will be able to bring larger audiences to these spaces.

Additional, pending support

Jerwood Charitable Foundation, Performing Arts Bursary - £1000

We have applied to Jerwood Charitable Foundation for additional funds specifically for the Plus One weekend part of this project. This Performing Arts Bursary of £1000 would go towards accommodation and travel support for attending artists. We expect to hear back on this application on the 26th February.

Estimated income - £1900

Expenditure

*Briefly tell us about your experience in managing budgets, and describe how you will manage the budget:
No more than 1500 characters.*

Having worked within diverse arts organisations we have experience in budget management and project planning. Rohanne has worked at Rich Mix within the programming team, at WASPS artist studios within Studio Management and is currently employed by Akademi whilst working freelance in arts marketing and programming - these roles have involved extensive budget and project management. Additionally, we will be receiving in-kind guidance and support from Derby Theatre in business management - we will meet early on in the process in order to carefully map our project and expected expenditure.

Please describe how any fees, rates and purchases have been calculated:

No more than 1500 characters.

All rates have been estimated in accordance with Derby Theatre's template for emerging artists and current industry rates according to resources such as the Producers Gathering network.

Support in kind

Please use this box to explain your support in kind in more detail, if necessary:

No more than 1500 characters.

1420/1500

Significant space has been provided in-kind by Dance4 and DanceXchange for the research and development period of 'This', and additionally by Rich Mix, Hutt Collective, 2 Queens and ICW for the performance of 'This' and a co-presenting artist.

Research and Development Space (@£140pd)

- Rehearsals at Dance4 (1 week) - £700
- Rehearsals at DanceXchange (2 weeks) - £1400
- Plus One, hosted at Dance (2 days) - £280

Performance space (@£140pd)

- 4 dates in London, Leicester, Blackpool and Nottingham - £560

Total in-kind support through the provision of space = **£2940**

Additional professional development support will be provided by Derby Theatre and Siobhan Davies Dance in-kind. Simon Ellis has also agreed to support the project as dramaturg for two days in-kind.

- Derby Theatre (10hr @ £100 per hour) - £1000 (figure provided by Derby Theatre via Big House funding)
- Siobhan Davies Dance (5hr @ £100 per hour) - £500
- Simon Ellis (@£200pd) - £400

Total in-kind support through the in-kind offer of time and support = **£1900**

Finally, our first performance at Rich Mix, in London is being supported in-kind through the provision of additional marketing support and production support. The estimated total for this in-kind support comes to a total of **£336**. This consists of marketing support for 1.5 days @ £14ph and technical support for the day of the performance @£14ph for 12 hours (10am - 10pm).

Total support in-kind = **£5176**

Partners

In this section of the application form we want you to tell us how you will manage your activity. We will ask you to tell us about any other partners involved in the activity, where it will be taking place and how you will manage and evaluate the activity. We will ask you to complete a timeline of the key stages of your activity.

Activity partners

Here we ask you to tell us about any other partners involved in the activity, their role in the project and the status of their involvement. If your activity involves working with other organisations or partners to support its management and/or delivery, please list them using the tool below. The table at the bottom of the page will populate with the information you enter about the partners involved in your activity.

Please provide a brief summary of your and your partners' recent experience in managing similar types of activity:

No more than 1500 characters.

1497/1500

Collaborating for five years, we have shared our work across UK and Europe, and frequently host platforms for peer-support: including interdisciplinary workshops Open Platform (Groundwork, Coventry) and itinerant radio broadcast Radio Play (Summer Lodge, online). Paul works as a dramaturg and performer (Hamish MacPherson, Gareth Cutter, Vlatka Horvat), and Rohanne's work in arts marketing includes Akademi, and ACE-funded dancers Shane Shambhu and Divya Kasturi. Her artistic activity has been funded by Creative Scotland, the Hope Scott Trust and via crowdfunding.

DanceXchange and Dance4 are the primary supporters of this project, and have significant experience in supporting independent dance artists to make exceptional and interdisciplinary work. Derby Theatre will be mentoring the project management, and Siobhan Davies Dance are offering artistic mentoring on this project, their extensive expertise and research into presenting dance in exhibition spaces key to this emerging field.

We are presenting the work with partners that reflect the diverse landscape of artist spaces in the emerging visual arts ecology. Hutt is a small project space attached to the larger gallery 'Primary' in Nottingham; ICW is a temporary exhibition space in Blackpool set up by curator Garth Gratrix; Two Queens is a long-term Leicester gallery and artist studios run by emerging artists; and Rich Mix is an established London multi-arts venue with a programme supporting and exhibiting emerging artists.

Then for each one:

Partner name: DanceXchange

Main contact (if organisation): Helen Lound

Email address: helen.lound@dancexchange.org.uk

Role in activity: Commissioner, development support

Confirmed or expected: Confirmed

Partner name: Dance4

Main contact (if organisation): Ben Anderson

Email address: Ben@dance4.co.uk

Role in activity: Studio rehearsal space, space for Plus One

Confirmed or expected: Confirmed

Partner name: Siobhan Davies Dance

Main contact (if organisation): Lauren A Wright

Email address: laurenw@siobhandavies.com

Role in activity: Mentorship

Confirmed or expected: Confirmed

Partner name: Derby Theatre

Main contact (if organisation): Mary Rooth

Email address: M.Rooth@derby.ac.uk

Role in activity: Business mentoring/support

Confirmed or expected: Confirmed

Partner name: ICW

Main contact (if organisation): Garth Gratrix

Email address: garthgratrix@googlemail.com

Role in activity: Director ICW, Blackpool venue

Confirmed or expected: Confirmed

Partner name: Two Queens

Main contact (if organisation): Gino Attwood

Email address: ginoattwood@gmail.com

Role in activity: Co-director Two Queens, Nottingham venue

Confirmed or expected: Confirmed

Partner name: Hutt

Main contact (if organisation): Connor Brazier

Email address: huttcollective@gmail.com

Role in activity: Co-curator Hutt, Nottingham venue

Confirmed or expected: Confirmed

Partner name: Rich Mix

Main contact (if organisation): Oliver

Email address: Oliver.Carruthers@richmix.org.uk

Role in activity: Artistic Director of London venue.

Confirmed or expected: Confirmed

Activity Plan

Planning to date

Please briefly identify the main stages of any planning and preparation activity completed to date. Please note this work should not be included in your budget, as we cannot fund any part of an activity that has already taken place. No more than 1500 characters.

783/1500

July 2017

- Plus One residency structure pilot held at Roehampton University (space provided in-kind).

August 2017

- Initial project planning.
- Weekend R&D on 'This', including an invited sharing.
- Dialogue established with Derby Theatre.

September 2017

- Discussion and confirmation of Plus One dates with Dance4

October 2017

- Application to dx choreography award submitted.

November & December 2017

- Work in progress performance of 'This' at 'Work Processing', Chisenhale Dance Space.
- Discussions with galleries/venues and artists to be invited to Plus One.
- Dialogue established with Lauren Wright at Siobhan Davies Dance Studios.

January 2018

- Confirmation support with DanceXchange and Dance4.
- Confirmation of interest with galleries/venues for 2018 performances.

February 2018

- Work in progress performance of 'This' at TaPRA PG Symposium 2018, Central Bankside.

Activity Timeline

To give us a clear understanding of how your project will be managed, we would like to know about your planning and preparation to date and to see an outline project plan for your proposed activity. Please read the Management section of the How to apply guidance for information on how to complete this section. (as many of these as necessary)

Start date: 26/03/2018

End date: 30/03/2018

Activity or task details: Research and development week 1 at Dance4

Task lead: Rohanne Udall and Paul Hughes

Start date: 02/04/2018

End date: 05/06/2018

Activity or task details: Mentorship meeting with Derby Theatre to flag up challenges and finalise project timeline.

Task lead: Rohanne Udall and Paul Hughes

Start date: 02/04/2018

End date: 05/04/2018

Activity or task details: Final planing of Plus One weekend

Task lead: Rohanne Udall and Paul Hughes

Start date: 07/04/2018

End date: 08/04/2018

Activity or task details: Plus One held at Dance4

Task lead: Rohanne Udall and Paul Hughes

Start date: 09/04/2018

End date: 13/04/2018

Activity or task details: Research and development week 2 at DanceXchange

Task lead: Rohanne Udall and Paul Hughes

Start date: 16/04/2018

End date: 01/07/2018

Activity or task details: Commence marketing for performances following Plus One and R&D period

Task lead: Rohanne Udall

Start date: 16/04/2018

End date: 26/05/2018

Activity or task details: Production liaison with co-presenting artists and galleries in London, Nottingham, Leicester and Blackpool. Dates to be confirmed by 14/05/2018.

Task lead: Paul Hughes

Start date: 07/05/2018

End date: 14/05/2018

Activity or task details: Design and print materials to market all performance dates.

Task lead: Rohanne Udall

Start date: 07/05/2018

End date: 14/05/2018

Activity or task details: Press release and innovations to industry contacts sent out for performances.

Task lead: Paul Hughes

Start date: 26/05/2018

End date: 26/05/2018

Activity or task details: Performance at Rich Mix, London.

Task lead: Rohanne Udall and Paul Hughes

Start date: 26/05/2018

End date: 18/06/2018

Activity or task details: Print distribution in Nottingham, Leicester and Blackpool.

Task lead: Rohanne Udall

Start date: 28/05/2018

End date: 08/06/2018

Activity or task details: Mentorship meetings with Derby Theatre and Siobhan Davies dance.

Task lead: Rohanne Udall and Paul Hughes

Start date: 18/06/2018

End date: 01/07/2018

Activity or task details: Performances in Nottingham, Leicester and Blackpool.

Task lead: Rohanne Udall and Paul Hughes

Start date: 09/07/2018

End date: 13/07/2018

Activity or task details: Evaluative research and development week at DanceXchange

Task lead: Rohanne Udall and Paul Hughes

Start date: 16/07/2018

End date: 20/07/2018

Activity or task details: Evaluative meetings with partner organisations.

Task lead: Rohanne Udall and Paul Hughes

Evaluation

Please briefly tell us how you plan to monitor the progress of your activity and to evaluate your achievements throughout the activity. If we give you a grant, we will ask you to evaluate your work and fill in an activity report form at the end of your activity. Please briefly describe your plans to evaluate this activity: No more than 1500 characters.

1483/1500

This project is deeply ambitious, but a significant and timely development for our artistic careers, supporting us in learning to deliver sustainable projects with long-term goals and impact. Derby Theatre has committed ten hours of business development support, for five meetings across the timeline to reflect on our aims, address current needs, and to reflect on our process. These meetings will form the basis of an evaluation report on our own project management and development.

We will evaluate the artistic merit of the project through three different ways:

- two commissioned pieces of writing to engage with the work at different points of the process, to reflect on and interrogate the research. These outside perspectives might illuminate what might otherwise remain implicit or unnoticed.
- extensive ongoing conversations with artists and peers throughout the process: through Plus One, the dramaturgs Simon Ellis and Vlatka Horvat, through invited co-performers, and discussions with host exhibition spaces.
- the conversations we will have with professionals at Siobhan Davies dance and Artsadmin/LADA.

Notes and details from these meetings will form an archive of materials available to us in our developing practice; alongside feeding into our evaluation at the end of this phase of the project. This experience and maturing expertise will be reflected in our growing knowledge and articulacy through our work and in the development of future relationships and projects.

LADA DIY15

Summarise your DIY in 100 words – indicating the subject matter, your methodology and who the intended participants are:

'In One Ear and Out the Other' brings together artists and researchers curious about the subtle relationships between performance and sound. Meeting together four times over four months, participants will exchange ideas and interests, develop original audio materials, and will collectively host and present a series of live radio broadcasts. This project will experiment with the artistic and technical possibilities of independent online radio as a platform to present contemporary art and performance. This project is suitable for artists, writers, researchers and audiophiles who fantasise about the possibilities and pleasures of radio, of any background, experience or ability.

Do you have a region or location(s) in mind for your DIY project? If so, please state where and why:

We don't have a particular location in mind, but it would ideally be within close distance of either Nottingham or London where we live. An ideal DIY partner would have strong ties with a local fine art university or sound studio from whom we could cheaply borrow audio equipment.

Describe your proposed project and its artistic rationale (i.e. What is your project about, and why?):

A group of interdisciplinary artists will meet across four months to explore the unlikely yet generative relationship between live performance (seemingly centred on the body and grounded in the here-and-now) and sound (seemingly disembodied and spatially-unfixed): conversing, experimenting, and ultimately presenting and hosting a live and independent radio station.

Open to artists either new to, or with existing, sonic practices, this project will encourage participants to develop new audio works through using a variety of technologies (from audio equipment to smartphone to analogue materials). Over the past year, our collaborative practice has delighted in this interdisciplinary intersection of sound and performance through creating audio artworks, sound installations, online broadcasts, and live-performed radio stations. We have noticed a growing interest in sound across the dance and performance scenes, with artists (including Marciah Farquhar, Tim Etchells, Christopher Brett Bailey and Rosanna Cade & Eilidh MacAskill) producing audio artworks or borrowing from the figure of the radio presenter.

This project develops this interest in sound by focusing on how sound might be platformed in and as an independent art space. The core of the project will explore the hows and whys of running an independent radio station for artists to present their sound-art and performance, within a wider shift of pirate radio stations to online platforms (NTS, Kool FM, etc.).

While this DIY project would build from the knowledge we have gained through our independent radio broadcasts 'Radio Play', we propose an open research for ourselves and the group to explore the possibilities, problems and ethics of independent sound broadcast. As with all our projects, we have little to no interest in imparting our existing knowledge to a group; but rather seek to create a febrile space within which we flirtatiously co-think with a group of supportive yet unlike-minded artists.

What is your proposed methodology (what and how)?: Please include a proposed schedule of activity for the DIY project.

The group will work together for one day a month across four months.

- Each morning, creative prompts will lead participants to (individually and/or collaboratively) create original sound-performance works. Experimenting with a range of technologies, this work will be supported through peer-support and group discussion.
- Each afternoon, participants will host a radio broadcast, presenting their artistic experiments, emerging discourse, historic artworks and idiosyncratic takes on tropes of radio broadcast. Participants will tag in and out of the different kinds of labours involved: getting hands on experience in technology, research, writing, interviews, collaboration and general hosting. The first meeting will introduce the group to technologies, and the later three will result in live and public broadcasts.
- Across the rest of the month, participants will be encouraged to individually develop their own sonic practices: refining and developing their respective enquiries.

This is a deeply ambitious project, but will allow us to collectively experiment with and identify the many possible ways of working with and between performance and sound. To support such rapid work, we will:

- offer flexible support to each participant based on their confidence and readiness to engage with the technologies. Some might have pre-existing curiosities to guide their work; however, we are both experienced in supporting artists in quickly testing and exploring with their immediate material circumstances.
- pre-prepare the technologies of broadcast each month, such that participants can quickly begin their broadcasts. As a benefit, this will mean that each broadcast can be pre-announced to its audience, and so people can 'listen in'.

Schedule:

April - Confirm DIY Partner & dates

May - Open applications for participants. Share with relevant networks

June - Confirm participants

August - Meet 1

September - Meet 2

October - Meet 3

November - Meet 4

Please give an indication of who the proposed participants might be. For example: areas of practice, levels of experience.

We would like to encourage a broad mix of participants; both those from sound and from performance; those who have experimented with this field of work or are newly curious; those who are confident and established in their practices and emerging artists.

One attraction of working with sound/performance/radio is the many possible ways for participants to be involved. While we will encourage participants to experiment with many roles and kinds of contribution, we welcome those who might be tentative or reluctant with the technical complexity of this work.

Our collaborative projects in the past have hosted a broad range of interdisciplinary artists: we see this DIY as being open to artists who might identify as sound artists, performance artists, dancers/choreographers, writers, interdisciplinary artists and more. We are excited by and skilled in facilitating spaces in which people with diverse skill-sets can collaborate and exchange.

Are you happy to open your DIY to producers, curators, writers, or others who work in Live Art but who do not consider themselves performers? (Your answer is for our info only, and won't be used for selection.)

Yes

Please indicate the ideal number of participants for your project, and explain how you will select them:

This DIY could host anywhere between 4 and 10 participants. While the project is demanding in terms of the four-month duration of the project, we believe the one-day-a-month timeframe creates an accessible process for those in full-time work, and travel costs are offset by no need for accommodation.

We will select participants with the aim of creating a diverse yet sympathetic group; who might learn as much from one another's experience and interest as anything else in the project.

Questions to ask participants to respond to in application could include:

- If you had a carte-blanche for putting together a two-hour slot on national radio, what would you host?
- Could you tell us a little about your artistic practice/background/interests?
- What do you hope this opportunity will offer you?

We hope to get a feel for who the participants are - their interests and experiences - and to shape the DIY through the concerns of the participants in relation to the subject matter of this research.

Please indicate the imagined outcomes and benefits to you:

We want to develop, refine and expand our thinking around the possibilities of performance and sound. We already know we have a strong interest and we have experimented across a number of projects with the medium; recorded and edited, broadcast and in live performance. Now we look to connect with others - to extend and challenge our thinking.

As part of this, we hope to develop a more comprehensive awareness of the many artists in the UK who are interested and working in this interdisciplinary context. We hope we might be able to develop a network through this DIY - an independent ecology of artists who might share, platform and support one another's work. This would be a significant development to our curatorial practice (of publications, radio broadcasts and hosted conversations) through which we bring together diverse artists to think together and share their work.

Finally, we believe this project will be a chance for us to gain experience with a broad range of technology and resources through rapid experimentation. We want to re-consider our assumptions about the aesthetics of radio, to question our own infatuation with it and to learn with our peers the possibilities it offers.

Please indicate the imagined outcomes and benefits for your participants:

Throughout this project, participants will be encouraged to develop their individual and collective interests in sound, through closely attending to the possibilities of presentation: exhibition, broadcast and live performance.

Participants will:

- Create new artworks, which might either further existing research, translate or extend their research within the medium of sound, or open up new enquiries altogether.
- Join and develop a new collaborative network of artists interested in sound and performance; and allow this group to mature in its interests and enquiries over a period of months. This peer group will be a huge support - both in discourse, career development, and artistic peer context to co-present work with.
- Provide experience for each participating artist in a broad range of sound technologies; including sound desk, microphones and recording; sound editing software; and broadcasting and sequencing programmes. They might make use of this experience in a broad range of circumstances, both artistic and technical.
- Get experience of hosting a radio platform as part of the team. These skills - programming, introduction, support, contextualisation, working with limited resources - have huge value in both any future radio projects, but any other independent or institutional programming/curatorial roles they might undertake.

Please provide a short biography including your (and/or your collaborators') experience or interest in leading similar initiatives:

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b.1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and

visual arts contexts. Trained in fine art (ECA) and philosophy (University of Edinburgh), our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Recent credits include exhibitions at Rich Mix (London, Oct 2015), ICW (Blackpool, Jun 2017) and DISKURS17 (Gießen, Germany, Oct 2017); performances at Attenborough Arts Centre (Leicester, May 2016) and Chisenhale Dance Space (London, Dec 2017); screenings and broadcasts at SET me Free (Venice and London, Sep 2017), Radiophrenia (Glasgow, Nov 2017) and Rhubaba (Edinburgh, Jan 2018).

Recent curatorial projects include a forthcoming self-published zine 'Footnotes', and a radio broadcast at Summer Lodge (Nottingham, July 2017) featuring work by a group of diverse artists and writers. These broadcasts are being continued throughout 2018 as an independent space to platform the work of international peers. We are organising a weekend of conversations at Dance4 in April 2018 at Dance4 for choreographers working in gallery contexts; and have hosted interdisciplinary workshops at Chisenhale Dance Space and Decoda (both 2017).

Paul has extensive experience of supporting artistic practice through his work as a dramaturg (for artists including Laura Burns, Andy Edwards, Sam Pardes). He led a LADA DIY in 2017 with Gareth Cutter with]performance space[, Folkestone.

Please propose a simple budget which shows how you will spend the £1500, including your fee:

£800 = 2 x £400 = 2 artist fees

£200 = 2 x 5 x £20 = Travel bursaries for two artists for one R&D visit and four workshops

£300 = Equipment purchase/hires

£200 = Bandwidth purchase/online broadcast subscriptions for project

Tell us about you, your practice and why you make the work you do *(Maximum 1400 characters, including spaces and punctuation)

Timber & Battery's work considers meaning and meaninglessness through oblique gestures. The collaboration of Rohanne Udall (b. London, 1990) and Paul Hughes (b. Dublin, 1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, the practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Prioritizing momentum and plurality of gesture, we present performance, sculpture, video and audio. Playful and opportunistic, our work is sensitive to the materials and contexts (galleries, theatres, studios, universities and publication) that surround us and is shaped by the concerns and demands of distinct disciplinary bodies of thought.

We're interested in weak gestures - how to do less? What if it was 'just' that? What might happen? Polite, white, middle-class kids, we have failed to adopt any radical pose, and instead foreground the complex materiality of the body – fleshy, awkward, restless, lethargic, playful, and inescapably political. We align ourselves with both a historical legacy of critical conceptual practice and the figure and physicality of the clown, as we plunge into the contradictions of our weak aesthetic: being serious about meaninglessness, valuing pointlessness and intentionally wasting time.

Why is this a good opportunity for you? *

Why us, why you, why now? (Maximum 1400 characters, including spaces and punctuation)

We began our collaboration within performance art/live art scenes (Forest Fringe/LADA), but became disillusioned with the apparent demand for intensity, earnestness and the abject. These economies rewarded radical posturing and social instrumentalisation – that eliminated any room for doubt, for uncertainty; for work that presents performance in itself, to leave the question of its political efficacy or necessity open to its audience. Your open call seeks artists who have been 'overlooked', 'with something meaningful to say': we argue that this attitude has dominated the field of performance art for a generation of artists; overlooking the rich possibility of the meaningless, the mute, the hesitant, the gabbling, and the stupid.

We have been experimenting with and developing our work of the past years– and are now more confident and articulate in our interest in laziness, boredom, fidgeting indifference and stupidity. We insist on this legacy within the performance canon, including Wendy Houston, Gary Stevens, John Baldessari, etc. We feel it timely to return to the performance scene to present our work: to insist on the visibility and legitimacy of this pointless, slapstick, self-doubting work within live performance. We wish to take a place within the SPILL platform to present our work to peers, communities and institutions of performance art.

What kinds of professional support would you benefit most from at this stage in your career? * e.g. meeting other artists, the opportunity to perform you work publicly etc. (Maximum 1400 characters, including spaces and punctuation)

SPILL would be able to offer us conversation and exchange with our peers. Being able to connect with others during this unstable moment (both within the performance scene – Forest Fringe and Buzzcut's transitions – but also wider political shifts, e.g. Brexit) is absolutely crucial. We crave the opportunity to discuss, to critically re-position ourselves; to understand commonalities and difference. SPILL would be the perfect context to reflect on, and position ourselves within, a national community of artists thinking at the edges of live performance.

It would also allow us to present our work to peers and institutions working across live art throughout the country. Our interdisciplinary practice is often at the edges of things: it would be a rare and deeply valued opportunity to be able to present our work at a major platform like SPILL. To showcase a work we strongly believe in be invaluable in making our work visible to the broad performance ecology throughout this country.

Finally, we would deeply benefit from SPILL's advice on how to progress and develop our career in a sustainable path. After a growing confidence in our own work, we are now seeking ways to enter into

long-term partnerships and support with institutions; guidance in forming longer-term projects with the adequate and necessary support would be invaluable.

How long have you been making work for?

We met and first collaborated while studying our undergraduate approximately 5 years ago, and have been consistently making work together since August 2014. So roughly 4 years.

Have you shown work publicly before?

If so, please give us up to 5 examples telling us the title of the work, the venue/festival and the date

'The Chorus' [audio installation]; DISKURS '17, IAT Gießen, Germany, October 2017

'VVVV' [video], *SET me Free*, VeNe (in collaboration with the Festival de Videodanse de Bourgogne and Future Mellon), Venice and London, September 2017

'Meaningless Dance 15 (Some Possibilities)' [stage performance]; *Chisenhale* Dance Space, London, May 2017 [alongside Gareth Cutter as part of *Fiver Fridays*]

'Just One Thing on Top of Another' [sculpture], ICW, Blackpool, June 2017, as part of exhibition *Provocations*, curated by Garth Gratrix and Jez Dolan

'Imaginary Festivals Project' [publication], Forest Fringe, Drill Hall, Edinburgh, August 2014

Please describe the work you propose for the SPILL OPEN and what stage it's at in its development *e.g. finished, in development, brand new (Maximum 2800 characters, including spaces and punctuation)

The piece we would like to present is a performance for exhibition spaces. It is called 'This', a consists of two performers working with two collapsible tables. Working with a restrictive script of 'this', 'that', 'here' and 'there', they use the gestures of sensation and exploration: tapping, rubbing, knocking, pointing, flicking. Their exploration is improvised, responsive to the material unpredictabilities of the tables themselves – how they ping, squeak, rock, fall, collapse.

Pointing and tapping gradually escalate to the wild extremes of clattering, shaking and shouting. Unpredictable results are seized, temporary games become established of falling, dropping, breaking, swinging. There's a frantic, manic, childish gleefulness to this work; both body and material are tested and exposed. Body and furniture contort around one another; the unstable demonstratives 'this' and 'that' shift from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer. They explore how their bodies fit around and across the tables – how they can sit on them, go underneath, fall off. Standing on the tables, they become two bodies on plinths - the performers begin to reposition themselves, to pose – they ask their audiences: "this?" "here?" "that?" What does it mean to present oneself, to reveal one's body, to ask to be gazed at, to ask how one should present oneself for gaze?

We are interested in the tonal reaches of the work – hovering somewhere between scientific exploration, salesman-like presentation, pedagogical introduction, childish experimentation. The work operates through a continual definition, demarcation, identification: we are interested in our whiteness within this work. These are white bodies standing at and over tables, saying 'this', 'that', 'here', 'there'. What does it mean to be the voice of authority, of privilege? Who gets to set the subject matter, to define the conversation, to set parameters? What is the relationship between this childish glee – this freedom, this naivety – and these subtle articulations of power?

This is a new performance which has had work-in-progress sharings at Chisenhale Dance Space (December 2017) and Central School of Speech and Drama February 2018). Audiences expressed their glee at these sharings – the manic childishness, the sense of improvisation, inventiveness and explorations – and most of all the tight restriction of the language. We have developed this work to a finished piece, with a premiere date at Rich Mix, London in May 2018.

Which category (or categories) best describe your work? *

Activist Actions
Cabaret & Club Arts
Craft & Folk Methods
Experimental Theatre
New media/digital practices
Film & Video
Museum Collections
Heritage & Place
Installation
Live Art & Performance
New Dance
Science & Social Science
Sound & Music
Spoken Word
Street Art
Text
Visual Art
Other:

Duration of your piece *
30min

Maximum capacity of your piece *
e.g. one to one, 60 people seated, etc.
Depends on space, but approximately 50 standing in exhibition space

Proposed number of performances over the festival *
3

Which venue type would best suit your piece? *
Gallery (white box)
Black box
Non-theatrical spaces
Small intimate spaces
Outdoor/site specific (e.g. shopfront, park etc.)
Museum space
Other:

Please tick any SOUND equipment you will need SPILL to provide for your piece: *
PA system
Microphones
Playback
None of the above
Other:

Please tick any VIDEO equipment you will need SPILL to provide for your piece: *
Projector
Projection screen
Live camera feed
Video clip feedback
None of the above
Other:

Please tick any LIGHTING equipment you will need SPILL to provide for your piece: *
Basic Theatre Lighting (e.g. a warm/cold wash)
Practical lighting (such as domestic lamps, angle poises, etc.)
None of the above
Other:

Please list any technical equipment you/your company will be bringing with you which is specific to your piece *e.g. laptop, handheld projector, adaptor

n.a

STAGING, SET, PROPS, FURNITURE, FOOD *

If your performance incorporates any of the above, please list them here, along with storage details (i.e. how much space you need, do you need access to a fridge etc.)

n.a.

How long do you need for your get-in and what does it entail? *

30 mins

How long do you need for the get-out and what does it entail? How long do you need for the get-out and what does it entail? Does your work require any special clean up during get-out? *

(e.g. bodily fluids, natural materials, food, glitter, confetti) Please tell us any specific needs you have for clearing the space after your piece.

n.a.

We conduct risk assessments for the whole festival. Please tell us anything you think would affect this in your proposed work (e.g. working with young people/animals, bodily fluids, breaking of the skin, working at height etc.) *

Copy *

Please describe your project, in a way that you would be happy for us to use for promotional and publicity purposes (Maximum 700 characters, including spaces and punctuation)

Lost somewhere between scientific rigour and childish recklessness, two idiots introduce a pair of collapsible tables. Their pointing and escalate to clattering, shaking and shouting; body and furniture contort around one another. The minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose; and eventually to the fleeting relations between performer and viewer.

Exhausting the possibilities of body, object, gesture and space, 'This' draws together the rebellious bodies of slapstick with contemporary choreographic and sculptural thought, to interrogate the slippery gestures of identification, demarcation and demonstration.

Please Add a short bio about yourself/company *

(Maximum 350 characters, including spaces and punctuation)

Timber & Battery's work considers meaning and meaninglessness across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, the practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Please add up to three links to video/audio documentation of your work that support your application

<https://vimeo.com/261919675>

<https://vimeo.com/217874112>

<https://vimeo.com/245938607>

Please include links to your website and/or social media pages

www.timberandbattery.com

From: Google Forms forms-receipts-noreply@google.com
Subject: SURGE 2018: Submission and Guidelines
Date: 9 March 2018 at 09:27
To: rohanne@timberandbattery.com

GF



Thanks for filling out [SURGE 2018: Submission and Guidelines](#)

Here's what we got from you:

SURGE 2018: Submission and Guidelines

TERMS & CONDITIONS OF ENTRY

Eligibility:

SURGE 2018 is open to individual artists or collaborative groups who meet the following criteria. Collaborate and group applications are eligible only if all members of the group meet the following criteria.

Applicants must meet at least one of the following:

- Undergraduate currently enrolled in a fine art or art related degree at a London university
- Postgraduate current enrolled in a fine art or art related degree a London university
- Those who graduated from either an Undergraduate or Postgraduate fine art or art related degree at a London university in the 2016-2017 academic year

* 'Fine Art' refers to the visual arts including but not limited to painting, sculpture, video, audio, printmaking, performance, and installation.

** 'London university' refers to any higher education institution offering recognized degree qualifications at undergraduate or postgraduate level. In addition, only universities located within the M25 radius are eligible.

Email address *

rohanne@timberandbattery.com

Submission Guidelines

This is a web-based submission process. Artists must complete all stages of the application in order to be considered. Partially completed applications will not be considered.

Selection will take place in two parts: initial image selection and physical viewing if required. All images will be viewed on high-resolution monitors during the initial round of selection. The quality of submitted images is crucial to the first round of selection. The higher quality the image, the better the work reflects.

HOW TO APPLY

- Step 1: Personal details
- Step 2: File Upload
- Step 3: Artist Statement

*Application forms must be completed at once and cannot be returned to at a later time.

****Application forms must be received no later than 9 March 2018, 5:00 pm UK time.**

All successfully uploaded entries will receive an email acknowledgement.

If you experience problems with the online submissions during the application period, please contact: eastwing.collection@courtauld.ac.uk within 2 days of the submission deadline.

Please note: the decision of the selectors is final and East Wing Biennial cannot enter into further discussion regarding selection. Unfortunately, East Wing Biennale cannot offer any feedback on submitted applications.

Personal Details

Name *

University *

Major/Degree Level *

Email *

Phone

Website/Social Media (if available)

File Upload

Guidelines to Submission of Artwork(s)

Guidelines to Submission of Artwork(s)

DIGITAL IMAGES

Applicants submitting 2D and 3D works can upload a maximum of 5 images. The work must be completed and available for the second stage of the application process as well as for the exhibition itself. Only JPEG format will be considered. All JEPGS should be in RGB mode and have a minimum width of 800px and a maximum width of 2000px.

WRITTEN PROPOSALS

Unfortunately, written proposals for future projects cannot be excepted unless the work is a live performance. Please upload a document of no more than 300 words outlining the live performance along documentation of no more than 5 previous works. Please indicate the intention and execution of the performance with strict clarity.

FILM AND VIDEO

Applicants working in time-based media should upload their work in the following formats only: .flv, .mov, .mpeg, or .wmv.

Applicants may submit a maximum of 3 moving image works, each lasting a maximum of 5 minutes. Longer works should be represented by an expert of 5 minutes maximum. Anything longer will not be considered. Do not submit stills from moving image works.

Suggested video specs for First Round:

Video settings: H264, size 1024x576 if 16:9, or 720x576 if 4:3. Data rate restricted to 1000 bits per second.

Audio settings: AAC 320 kbps 44.1 KHz. Tick web streaming and check quality.

AUDIO

Please upload sound works, maximum of 3, in .MP3 format only. Audio files should be no longer than 5 minutes long. Please indicate if these are excerpts. Anything longer will not be considered.

Please upload your artwork(s): *

Files submitted:

The Chorus_3m30sextract - Rohanne Udall.mp3

This - Rohanne Udall.pdf

The Chorus - Installation - Rohanne Udall.mp4

The Field_20mb - Rohanne Udall.mp4

Artwork Title(s) *

The Chorus, 2017
This, 2017
The Field, 2018

Medium *

Audio
Performance
Film

Measurements (cm) *

The Chorus, 2017

The Chorus, 2017

Audio installation of two speakers, preferably wall mounted.
30mins.

[Extract provided + installation footage]

This, 2017

Improvised performance for exhibition spaces. 30 mins.

[Details provided in attached document]

The Field, 2018

Short film. 4:20, colour, single-channel.

[Provided in full. Please note quality is poor due to uploading issue.

Higher quality can be streamed here:

<https://vimeo.com/254495340>]

Artist Statement

Please provide a brief description of your artistic practice (500 words max). *

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Our practice works primarily across visual arts and dance. We work with whatever materials are close to hand - performance, sculpture, video, sound, publication - seeking to frustrate the demands of any given context, and open possibilities of practice and thought. Recent credits include Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Attenborough Arts Centre (Leicester), DISKURS (Gießen, Germany), VeNe (Venice, Italy), ICW (Blackpool) and Radiophrenia (Glasgow), with residencies at Summer Lodge (Nottingham) and Hospitalfield Arts (Arbroath).

Alongside presenting our work at conferences and symposia (University of Roehampton, May 2016; ATW Institut Giessen, February 2016; Society for Artistic Research, The Hague April 2016; and Coventry University, June 2017), we consistently organise projects for peer-support: including residencies ('Plus One', University of Roehampton, July 2017), interdisciplinary crits ('Fragment, (consider revising)', Eastbourne House Arts, August 2017), publications ('Footnotes', forthcoming) and pop-up radio station ('Radio Play', Nottingham Trent University, July 2017 and February-November 2018).

Notes on Submissions - PLEASE READ CAREFULLY

BY MAKING AN APPLICATION, THE ARTIST CONFIRMS THAT:

Work submitted is of his/her/their own origination, and that he/she/they hold all moral and intellectual property rights in the work.

Works must be available for collection and return within London. Works collected for second round selection are loaned at the lender's risk, until selected for exhibition. Lenders are responsible for appropriate packing, inadequately packed works will not be accepted. Regrettably any costs associated with failed collection or delivery attempts will be passed onto the artist .

Any work submitted may be reproduced at no fee by East Wing Biennial in association with the exhibition, including press, publicity, and catalogue.

STAGES OF SELECTION PROCESS

Stage 1

The selection committee look first at the virtual documentation of artwork. Selection at this stage is made entirely on the digital images presented. Therefore it is of the utmost importance that the images reflect the submitted work as accurately as possible.

Stage 2

Shortlisted applicants will be contacted via email and, if required, an appointment will be made to view the submitted artwork in person. These appointments will occur in mid-March.

THE EXHIBITION

The work shown in the East Wing Biennial is not exhibited for sale purposes. If the participating artist's work is available for purchase and if there is an interested buyer, East Wing Biennial can provide contact details to the buyer on behalf of the artist with pre-approval. East Wing Biennial will not require a commission charge if this occurs.

Exhibiting artists will show their work with no monetary compensation and will not be responsible for travel and accommodation costs associated with the private view of the exhibition. Selected artists will also have the opportunity to benefit from professional development opportunities such as public programming (tours, panel discussions, education events, etc.).

Details of the exhibition will be discussed with the team of East Wing Biennial.



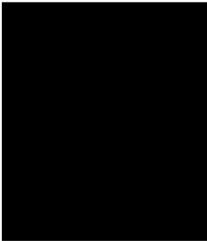

Artistic Commissions Cover Sheet

Dance Hub Birmingham – Amplifying and connecting dance in Birmingham and beyond

This Cover Sheet must be submitted - along with your Proposal, Project Budget & Schedule and Equal Opportunities monitoring form – **deadlines are listed on the website.**

Please submit your application to: Amy Dalton-Hardy by email to amydaltonhardy@culturecentral.co.uk

Contact Details of Lead Applicant

Lead Applicant Name Paul Hughes & Position in Company (if applicable) One of two lead artists	Lead Applicant Email & Telephone Number(s) p.hughespaul@gmail.com 07809421749
	Website & Social Media https://tatenlyle.com
Secondary Contact Name & Position in Company (if applicable) Rohanne Udall (One of two lead artists)	Secondary Applicant Email & Telephone Number(s) 

Summary of Project

Please provide a summary of your project (maximum of 100 words)

Tate n Lyle are applying to Dance Hub to support the development of a new stage work, 'Can You Feel It?' - an interdisciplinary and international project that began its life in Birmingham in 2018. This would be our first evening-length piece for stages marking a significant and ambitious development for our practice. Bold, playful and rigorous 'Can You Feel It?' will explore the sensorial and unseen world of the actor through a choreography of gestures of sensation. In creating this work, we grapple with contemporary ideas of sincerity, artifice and seduction.



Declaration

Dance Hub Birmingham Artistic Commissions are only open to artists who are based in Birmingham or the West Midlands (Black Country, Coventry, Herefordshire, Shropshire, Staffordshire, Warwickshire, West Midlands, and Worcestershire). Please sign below to confirm that you understand and accept this, and that this is true of you/your company.

Signed (Lead Applicant) ___Paul Hughes _____ **Date** _ 3 / 12 / 2018

Project Proposal

Tate n Lyle (the collaborative practice of Rohanne Udall and Paul Hughes) are applying to Dance Hub to support the development of a new stage work, 'Can You Feel It?'. This would be our first evening-length piece for stages (expected to run up to 1 hour 30 minutes); marking a significant and ambitious development for our practice. In the past we have experimented with a breadth of materials and ideas; prioritising many small diverse works with what is close to hand. Now, with momentum and confidence, we want to invest our energies and skills into a lengthier and complex production, whilst retaining our refined skill and interest in the expansive potential of a seemingly simple proposition.

The Work

'Can You Feel It?' is a choreographic work for stages. The piece is concerned with virtuosic performances of sensation, feeling and self-absorption; and draws from Spiritualism, Reiki, somatic dance and method acting. The work exposes the material practices of empathy, invocation and distance. In creating this work for the stage, we grapple with contemporary ideas of performativity, sincerity and artifice, demonstration and actuality.

In 'Can You Feel It?', two performers are bound by four phrases: "Can you feel it?", "Here", "I think I heard something" and "Oh". Their performance -- defined by gestures of reaching, feeling, sensing, and temperamental outbursts of confusion, fear, rapture and sensuality -- persists in its reference to an absent, historical, spiritual or imagined, presence. It is a choreography and performance of feeling; extrapolating and undermining the demonstrations of sensation and self-absorption that dominate somatic practice. The internally felt and the thought are proffered to the audience; sign posted through language and gesture; sent up in mocking exaggeration; delivered with tender sincerity. Does the audience also feel these feelings? Can they also believe? We are inspired by the techniques of manipulation, emotion and faith; one can know something is artificial and yet still see its real effects in bodies and the world. As in our other work, a tight formal rule opens up to a plethora of possibility and complexity: how much can be said when only certain words can be spoken? What other relations and references can be produced? The relations between the two performers, and between them and the audience are expanded, tested, transformed and transgressed. Ambiguity and hesitation become entangled in a tense game of gesture and touch, invitation and provocation.

Over our five years of collaboration, our work has developed in its complexity and nuance: from the rigid minimalism of 'Empty Gestures', to the fidget-y inattention of 'Some Possibilities'. Our latest work 'This' (created at DanceXchange, Birmingham), an improvised performance for exhibition spaces, draws from slapstick to perform processes of thinking. It is a wild piece, involving spontaneous enquiry into the collapsable tables we perform with, and makes significant demands on the performers in terms of real-time composition and negotiating relationships with our audiences. 'Can You Feel It?' goes one step further, as the first demand we make of ourselves to work with 'acting' - to repeatedly 'fake' emotion, to control and reproduce the intense gestures of 'hysteria', fury, tender eroticism and ironic scorn. While the flavours and questions of 'acting' are key to the work, our research will look into occult and spiritual practice, cultural representations of 'the psychic', and emulations of sensation and feeling in artificial intelligence. In creating this work for the stage, we grapple with contemporary ideas of performativity, sincerity and artifice, demonstration and actuality.

Our work process will take place both in the studio and in the theatre - a residency awarded at PACT, Zollverein (Germany, June 2019) has ensured that this will be possible. Our practice is sensitive to the specifics and possibilities of contexts - in this vein, it feels vital that a work for the stage, responsive to its expectation, questions and history, incorporates the technologies (particularly the possibilities of lighting design) of the stage as an active and material practice. Additionally, residencies are essential to our

practice, allowing for an accelerated dialogue, critical reflection and the rapid testing of multiple ideas and tangential meanderings - this process will include two weeks (DanceXchange, Birmingham and University of Roehampton, London) of exploration time for Paul and Rohanne.

The collaboration between Tate n Lyle and lighting designer Alex Fernandes will be key to this new work; both in its development and the resulting piece. A friend and early collaborator, Alex has designed for artists including Made In China, Vlatka Horvat and Sleepwalk Collective; and most recently has worked with Forced Entertainment touring 'Real Magic' and 'Out of Order.' It is rarely the case that we can explore lighting design as a technology and practice during the making of a work. To have these resources accessible at the earliest stages of a process, and to insist on lighting as an autonomous creative practice that can instigate its own questions and forces, would be invaluable. Alex makes intelligent, sensitive and innovative choices with whatever resources at hand; we trust that working with him will open our eyes in the long term to the possibilities of light; and ensure that our first major work for the stage confidently incorporates its technical possibilities with nuance. Working on this project with Alex will arm us an increased technical literacy and confidence for the entirety our artistic careers.

Not only beneficial to our artistic development and collaborative partnerships, the inclusion of lighting into the development of 'Can You Feel It?' is specific and vital. Aesthetically, this is a project we envision as extremely minimal, aside from the presence of our own bodies -- additionally, we believe it should be a precise and carefully choreographed work. So far it has been developed through long-form improvisation, and we imagine further work will take place through continued rigorous exploration in this vein; mapping out dynamics, modulations of emotion; determining snap changes and periods of looseness or composure. Lighting will play a key part in structuring these choreographies, perhaps signaling changes of state, transporting both performers and audience; or persisting in creating an incongruent atmosphere to the performers behavior. The relationship between the absent and unseen world of the actor and the often unconsciously absorbed potency of lighting will be key to the dynamics of this project's capacity to seduce, absorb and convince.

Professional Development

'Can You Feel It?' will be our first evening-length performance for theatre stages; its creation will contribute significantly to our aims of presenting our work with greater visibility and confidence, on increasingly professional platforms. We are seeking to invest in the work the time and technical resources that this will require -- and to create a work that can easily tour to different theatre spaces, both nationally and internationally. We feel confident that this piece is the next step for our practice -- in that it will both challenge and develop our work (both artistically and institutionally), whilst also sharing our ideas and questions with audiences with enticing and playful articulacy.

So far, the exploration of 'Can You Feel It?' has taken place as an aside to other projects. The project begun its life at DanceXchange (Birmingham, UK); whilst we were on residency there in spring 2018 and we are excited to continue building relationships in the city and the West Midlands as part of this project. For the development of the work, we have confirmed support from PACT (Zollverein, Germany), were we will work in the theatre and studio space; DanceXchange, were we will work in the studio, and hope to present either a WiP or premiere of the work at the Patrick Centre; and University of Roehampton, London, were we will with dance students, sharing our thinking and methodologies for working. Identifying our practice as research, we feel it imperative to engage with discourse and share our knowledge beyond the production of artworks. We look to question what dance might be, and how might it might be made. We are pursuing a similar relationship with the University of Coventry in the West Midlands and plan to continue to work with students interested in experimental dance practices there; we would welcome support from DanceHub, in helping us establish relationships with higher education institutions within the West Midlands, to aid us in pursuing this goal.

We have the ambition to tour this work within the West Midlands, across the UK and eventually internationally. Following a premiere in Birmingham, we have an additional date already confirmed at Rich Mix, London; from which point we would look to garner interest from national institutions for larger tour. We have begun conversations with; Fierce Festival (West Midlands), Nottingham Playhouse (East Midlands), Chapter (Cardiff), Cambridge Junction (Cambridge) and Buzzcut Festival (Glasgow). This piece represents a significant shift for us in pursuing projects in advance and establishing long term communications. In this vein, we look to seek mentoring support from a producer; we're currently in discussions with producer Nikki Tomlinson. Engendering long-term effects we believe this project, and the support from Dance Hub, will contribute to our practice becoming more sustainable and self-supporting, tangibly impacting future work and the possibilities open to us.

Additionally, outwith the production of 'Can You Feel It?' this project would be our first international work, with support from art organisations in the UK and Germany. For Tate n Lyle, this represents a significant step, introducing ourselves to artistic communities in Europe; for the West Midlands, and DanceHub, we would hope to reflect the strength, rigour and boldness of artistic practice that the institution supports at an international level. We feel cross community and interdisciplinary approaches are vital at this time, both personally and politically, as European artists (we both have dual nationality, Paul being Irish/British and Rohanne, French/British) based in the UK within the context of Brexit. We believe this has the potential to drive forward Dance Hub's aim to be world leaders in collaboration and cutting edge dance.

About Tate n Lyle

Tate n Lyle is the collaboration of Rohanne Udall (b.1990) and Paul Hughes (b.1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: gesture, hosting, idiocy, in/sincerity, institutions, logics, materiality, peers, undercutting and smirking.

Our most recent performance 'This' premiered at Rich Mix (London, May 18). Other recent credits include: Rhubaba (Edinburgh, Jan 18), Radiophrenia (Glasgow, Nov 17), DISKURS17 (Gießen, Germany, Oct 17), ICW (Blackpool, Jun 17), Chisenhale Dance Space (London, May 17), SET me Free (Venice and London, Sep 17) and Attenborough Arts Centre (Leicester, May 16).

We have received commissions from David Roberts Art Foundation (Oct 18), Dance on the Radio (Mar 17), Third Row Dance (Oct 16), and a DanceXchange DX Choreography Award (Dec 17); and residencies at New Wolsey Theatre (Apr 15), Hospitalfield Arts (Arbroath, Nov16), Summer Lodge (Nottingham Trent University, Jul 17), Dance4 (Nottingham, Mar 18) and Siobhan Davies Dance (London, Jul 18).

In 2019 Tate n Lyle will present a new body of work at ICW (Blackpool) and present their performance work 'This' at Backlit gallery for the opening of the UKYA City Takeover: Nottingham 2019, where they will be exhibiting video work made in collaboration with sound artist Fionn Duffy (produced at Siobhan Davies Dance, July 2018).

After five years of experimentation, we are confident in our creative process and output. Our work can charm and delight audiences across disciplines in a variety of spaces. While we have so far developed our work with minimal resources, we recognize the growing strength of our profile and portfolio, and the increased desirability of our practice.

PRODUCTION BUDGET	In-kind Support	Expenditure	Income	Subtotals [Not including in-kind support]
Professional Development and Producing				
Producer Mentor fee. 3 days @ £200 p/d		£600.00		
Artist Fee / Administrative working hours: 2 team members 8 days each @ 125ppd		£2,000.00		£2,600.00
3 weeks R&D @ PACT, Zollverein [Confirmed]				
Artist Fee: 3 team members paid 15 days each @125pppd		£5,625.00		
Provided in-kind:				£5,625.00
Space, per diems, accomodation, travel [Est.]	£5,850.00			
1 week R&D @ DanceXchange, Birmingham [Confirmed]				
Travel to Birmingham at £50pp		£100.00		
Artist Fee: 2 team members paid 5 days each @125pppd		£1,250.00		
Per diems @ 20pppd		£200.00		
Accomodation @ £60p/n		£300.00		
Studio Hire (subsidised rate) @ £10+VATpph		£420.00		
Provided in-kind:				£2,270.00
Studio In-kind @ £25+VATpph	£1,050.00			
1 week Residency @ Roehampton, London [Confirmed]				
Travel to London @ £50 return [Paul]		£50.00		
Artist Fee: 2 team members paid 5 days each @125pppd		£1,250.00		
Per diems @20pppd [Paul]		£100.00		
Provided in-kind:				£1,400.00
Studio Hire	* Note: The provision of space at University of Roehampton will include the delivery of workshops in lieu of a studio hire fee.			
London WiP @ Chisenhale Dance Space				
Artist Fee: 3 team members paid 1 day each @£125 pppd		£375.00		
Travel to London @ £50 return [Paul]		£50.00		
Ticket sales @ £5 per ticket at 50% box office split			£125.00	
Midlands WiP @ Birmingham Rep or Patrick Centre				
Artist Fee: 3 team members paid 1 day each @£125 pppd		£375.00		
Documentation photo and film @£500		£500.00		
Travel to Birmingham at £50pp		£150.00		
Technician Fee (estimated on expectation at Patrick Centre)		£500.00		
Ticket sales @ £5 per ticket at 50% box office split			£125.00	
Provided in-kind: TBC				£1,400.00
Premiere in Midlands [Birmingham]				
Travel to Birmingham at £50 return		£150.00		
Artist Fee: 3 team members paid 2 days each @£125 pppd		£750.00		
Costume		£500.00		

Documentation		£500.00		
Ticket sales @ £10 per ticket at 50% box office split			£500.00	
Provided in-kind: TBC				£1,400.00
Two additional Midlands performance dates				
Travel @ £50pp		£300.00		
Artist Fee: 3 team members paid 1 day each per performance @£125 pppd		£750.00		
Ticket sales @ £10 per ticket at 50% box office split			£500.00	
Provided in-kind: TBC				£550.00
London performances @ Rich Mix [Confirmed]				
Travel @ 50pp [Paul]		£50.00		
Artist Fee: 3 team members paid 3 day each @£125 pppd		£1,350.00		
Ticket sales @ £10 per ticket at 80% box office split [2 performances]			£960.00	
Provided in-kind:	£11,832.00			£440.00
£50 + VAT per hour x 8 hours of rehearsal in The Studio				
£4000 x2 full days and evening performances The Studio				
£30 x 24 hours technical staffing (2 performances)				
(£15 x 8 hours) x 2 FOH staffing (2 performances)				
£500 for marketing and administrative support				
Subtotals	£18,732.00	£18,195.00	£2,210.00	
			Total Requested from DanceHub	£15,985.00
			Total Budget (Including confirmed in-kind support)	£34,717.00
SCHEDULE				
Winter 2019	Spring 2019	Autumn 2019		
January / February	April / May	September / October		
- Producer mentoring meeting 1 - Confirm WiP performance dates in Birmingham and London - Pursue additional funding (if necessary) - Pursue premiere date for Birmingham [September 2019] and pursue additional dates in West Midlands [late 2019 or early 2020] - Continue conversations with West Midlands institutions: DanceXchange, Birmingham Rep, mac Birmingham, Warwick Arts Centre, Arena Theatre and Coventry University.	- Producer mentoring meeting 2 - Confirm additional dates in the West Midlands [late 2019 / early 2020] - Pursue additional dates for 2020. Continue conversations with: Fierce Festival (West Midlands), Nottingham Playhouse (East Midlands), Chapter (Cardiff), Cambridge Junction (Cambridge) and Buzzcut Festival (Glasgow)	- London WiP @ Chisenhale Dance Space - Residency @ Roehampton University - Premiere in Birmingham - London performances [Rich Mix, 10th/11th October]		
March	June / July	November / December		
- Confirm premiere dates for Birmingham [September 2019]	- R&D @ PACT, Zollverein, Germany - Producer mentoring meeting 3 - Birmingham WiP	- Additional performances in the West Midlands		
	August			
	- R&D @ DanceXchange			

Project information

All applications must include links to full length video examples of your own work. Please do not submit trailers.

Link 1 : <https://vimeo.com/177359138> (Empty Gestures)

Link 2 : <https://tatenlyle.com/portfolio/the-chorus/> (The Chorus)

Link 3: <https://vimeo.com/245938607> (Meaningless Dance 18)

Motivation statement (max. 2000 characters)

Tate n Lyle is the collaborative practice of Rohanne Udall (b. London, 1990) and Paul Hughes (b. Dublin, 1991). Their playful work considers meaning and meaninglessness through oblique gestures, and takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, the practice is a meeting point between disciplines: a persistent and fidgeting enquiry that continually questions itself and its contexts.

We are applying to PACT to support the development of our new stage work, 'Can You Feel It?'. This would be our first evening-length piece for stages; marking a significant development for our practice. We have experimented with a breadth of materials and ideas; prioritising many small diverse works with what is close to hand. Now, with momentum and confidence, we want to invest our energies and skills into a lengthier and complex production, whilst retaining our refined skill and interest in the expansive potential of a seemingly simple proposition.

Our recent credits include: 'This', a performance for exhibition spaces (Rich Mix, London, May 18); performances, screenings, broadcasts and group exhibitions at Rhubaba (Edinburgh, Jan 18), Radiophrenia (Glasgow, Nov 17), DISKURS17 (Gießen, Germany, Oct 17), ICW (Blackpool, Jun 17), SET me Free (Venice and London, Sep 17) and Attenborough Arts Centre (Leicester, May 16).

We have received commissions from Dance on the Radio (Mar 17), Third Row Dance (Oct 16), and a DanceXchange DX Choreography Award (Dec 17). We have been supported through residencies at New Wolsey Theatre (Apr 15), Hospitalfield Arts (Arbroath, Nov 16) and Summer Lodge (Nottingham Trent University, Jul 17).

We are currently working towards a solo exhibition 'Better Out Than In' at ICW (Blackpool, Oct 18), a newly commissioned performance for DRAF (London, Oct 18), and a collaboration with sonic artist Fionn Duffy at a forthcoming residency at Siobhan Davies Dance (London, Jul 18).

Summary of project description (max. 2000 characters)

'Can You Feel It?' is a new project by Tate n Lyle; a performance for theatre stages to premiere in Autumn 2019. The piece is concerned with virtuosic performances of sensation, feeling and self-absorption; and draws from Spiritualism, Reiki, somatic dance and method acting. The work exposes the material practices of empathy, invocation and distance. In creating this work for the

stage, we grapple with contemporary ideas of performativity, sincerity and artifice, demonstration and actuality.

The collaboration between Tate n Lyle and lighting designer Alex Fernandes will be key to this new work; both in its development and the resulting piece. Our work process would take place both in the studio and in the theatre. Our practice is sensitive to the specifics and possibilities of contexts - in this vein, it feels vital that a work for the stage, responsive to its expectation, questions and history, incorporates the technologies (particularly the possibilities of lighting design) of the stage as an active and material practice. The relationship between the sensorial and unseen world of the actor, the audience's experience of seduction, and the (often unconsciously absorbed) potency of lighting will be key to the dynamics of this project.

Residencies are essential to our practice, allowing for an accelerated dialogue, critical reflection and the rapid testing of multiple ideas and tangential meanderings. Both intensive and playful, working on this project with Alex will arm us an increased technical literacy and confidence for the entirety our artistic careers. Additionally, outwith the production of 'Can You Feel It?' and the direct relationship with the team at PACT, this residency would represent a significant step for introducing ourselves to the artistic communities both in Germany and Europe more broadly -- vital at this time, both personally and politically, as artists based in the UK.

Project description (max. 8.000 characters)

In 'Can You Feel It?', two performers are bound by four phrases: "Can you feel it?", "Here", "I think I heard something" and "Oh". Their performance -- defined by gestures of reaching, feeling, sensing, and temperamental outbursts of confusion, fear, rapture and sensuality -- persists in its reference to an absent, historical, spiritual or imagined, presence. A performance of feeling; extrapolating and undermining the demonstrations of sensation and self-absorption that dominate somatic practice. The internally felt and the thought are proffered to the audience; sign posted through language and gesture; sent up in mocking exaggeration; delivered with tender sincerity. Does the audience also feel these feelings? Can they also believe? We are inspired by the techniques of manipulation, emotion and faith; one can know something is artificial and yet still see its real effects in bodies and the world. As in our other work, a tight formal rule opens up to a plethora of possibility and complexity: how much can be said when only certain words can be spoken? What other relations and references can be produced? The relations between the two performers, and between them and the audience are expanded, tested, transformed and transgressed. Ambiguity and hesitation become entangled in a tense game of gesture and touch, invitation and provocation.

Over our five years of collaboration, our work has developed in its complexity and nuance: from the rigid minimalism of 'Empty Gestures', to the fidget-y inattention of 'Some Possibilities'. Our latest work 'This', an improvised performance for exhibition spaces, draws from slapstick to perform processes of thinking. It is a wild piece, involving spontaneous enquiry into the collapsable tables we perform with, and makes significant demands on the performers in terms of real-time composition and negotiating relationships with our audiences. 'Can You Feel It?' goes one step further, as the first demand we make of ourselves to work with 'acting' - to repeatedly 'fake' emotion, to control and reproduce the intense gestures of 'hysteria', fury, tender eroticism and ironic scorn. While the flavours and questions of 'acting' are key to the work, our research will look into occult and spiritual practice, cultural representations of 'the psychic', and emulations of sensation and feeling in artificial intelligence. In creating this work for the stage, we grapple with contemporary ideas of performativity, sincerity and artifice, demonstration and actuality.

'Can You Feel It?' will be our first evening-length performance for theatre stages; its creation will contribute significantly to our aims of presenting our work with greater visibility and confidence, on increasingly professional platforms. We are seeking to invest in the work the time and technical resources that this will require -- and to create a work that can easily tour to different theatre spaces, both nationally and internationally. We feel confident that this piece is the next step for our practice - in that it will both challenge and develop our work (both artistically and institutionally), whilst also sharing our ideas and questions with audiences with enticing and playful articulacy.

Key to the development of this work at PACT would be the capacity to collaborate with the lighting designer Alex Fernandes. A friend and early collaborator, Alex has designed for artists including Made In China, Vlatka Horvat and Sleepwalk Collective; and most recently has worked with Forced Entertainment touring 'Real Magic' and 'Out of Order.' It is rarely the case that we can explore lighting design as a technology and practice during the making of a work. To have these resources accessible at the earliest stages of a process, and to insist on lighting as an autonomous creative practice that can instigate its own questions and forces, would be invaluable. Alex makes intelligent, sensitive and innovative choices with whatever resources at hand; we trust that working with him will open our eyes in the long term to the possibilities of light; and ensure that our first major work for the stage confidently incorporates its technical possibilities with nuance.

Not only beneficial to our artistic development and collaborative partnerships, the inclusion of lighting into the development of 'Can You Feel It?' is specific and vital. Aesthetically, this is a project we envision as extremely minimal, aside from the presence of our own bodies -- additionally, we believe it should be a precise and carefully choreographed work. So far it has been developed through long-form improvisation, and we imagine further work will take place through continued rigorous exploration in this vein; mapping out dynamics, modulations of emotion; determining snap changes and periods of looseness or composure. Lighting will play a key part in structuring these choreographies, perhaps signaling changes of state, transporting both performers and audience; or persisting in creating an incongruent atmosphere to the performers behavior. The relationship between the absent and unseen world of the actor and the often unconsciously absorbed potency of lighting will be key to the dynamics of this project's capacity to seduce, absorb and convince.

So far, the exploration of 'Can You Feel It?' has taken place as an aside to other projects. However, we have confirmed support from Derby Theatre, where we will undertake a week-long R&D in Spring 2019. The bulk of creation will then take place during this residency at PACT. We aim to premiere the work in the UK in Autumn 2019, following a final week of rehearsals supported by Dance4, in Nottingham. Additionally, this project will involve a one-day symposium 'Pulling The Rug Out', held at the Live Art Development Agency in London in March 2019, in which invited speakers, artists and researchers will come together to discuss the concept of the undercut and the knowing smirk in performance practices. Identifying our practice as research, we feel it imperative to engage with discourse and share our knowledge beyond the production of artworks. Alongside these partnerships, we will be making a bid to Arts Council England in Autumn 2018.

As a collaborative enquiry, residencies and concentrated studio time are essential to our practice. They provide uninterrupted space for an accelerated dialogue; combining critical reflection with the rapid testing of multiple ideas. They are also a vital opportunity to become sensitive to irresponsible and tangential distractions to which we would otherwise not give due focus. We trust that this residency with PACT will enrich the breadth of our practice; both directly generating new and tangential artworks, or giving rise to the core insights that drive larger projects into our future.

Additionally, outwith the production of 'Can You Feel It?', this residency would represent a significant step for us, in building our relationship with the artistic community both in Germany and Europe more

broadly. In working at PACT Zollverein we would encounter artists and institutions within a supportive and critically engaged network - and also chat, hang out, and find out what's happening in different parts of the continent first hand. This kind of exchange can be deeply informative and generative. These essential connections also have a new political relevance and importance in the context of Brexit. We recently presented work, and made some new friends, in Gießen when we were invited to present our work at DISKURS'17; and Paul was invited as a critic to Rough Proposals festival at Mousonturm Frankfurt; if we were to be at PACT we would use this opportunity to deepen these relationships within Germany.

Artist/Company Biography (up to 100 words) *

Choreographers Tate n Lyle (Rohanne Udall and Paul Hughes) and sound artist Fionn Duffy met while undertaking the Interdisciplinary Residency at Hospitalfield Arts, Arbroath in Winter 2016.

Their collaboration is fuelled by a mutual interest in one another's playful and experimental approaches to medium, discipline and form. Alongside a small research commission from Dance in the Radio, Fionn and Tate n Lyle have been awarded a residency together at Siobhan Davies Dance in London for July 2018, in order to experiment with the relationships between choreography and sound art.

Fionn lives in Glasgow, Rohanne in London, and Paul in Nottingham.

Taking Part (up to 200 words)

We believe our work is bold, ambitious, playful and experimental - bringing together ideas from diverse disciplines. We are keen to use this opportunity to share some of the work that we will develop during our collaborative residency this Summer at Siobhan Davies Dance.

We want to further our existing relationships with Midlands-based institutions (including Dance4, DanceXchange and UKYA itself) by presenting our work in Nottingham - particularly by presenting work that crosses disciplinary boundaries. In addition, we believe this festival will help us platform our work to a national and international audience - supporting our development as artists to make connections and present our work on a greater geographical scale.

We would relish the opportunity to meet and learn from other artists at the festival. Our cross-disciplinary collaboration reflects our commitment to exchange, learning and dialogue. Both Tate n Lyle and Fionn Duffy independently organise a number of platforms for their peers to meet, exchange ideas and collaborate - including an independent radio station (Radio Play, 2017-18), a self-organised artists residency (Mhor Farr, yearly 2014-present), and publications (Footnotes, 2018). We understand this festival as an opportunity to meet peers from diverse backgrounds, and begin new conversations and collaborations.

Which category best describes the work you are submitting? *

Visual Art

Description of work (up to 150 words)

We will present a sound installation that explores relations between the body, sound and gesture; the possibilities and limits of sound as a material; and the sculptural qualities of audio equipment and its installation.

As in our previous work '˘', in which three voices sing along to an album of popular music as they hear it for the first time, visitors to this installation will quickly recognize playful constraints that performers must follow. With an intermingling of glee, strain and awkwardness, performers' mouths and voices contort and adapt in their attempts to play the game.

The body and voice are exposed in childish play. These sound-works foreground: the body, texture, speech, the materiality of the mouth and lungs, the in/tangibility of sound and

technology, sound and space, intimacy, slapstick, mimicry, the sound of laughter, anticipation, hosting, meandering and uncertainty.

Any other relevant information about the work (up to 150 words)

While the documentation attached as part of this application represents existing work by Fionn Duffy and Tate n Lyle, their residency together will develop this research and produce new works. We hope the documentation gives you an idea of the interests of our work; we have answered the below questions with as much detail and knowledge we have so far in our creative process.

The work can be installed in either traditional or temporary exhibition spaces; what's most important is that it is a relatively quiet room or studio rather than a thoroughfare or foyer.

ART FORM SPECIFIC QUESTIONS

Title of work	A Pig's Ear
Number of works in the series (if applicable)	1
Material/medium (e.g. paint, photography, theatre, dance, live art)	Sound art
Average set times (music)	n/a
Genre (music)	n/a
Dimensions (if applicable) variable	n/a/ - Installation -
Weight (if applicable)	n/a
Format (moving image)	n/a
Presentation style/requirements	Installation. A quiet room with power sockets.
Number of performers	0
Running time (if applicable)	approx. 60 mins looped
Equipment needed to present work	6 speakers
Do you have access to this equipment?	yes
Site specific work. If you wish to present your work in a non-traditional space please give a brief outline here of the type of venue you would to work in:	

Emergency 2018 Proposal Form

Project Title *	Empty Gestures
Artist or Company *	Tate n Lyle
Main Contact *	Paul Hughes
Are you able to perform on: *	Saturday 6 October 2018
Number of performers in company	2
Number of others in company	0
Do you have any access needs?	No
Website	http://www.tatenlyle.com
Video URL	https://vimeo.com/177359138
Previous performance/s	Us & Them 6, Attenborough Arts Centre, Leicester (May 2016) Exhi[5]bitions, Rich Mix, London. June 2016.
Audience arrangement *	End on, or can also be performed impromptu in gallery style context (audience standing around)
Duration of piece *	15 mins.
What type of space do you need? *	Theatre, black-box (225 seats) Studio, seated (~60 seats) Gallery space, white-walled (daylight)
Do you have a specific space preference?	Theatre or studio
Is your piece suitable for all ages? *	YES
Do you require:	No preference (please explain)

Is your piece noisy?	NO
Is your piece noise sensitive?	Better with a relatively quiet atmosphere
How much technical time do you need PRIOR to the event?	20 mins max. Can be less.
How much turnaround time do you need BEFORE your performance?	0 mins
How much turnaround time do you need AFTER your performance?	0 mins
What days are you available for technical get-ins? *	Sat 6 October morning Sat 6 October afternoon
Practical Synopsis *	<p>Two people walk onto a bare stage. The lights are a standard basic wash. One sets a metronome on the floor and starts it ticking. They stand in front of the metronome, a little apart and face the audience.</p> <p>Without moving from the spot they started in, they undertake a long and complex sequence of arm and hand gestures.</p> <p>They finish, pick up the metronome and leave.</p>
Warnings *	At one point the performers put two-fingers up to an audience. It's fleeting; parents haven't complained in the past. We don't know how you feel about that.
Set or equipment to be brought	A metronome, very small.
Rigging hanging or large pieces	None.
Is there any BASIC furniture you need us to	No.

supply? *

Do you use water or leave mess behind? * No.

Do you use projection in your piece? NO

Do you need us to operate video? NO

Do you need a vision mixer? NO

For Theatre + Studio work – describe your lighting requirements Basic wash. No changes.

Type General cover
Nothing specific

Number of specials 0

Do you need us to operate lighting? YES

Describe your sound requirements None.

Do you need us to operate sound? NO

Proposal *

Two performers enter the stage.

To the beat of a metronome, they begin to perform a sequence of hand and arm gestures. They move in unison: so we know these are pre-learned. There is no repetition. Some of the movements are recognizable (semaphore, army signals, rude gestures), some less so.

They continue on; no repetition, no break. Sometimes we laugh; sometimes we're quiet. Time

stretches. Sometimes one of them slips up: we notice them do something different to the other. They look panicked. Suddenly, the beat of the metronome seems quick, demanding, remorseless. They try to correct their mistake, they try to catch up again. Across their faces, we see flickers of concentration, frustration, bewilderment, boredom. They are exposed in their concentration, distraction, confidence and anxieties.

Minimalist, poetic, neat and deceptively complex, Empty Gestures presents a expansive catalogue of gestures sourced from around the world. These movements are stripped of their meaning – the only certainty left is the intense and material commitment of the performers to learn and reproduce them. A deceptively simple premise produces a quietly poetic and complexly intimate encounter.

Brief artist biographies – NOT full CVs

Tate n Lyle is the collaborative practice of Rohanne Udall (b. London, 1990) and Paul Hughes (b. Dublin, 1991). Drawing from training in fine art and philosophy, our experimental and humorous work takes place across choreographic, performance and visual arts contexts. Through a limited aesthetic palette and childish logics and games, their work interrogates tacit questions surrounding art, purpose, meaning and discourse.

Our most recent performance 'This' premiered at Rich Mix (London, May 18). Other recent credits include: Rhubaba (Edinburgh, Jan 18), Radiophrenia (Glasgow, Nov 17), DISKURS17 (Gießen, Germany, Oct 17), ICW (Blackpool, Jun 17), Chisenhale Dance Space (London, May 17), SET me Free (Venice and London, Sep 17) and Attenborough Arts Centre (Leicester, May 16).

We have received commissions from Dance on the Radio (Mar 17), Third Row Dance (Oct 16), and a DanceXchange DX Choreography Award (Dec 17); and residencies at New Wolsey Theatre (Apr 15), Hospitalfield Arts (Arbroath, Nov 16), Summer Lodge (Nottingham Trent University, Jul 17), Dance4 (Nottingham, Mar 18) and Siobhan Davies Dance (London, Jul 18).

Programme notes/web copy * Tate n Lyle is the collaborative practice of Rohanne Udall (b. London, 1990) and Paul Hughes (b. Dublin, 1991). Drawing from training in fine art and philosophy, our experimental and humorous work takes place across choreographic, performance and visual arts contexts.

Empty Gestures is a growing archive of gestures sourced from around the world. Reproduced in strict unison and stripped of their meaning, the work exposes the laborious demand of learning a movement sequence. We wonder: what we can offer, to you, our audience? What's just an empty gesture?

www.tatenlyle.com

One line description for press release

A catalogue of gestures from around the world: Empty Gestures' deceptively simple premise unfolds into a quietly poetic encounter.

Are you attaching any images? YES

We have an honorarium of up to £100 available per piece to cover fee/expenses; how much do you require? * 100

Do you have your own Employers/Public Liability Insurance? * Yes

Twitter name @paul_paschal | @RohanneUdall

Skype Name paul.p.hughes

What personal pronoun do you choose to use? He for Paul; She for Rohanne

Introduction

Developing Your Creative Practice

Developing Your Creative Practice offers awards from £2,000 to £10,000 to support development opportunities for individual artists and creative practitioners based in England.

The application form asks you a series of questions about different parts of your project including quality, management and finance. This gives us information about you, the development work you want to do and your budget. We will use the information you give us in your application form to decide whether we will offer you a grant.

The next two screens are autofilled with information you have already provided. If you need to make any amendments to this information, you will need to go back to the Applicants section and edit your applicant profile.

Throughout the application portal, any items marked * must be completed. All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Please read the Guidance for applicants before making your application

Activity Dates

Please enter the start and end dates for your activity.

You must allow enough time to plan your activity and for us to process your application.

We can not fund any goods or services that you have bought, ordered or contracted before we can make a decision on your application.

Activity start date: 29/10/2018

Activity end date: 29/03/2019

How did you hear about Developing Your Creative Practice?

How did you hear about Developing Your Creative Practice? From an arts/creative organisation

Please enter the name of the arts/creative organisation: LADA

Activity focus

What do you want to focus on? If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.

Tick as many as you feel are relevant to your project: international travel to explore other practice or work with mentors, professional development activities, building new networks for future development/presentation of work

Your work

Your work

Tell us about yourself and your creative practice

You can use up to 1800 characters to answer this

Tate n Lyle is the collaborative practice of Rohanne Udall (b. London, 1990) and Paul Hughes (b. Dublin, 1991). Drawing from training in fine art and philosophy, our experimental and humorous work takes place across choreographic, performance and visual arts contexts. Through a limited aesthetic palette and childish logics and games, their work interrogates tacit questions surrounding art, purpose, meaning and discourse.

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We have received commissions from Dance on the Radio (Mar 17), Third Row Dance (Oct 16), and a DanceXchange DX Choreography Award (Dec 17); and residencies at New Wolsey Theatre (Apr 15), Hospitalfield Arts (Arbroath, Nov 16), Summer Lodge (Nottingham Trent University, Jul 17), Dance4 (Nottingham, Mar 18) and Siobhan Davies Dance (London, Jul 18).

After five years of experimentation, we are confident in our creative process and output. Our work can charm and delight audiences across disciplines in a variety of spaces. While we have so far developed our work with minimal resources, we recognize the growing strength of our profile and portfolio, and the increased desirability of our practice. Alongside a forthcoming solo exhibition at ICW (Blackpool, Oct 18) and a new commission by DRAF (London, Oct 18), we have recently begun conversations with directors of major festivals and commissioning bodies including Emma Gladstone (Dance Umbrella), Aaron Wright (Fierce Festival) and Monique Deletant (Dance Hub).

Your development

Your development

Tell us about the developmental opportunity you want to undertake, what you hope to get out of it, and how you will go about it.

You can use up to 1500 characters to answer this

Our aim is to make three of our existing performances ready to tour:

- Empty Gestures, 2016. 15 min, a work for any space.
- Some Possibilities, 2016. 35 min, for stages.
- This, 2018. 50 min, for exhibition, warehouse and foyer spaces.

We are confident in the strength of these pieces, both as experimental works of art and as engaging experiences for audiences. By the end of this project we will be able to confidently undertake the administrative, technical and marketing requirements of touring.

We will work with an experienced producer (Nikki Tomlinson) over winter 2018 / spring 2019 to:

- strategically identify national and international touring networks.
- initiate conversations with these networks.
- create tour packs, supporting both first appraisal and touring.
- produce marketing copy suitable for a range of audiences.

Working with a videographer/photographer (Oliver Benton) over four days, we will produce for each work:

- bold and enticing photographs and trailers.
- high-quality full-length documentation.

Nikki and Oliver have long-term appreciations of our work, and we have confirmed support to film within the Bonington Gallery, Nottingham; and at The Patrick Centre with DanceXchange, Birmingham.

Engendering long-term effects within our practice, we believe that the return will exceed the initial investment of this grant; contributing to our practice becoming more sustainable and self-supporting, tangibly impacting future work and the possibilities open to us.

Why is this important for your practice at this point, and how will this help create future opportunities?

You can use up to 1500 characters to answer this

As we begin to work on increasingly high profile platforms (UKYA international platform Feb 19; a residency at Pact Zollverein in Germany Jul 19; a new theatre performance for late 2019), this project will ensure that our stage work is ready for re-performance and touring. We will maximise our opportunities and potential to engage new audiences by prioritising works artistically and economically suited to tour within inter/national networks.

Working with a videographer who shares our aesthetic sensitivity we will be able translate the strengths and subtle tones of our work.

We feel it is timely to work with an experienced producer (with expertise in interdisciplinary work) as a mentor to empower us to continue to self-produce our work. This support will guide us to best represent these works to diverse disciplinary contexts. Matching our portfolio to the inter/national artistic landscape, they will support our long-term plans to tour this work, and guide us in undertaking three visits to national and international festival contexts.

In these trips we will meet with promoters and institutions; ensuring our work's entry into diverse (geographical and disciplinary) contexts and access to a variety of economic streams; creating an innovative and sustainable future for our work. This project will ensure in the long term that we are able to sustain our growth – economically, through institutional relations and administratively – as we enter a new stage of our practice.

Your work - attachments

We'd like to see an example of your work to give us a sense of your practice.

This could be a video, a sound clip, some images, or anything you think demonstrates your work. You can either provide a web link or attach a document.

We also need one supporting document, written by someone other than you that supports the quality of your practice. This can be a review, external views of your work or a letter of support from an organisation or partner you have worked with.

See our [Guidance for applicants](#) for more detail on what we expect to see here.

You can use the links below to upload your documents, or link. We need:

- one document to demonstrate your work (either as a web link or an attachment) and;
- one supporting document (an attachment)

Your document can be up to 10MB, and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files.

Web link: <https://vimeo.com/217874112>

Document Type	Required?	Document description	Attachment type	Date attached
Click to add attachment...	No	Letter of support	Supporting document	16/08/2018
Click to add attachment...	No			

Attachment Details

Document description: Letter of support

Attachment type: Supporting document

Attachment Details

Document description:

Attachment type:

Finance

The Finance section will ask you to complete a budget for your activity. Please read the expenditure section of the guidance carefully before you begin.

Key things to remember about budgets:

- We need to be able to see how you have worked your figures out, so please break them down clearly.

- Your budget should be for the total cost of the activity you are applying to do.

Amount requested

Please tell us the total amount you are requesting from us, including any personal access costs (£): £7,474

How much of this request is for your personal access costs (£): £0

*If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.

Expenditure

Please enter all the expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line
 To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative costs	100.00%	£7,474
Overheads	0.00%	£0
Assets - materials, equipment and instruments	0.00%	£0
Other	0.00%	£0
Personal access costs	0.00%	£0
Expenditure total (cash)		£7,474

Total income (for information): £7,474

Expenditure	Description	Amount
Artistic and creative costs	Technician fee (Patrick Centre). 16 hours @ £31.48 p/h	£504
Artistic and creative costs	Videographer fee. 2 days filming & photography + 2 days editing @£2...	£800
Artistic and creative costs	Producer Mentor fee. 5 days @ £200 p/d	£1,000
Artistic and creative costs	Accomodation (Birmingham). 2 nights @ £60 p/n	£120
Artistic and creative costs	Accomodation (3 festival trips). 2 people, 6 nights @ £50pppn	£600
Artistic and creative costs	Travel (Birmingham, Nottingham and two national festivals). 14 retur...	£700

Artistic and creative costs	Travel (international festival). Two return flights @ £100pp	£200
Artistic and creative costs	Artist fees (filming, meetings with producer & festival trips). 2 p...	£3,300
Artistic and creative costs	Materials for filming	£50
Artistic and creative costs	Per diems on festival trips (2 people, 6 days @ £15pppd)	£200

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Technician fee (Patrick Centre). 16 hours @
£31.48 p/h

Amount (£): £504

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Videographer fee. 2 days filming & photography
+ 2 days editing @£200 p/d

Amount (£): £800

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Producer Mentor fee. 5 days @ £200 p/d

Amount (£): £1,000

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Accomodation (Birmingham). 2 nights @ £60 p/n

Amount (£): £120

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Accomodation (3 festival trips). 2 people, 6 nights @ £50pppn
Amount (£): £600

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Travel (Birmingham, Nottingam and two national festivals). 14 return trips @ average £50 return trip
Amount (£): £700

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Travel (international festival). Two return flights @ £100pp
Amount (£): £200

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Artist fees (filming, meetings with producer & festival trips). 2 people, 11 days @ £150 pppd
Amount (£): £3,300

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Materials for filming

Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Per diems on festival trips (2 people, 6 days @
£15pppd)

Amount (£): £200

Project plan

Use the tool below to outline how you will plan your development period, including key milestones.

To create the table click the 'Add new item' icon on the left of the screen to add an activity or key milestone. To add more, use the 'Save and add another' button.

Start date	End date	Activity or task details
29/10/2018	02/11/2018	Confirm availability of videographer
29/10/2018	02/11/2018	Confirm venue dates with Patrick Studio (DanceXchange) and Bonnington Gallery
05/11/2018	09/11/2018	Consultation with producer mentor [1/5]
12/11/2018	30/11/2018	Two days in Patrick Studio filming
03/12/2018	07/12/2018	Production of trailers and marketing packs EG & SP [first draft]
10/12/2018	14/12/2018	Consultation with producer mentor [2/5], feedback to videographer
07/01/2019	11/01/2019	EG & SP Trailer and marketing packs complete
14/01/2019	01/02/2019	Two days in Bonnington Gallery filming (This)
28/01/2019	01/02/2019	Consultation with producer mentor [3/5]
04/02/2019	08/02/2019	Production of trailers and marketing packs for This [First draft]
11/02/2019	15/02/2019	First research trip [identified with producer mentor]
18/02/2019	22/02/2019	Consultation with producer mentor [4/5]
18/02/2019	22/02/2019	Feedback to videographer
25/02/2019	01/03/2019	'This' Trailer and marketing packs completed
04/03/2019	08/03/2019	Marketing packs and trailer sent out
11/03/2019	22/03/2019	Second and third research trips undertaken [identified with producer mentor]
25/03/2019	29/03/2019	Consultation with producer mentor [5/5]

Project plan details

Start date: 29/10/2018

End date: 02/11/2018

Activity or task details: Confirm availability of videographer

Project plan details

Start date: 29/10/2018

End date: 02/11/2018

Activity or task details: Confirm venue dates with Patrick Studio (DanceXchange) and Bonnington Gallery

Project plan details

Start date: 05/11/2018

End date: 09/11/2018

Activity or task details: Consultation with producer mentor [1/5]

Project plan details

Start date: 12/11/2018

End date: 30/11/2018

Activity or task details: Two days in Patrick Studio filming

Project plan details

Start date: 03/12/2018

End date: 07/12/2018
Activity or task details: Production of trailers and marketing packs EG & SP [first draft]

Project plan details

Start date: 10/12/2018
End date: 14/12/2018
Activity or task details: Consultation with producer mentor [2/5], feedback to videographer

Project plan details

Start date: 07/01/2019
End date: 11/01/2019
Activity or task details: EG & SP Trailer and marketing packs complete

Project plan details

Start date: 14/01/2019
End date: 01/02/2019
Activity or task details: Two days in Bonnington Gallery filming (This)

Project plan details

Start date: 28/01/2019
End date: 01/02/2019
Activity or task details: Consultation with producer mentor [3/5]

Project plan details

Start date: 04/02/2019

End date: 08/02/2019

Activity or task details: Production of trailers and marketing packs for
This [First draft]

Project plan details

Start date: 11/02/2019

End date: 15/02/2019

Activity or task details: First research trip [identified with producer
mentor]

Project plan details

Start date: 18/02/2019

End date: 22/02/2019

Activity or task details: Consultation with producer mentor [4/5]

Project plan details

Start date: 18/02/2019

End date: 22/02/2019

Activity or task details: Feedback to videographer

Project plan details

Start date: 25/02/2019

End date: 01/03/2019
Activity or task details: 'This' Trailer and marketing packs completed

Project plan details

Start date: 04/03/2019
End date: 08/03/2019
Activity or task details: Marketing packs and trailer sent out

Project plan details

Start date: 11/03/2019
End date: 22/03/2019
Activity or task details: Second and third research trips undertaken
[identified with producer mentor]

Project plan details

Start date: 25/03/2019
End date: 29/03/2019
Activity or task details: Consultation with producer mentor [5/5]

Helping us to evaluate the programme

This information will not be used in deciding whether to offer you a grant. No-one involved in processing or making a decision on your application will see your answers to the following questions.

We want to be able to understand the impact of Developing your Creative Practice as a programme. We hope this programme will support individuals to make a step-change in their practice, and when we evaluate the programme in the future we will use this data in an anonymised way – alongside other data – to help us understand some of the ways our grants may have had an effect.

What would you estimate your total income to be in the past 12 months (before tax or any deductions)? £10,000 to £14,999

What percentage of your income in the past 12 months would you estimate came from your practice? (eg commissions, paid work, grants) between 25% and 49%

Monitoring information

We may use this information to report to the Government or to monitor the different backgrounds of people who receive grants. We will not use this information to assess your application. If you do not know some of the information or you would prefer not to provide it, you can fill in the 'Not known/Prefer not to answer' box.

Ethnicity:

White:	Is of ethnicity
British	<input checked="" type="checkbox"/>
Irish	<input type="checkbox"/>
Gypsy or Irish traveller	<input type="checkbox"/>
Any other white background	<input type="checkbox"/>

Mixed:	
White and Black Caribbean	<input type="checkbox"/>
White and Black African	<input type="checkbox"/>
White and Asian	<input type="checkbox"/>
Any other Mixed/Multiple ethnic background	<input type="checkbox"/>

Asian/Asian British:	
Indian	<input type="checkbox"/>
Pakistani	<input type="checkbox"/>
Bangladeshi	<input type="checkbox"/>
Chinese	<input type="checkbox"/>
Any other Asian background	<input type="checkbox"/>

Black/Black British:	
African	<input type="checkbox"/>
Caribbean	<input type="checkbox"/>

Any other Black/African/Caribbean background	<input type="checkbox"/>
---	--------------------------

Other:	
Arab	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Age:

Age	Is of age
16-19	<input type="checkbox"/>
20-24	<input type="checkbox"/>
25-59	<input checked="" type="checkbox"/>
60-65	<input type="checkbox"/>
65 and over	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Disability status:

Disability type	Has disability
Visual impairment/Blind	<input type="checkbox"/>
Hearing impairment/Deaf	<input type="checkbox"/>
Physical impairment	<input type="checkbox"/>
Mental health	<input type="checkbox"/>
Invisible disabilities	<input type="checkbox"/>
Cognitive or learning disabilities	<input type="checkbox"/>
Not disabled	<input type="checkbox"/>
Prefer not to say	<input checked="" type="checkbox"/>

Gender identity:

Gender	Is of gender
Male (including female-to-male trans men)	<input checked="" type="checkbox"/>
Female (including male-to-female trans women)	<input type="checkbox"/>
Non-binary (for example, androgyne people)	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Gender assumed to be at birth:

Male	<input checked="" type="checkbox"/>
Female	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>

Sexual Orientation:

Sexual Orientation	Is Sexual Orientation
Prefer not to say	<input type="checkbox"/>
Heterosexual	<input type="checkbox"/>
Lesbian, Gay and Bisexual	<input checked="" type="checkbox"/>
Other	<input type="checkbox"/>

To update any of this information please return to your applicant profile.

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on applications to this programme and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you, including our assessment of your application.

We comply with all aspects of the Data Protection Act 1998 – to find out more about how we use your information please read our data protection policy which is available from our website.

As a public organisation we also have to follow the Freedom of Information Act 2000. You must read the Freedom of Information section on our website before you sign your application.

By signing this application form, you agree to the following:

1. We will use this application form and the other information you give us, including any personal information, for the following purposes.
 - a) To decide whether to give you a grant.
 - b) To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
 - c) To hold in our database and use for statistical purposes.
 - d) If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
 - e) If we offer you a grant, you will support our work to campaign for the arts, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic excellence.

I confirm that, as far as I know, the information in this application is true and correct.

I confirm that I am 18 years old or over (or will be at the time of accepting any grant offer made).

Name: Paul Hughes

2. You have read and understood the section 'How we treat your application under the Freedom of Information Act'. You accept how we generally plan to treat your application and other related information if someone asks to see it under the Freedom of Information Act 2000. You accept that the information does not cover all cases, as we have to consider each request for information based on the situation when we get the request.

Tick this box if you consider your application or any supporting documentation to be confidential information and would expect us to treat as such on receipt of a request for information under the Freedom of Information Act.

Please be aware that if we do receive a request for information we will contact you in the first instance to obtain your views on disclosing the information relating to your application and whilst we will take on board your response above, we cannot guarantee that information will not be provided in response to a request as we are required to approach each case individually and ultimately meet our legal obligations.

3. Tick this box to confirm you meet our bank account requirements as set out in our Bank Details guidance.

4. Tick this box if you or any individual involved in the delivery of this activity- has worked for Arts Council England in the last three years- is an Arts Council (area or National) council member- is related to a current member of staff or council member

5. I am happy to be contacted by Arts Council England, or by a third-party organisation on behalf of Arts Council England, for feedback to help evaluate the programme.

Submission summary

The submission summary displays a list of all the steps you've worked through. If you have completed a step successfully, there will be a green tick beside it. If a step is incomplete or has not been completed successfully, this will be indicated by a red tick. A hyperlinked statement will tell you what part of each step needs attention. Click on this hyperlinked statement to take you to the step and make your amendments.

By clicking submit, you are submitting your completed application form for our consideration.

Page	Last Updated
Introduction	No Input Required
Applicant details	08/08/2018
Address information	16/08/2018
Activity Dates	16/08/2018
Activity focus	16/08/2018
Your work	16/08/2018
Your development	16/08/2018
Your work - attachments	16/08/2018

Amount requested	16/08/2018
Expenditure	16/08/2018
Project plan	16/08/2018
Helping us to evaluate the programme	16/08/2018
Monitoring information	08/08/2018
Declaration	16/08/2018



Friday 10 August 2018

To Whom It May Concern,

Tate n Lyle; Paul Hughes & Rohanne Udall

This letter confirms DanceXchange's commitment to support and recommend Tate & Lyle for funding for the development of their artistic practice.

Our support for Tate n Lyle initially began through our Spring 2018 Choreography Award. Through this award, we were particularly interested in supporting artists to develop their ideas, and to nurture their practice. Support was given in a way of studio space in-kind, theatre space in kind, mentoring, a £500 financial contribution and a sharing evening hosted by DanceXchange with programmers and industry colleagues.

Paul and Rohanne's work is particularly of interest and we are very keen to see them develop in the West Midlands and make connections here in Birmingham.

After working closely with Tate n Lyle during the Choreography Award, we feel their work is now ready to engage with broader contexts and audiences.

We have no hesitation in recommending future projects for funding.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'H Lound', written over a horizontal line.

Helen Lound
Programme Officer
On behalf of DanceXchange

OOPS FESTIVAL, Brighton, UK

20.03.19 - 24.03.19

We are searching for exceptional international live performance makers, visual artists and film makers who use their practice to react to or escape from their current surroundings. We welcome submissions from artists working in all mediums with emphasis on the body as the central form of expression.

We aim to bring empowerment to independent dance makers through collaborative practice and international exchange. This is a paid opportunity that is funding dependent. We cover accommodation in Brighton, an allowance for travel expenses and performance fees for each company. Please download the Open Call guidelines from oopsfestival.co.uk

APPLICATION Form

Please complete the form below. Applications may be submitted in other formats including video. Please note every section must be completed. If written please do not use more than two A4 pages

Please indicate which space you are applying for: (delete all that are not relevant).

■ MAIN SPACE : FLOOR

PLEASE INSERT LINKS TO **FULL LENGTH** VIDEO FOOTAGE OF YOUR WORK :

<https://vimeo.com/280684579/4d43ef403d>

BRIEF SUMMARY OF THE WORK:

Tell us about the main themes/ideas of your work and how an audience experiences it.

The piece we would like to present is a performance designed for open spaces with a standing audience (chairs can also be made available to those that need them, and audiences can sit on the floor).

It is called 'This', and consists of two performers demonstrating and exploring two collapsible tables. Working with a restrictive script of 'this', 'that', 'here' and 'there', they use the gestures of sensation and observation: tapping, rubbing, knocking, pointing, flicking. Their exploration is improvised, responsive to the material unpredictabilities of the tables themselves – how they ping, squeak, rock, fall, collapse.

Pointing and tapping gradually escalate to the wild extremes of clattering, shaking and shouting. Unpredictable results are seized, temporary games become established of falling, dropping, breaking, swinging. There's a frantic, manic, childish gleefulness to this work; both body and material are tested and exposed. Body and furniture contort around one another; the unstable demonstratives 'this' and 'that' shift from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer. They explore how their bodies fit around and across the tables – how they can sit on them, go underneath, fall off. Standing on the tables, they become two bodies on plinths - the performers begin to reposition themselves, to pose – they ask their audiences: "this?" "here?" "that?" What does it mean to present oneself, to reveal one's body, to ask to be gazed at, to ask how one should present oneself for gaze?

We are interested in the tonal reaches of the work – hovering somewhere between scientific exploration, salesman-like presentation, pedagogical introduction, childish experimentation. The work operates through a continual definition, demarcation, identification: we are interested in our whiteness within this work. These are white bodies standing at and over tables, saying 'this', 'that', 'here', 'there'. What does it mean to be the voice of authority, of

privilege? Who gets to set the subject matter, to define the conversation, to set parameters? What is the relationship between this childish glee – this freedom, this naivety – and these subtle articulations of power?

'This' was developed with support of Dance4 and DanceXchange, it premiered at Rich Mix, London in May 2018, and has also been performed at Vivid Projects, Birmingham in July 2018. Audiences expressed their glee at these performances – the manic childishness, the sense of improvisation, inventiveness and explorations – and most of all the tight restriction of the language.

TECHNICAL/PRODUCTION REQUIREMENTS:

Please ensure to include all elements (including get in and get out time). Please highlight anything essential to your work that you are not able to provide.

The work has no lighting, sound, or projection needs. In a theatre space, such as The Old Market, a general wash in the centre of the space for performance would be needed, supplemented by house lights.

Get in / get out for the performance can be as little as 30 minutes, dependent on the time needed to clear the space / retract raked seating.

NUMBER OF PEOPLE IN COMPANY (on the road):

Please include their roles in your company.

ROLE IN COMPANY	NUMBER OF PEOPLE
Performer / Artist	Rohanne Udall
Performer / Artist	Paul Hughes

ANYTHING ELSE WE SHOULD KNOW:

About Tate n Lyle: Tate n Lyle is the collaboration of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: gesture, hosting, idiocy, in/sincerity, institutions, logics, materiality, peers, undercutting and smirking.

Our recent credits include: performances, screenings, broadcasts and group exhibitions at Rhubaba (Edinburgh, Jan 18), Radiophrenia (Glasgow, Nov 17), DISKURS17 (Gießen, Germany, Oct 17), ICW (Blackpool, Jun 17), SET me Free (Venice and London, Sep 17) and Attenborough Arts Centre (Leicester, May 16). We are currently working towards a solo exhibition 'Better Out Than In' at ICW (Blackpool, Oct 18) and a newly commissioned performance for DRAF (London, Oct 18).

**PLEASE SEND YOUR COMPLETED APPLICATION AS A PDF TO
OOPSFESTIVAL@SWALLOWSFEEET.COM
BY 20:19 BST ON SATURDAY 15TH SEPTEMBER 2018**

OPEM Residencies | *Trade* | Tate n Lyle

Rohanne Udall and Paul Hughes

rohannedall@me.com | p.hughespaul@gmail.com

- Proposal for the residency (up to 200 words)

Trade is a new project by Tate n Lyle that researches the idea of a performance 'collection'.

A performer inhabits a museum space 'carrying' an archive of choreographies. Visitors are free to solicit a performance from this figure: but they must first negotiate with the figure and offer something in fair exchange – perhaps a story, some money, a promise, a cup of tea, or a dance of their own. To witness this intimate collection of impromptu and one-on-one choreographies, each viewer must enter into a thoughtful dialogue of possibility, value and reciprocation.

During this residency, Paul (the performer of *Trade*) will be working in the New Curtois Gallery to learn the first three choreographies for this collection, taught to him by three commissioned choreographers. Alongside this process, he will be experimenting how to initiate and deliver these performances by approaching and offering this 'service' to members of the public across the residency.

An embodied and intimate library, *Trade* challenges and expands our understandings of 'collection' by addressing the ephemeral and immaterial medium of dance. The project aims to develop innovative models for how we archive, present, engage with and take ownership of intangible artistic and cultural heritage.

- The benefit to our practice (up to 200 words)

The OPEM Residency is the perfect opportunity for us to develop this work. Alongside offering the time and money to work within the gallery space, this residency offer the unique opportunity to engage in public throughout this process. At the core of this project is the performer's accessibility to and engagement with the museum attendees: to practically work in this setting makes possible the necessary research into the subtle ethics of invitation, intimacy and bartering.

As Tate n Lyle, our work sits between fine art and dance contexts. Our ambition for *Trade* is to contribute to an international excitement for the presentation of live performance in gallery spaces. The work can adapt to diverse contexts, and offers continual scope for the library of choreographies to accumulate.

Additionally, the work develops the relationship between our artistic and burgeoning curatorial practice: which includes our independent radio station *Radio Play* and experimental publication *Footnotes*. *Trade* becomes another unconventional platform through which we can invite international artists to share and develop their practices.

Finally, we would be very excited to use this opportunity to develop our practice's presence within and relationship to the arts ecology across the East Midlands.

- Engagement with gallery visitors (up to 200 words)

Engagement with gallery visitors would be at the core of this project. For two days a week across the project, Paul would be present in the gallery space, available for interaction with - and ultimately performance for - any gallery attendees.

We will experiment in different ways through which the performance's 'availability' can be signposted - through wall text, t-shirts, or simply through direct face-to-face invitation. These interactions will form a key part of the research; reflection on these experiences (through discussion between the artists, museum staff and participants) will significantly shape the development of *Trade*.

Beyond this, we are happy to discuss with The Collection any ideas or possibilities for workshops within the gallery space. This might include discussions for artists and art students curious about the possibility of presenting performance in exhibition spaces - or movement workshops aimed at non-artists exploring gesture and embodied memory.

- Estimated budget

£50 - materials budget (custom t-shirt, wall text, water, knee pads etc.)

£450 = 3 x £150 - guest choreographer fee (3 choreographers, each working for one day).

Camden People's Theatre Sprint 2019 - call out

Name of artist / company *

Tate n Lyle

Name of project *

This

Lead contact *

Paul Hughes

Email *

p.hughespaul@gmail.com

Website (if applicable)

www.tatenlyle.com

One-line summary of the proposed project *

Two idiots explore a pair of collapsible tables, lost somewhere between the rigours of scientific exploration and a childish recklessness.

Stage of development - e.g. early scratch, work-in-progress, full production *

Full production

Expected running time *

45 mins

Please check this box if this is your first professional production.

Please check this box if this will be the production's London premiere.

Please check to indicate whether your event will ideally take place in our theatre or another, non-theatre space at CPT (e.g. basement rehearsal studio, cafe/foyer area etc.) or off-site. *

Non-theatre space at CPT

Theatre space

***Other space at CPT (please describe below)**

Basement space

Off-site / outdoor / other (please describe below)

About the artist/company: what work you do and why; what work you've made, with whom and where (max. 250 words) *

Tate n Lyle is the collaboration of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: gesture, hosting, idiocy, in/sincerity, institutions, logics, materiality, peers, undercutting and smirking.

Our recent credits include: performances, screenings, broadcasts and group exhibitions at Rhubaba (Edinburgh, Jan 18), Radiophrenia (Glasgow, Nov 17), DISKURS17 (Gießen, Germany, Oct 17), ICW (Blackpool, Jun 17), SET me Free (Venice and London, Sep 17) and Attenborough Arts Centre (Leicester, May 16). We most recently presented a commissioned performance for David Roberts Art Foundation (London, Oct 18).

About the performance you'd like to bring to Sprint: what makes it distinctive? (max. 300 words) *

The piece we would like to present is a performance designed for open spaces with an audience standing and seated. 'This' consists of two performers demonstrating and exploring two collapsible tables. Working with a restrictive script of 'this', 'that', 'here' and 'there', they use the gestures of sensation and observation: tapping, rubbing, knocking, pointing, flicking. Their exploration is improvised, responsive to the material unpredictabilities of the tables themselves – how they ping, squeak, rock, fall, collapse.

Pointing and tapping gradually escalate to the wild extremes of clattering, shaking and shouting. Unpredictable results are seized, temporary games become established of falling, dropping, breaking, swinging. There's a frantic, manic, childish gleefulness to this work; both body and material are tested and exposed. Body and furniture contort around one another; the unstable

demonstratives 'this' and 'that' shift from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

What does it mean to present oneself, to reveal one's body, to ask to be gazed at, to ask how one should present oneself for gaze? We are interested in the tonal reaches of the work – hovering somewhere between scientific exploration, salesman-like presentation, pedagogical introduction, childish experimentation.

We are interested in our whiteness within this work. These are white bodies standing at and over tables, saying 'this', 'that', 'here', 'there'. What does it mean to be the voice of authority? Who gets to set the subject matter, to define the conversation, to set parameters around the table? What is the relationship between this childish glee – this freedom, this naivety – and these subtle articulations of power?

Audiences expressed their glee at these performances – the manic childishness, the sense of improvisation, inventiveness and explorations – and most of all the tight restriction of the language.

Supporting documentation - please link to photos, reviews, videos (etc.) by uploading the information to either Google Drive or Dropbox and paste the 'share link' below. *

<https://vimeo.com/261919675>

Please note any periods between 5 - 23 March 2019 that you are not available. *

N.a.

If we want more info about you or your work, or a reference, who should we speak to? Please give us the name, organisation and contact details.

Lauren A Wright, Programme Director, Siobhan Davies Dance,
laurenw@siobhandavies.com

Can you share any specific aims and objectives you have in applying to perform at CPT?

While our work has grown in strength and confidence over the past few years, we feel like it is underrepresented in performance/contemporary theatre contexts. CPT has been an important space for us to see work of our peers – it feels time to be able to share our practice – which is deeply informed by questions around contemporary performance/theatre – with this community.

British Council Edinburgh Showcase 2019

PRODUCTION INFORMATION

Name of the production you would like to present: *

This

Short description of the production (200 words): *

Please provide a clear overview of the themes and processes behind the production instead of promotional copy.

'This' consists of two performers demonstrating and exploring two collapsible tables. Working with a restrictive script of 'this', 'that', 'here' and 'there', they use gestures of sensation and observation: tapping, rubbing, knocking, pointing. 'This' is a process of discovery, improvised around a structure, responsive to the tables unpredictability – how they ping, squeak, rock, fall, collapse.

The tonal reaches of the work hover between scientific exploration, salesman-like presentation, pedagogical introduction, childish experimentation and anxious performer. What does it mean to reveal one's body, in its fragility and exhaustion, next to the object, and ask to be gazed at? To tacitly ask if "This?" is good enough?

We are also interested in our whiteness within this work. These are white bodies standing at and over tables, appearing to define 'this' or 'that'. What does it mean to be/to take on a voice of authority? Who gets to set the subject matter, to set parameters around the table? What is the relationship between this childish glee – freedom or naivety – and subtle articulations of power?

Audiences of 'This' have expressed their pleasure, surprise, disquiet and deep engagement – particularly at the intense exploration and at the intriguing restriction on language.

Number of people on stage: *

2

Total number of people touring: *

Total:3

2 performers

1 technician (dependent on venue / need)

Running time: *

45

Minimum performance area:

~ 10m x 10m. 'This' is performed in the round, with audiences seated or standing.

Estimated freight (volume or weight):

20kg. 2 x folding table, with folded dimensions of 61(l) x 61(w) x 10(h)cm.

Weekly fee: *

Estimated cost of £3500 for 5 performances, to include artist and technician fees and production / publicity support. The performance work 'This' can be shown in gallery or exhibition spaces without any additional lighting to house or ambient light - in this instance technical support is unnecessary and we estimate a fee of £2750 (for 5 performances) to reflect this.

Level of text-based material in the production: *

Text-based: Light (very little or no text)

Which of the following categories apply to the production: *

Please select all categories that are applicable.

Live Art

Object Animation

Other: Choreography

Please tell us what you consider to be the international market(s) for the production and why. *

As an interdisciplinary practice, our work is produced within and presented across stages, galleries, studios, universities and digital spaces, and so our potential reach within these sectors internationally is broad and rich. 'This' could take place in dance and theatre festivals; in galleries that are interested in performance practice; in artist run spaces; and in regional art centres. It is a work that is transportable, both in its translation to diverse audiences and practically.

Whilst giddily playful, vibrant and accessible, our work subtly questions the fundamental, yet slippery relationship, between words, actions and power. 'This' physically performs a tension between intention, control and the unpredictability of objects, materials and the world around us. In this way, we feel 'This' has the capacity to catalyse debate beyond the specifics of place and language.

The work is ideal for touring and export ready; it is lightweight and easy to transport, with only two performers and minimal set and technical requirements. An extremely flexible work, it does not require a theatre space and can also be performed in exhibition, halls, or foyer spaces.

Over the past couple of years we have begun to establish relationships within Europe - specifically within Germany and the Netherlands. So far we have found great interest in our work from the academic, artistic and student communities; in 2017 we presented our audio work 'The Chorus' at DISKURS '17, a festival at the Institute for Applied Theatre Studies in Gießen; in 2016 we presented a paper on our project 'The Digital Writing Group' at the International Conference on Artistic Research at The Hague. Strongly identifying our work as research, we feel it imperative to engage with discourse and share our knowledge beyond the production and presentation of artworks. We have recently been awarded a residency at PACT, Zollverein in Essen, which will take place in summer 2019.

Independently, we are building networks and audiences internationally, through our internet radio project 'Radio Play'. On this platform, a three-hour evening programme taking place four times a year, we curate work from a wide range of artists who are geographically dispersed, but who share a collaborative attitude and interdisciplinary rigour. We strive to facilitate international conversations in this way and develop our own understanding of how artistic peers are challenging conventional practice.

Has your company toured internationally before? *

No

Will the production you are proposing for Edinburgh Showcase 20i19 have already toured overseas before August 2019? *

No

How long will your production be available for international touring from September 2019? *

24 Months

Please provide detail of any workshops, talks or educational programmes that you can deliver to accompany your work/production.

Ensure you complete this section of the form in as much detail as possible. The information you provide will be used to assess your skill/expertise in delivering a supporting programme of professional development work.

Workshops we have given in UK institutions, particularly focusing on our intersection of dance and speech.

- "I think it's moving by itself"

A professional practice workshops for dancers and physical movement practitioners.

First delivered at DanceXchange, Birmingham. April 2018.

Initially led through scores involving close muscular-skeletal attention, and sensations of ease, participants are invited to speak a series of short phrases (such as "I think it's moving by itself" and "Oh my god I'm freaking out") that infect the participants movement and relations. The workshop makes use of the cliched language, hysteria and vanity of valley girls in pop culture, to critically interrogate the normative aesthetics and performance modes that shape contemporary somatic practices, and give rise to a collective improvisation of glee and self-absorption.

- Open Platform

A workshop for thinking dance, and dancing while you think. This can be run as an open workshop, attended by those with little to no experience of dance and movement. It has also been particularly successful in facilitating conversation within existing groups who undertake movement or studio practice regularly.

First delivered at OpenLab, Chisenhale Dance Space, London. January 2017.

Framed by a question, 'Open Platform' invites the participants to share a conversation while moving through a loose series of physical prompts. Whilst recognizing the intertwined nature of conceptual and bodily exchange, the oblique nature of the ensuing conversation offers a space in which the norms of somatic and dance practice can be questioned. Refreshing and playful, this space allows participants to critique the social conventions of dance studios, an apparently relaxed or accepting environment which might be full of unspoken tensions and expectations. Participants have felt able to open up questions that might otherwise feel difficult, awkward, or rebellious, and to rehearse strategies for their future participation in these environments. Also see: <https://tatenlyle.com/portfolio/open-platform/> for documentation of discussions.

Audio installation / intervention:

- Radio Play: Live from...

Pop-up radio station. An online broadcast of work from contemporary artists working across sound, performance and the voice.

First developed at Summer Lodge 2017, Nottingham Trent University. Running throughout 2018-19 as an independent online broadcast.

'Radio Play' can be delivered live from an institution or art space, reacting and reporting on the space and our own research, to a local and international audience. Working with suggestions of work from local artists, and building on our growing network of international emerging artists, we curate a unique line-up of experimental audio. We make use of the intangibility of sound to showcase a diversity of discipline and geographical distance in order to forge new relationships and an exchange of audiences. Also see/hear: <https://tatenlyle.com/portfolio/radio-play/>

Do you or any members of your company offer consultancy based on either your artistic area of expertise, your company or business model?

If so, please detail your area of expertise and relevant experience to date.

Supporting Footage

Please submit any other filmed footage that is representative of your work and you feel would support your application.

<https://vimeo.com/245609801>

The Next Thing Award 2018

Email address *

p.hughespaul@gmail.com

Full Name *

Fionn Duffy and Tate n Lyle

University, course, and year of graduation *

Central Saint Martins (University of the Arts London), MRes Art: Theory & Philosophy, graduating 2019

Mobile phone number *

07809421749

Film 1 - Vimeo/youtube link + name + technical information *

Filibuster (2018). Single channel video w/ sound. <https://vimeo.com/284355065>

Film 2 - Vimeo/youtube link + name + technical information

Film 3 - Vimeo/youtube link + name + technical information

Display requirements *

Single channel video for a monitor. Sound via external speakers or headphones. No particular installation requirements.

Artist Statement - no longer than 500 words *

Fionn Duffy and Tate n Lyle (Rohanne Udall and Paul Hughes) met while undertaking the Interdisciplinary Residency at Hospitalfield Arts, Arbroath in Winter 2016. Their collaboration is fuelled by a mutual interested in one another's playful and experimental approaches to medium, discipline and form. Alongside a research commission from Dance in the Radio, Fionn and Tate n Lyle were awarded a residency together at Siobhan Davies Dance in London for July 2018. Their research together gleefully intermingles choreographic and sonic thought, to explore relations between the sound, gesture and the body.

Having had an early education in classical music Fionn Duffy's (b. Glasgow, 1991; currently Glasgow School of Art, MFA Fine Art, 2018-2020) practice centers on the convergence of systems of communication and interpretation and the ways in which cultural narrative shapes subjective experience. She is interested in how we shape and are shaped by unseen structures built into the fabric of our environments, be that on a social level or through visual and aural cues within our surroundings. Fionn considers the action of producing sound as a bridge between temporal and physical boundaries, and is involved in dissecting the dialogue established between body and barrier through tactile exchange with an object.

Tate n Lyle is the collaboration of Rohanne Udall (b. London, 1990; currently UAL Central Saint Martins, MRes: Art Theory and Philosophy, 2017-2019) and Paul Hughes (b. Dublin, 1991; graduated University of Roehampton, Dance Studies, 2016). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: gesture, hosting, idiocy, in/sincerity, institutions, logics, materiality, peers, undercutting and smirking.

Together, Fionn and Tate n Lyle have produced a body of sculpture, video, sound work and performance that explores the relationships between: the body, speech, the materiality of the mouth and lungs, fleshiness, slapping, tapping, touching, the in/tangibility of sound and technology, sound and space, intimacy, slapstick, the sound of laughter, anticipation, hosting, distance, and meandering and hesitant voices. 'Filibuster', the video work with which we are applying to this award, is a single-channel video that highlights the sounds of silent, reluctant or speechless bodies; bodies that mutter and pause and pass along the mic; bodies that approach the tangible possibility for speech, but never quite open up.



2019

CHOREODROME APPLICATION 2019

*** 1. Full name of applicant**

Rohanne Udall

2. Company name (if applicable)

Tate n Lyle

6. Website (if applicable)

www.tatenlyle.com

*** 7. What are the creative questions or choreographic ideas you would like to explore/develop? How does this idea build on your previous making experience? (300 words max)**

We are applying to Choreodrome to support the development of 'Can You Feel It?', our first evening-length piece for stages: a significant step in our practice.

Our practice of six years as experimenting with whatever is close to hand, producing diverse works across performance, sculpture, video, and sound. Now, with momentum and confidence, we want to use our refined skills and interests to produce a lengthier, more complex and ultimately tourable production.

Set to premiere in Autumn 2019, 'Can You Feel It?' is concerned with virtuosic performances of sensation, feeling and self-absorption; that draws from somatic dance, Spiritualism, Reiki, and method acting. The work explores the gestures and clichés of empathy, invocation and emotional distance. Our past performances ('This', 'Empty Gestures', 'Some Possibilities') have presented pedestrian or slapstick bodies; we will now challenge ourselves as dancers to work with extreme psycho-somatic states of emotion; to act, as we grapple with contemporary ideas of performativity, sincerity and artifice.

This work marks the first collaboration between Tate n Lyle and lighting designer Alex Fernandes. Lighting will be key to the development this project: we will interrogate how lighting offers a seductive frame for the sensorial and unseen world of the emotive actor. Working with Alex will gift us a long-term technical literacy with lighting lasting the entirety our artistic careers.

We are keen to engage with the artistic community of The Place and Choreodrome. We work across disciplines; Choreodrome is a fantastic opportunity to develop relations with peers in choreography and dance. We might propose to host a broadcast of Radio Play – our itinerant and independent radio station – inviting work by our co-residents. We strongly believe in artistic exchange and dialogue; we hope these studio weeks will engender long-term friendships and peer support.

*** 8. Please provide a link up to 3 minutes long of your previous work, which supports this application.**

<https://vimeo.com/269726570>

*** 9. Please explain how the above extract supports the idea you are applying with. (100 words max)**

'This' is a performance for exhibition spaces. Using a restricted palette of spoken phrases, and two collapsable tables, it turns a seemingly simple proposition into a 45 minute explosive, clattering, unfolding, destructive exploration of gesture, discovery, surprise, accident.

We consider this work to be a cumulative summary of our research into slapstick and dryness. We are now interested in working within an emotional and expressive terrain; to see what it takes from us as performers; and to see what it offers audiences; to see how it can be similarly worked and made use of in compositional frames.

10. Please add links to your previous work: (please send links on either youtube or vimeo or similar)

<https://vimeo.com/217874112>

<https://vimeo.com/284355065>

<https://vimeo.com/177359138>

*** 11. Would you like to apply for a grant from The Place to contribute towards your Choreodrome research?**

Yes

12. One of the strands this year is the Startin' Point Research Residency. Would you like your application to be considered for the Startin' Point Research Residency?

No

*** 13. Do you have any partners in place or other plans to resource the project? Please give details below.**

We have been granted a three-week residency at PACT Zollverein in June 2019 to work on 'Can You Feel It?'. Additionally, we have secured a premiere date at Rich Mix in October 2019. We are confident in the potential international impact of this work; and now seek a two week residency in the UK in late summer 2019 to finish the piece and to engage the UK dance community in the development of the piece. We are also applying to Arts Council England to support the development of the work.

*** 14. We aim to offer everyone between 1 - 2 weeks of studio space. Once you have been selected for Choreodrome we will do our best to supply you with as much space as possible on the dates chosen. Please indicate below how many weeks you would ideally like to have.**

2 weeks

*** 15. Please tick the dates that you and your collaborators are available to work during Choreodrome. We usually offer half day slots of 10am - 3pm or 3pm - 8pm. On occasion, there might be an opportunity to work 10am – 6pm on some weeks. If you have a strong desire to work full days, please indicate this below also. However, please note that most artists will be allocated half day slots.**

w.c 22 July 10am - 3pm
w.c 22 July 3pm - 8pm
w.c 22 July 10am - 6pm
w.c 29 July 10am - 3pm
w.c 29 July 3pm - 8pm
w.c 29 July 10am - 6pm
w.c 5 August 10am - 3pm
w.c 5 August 3pm - 8pm
w.c 5 August 10am - 6pm
w.c 12 August 10am - 3pm
w.c 12 August 3pm - 8pm
w.c 12 August 10am - 6pm
w.c 19 August 10am - 3pm
w.c 19 August 3pm - 8pm
w.c 19 August 10am - 6pm
w.c 26 August 10am - 3pm
w.c 26 August 3pm - 8pm
w.c 26 August 10am - 6pm
w.c 2 September 10am - 3pm
w.c 2 September 3pm - 8pm
w.c 2 September 10am - 6pm
w.c 9 September 10am - 3pm
w.c 9 September 3pm - 8pm
w.c 9 September 10am - 6pm
w.c 16 September 10am - 3pm
w.c 16 September 3pm - 8pm
w.c 16 September 10am - 6pm

If you have any specific requirements for studio space, for example black-out options or floor type, please outline this below. Please note, we cannot guarantee that we can accommodate these requirements.

We would very much benefit from the ability to black out. We don't mind about floor type.

*** 16. What is your availability in September 2019? There may be an opportunity to share your work to the public during this month via Touch Wood, our performance platform for experimental sketches and works in progress. More information will be provided at the interview stage.**

At this stage, we're pretty available!

*** 17. Please enter contact details for any known collaborators including dancers, specifying their name(s), role(s) in the project and email address(es).**

Rohanne Udall - artist and performer - rohanneudall@me.com

Paul Hughes - artist and performer - p.hughespaul@gmail.com

Alex Fernandes - lighting designer - alexmfernandes@gmail.com

18. Please let us know below if you have any upcoming performances and when they are.

'The title is the date', with Sam Pardes – weekly desktop backgrounds throughout 2019. Sign up to receive [here](#), or see them on instagram [here](#).

'Empty Gestures' – Salon Rose, Edinburgh. 22nd Jan.

'A Pig's Ear', with Fionn Duffy – Backlit Gallery, Nottingham. 7th Feb, 6-8pm

'Radio Play #6 – Online radio broadcast. 3rd Mar, 7-10pm. Line up TBA
'Can You Feel It?' - Rich Mix, London. 10th and 11th October.

a-n Artist Bursaries 2019

Provide a short overview of your proposed bursary

We're applying to a-n to support the 2019 phase of Radio Play. Since summer 2017, Radio Play has been an infrequent live-radio evening hosted by Tate n Lyle; hosting artworks and thinking by artists we admire.

Please provide an outline of your artistic practice

Tate n Lyle is the collaboration of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: gesture, hosting, idiocy, in/sincerity, institutions, logics, materiality, peers, undercutting and smirking.

Provide a full description of your proposed bursary activity

Radio Play is an independent space for artworks, skill-sharing, discussion and ideas – without obligations to an institution for the provision of space, and with no geographical limits to invited artists or listeners. First broadcast from Nottingham Trent University in 2017, featuring artists attending the Summer Lodge residency, Radio Play had five online broadcasts across 2018, each running 3-4 hours. It featured 31 artists across 15 countries.

This bursary will support four broadcasts in 2019 [Apr, Jun, Sep, Nov]; covering broadcasting and providing a small fee for invited artists. We will invite 19 artists across 4 broadcasts, and support them to either reframe existing work for audio or develop original pieces to be broadcast; sharing skills and enthusiasm. Each programme will be freely-accessible online to audiences both local to our context, and to the communities of participating artists. Archived on our website this represents a rich resource of diverse sonic experimentation.

Outline your budget

Streaming: 12 hours of online broadcast [provided by CanStream] @ £10ph + VAT: £144.00

Artist Fee: 2 artists @ £50 per artist per programme: £400.00

Contributor fee: 19 artists @ £50 per artist per programme: £950.50

TOTAL: £1,494.00

Why is the opportunity crucial to your professional development at this time? How will the activity benefit you in the short and long term?

This project builds confidence and skills with audio/broadcasting technologies. It also develops us as organisers, curators and hosts; roles entangled with many aspects of our practice. Facilitating engagement with our peers (near and far, old and new) it provides a context to stimulate conversations and share practice. Our work is interdisciplinary – working across visual arts, performance, dance and academia. Hosting Radio Play both permits us – and trains us – to hold these diverse contexts; to learn how to integrate that which wouldn't normally sit side-by-side; and to invite audiences into a space which contains this difference.

We have ambitions for a sustainable space to promote sonic artwork and contemporary thinking from artists across geographical and disciplinary borders. This bursary will be an important step in the transition to a funded and regular arts platform that can fairly repay artists and hosts. This is essential for our developing curatorial practice.

Introduction

Arts Council National Lottery Project Grants

We will ask you questions about different parts of your activity:

- **Some basic details about your project – when it's happening, what it's called**
- **What you want to do, why, and what you want it to achieve (we call this 'Quality')**
- **Who your project will engage, and how they'll engage with it (we call this 'Public engagement')**
- **How you will manage the project**
- **The budget for the project**

We will use the information you give us in this application to decide whether we will offer you a grant.

The first few screens are autofilled with information you have already provided in your applicant profile. If you need to make any amendments, go back to the 'Applicants' section and edit your applicant profile.

Throughout Grantium, any questions marked with an asterisk (*) must be answered otherwise you won't be able to submit your form.

All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Applicant details

Applicant name: Paul Hughes

Applicant number: 57420431

Applicant type: Individual

What name is your bank account registered in? Paul Hughes

Main art form: Not discipline specific

Are you based within the European Union? Yes

Basic details

Please give us a short summary of your project.

We'd like to know what your project is, what will happen and who it is aimed at.
You can use up to 600 characters to answer this

This grant supports the creation of Tate n Lyle's new stage duet 'Can You Feel It?'

Bold, innovative & humorous, CYFI will explore the sensorial & internal through gestures of emotional expression: grappling with contemporary ideas of sincerity, artifice & seduction.

Notably, CYFI will be our first stage production aimed at inter/national touring across theatre & dance contexts. This phase of the project (anticipated audience: 3500) encompasses new collaborations; residencies at PACT Zollverein (DE) & The Place (UK); performances in London, Nottingham & Birmingham; workshops & online activity.

Amount requested

Tell us the total amount you are applying to us for, including any personal access costs* (£): £14,962

How much of this request is for your / your collaborators' personal access costs?* (£): £0

***If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.**

If your personal access costs take your request over £15,000 we will still treat your application as an application for £15,000 and under, and make a decision within six weeks.

To find out more about personal access costs, please read the information sheet Access support.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

Project dates

Tell us the start and end dates for your project.

Make sure you allow enough time:

- for us to process your application
- for us to make a payment before your start date, if your application is successful
- to deliver all the stages of your project

The dates you give here should be the dates for the full project you're applying for.

We need six weeks to process applications for £15,000 and under.

Project start date: 01/04/2019

Project end date: 31/01/2020

Quality: what we want to know

Quality is one of our four criteria

In this section, we want you to tell us in more detail about the project you would like to do, how it will help you or your organisation develop, and what you want to achieve by doing it. We also ask about any other artists or practitioners you may be working with, what their role is, and why you have chosen to work with them.

Please read the Quality section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- how strong your idea is, and how clearly you have expressed your aims;- if you have demonstrated that your project is likely to achieve its ambition;- if the project will strongly develop the work/skills of the people/organisations involved;- if you have demonstrated that you or the people you are working with have a track record in delivering good quality work;- the quality of the experience for the people taking part in the project; and- whether the artists/organisations involved are high quality in the context you are working in.

Quality

Tell us about your (or your organisation's) relevant work and experience.

You can use up to 1500 characters to answer this.

Tate n Lyle are Rohanne Udall & Paul Hughes, a self-producing artist duo. Trained in fine art, philosophy, & dance, they undertake artistic, performance & curatorial projects. Over the past 6 years their work has been produced within and presented across stages, galleries, studios, universities and digital spaces.

The work we make encourages interdisciplinary innovation through a signature irreverence and resourceful wit. Our work infuses everyday materials (from a folding table to the gesture of dropping things) with charm and possibility. Through teaching opportunities and collaborations, we invite others to experiment, develop and learn.

Activity in 2018 demonstrates our interdisciplinary approach to making:

- Premiere of 'This', a performance for exhibition spaces, at Rich Mix, following residencies at DanceXchange & Dance4.
- a new collaboration with Fionn Duffy, culminating in a residency and exhibition of audiovisual and performance works at Siobhan Davies Studios
- a commission by DRAF for Frieze Week, performed at O2 Forum London
- video work screened at Rhubaba, Primary and Birmingham International Dance Festival
- two weekend retreats 'Plus One' at Dance4 and professional workshops at DanceXchange and University of Greenwich.
- five broadcasts of our independent live radio programme 'Radio Play', featuring work by over 30 artists

These projects reached an estimated 4858 people:

- 2187 live audience
- 64 artists collaborated
- 31 participants of workshops
- 2576 digital/broadcast/online

Tell us more about your project and what you want it to achieve.

We want to know what you aim to do and why, including the ideas behind your project. You can use up to 1500 characters to answer this.

Activity:

- Develop a new and boundary-pushing stage work 'Can You Feel It?', a collaboration with lighting designer Alex Fernandes commissioned by PACT Zollverein and The Place.
- A residency at PACT
- Rehearsals and WiP sharings at Choreodrome, The Place
- Workshops at the University of Roehampton, London
- Performances in London, Nottingham and Birmingham
- Producer mentoring from Nikki Tomlinson
- Artistic mentoring from Janine Harrington, Vlatka Horvat and Jeremy Hutchison

Aims:

- Create a bold, high-quality production for touring
- Increase visibility of our practice in dance, theatre and performance contexts nationally
- Build on our London and Midlands audience bases
- Strengthen our profile and connections with art institutions in Europe.
- Garner support for national tour in 2020
- Develop new collaborative models for lighting design in dance and performance.
- Develop our skills as performers

CYFI will explore gestures of sensation, feeling and self-absorption; drawing from somatic dance, Spiritualism, and method acting. As two performers move within a bare stage that is continually resculpted by light, their sensitive tranquility shifts to violent extremes and parodic exaggeration. When and how can the audience also 'feel it'? We are inspired by the emotional techniques of manipulation and faith; something artificial can still have real effects in bodies and the world.

Playful, critically acute and beautiful, the work will grapple with contemporary ideas of performativity, sincerity and artifice.

Tell us how this project will help to develop your work.

You can use up to 1500 characters to answer this.

CYFI signals an ambitious development phase for Tate n Lyle.

We perform much of our own work. CYFI will develop our skills in wider performance styles than previous projects, by working over a longer development period, with significant support from partner organisations and invited experts. We have confirmed mentoring support from artists & choreographers Janine Harrington, Vlatka Horvat and Jeremy Hutchison.

This project will enable us to maximise the support of partner organisations including the highly sought-after residency at PACT Zollverein. Producing mentor Nikki Tomlinson will help us extend our networks with programmers & curators in mainland Europe. With guidance from Nikki and The Place's Artist Development team we will invite a wide range of programmers to WiP sharings at the Choreodrome residency at The Place.

With stage time at PACT for 3 weeks, our collaboration with lighting designer Alex Fernandes will be an integral part of the creative process. This will significantly develop our technical literacy and competence, emboldening our imagination and skills.

This first phase will position us for touring across 2020-22. CYFI will be a strong full-length work, designed to meet the demands of inter/national touring (length, form, and attraction to diverse audiences). Through extensive blogging, marketing and relationship-building with organisations across UK & central Europe, we will enhance the long-term growth and economic viability of our practice.

Project focus

***What will your project focus on?**

If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.

Pick as many as you feel are relevant to your project.

This project will focus on: undertaking professional development, trying out new approaches, reaching new or different audiences, creating or commissioning new work, working with new people

Who else is involved

Artists, creatives and museum specialists

If your project involves working with additional artists, creatives and museum specialists, list them and tell us a bit about them using the tool below. You can include up to ten. You don't need to include yourself.

If you are working with anyone who is helping to deliver or manage your project, please tell us about them later in the separate Partners section.

Please read the quality section of our How to Apply guidance for information on how to complete this section.

To add a name

To add names, click the 'Add new item' icon on the left of the screen to add names. To add more than one name, use the 'Save and Add Another' button.

Artist, creative or museum specialist's name	Role in project	Confirmed or expected	What will they be doing?
Alex Fernandes	Lighting Designer & collaborator	Confirmed	Alex Fernandes is a lighting designer, production manager and technician working across...
Nikki Tomlinson	Producing Mentorship	Confirmed	Nikki Tomlinson is a reelance producer, mentor, consultant, dramaturg, maker. She also ...
Vlatka Horvat	Artistic Mentor	Confirmed	Vlatka Horvat (1974 in akovec, Croatia) works across sculpture, installation, drawing,...
Jeremy Hutchison	Artistic Mentor	Confirmed	Jeremy Hutchison (b. 1979) is a British artist based in London. Working across performa...
Janine Harrington	Artistic Mentor	Confirmed	Janine Harrington is a British choreographer, performer and writer working nomadically ...

Artists

Artist, creative or museum specialist's name: Alex Fernandes
Role in project: Lighting Designer & collaborator
Confirmed or expected: Confirmed
Artist's website: <http://alexmlfernandes.com/>

How will they contribute to the project? Give a brief description of their work:

Alex Fernandes is a lighting designer, production manager and technician working across theatre, live art and dance, currently based in London. He holds an MEng (Hons.) in Electrical & Mechanical Engineering from the University of Edinburgh. In 2013 the Association of Lighting Designers awarded him the Michael Northen Bursary.

He has designed for artists and companies such as Vlatka Horvat, Made In China, Sleepwalk Collective. He has worked as Technical Director of the Forest Fringe in Edinburgh, and is currently working as a touring technician with Forced Entertainment across continental Europe. He also provides technical support to The Place.

Alex will be working as a lighting designer across this project as a collaborating role within the rehearsal room. A long term conversant of Tate n Lyle's practice, this is his first collaboration with the duo.

Artists

Artist, creative or museum specialist's name: Nikki Tomlinson
Role in project: Producing Mentorship
Confirmed or expected: Confirmed
Artist's website: <https://nikkitom.blogspot.com/>

How will they contribute to the project? Give a brief description of their work:

Nikki Tomlinson is a reelance producer, mentor, consultant, dramaturg, maker. She also works with Artsadmin as Lead Artists' Advisor/Producer (0.6). She works with Florence Peake as producer, on RITE at Palais de Tokyo Paris and De La Warr Pavilion (2018). Earlier projects with Peake include performing in The Keeners (Space Studios 2015). Swell the thickening surface of at Hayward Gallery (2014) and DRAF (2013); MAKE at V22 (2013), BALTIC (2013) and Yorkshire Sculpture Park (2012). Other work; performer in Jennet Thomas' in All Suffering SOON TO END at Matts Gallery; dramaturg with Mamoru Iriguchi on several pieces. Dramaturg with Umama Hamido for On Akka's Shore (2018) SPILL commission. Her own performances include F O L L Y, a piece about accompaniment first shown at Love Letters to a (Post-) Europe curated by Lisa Alexander for Bios Athens and at Toynbee Studios.(2018).

Nikki will be working as a Producing Mentor throughout the project, supporting Rohanne and Paul in project management, developing strategic institutional relations, and project evaluation.

Artists

Artist, creative or museum specialist's name: Vlatka Horvat
Role in project: Artistic Mentor
Confirmed or expected: Confirmed
Artist's website: www.vlatkahorvat.com/

How will they contribute to the project? Give a brief description of their work:

Vlatka Horvat (1974 in akovec, Croatia) works across sculpture, installation, drawing, performance, photography, and writing. Her work is presented internationally in a variety of contexts – in museums and galleries, theatre and dance festivals, and in public space. After 20 years in the US, she currently lives in London.

Vlatka is working as an Artistic Mentor during this project. She has experience of working with Paul and Rohanne as performers in her stage performance 'Minor Planets' (2017) at Hau, Berlin. Vlatka has a long-term relationship with PACT Zollverein. Through studio visits, in-person meetings and reviewing rehearsal footage, she will be conversing with Paul and Rohanne throughout the process in order to support the artistic quality of the work, and developing understanding of our long-term artistic practice.

Artists

Artist, creative or museum specialist's name: Jeremy Hutchison
Role in project: Artistic Mentor
Confirmed or expected: Confirmed
Artist's website: <http://www.jeremyhutchison.com>

How will they contribute to the project? Give a brief description of their work:

Jeremy Hutchison (b. 1979) is a British artist based in London. Working across performance, sculpture, text and video, he constructs situations that insert disobedience and confusion into hegemonic structures. Many of his projects intervene in systems of production, consumption and global exchange, plunging momentary crises into the normal circulation of economy and sense. He has exhibited internationally, including recent shows at ICA, London; Modern Art Oxford; V&A Museum, London; Z33, Hasselt; Nassauischer Kunstverein, Weisbaden; EVA International Biennale, Limerick; Saatchi New Sensations, London; Rurart, Poitiers; Qalandiya Biennale, Ramallah; Fondazione Prada, Athens; Jerwood Space and Southbank Centre, London. He received a distinction from the Slade School of Fine Art (London, 2011) and was a member of the Whitney Independent Study Programme (New York City 2014-15). He is an associate lecturer at Goldsmith's College and London College of Communication.

Jeremy is working as an Artistic Mentor during this project. Meeting Tate n Lyle at Hospitalfield Arts, Arbroath, in 2016, he is a long-term mentor to Rohanne and Paul's work. Through studio visits, in-person meetings and reviewing rehearsal footage, he will be conversing with Paul and Rohanne throughout the process in order to support the artistic quality of the work, and developing understanding of our long-term artistic practice.

Artists

Artist, creative or museum specialist's name: Janine Harrington
Role in project: Artistic Mentor
Confirmed or expected: Confirmed
Artist's website: <http://www.janineharrington.com/>

How will they contribute to the project? Give a brief description of their work:

Janine Harrington is a British choreographer, performer and writer working nomadically between formats and places. In recent years she has been commissioned by Brighton Festival, South East Dance, AIR Studio/ Islington Borough Council, Siobhan Davies Dance, Big Dance, The Hepworth Wakefield and Gi20.

Between February and March 2016 she was in residence at Villa Empain, Brussels where in June I presented Satelliser: a dance for the gallery in the context of Répétition, curated by Asad Raza and Nicola Lees. In September 2016 she was artist in residence at Brandwatch as part of Brighton Digital Festival and through partnership with South East Dance. In January 2017 she showed screensaver (gallery version) at Villa Empain in the context of Décor, curated by Asad Raza, Dorothea Von Hantelmann & Tino Sehgal. In 2011-12 she received a fellowship from BBC Performing Arts Fund to develop her work with Independent Dance in London, and in 2009 the Bonnie Bird Choreography Fund supported the development of mhery first work, The Performing Book, with an encouragement award.

Janine is working as an Artistic Mentor during this project. Through studio visits, in-person meetings and reviewing rehearsal footage, she will be conversing with Paul and Rohanne throughout the process in order to support the artistic quality of the work, and developing understanding of our long-term artistic practice.

Giving us a sense of your work: Attachment

If you would like to include a document or web link to give us a sense of your work you can do it here.

For example, this could be an image, a music file, a sample of your writing, a video, a link to an online portfolio or a review of your work.

You can only attach one (either a web link or a document). Your document can be up to 10MB and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files. If you'd like to send us a video or a sound clip, it's best to use a link.

If we have asked you for any mandatory attachments (for example, a permission letter) you should attach these at the end of the application.

Web link: <https://vimeo.com/217874112>

Document Type	Required?	Document description	Date attached
Click to add attachment...	No		

Attachment Details

Document description:

Public engagement: What we want to know

Public engagement is one of our four criteria.

In this section, we want you to tell us who your project is aimed at, how they will experience and engage with it, and how you're going to make sure your project reaches people.

Please read the Public engagement section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- **how strong the case for public engagement with the activity is;**
- **if the target audiences for the activity are clearly identified;**
- **if the activity increases opportunities for people who don't currently get involved in the arts and culture or are involved a little in arts and cultural activity;**
- **if the activity increase opportunities for people already engaged in arts activity;**
- **if plans to market the activity to audiences/participants are well defined, and are likely to achieve your aims;**
- **if there is no immediate opportunity to involve people (for example, research and development), whether there is potential for the public to get involved in the future; and**
- **where relevant, whether access and diversity been considered effectively.**

Audience and participants

Is your project aimed at any of the groups below as audiences or participants?

By 'audience' we mean people who are going to experience your project as viewers, listeners or readers but are not actively involved in the project.

By 'participants' we mean people who are actively involved in your project (other than the artists or others leading the project) by devising, creating, making, presenting or performing.

- | | |
|---|--------------------------|
| Tick here if your activity is specifically aimed at any particular age group. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at any identified ethnic groups. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at disabled people. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at either male, female or trans people. | <input type="checkbox"/> |

Public engagement

Please read the Public engagement section of our How to Apply guidance for information on how to complete this section.

Who will engage with your project?

Think about the audiences or the people who will take part. You can use up to 1000 characters to answer this.

“I had a great time, and was so impressed” - Lara Tysseling, Producer, The Yard Theatre

Our audience are keen to see bold, interdisciplinary and thought-provoking performance. Our partner venues are established presenters of such work and attract these audiences. Last year ‘This’ was shown at Rich Mix and Vivid Projects to fantastic reception - audiences said “this is like nothing else in dance.” We aim to build on our audience base, following a successful 2018, in which our practice reached an estimated 4858 people.

We expect to reach:

Our existing and growing following.
Artists, producers and presenters at PACT and Choreodrome.
Students at Uni of Roehampton, and independent performance/dance artists working across London
Theatre, dance and live art audiences in London, Birmingham and Nottingham.
Online audiences across our, and our partners, platforms.

We estimate an engagement figure of 3500, with a capacity to engage 630 as either live audiences or workshop participants across 7 events.

How will people engage with your project and what experience do you want them to have?

Tell us about the ways audiences or people taking part will engage, and what they will get from your project. You can use up to 1000 characters to answer this.

Audiences will experience this project through live performance, workshops and online content.

Our live and online work entices and unfolds with complexity, humour and a distinctly critical edge. Reviewers describe our work as ‘direct and engaging’; audiences as ‘provoking’, ‘inspiring’, ‘friendly’. The performances of CYFI will invite audiences into a playful and liberating encounter. Accessible and intriguing, the show will surprise & invigorate audiences and have a lasting impact on their understandings of communication, empathy and authenticity.

Our workshops (previously described as ‘liberating and stimulating’) and blogs will share insight into our practice with students, artists and those intrigued by artistic endeavour. Participants will be encouraged to experiment and have fun. By working with diverse materials and rapid testing, they will be more ready to overcome apparent boundaries of dance, performance or artistry.

Tell us how you will make sure your project reaches people.

We want to know how you will make sure that the people you plan to engage will be able to experience your project. You can tell us about any planned marketing activities if this is relevant. You can use up to 1000 characters to answer this.

We will:

Publicise online: venues social media (181k across Facebook, Twitter, Instagram, 28k on Rich Mix mailing list) & our own (4k).

Seek partner support: London: Siobhan Davies, DRAF, The Place, Chisenhale Dance & Uni of Roehampton Dance (138k across online platforms).
Nottingham: Dance4, Primary, Nottingham Trent Uni Art, Backlit & UKYA, (52k).
Birmingham: DanceXchange, Fierce & Vivid (37k)

Distribute print in: universities (Royal Central, UAL and Laban, London; Uni of Nottingham; Uni of Birmingham and BCU); artist spaces (Nonsuch, Nottingham; Stan’s Cafe & Fail Better, Birmingham); and venues (150k yearly footfall at Rich Mix)

List online & in print: Press Association, The List, Time Out & What’sOnStage

Publish an a-n members blog (32k)

Produce a film of CYFI, available for a limited time online (2 months, est. views of 1500+) after performance, to broaden reach and entice future engagement. By attracting support at this phase, future tours can reach thousands nationwide.

In numbers: people benefiting from your project

Estimate how many people will engage with your project.

People who will benefit from your project

Beneficiary Type	How many people will benefit from this project?
Artists/ creatives/ museum specialists	23
Participants	40
Audience (live)	430
Audience (broadcast, online, in writing)	3,000
Total	3,493

Finance: what we want to know

Finance is one of our four criteria.

In this section we will ask you to fill in a budget for your project, and to answer some questions about how you have put your budget together. We'll also ask about how you will manage your budget. We understand that budgets can change over the life of a project, but we need to see that you have planned your budget.

Please read the Finance section of our How to Apply guidance for help on how to answer these questions.

Key things to remember about budgets:

- Your budget has to balance, so your income needs to be the same as your expenditure**
- We expect you to find at least 10% of the total cost of your project from sources other than the Arts Council**
- We need to be able to see how you have worked your figures out**
- Your budget should be for the total cost of the project you are applying to do**

When we look at your answers to these questions we will think about:

- whether the budget is appropriate for the activity that is planned (for example; is the amount of money being asked for suitable for the scale and type of activity? And how appropriate are the areas of income and spending?);**
- whether all items in the budget are relevant and reasonable (for example; are fees or wages appropriate to the context? And have quotes for assets been appropriately researched for any asset purchases?); and**
- whether the application demonstrates that the activity is attracting income from other sources; is any other income confirmed? If not, do potential income sources seem realistic?**

Income

Enter all your cash income on this page, as well as any Support in kind you will receive.

Use the tool at the bottom of the page. Make sure that you show how your figures have been calculated in the 'Description' field, for example:

Ticket sales (7 dates @ 60% of 100 capacity x £8 ticket price) £3,360

The table at the top of the page is a snapshot of the information you enter, and will calculate your total income for you as you work. This table is not editable. The table already includes the amount you are requesting from Arts Council England so you do not need to add this.

To add an income line
 To add each income line, click the 'Add new item' icon on the left of the screen. To add more than one line of income, use the 'Save and Add another' button.

Income summary

Income heading	% Project value	Amount (£)
Earned income	8.45%	£5,000
Local authority funding	0.00%	£0
Other public funding	2.53%	£1,500
Private income	0.00%	£0
Income total (cash)	10.98%	£6,500
Support in kind	63.73%	£37,716
Arts Council England Funding	25.28%	£14,962
Income total	99.99%	£59,178

Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	38.25%	£16,912
Confirmed	61.75%	£27,304
Income total	100.00%	£44,216

Please tick the box if you have less than 10% funding from sources other than the Arts Council.

Income heading	Description	Expected or confirmed	Amount
Other public funding	Big House Funding [via Derby Theatre] for professional development	Confirmed	£1,500
Earned income	Stipend from PACT Provision – for living costs @ £200 pppw	Confirmed	£1,600
Support in kind	PACT Zollverein – Stage rehearsal space – 3 weeks @ £1750 pw	Confirmed	£5,250
Support in kind	PACT Zollverein – Dramaturgy support – 2 days a week @ £200pd	Confirmed	£1,200
Support in kind	PACT Zollverein – Technician support – 2 days a week @ £30pph	Confirmed	£1,440
Support in kind	PACT Zollverein – Accomodation – 21 nights @ £60 p/n	Confirmed	£2,100
Support in kind	PACT Zollverein – Travel – 3 return flights London-PACT – 3 team me...	Confirmed	£450
Earned income	Choreodrome Commission	Expected	£1,000
Support in kind	Choreodrome – 8 days studio space @ £350 pd	Expected	£2,800
Support in kind	Choreodrome – 16 hours technician support @ £30ph	Expected	£480
Support in kind	Choreodrome - Marketing and administrative support @ £500	Expected	£500
Support in kind	Rich Mix - Space provision – 8 hours of rehearsal in The Studio @ £...	Confirmed	£480
Support in kind	Rich Mix - Stage provision – 2 full days and evening performances T...	Confirmed	£9,600
Support in kind	Rich Mix Technical support – 24 hours technical staffing @ £30pph +...	Confirmed	£864
Support in kind	Rich Mix Staffing Support – 8 hours FOH staffing @ £15pph [2 perfor...	Confirmed	£288
Support in kind	Rich Mix Admin support – Administative Marketing and administrative...	Confirmed	£600
Support in kind	Birmingham REP stage hire – 1 full day and evening performance in t...	Expected	£4,800
Support in kind	Birmingham Rep technician – 8 hours technical staffing @ £30 ph = +...	Confirmed	£288
Support in kind	Birmingham REP FOH staffing – Staffing 8 hours FOH staffing @ £15 p...	Confirmed	£144
Support in kind	Birmingham REP Administative support – Marketing and administrative...	Expected	£600
Support in kind	Nottingham Playhouse Space hire 1 full day and evening performance ...	Expected	£4,800
Support in kind	Nottingham Playhouse Technical support 8 hours technical staffing @...	Expected	£288
Support in kind	Nottingham Playhouse FOH staffing 8 hours FOH staffing @ £15 pph +2...	Expected	£144
Support in kind	Nottingham Playhouse admin support Marketing and administrative sup...	Expected	£600

Earned income	Roehampton Workshop fee – 2 team members paid 1 day each @ £150 pppd	Confirmed	£300
Earned income	Rich Mix - Ticket Sales – 75% of 100 capacity @ £10 per ticket at 8...	Confirmed	£1,200
Earned income	Birmingham Rep – Ticket Sales 75% of 140 capacity @ £10 per ticket ...	Expected	£525
Earned income	Nottingham Playhouse Ticket Sales – 75% of 100 capacity @ £10 per t...	Expected	£375

Income details

Income heading: Other public funding
Description: Big House Funding [via Derby Theatre] for professional development
Expected or confirmed: Confirmed
Amount (£): £1,500

Income details

Income heading: Earned income
Description: Stipend from PACT Provision – for living costs @ £200 pppw
Expected or confirmed: Confirmed
Amount (£): £1,600

Income details

Income heading: Support in kind
Description: PACT Zollverein – Stage rehearsal space – 3 weeks @ £1750 pw
Expected or confirmed: Confirmed
Amount (£): £5,250

Income details

Income heading: Support in kind
Description: PACT Zollverein – Dramaturgy support – 2 days a week @ £200pd
Expected or confirmed: Confirmed

Amount (£): £1,200

Income details

Income heading: Support in kind

Description: PACT Zollverein – Technician support – 2 days a week @ £30pph

Expected or confirmed: Confirmed

Amount (£): £1,440

Income details

Income heading: Support in kind

Description: PACT Zollverein – Accomodation – 21 nights @ £60 p/n

Expected or confirmed: Confirmed

Amount (£): £2,100

Income details

Income heading: Support in kind

Description: PACT Zollverein – Travel – 3 return flights London-PACT – 3 team members @ £150ppp

Expected or confirmed: Confirmed

Amount (£): £450

Income details

Income heading: Earned income

Description: Choreodrome Commission
Expected or confirmed: Expected
Amount (£): £1,000

Income details

Income heading: Support in kind
Description: Choreodrome – 8 days studio space @ £350 pd
Expected or confirmed: Expected
Amount (£): £2,800

Income details

Income heading: Support in kind
Description: Choreodrome – 16 hours technician support @ £30ph
Expected or confirmed: Expected
Amount (£): £480

Income details

Income heading: Support in kind
Description: Choreodrome - Marketing and administrative support @ £500
Expected or confirmed: Expected
Amount (£): £500

Income details

Income heading: Support in kind
Description: Rich Mix - Space provision – 8 hours of rehearsal in The Studio @ £50ph + 20%VAT = $8*50*1.2$
Expected or confirmed: Confirmed
Amount (£): £480

Income details

Income heading: Support in kind
Description: Rich Mix - Stage provision – 2 full days and evening performances The Studio @ £4000pd +20%VAT = $4000*2*1.2$
Expected or confirmed: Confirmed
Amount (£): £9,600

Income details

Income heading: Support in kind
Description: Rich Mix Technical support – 24 hours technical staffing @ £30pph + 20%VAT = $24*30*1.2$
Expected or confirmed: Confirmed
Amount (£): £864

Income details

Income heading: Support in kind
Description: Rich Mix Staffing Support – 8 hours FOH staffing @ £15pph [2 performances] + 20%VAT = $8*15*2*1.2$
Expected or confirmed: Confirmed
Amount (£): £288

Income details

Income heading: Support in kind
Description: Rich Mix Admin support – Administrative Marketing and administrative support @ £500 + 20%VAT = 500*1.2
Expected or confirmed: Confirmed
Amount (£): £600

Income details

Income heading: Support in kind
Description: Birmingham REP stage hire – 1 full day and evening performance in the theatre @ £4000 pd + 20%VAT = 4000*1.2
Expected or confirmed: Expected
Amount (£): £4,800

Income details

Income heading: Support in kind
Description: Birmingham Rep technician – 8 hours technical staffing @ £30 ph = +20%VAT = 8*30*1.2
Expected or confirmed: Confirmed
Amount (£): £288

Income details

Income heading: Support in kind
Description: Birmingham REP FOH staffing – Staffing 8 hours FOH staffing @ £15 pph +20%VAT = 8*15*1.2

Expected or confirmed: Confirmed
Amount (£): £144

Income details

Income heading: Support in kind

Description: Birmingham REP Administative support
– Marketing and administrative support @ £500 +
20%VAT = 500*1.2

Expected or confirmed: Expected
Amount (£): £600

Income details

Income heading: Support in kind

Description: Nottingham Playhouse Space hire 1 full day and
evening performance in the theatre @ £4000 pd
+ 20%VAT = 4000*1.2

Expected or confirmed: Expected
Amount (£): £4,800

Income details

Income heading: Support in kind

Description: Nottingham Playhouse Technical support 8 hours
technical staffing @ £30 pph +20%VAT =
8*30*1.2

Expected or confirmed: Expected
Amount (£): £288

Income details

Income heading: Support in kind
Description: Nottingham Playhouse FOH staffing 8 hours FOH staffing @ £15 pph +20%VAT = $8*15*1.2$
Expected or confirmed: Expected
Amount (£): £144

Income details

Income heading: Support in kind
Description: Nottingham Playhouse admin support Marketing and administrative support @ £500 + 20%VAT = $500*1.2$
Expected or confirmed: Expected
Amount (£): £600

Income details

Income heading: Earned income
Description: Roehampton Workshop fee – 2 team members paid 1 day each @ £150 pppd
Expected or confirmed: Confirmed
Amount (£): £300

Income details

Income heading: Earned income
Description: Rich Mix - Ticket Sales – 75% of 100 capacity @ £10 per ticket at 80% box office split [2 performances]
Expected or confirmed: Confirmed

Amount (£): £1,200

Income details

Income heading: Earned income

Description: Birmingham Rep – Ticket Sales 75% of 140 capacity @ £10 per ticket at 50% box office split

Expected or confirmed: Expected

Amount (£): £525

Income details

Income heading: Earned income

Description: Nottingham Playhouse Ticket Sales – 75% of 100 capacity @ £10 per ticket at 50% box office split

Expected or confirmed: Expected

Amount (£): £375

Income questions

Tell us how you have raised, or plan to raise, the income from other sources you have included in the income table.

This is to help us understand how realistic your budget is, and the partnership support that is in place. Income from other sources could include other grant applications, donations or crowdfunding.

Don't include any income that won't be used specifically for this project.

You can use up to 1500 characters to answer this.

Income represents 12.34% / £6,500 of the overall budget.

We are expecting to raise £2,100 in ticket sales, based on the expectation that we will meet 75% capacity for our public performances in Nottingham and Birmingham and Rich Mix, based on previous events ('This', May 2018) we have ran in 2018. As detailed, we will endeavour to reach this estimation through online and print marketing, tapping into peer and institutional networks and direct engagement with student audiences through classes and workshops.

We have raised £1500 from Derby Theatre and 'The Big House', a European Regional Development Fund, to support mentorship from three artists and choreographers (Janine Harrington, Vlatka Horvat and Jeremy Hutchison) across the project. The fee of £500 per artist reflects an expected 5 half day engagements with our process, in different forms.

PACT Zollverein are offering £1800 as a stipend of support. We are also expecting £1000 support alongside our residency with The Place's Choreodrome programme. If unsuccessful, we have back-up confirmed support from The University of Roehampton for equivalent development support; alongside their £300 fee for the delivery of a professional workshop.

Our aim for this project is to lay the grounds for a second phase where the finished work, designed to be easily tourable, will yield maximum returns possible from national and international touring.

Tell us about the support in kind in your budget

Tell us how you have worked out your support in kind, and why it benefits your project.

You can use up to 1500 characters to answer this.

71.60% of our budget comes from in-kind support, a significant contribution to the project that takes the form of:

Rehearsal space. We are receiving 23 days of rehearsal space from PACT, The Place and Rich Mix. Total value: £8,450.00. Based on figures provided by Rich Mix. See attached support letter.

Mentorship / dramaturgy. At PACT we will be provided with dramaturgy mentorship from professionals in the industry. This will contribute to our artistic and professional development and introduce us to a European artist network. Total value: £1,200.

Transport and accommodation whilst in residency in Germany. These costs are being covered by PACT. Estimated value: £2,550, following research into travel with BA and Ryanair and standard rates for accommodation in Essen.

Performance venues, with access to technical equipment. At Rich Mix, The Place, Nottingham Playhouse and Birmingham Rep. Total value: £16,350.00. These values have been based on figures provided by Rich Mix.

Production, technical and FOH support. Staff at the venues at which we will be devising and performing will be supporting us. Estimated value of £5,600.00, based off figures provided by Rich Mix.

Free accomodation for the team is available in Nottingham and London.

Expenditure

Please enter all your cash expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable. The table already includes any Support in kind you added on the Income screen so you do not need to add this.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line
 To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative costs	24.77%	£14,660
Making your work accessible	0.00%	£0
Developing your organisation and people	7.57%	£4,480
Marketing and developing audiences	1.33%	£788
Overheads	0.00%	£0
Assets - buildings, equipment, instruments and vehicles	0.00%	£0
Other	2.59%	£1,534
Personal access costs	0.00%	£0
Expenditure total (cash)	36.27%	£21,462
Support in kind	63.73%	£37,716
Expenditure total	100.00%	£59,178

Total income (for information): £59,178

Expenditure	Description	Amount
Developing your organisation and people	Artistic Mentorship – 3 artist mentors paid 2.5 days each at @ £200...	£1,500
Developing your organisation and people	Producer Mentorship – 3 days @ £200 pd	£600
Artistic and creative costs	Tate n Lyle producing days – 2 team members paid 2 days each @ £140...	£560
Developing your organisation and people	Tate n Lyle engaging with mentors – 2 team members paid 3 days each...	£840

Developing your organisation and people	Tate n Lyle research trips – 2 team members paid 3 days each @ 140pppd	£840
Artistic and creative costs	Tate n Lyle – travel for research trips – 2 team members, 3 researc...	£300
Marketing and developing audiences	Publicity Design – Graphic design fee	£200
Marketing and developing audiences	Printing [Flyers] – 2000 A6 flyers @ £30.75+VAT [+postage to 3 venu...	£47
Marketing and developing audiences	Printing [Posters] – 100 A4 posters @ £25.85+VAT [+postage to 3 ven...	£41
Marketing and developing audiences	Marketing Support – 5 days of marketing (to include social media, l...	£500
Artistic and creative costs	PACT - Artist Fee – 2 team members paid 15 days each @ £140 pppd	£4,200
Artistic and creative costs	PACT - Lighting Designer Fee – 1 team member paid 10 days @ £140 pppd	£1,400
Artistic and creative costs	PACT - Artist Living Costs – 3 team members @ £200pppw, 2 artists f...	£1,600
Artistic and creative costs	Choreodrome Artist Fee – 2 team members paid 8 days each @ £140 pppd	£2,240
Artistic and creative costs	Choreodrome Lighting Designer Fee – 1 team member paid 6 days @ £14...	£840
Artistic and creative costs	Choreodrome Per diem – 1 team member @ £20pppd	£160
Artistic and creative costs	Choreodrome Travel – 1 Nott-Lon return @ £50 [Paul]	£50
Artistic and creative costs	Costume budget for sourcing materials	£150
Artistic and creative costs	Lighting – Purchasing lighting gels. 7sheets @ £10 per sheet	£70
Artistic and creative costs	Equipment Hire – Hazer hire. 6 days @ £30p/d	£180
Artistic and creative costs	Rich Mix - Travel – 1 Nott-Lon return @ £50 [Paul]	£50
Artistic and creative costs	Rich Mix - Artist Fee – 3 team members paid 2 day each @ £160 pppd ...	£1,380
Developing your organisation and people	Rich Mix - Documentation – Documentation photo and film @ £700	£700
Artistic and creative costs	Rich Mix - Per diem – 1 team member @ £20pppd	£60
Artistic and creative costs	Birmingham Rep - Artist Fee 3 team members paid 1 day each @ £160 pppd	£480
Artistic and creative costs	Birmingham Rep - Travel – 3 return @ £50	£150
Artistic and creative costs	Birmingham Rep - Accomodation – Hostel (Hatter's, Birmingham) @ £60pn	£60
Artistic and creative costs	Birmingham Rep - Per diem – 3 team members @ £20pppd	£60
Artistic and creative costs	Nottingham Playhouse - Artist Fee – 3 team members paid 1 day each ...	£480
Artistic and creative costs	Nottingham Playhouse - Travel – 3 return @ £50	£150
Artistic and creative costs	Nottingham Playhouse- Per diem – 2 team members @ £20pppd	£40

Applicant: Paul Hughes

57420431

Project: Can You Feel It? - Tate n Lyle

ACPG-00156881

Other	Contingency @ 3%	£1,534
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Expenditure details

Expenditure heading: Developing your organisation and people
Description: Artistic Mentorship – 3 artist mentors paid 2.5 days each at @ £200pppd
Amount (£): £1,500

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Producer Mentorship – 3 days @ £200 pd
Amount (£): £600

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Tate n Lyle producing days – 2 team members paid 2 days each @ £140 pppd
Amount (£): £560

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Tate n Lyle engaging with mentors – 2 team members paid 3 days each @ 140pppd
Amount (£): £840

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Tate n Lyle research trips – 2 team members paid 3 days each @ 140pppd
Amount (£): £840

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Tate n Lyle – travel for research trips – 2 team members, 3 research trips @ £50return trip
Amount (£): £300

Expenditure details

Expenditure heading: Marketing and developing audiences
Description: Publicity Design – Graphic design fee
Amount (£): £200

Expenditure details

Expenditure heading: Marketing and developing audiences
Description: Printing [Flyers] – 2000 A6 flyers @ £30.75+VAT [+postage to 3 venues] from Solopress
Amount (£): £47

Expenditure details

Expenditure heading: Marketing and developing audiences
Description: Printing [Posters] – 100 A4 posters @ £25.85+VAT [+postage to 3 venues] from Solopress

Amount (£): £41

Expenditure details

Expenditure heading: Marketing and developing audiences

Description: Marketing Support – 5 days of marketing (to include social media, listings, liason and PR) @ £100 pppd

Amount (£): £500

Expenditure details

Expenditure heading: Artistic and creative costs

Description: PACT - Artist Fee – 2 team members paid 15 days each @ £140 pppd

Amount (£): £4,200

Expenditure details

Expenditure heading: Artistic and creative costs

Description: PACT - Lighting Designer Fee – 1 team member paid 10 days @ £140 pppd

Amount (£): £1,400

Expenditure details

Expenditure heading: Artistic and creative costs

Description: PACT - Artist Living Costs – 3 team members @ £200pppw, 2 artists for three weeks and one artist for two weeks

Amount (£): £1,600

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Choreodrome Artist Fee – 2 team members paid 8 days each @ £140 pppd
Amount (£): £2,240

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Choreodrome Lighting Designer Fee – 1 team member paid 6 days @ £140 pppd
Amount (£): £840

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Choreodrome Per diem – 1 team member @ £20pppd
Amount (£): £160

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Choreodrome Travel – 1 Nott-Lon return @ £50 [Paul]
Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Costume budget for sourcing materials
Amount (£): £150

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Lighting – Purchasing lighting gels. 7sheets @
£10 per sheet
Amount (£): £70

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Equipment Hire – Hazer hire. 6 days @ £30p/d
Amount (£): £180

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Rich Mix - Travel – 1 Nott-Lon return @ £50
[Paul]
Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Rich Mix - Artist Fee – 3 team members paid 2 day each @ £160 pppd + 1 day each @ £140 pppd
Amount (£): £1,380

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Rich Mix - Documentation – Documentation photo and film @ £700
Amount (£): £700

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Rich Mix - Per diem – 1 team member @ £20pppd
Amount (£): £60

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Birmingham Rep - Artist Fee 3 team members paid 1 day each @ £160 pppd
Amount (£): £480

Expenditure details

Expenditure heading: Artistic and creative costs
Description: Birmingham Rep - Travel – 3 return @ £50

Amount (£): £150

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Birmingham Rep - Accomodation – Hostel
(Hatter's, Birmingham) @ £60pn

Amount (£): £60

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Birmingham Rep - Per diem – 3 team members
@ £20pppd

Amount (£): £60

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Nottingham Playhouse - Artist Fee – 3 team
members paid 1 day each @ £160 pppd

Amount (£): £480

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Nottingham Playhouse - Travel – 3 return @ £50

Amount (£): £150

Expenditure details

Expenditure heading: Artistic and creative costs

Description: Nottingham Playhouse- Per diem – 2 team members @ £20pppd

Amount (£): £40

Expenditure details

Expenditure heading: Other

Description: Contingency @ 3%

Amount (£): £1,534

Expenditure questions

Tell us how you will manage the budget for this project, and about your previous experience of managing budgets.

You can use up to 1500 characters to answer this.

We have included a contingency of 3% of the budget, amounting to £1,534.32, to address unexpected costs and unforeseen circumstances.

The budget will be monitored by Rohanne and Paul; cash flow and spending will be checked on a weekly basis. We have budgeted 5 working days between the two of us to focus on production management specifically. This application is made in Paul's name and funds will go into a project specific account in his name. All purchases will be confirmed by the two of us. Collaborators will be encouraged to invoice promptly and be paid quickly. Per diems will be administered on a weekly basis in cash. All invoices and receipts will be collected in our shared digital filing system.

As professional artists also working in other roles in the sector (Rohanne in arts marketing, both salaried and freelance, and Paul in dramaturgy and writing) we have experience of managing budgets and our own working hours. We both have experience of managing budgets as directors and producers for previous projects: in 2015, for example, Rohanne took a crowd-funded production to the Edinburgh Festival Fringe. In addition, we are being advised by Eileen Evans (Executive Director, Forced Entertainment) on business management and financial systems.

Tell us how you have worked out the costs in your project budget, including the costs of any purchases.

You can use up to 1500 characters to answer this.

Expected costs include:

Transport. £50 is estimated for return journeys between UK cities, based on average costs from other projects. Inner London travel will be covered by the artists. We have budgeted for three research trips within the UK as part of the professional development strand of this project.

Per diems. £20 per day for each artist when working outside of their home city.

Accommodation. £60 for a triple room at Hatter's Hostel, Birmingham. Accommodation in Nottingham and London is provided.

Production Materials. £220, accounting for costume (£150) from previous experience; and purchasing coloured gels for lighting design (£70 @ £10 per sheet) as quoted by Stage Depot.

Equipment hire. £180 for hiring a hazer (6 days @ £30p/d) as quoted by Stage Services.

Documentation. Based on previous experience with industry professionals we have cited £400 for a videographer (producing a full show edit from our Rich Mix performance and a trailer), and £300 for a photographer.

Marketing. £787.92 to include; graphic design (£200), print publicity (£87.92 for 2000 A6 flyers & 100 A4 posters) and marketing activity for 5 days (£500). Rohanne will run this campaign, to include; social media, listings and liaison with marketing departments and press. We have accounted for one day of campaign planning and one additional day for each public performance. These estimates are based on experience with industry professionals and quotes from Solopress printing.

Fair pay

We are committed to making sure that those who work in arts and culture are properly and fairly paid.

Please read the fair pay section of our How to Apply guidance for more information.

Have you used any recognised pay guidelines to work out pay for those involved in your project (including you)? Yes – if so, which guidelines have you used?

Please explain in more detail.

You can use up to 600 characters to answer this.

Working day fee of £140 per day is based on The Artist Network's [a-n] pro-rata salary for New Graduate's of £24,727, with the day rate calculated based on a-n's expectation of 177 paid days' work for an artist per year. On performance days this is increased to £160 with the expectation that days will be longer, and that they include public presentation. The three main artists each receive the same rate of pay. The day rate of £200 full day/£100 half-day has been agreed for mentorship delivered by Tomlinson, Horvat, Hutchison and Harrington.

There are other people included in the delivery of my project, as workers or volunteers. I am aware of my statutory responsibilities.

The latest government guidance on employing people is here.

Management: what we want to know

Management is one of our four criteria.

In this section we want you to tell us how you will manage your project. We will ask you to tell us about any partners involved in the project, where it will be taking place and how you will evaluate the project. We will ask you to fill in a timeline of the key stages of your project, and tell us about the planning you've done to date.

Please read the Management section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- if the activity is realistic and well planned (including having a realistic tour schedule, where appropriate);**
- if the application shows your ability to manage the activity successfully;**
- if the team delivering the project has a track record of managing similar activity;**
- if the activity is supported by appropriate partnerships; and**
- if plans to evaluate the activity are appropriate.**

Project partners

If you are working with other people or organisations to support the management and/or delivery of your project, we'd like to know about their role and whether their involvement is confirmed.

The table at the bottom of the page will populate with the information you enter about the partners involved in your project.

Tell us about your, and your partners', recent experience in managing similar types of projects.

You can use up to 1500 characters to answer this.

Rohanne Udall and Paul Hughes – Tate n Lyle – have collaborated for six years. We have:

undertaken residencies at Dance4 and Hospitalfield Arts, forming lasting relationships with these institutions.
received awards and commissions to produce boundary-pushing work from DRAF, DanceXchange and DISKURS festival
organised and presented high quality performances and events at Rich Mix, Siobhan Davies Dance and Vivid Projects
delivered popular workshops at University of Greenwich, Siobhan Davies Dance and DanceXchange

Alex Fernandes is a long-term conversant with our work, and has designed and production managed for artists including Sleepwalk Collective, Made In China and Vlatka Horvat. He is currently working with Forced Entertainment on both sound and lighting operation.

Janine Harrington, Vlatka Horvat and Jeremy Hutchison are award-winning artists and choreographers working with international acclaim. Nikki Tomlinson supports this project as freelance Producing Mentor. For 14 years she has worked with Artsadmin as Lead Artists' Advisor / Producer. With extensive expertise of live-art, dance and theatre in the UK and mainland Europe she will guide us in producing and network-building through meetings and rehearsal visits – from the start of the project to our evaluation.

The Place and PACT are leading sites for development of choreography and performance in UK and Europe. Rich Mix, Nottingham Playhouse and Birmingham Rep are important UK platforms of contemporary dance and performance.

To add a partner
 To add a partner, click the 'Add new item' icon on the left of the screen. To add more than one partner, use the 'Save and Add another' button.

Partner name	Main contact	Email address	Role in project	Confirmed or expected
PACT Zollverein	Katharina Heib	katharina.heib@pact-zollver...	Residency	Confirmed
The Place	Amy Bell	Amy.Bell@theplace.org.uk	Residency partner UK	Expected
University of Roehampton	Helena Hammond	Helena.Hammond@roehampton.a...	Site for delivery of workshop	Confirmed
Rich Mix	Josh McNorton	Josh.McNorton@richmix.org.uk	Venue for performance – London	Confirmed
Nottingham Playhouse	Beth Shouler	beths@nottinghamp layhouse.c...	Venue for performance – Not...	Expected
Birmingham Rep	Tessa Walker	Tessa.Walker@birmingham-rep...	Venue for performance – Bir...	Expected

Partners details

Partner name: PACT Zollverein
Main contact (if organisation): Katharina Heib
Email address: katharina.heib@pact-zollverein.de
Role in project: Residency
Confirmed or expected: Confirmed

Partners details

Partner name: The Place
Main contact (if organisation): Amy Bell
Email address: Amy.Bell@theplace.org.uk
Role in project: Residency partner UK
Confirmed or expected: Expected

Partners details

Partner name: University of Roehampton
Main contact (if organisation): Helena Hammond
Email address: Helena.Hammond@roehampton.ac.uk
Role in project: Site for delivery of workshop
Confirmed or expected: Confirmed

Partners details

Partner name: Rich Mix
Main contact (if organisation): Josh McNorton
Email address: Josh.McNorton@richmix.org.uk

Role in project: Venue for performance – London
Confirmed or expected: Confirmed

Partners details

Partner name: Nottingham Playhouse
Main contact (if organisation): Beth Shouler
Email address: beths@nottinghamplayhouse.co.uk
Role in project: Venue for performance – Nottingham
Confirmed or expected: Expected

Partners details

Partner name: Birmingham Rep
Main contact (if organisation): Tessa Walker
Email address: Tessa.Walker@birmingham-rep.co.uk
Role in project: Venue for performance – Birmingham
Confirmed or expected: Expected

Location

We are interested in where the projects we support are happening, and whether they involve touring. It's important for getting a fuller picture about where our investment reaches. We report to our funders on where the activities we fund happen.

Activity that involves touring

A project that includes presenting the same programme of work in a number of different locations.

Activity that doesn't involve touring

A project that happens in just one place, that happens in several different places but isn't about touring work, or doesn't happen in any specific place (for example online work)

Some touring and other types of activity

A project that involves showing the same work in a number of locations, and some work that isn't touring (eg a tour and some organisational development work).

My project: includes touring, and other types of activity

Touring

Preliminary tour schedule

Using the tool below, please enter the location(s) where your touring activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

Name of the venue	Start date	End date	Local authority	No. performances or exhibition/event days	Booking status
The Place	20/09/2019	20/09/2019	Camden	1	Discussed
Rich Mix	10/10/2019	11/10/2019	Tower Hamlets	2	Confirmed
Nottingham Playhouse	25/10/2019	25/10/2019	Nottingham	1	Discussed
Birmingham Rep	26/10/2019	26/10/2019	Birmingham	1	Discussed

Touring venue details

Name of the venue or place (e.g. Oneplace Arts Centre): The Place
Start date: 20/09/2019
End date: 20/09/2019
Venue contact name and phone number (e.g. Joe Smith Events Co-ordinator 0919 000 0101):
Amy Bell, Artist Development Manager, 020 7121 1043
Enter postcode: WC1H 9PY
No postcode available:
Local authority: Camden
Number of performances, or number of exhibition/event days (if known): 1
Status of booking: Discussed

Touring venue details

Name of the venue or place (e.g. Oneplace Arts Centre): Rich Mix
Start date: 10/10/2019
End date: 11/10/2019
Venue contact name and phone number (e.g. Joe Smith Events Co-ordinator 0919 000 0101):
MARTHA RUMNEY, PROGRAMMING AND PRIVATE HIRES ASSISTANT,
020 7613 7002
Enter postcode: E1 6LA
No postcode available:
Local authority: Tower Hamlets
Number of performances, or number of exhibition/event days (if known): 2
Status of booking: Confirmed

Touring venue details

Name of the venue or place (e.g. Oneplace Arts Centre): Nottingham Playhouse

Start date: 25/10/2019

End date: 25/10/2019

Venue contact name and phone number (e.g. Joe Smith Events Co-ordinator 0919 000 0101):

Beth Shouler, Artist Development Co-ordinator, 0115 947 4361

Enter postcode: NG1 5AF

No postcode available:

Local authority: Nottingham

Number of performances, or number of exhibition/event days (if known): 1

Status of booking: Discussed

Touring venue details

Name of the venue or place (e.g. Oneplace Arts Centre): Birmingham Rep

Start date: 26/10/2019

End date: 26/10/2019

Venue contact name and phone number (e.g. Joe Smith Events Co-ordinator 0919 000 0101):

Tessa Walker, 0121 245 2000, Associate Director

Enter postcode: B1 2EP

No postcode available:

Local authority: Birmingham

Number of performances, or number of exhibition/event days (if known): 1

Status of booking: Discussed

Non-touring

Location details

Using the tool below, please enter the location(s) where your non-touring activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

If your project is not happening in a specific place, please enter your home postcode.

Name of the location	Local authority
The Place	Camden
Rich Mix	Tower Hamlets
University of Roehampton	Wandsworth

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): The Place

Enter postcode: WC1H 9PY

No postcode available:

Local authority: Camden

Have you received any advice from this local authority? No

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Rich Mix

Enter postcode: E1 6LA

No postcode available:

Local authority: Tower Hamlets

Have you received any advice from this local authority? No

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): University of Roehampton

Enter postcode: SW15 5PU

No postcode available:

Local authority: Wandsworth

Have you received any advice from this local authority? No

Project plan

Planning to date

Tell us about the planning and preparation you have already done.

This work should not be included as a cost in your budget; we cannot fund activity that has already taken place.

You can use up to 1500 characters to answer this.

Our residency at PACT follows two years of relationship building; we have now developed a confident voice and body of work that can most productively benefit from the international exposure of this residency. The support of Rich Mix [confirmed] and The Place via Choreodrome [pencilled] – if unsuccessful, we have confirmed equivalent support from Uni of Roehampton – pursues growing relationships.

Over the past 18 months, Siobhan Davies Dance, Dance4 and David Roberts Art Foundation have shared guidance and their understanding and visions for our work. We have synthesised these external views with our own motivations and working practices. We understand how to clearly communicate our ideas and needs to partners and audiences, to ensure our work is best placed and properly supported.

Across 2018, we undertook three mentorship sessions with Eileen Evans of Forced Entertainment to develop our long-term planning and strategy, in anticipation of this projects conception and development. We feel equipped and supported to develop, execute and evaluate ambitious new projects, and to undertake our first period of ACE-funded activity.

We have met with a significant number of national platforms for dance and performance. These are represented in the diverse partners of this project; but also include other important national festivals and institutions (such as Fierce Festival and Dance Umbrella) who are keen to follow the project's development regarding a possible tour in 2020.

* Project Timeline

Please use the table to list the main stages and tasks of the project from the start date onwards, and to show who will lead on each part of the project.

Enter at least one stage, and add each project stage in order.

To create the table, click the 'Add new item' icon on the left of the screen to add a project stage. To add more than one stage, use the 'Save and Add another' button.

The table at the bottom of the page will populate with the information you enter.

Start date	End date	Activity or task details	Task lead
06/05/2019	06/05/2019	Mentoring with Nikki Tomlinson (NT) #1 [full day]	Nikki Tomlinson
07/05/2019	14/05/2019	Confirm agreements and dates with venues / partners	Tate n Lyle
14/05/2019	17/05/2019	Conclusion of project planning and scheduling	Tate n Lyle
17/05/2019	17/05/2019	WiP invitations sent to EU based industry contacts	Paul Hughes
11/06/2019	01/07/2019	Residency at PACT Zollverein	Tate n Lyle
17/06/2019	18/06/2019	Artist mentorship with Janine Harrington (TBC)	Janine Harrington
28/06/2019	28/06/2019	WiP @ PACT	Tate n Lyle and PACT
05/07/2019	05/07/2019	Mentoring with NT #2 [half day]	Nikki Tomlinson
08/07/2019	08/07/2019	Marketing campaign planning and scheduling [full day]	Rohanne Udall
09/07/2019	12/07/2019	Publicity design drafting	Rohanne Udall
15/07/2019	19/07/2019	Publicity design sent to venues for proof	Rohanne Udall
19/07/2019	19/07/2019	Publish a-n (The Artist Network) blog #1	Tate n Lyle
19/07/2019	20/10/2019	Marketing campaign for London, Nottingham and Birmingham performances	Rohanne Udall
22/07/2019	22/07/2019	Publicity design finalised and sent to print	Rohanne Udall
24/07/2019	24/07/2019	Publicity arrives at venues for internal distribution	Partner venues
26/08/2019	26/08/2019	Stage rehearsals @ Rich Mix	Tate n Lyle
26/08/2019	27/08/2019	Artist mentorship with Vlatka Horvat	Vlatka Horvat
28/08/2019	04/09/2019	Production/Tech planning and liaison with partner venues	Alex Fernandes
02/09/2019	02/09/2019	WiP invitations sent to UK based industry contacts	Paul Hughes
02/09/2019	06/09/2019	Publicity distributed in London, Nottingham and Birmingham	Tate n Lyle and partner venues
09/09/2019	18/09/2019	Residency at The Place, London	Tate n Lyle
13/09/2019	13/09/2019	Artist mentorship with Jeremy Hutchison	Jeremy Hutchison
19/09/2019	19/09/2019	Guest class planning	Tate n Lyle
20/09/2019	20/09/2019	WiP @ The Place	Tate n Lyle
23/09/2019	23/09/2019	Guest class at University of Roehampton	Tate n Lyle and UoR
24/09/2019	27/09/2019	Videographer and photographer contracted for Rich Mix	Rohanne Udall
23/09/2019	30/09/2019	Technical requirements confirmed following WiP and communicated to venues	Alex Fernandes
25/09/2019	25/09/2019	Mentoring with NT #3 [half day]	Nikki Tomlinson
25/09/2019	27/09/2019	2020 project planning	Tate n Lyle
25/09/2019	27/09/2019	Contact industry professionals following WiP - arrange research trips	Paul Hughes
04/10/2019	04/10/2019	Publish a-n blog #2	Tate n Lyle
10/10/2019	11/10/2019	Performance at Rich Mix	Tate n Lyle
14/10/2019	15/10/2019	Trailer produced and released	Rohanne Udall
16/10/2019	01/11/2019	Research trips	Paul Hughes

25/10/2019	25/10/2019	Performance at Nottingham Playhouse [in discussion]	Tate n Lyle
26/10/2019	26/10/2019	Performance at Birmingham Rep [in discussion]	Tate n Lyle
28/10/2019	01/11/2019	Process feedback forms / voxpop material	Rohanne Udall
01/11/2019	01/11/2019	Full film released online (company and partner social media)	Rohanne Udall
08/11/2019	08/11/2019	Publish a-n blog #3	Tate n Lyle
01/11/2019	01/11/2019	Film availability online ends	Rohanne Udall
10/01/2020	10/01/2020	Evaluative mentoring with NT #3 [full day]	Nikki Tomlinson
13/01/2020	17/01/2020	Financial / administrative round up	Paul Hughes
13/01/2020	17/01/2020	Compile a project evaluation	Tate n Lyle
17/01/2020	17/01/2020	Share a final report with partner venues	Paul Hughes

Project plan details

Start date: 06/05/2019
End date: 06/05/2019
Activity or task details: Mentoring with Nikki Tomlinson (NT) #1 [full day]
Task lead: Nikki Tomlinson

Project plan details

Start date: 07/05/2019
End date: 14/05/2019
Activity or task details: Confirm agreements and dates with venues / partners
Task lead: Tate n Lyle

Project plan details

Start date: 14/05/2019
End date: 17/05/2019
Activity or task details: Conclusion of project planning and scheduling
Task lead: Tate n Lyle

Project plan details

Start date: 17/05/2019
End date: 17/05/2019
Activity or task details: WiP invitations sent to EU based industry contacts
Task lead: Paul Hughes

Project plan details

Start date: 11/06/2019
End date: 01/07/2019
Activity or task details: Residency at PACT Zollverein
Task lead: Tate n Lyle

Project plan details

Start date: 17/06/2019
End date: 18/06/2019
Activity or task details: Artist mentorship with Janine Harrington (TBC)
Task lead: Janine Harrington

Project plan details

Start date: 28/06/2019
End date: 28/06/2019
Activity or task details: WiP @ PACT
Task lead: Tate n Lyle and PACT

Project plan details

Start date: 05/07/2019
End date: 05/07/2019
Activity or task details: Mentoring with NT #2 [half day]
Task lead: Nikki Tomlinson

Project plan details

Start date: 08/07/2019

End date: 08/07/2019

Activity or task details: Marketing campaign planning and scheduling [full day]

Task lead: Rohanne Udall

Project plan details

Start date: 09/07/2019

End date: 12/07/2019

Activity or task details: Publicity design drafting

Task lead: Rohanne Udall

Project plan details

Start date: 15/07/2019

End date: 19/07/2019

Activity or task details: Publicity design sent to venues for proof

Task lead: Rohanne Udall

Project plan details

Start date: 19/07/2019

End date: 19/07/2019

Activity or task details: Publish a-n (The Artist Newtwork) blog #1

Task lead: Tate n Lyle

Project plan details

Start date: 19/07/2019

End date: 20/10/2019

Activity or task details: Marketing campaign for London, Nottingham and Birmingham performances

Task lead: Rohanne Udall

Project plan details

Start date: 22/07/2019

End date: 22/07/2019

Activity or task details: Publicity design finalised and sent to print

Task lead: Rohanne Udall

Project plan details

Start date: 24/07/2019

End date: 24/07/2019

Activity or task details: Publicity arrives at venues for internal distribution

Task lead: Partner venues

Project plan details

Start date: 26/08/2019

End date: 26/08/2019

Activity or task details: Stage rehearsals @ Rich Mix

Task lead: Tate n Lyle

Project plan details

Start date: 26/08/2019
End date: 27/08/2019
Activity or task details: Artist mentorship with Vlatka Horvat
Task lead: Vlatka Horvat

Project plan details

Start date: 28/08/2019
End date: 04/09/2019
Activity or task details: Production/Tech planning and liaison with partner venues
Task lead: Alex Fernandes

Project plan details

Start date: 02/09/2019
End date: 02/09/2019
Activity or task details: WiP invitations sent to UK based industry contacts
Task lead: Paul Hughes

Project plan details

Start date: 02/09/2019
End date: 06/09/2019
Activity or task details: Publicity distributed in London, Nottingham and Birmingham
Task lead: Tate n Lyle and partner venues

Project plan details

Start date: 09/09/2019
End date: 18/09/2019
Activity or task details: Residency at The Place, London
Task lead: Tate n Lyle

Project plan details

Start date: 13/09/2019
End date: 13/09/2019
Activity or task details: Artist mentorship with Jeremy Hutchison
Task lead: Jeremy Hutchison

Project plan details

Start date: 19/09/2019
End date: 19/09/2019
Activity or task details: Guest class planning
Task lead: Tate n Lyle

Project plan details

Start date: 20/09/2019
End date: 20/09/2019
Activity or task details: WiP @ The Place
Task lead: Tate n Lyle

Project plan details

Start date: 23/09/2019

End date: 23/09/2019

Activity or task details: Guest class at University of Roehampton

Task lead: Tate n Lyle and UoR

Project plan details

Start date: 24/09/2019

End date: 27/09/2019

Activity or task details: Videographer and photographer contracted for Rich Mix

Task lead: Rohanne Udall

Project plan details

Start date: 23/09/2019

End date: 30/09/2019

Activity or task details: Technical requirements confirmed following WiP and communicated to venues

Task lead: Alex Fernandes

Project plan details

Start date: 25/09/2019

End date: 25/09/2019

Activity or task details: Mentoring with NT #3 [half day]

Task lead: Nikki Tomlinson

Project plan details

Start date: 25/09/2019

End date: 27/09/2019

Activity or task details: 2020 project planning

Task lead: Tate n Lyle

Project plan details

Start date: 25/09/2019

End date: 27/09/2019

Activity or task details: Contact industry professionals following WiP - arrange research trips

Task lead: Paul Hughes

Project plan details

Start date: 04/10/2019

End date: 04/10/2019

Activity or task details: Publish a-n blog #2

Task lead: Tate n Lyle

Project plan details

Start date: 10/10/2019

End date: 11/10/2019

Activity or task details: Performance at Rich Mix

Task lead: Tate n Lyle

Project plan details

Start date: 14/10/2019

End date: 15/10/2019

Activity or task details: Trailer produced and released

Task lead: Rohanne Udall

Project plan details

Start date: 16/10/2019

End date: 01/11/2019

Activity or task details: Research trips

Task lead: Paul Hughes

Project plan details

Start date: 25/10/2019

End date: 25/10/2019

Activity or task details: Performance at Nottingham Playhouse [in discussion]

Task lead: Tate n Lyle

Project plan details

Start date: 26/10/2019

End date: 26/10/2019

Activity or task details: Performance at Birmingham Rep [in discussion]

Task lead: Tate n Lyle

Project plan details

Start date: 28/10/2019

End date: 01/11/2019

Activity or task details: Process feedback forms / voxpop material

Task lead: Rohanne Udall

Project plan details

Start date: 01/11/2019

End date: 01/11/2019

Activity or task details: Full film released online (company and partner social media)

Task lead: Rohanne Udall

Project plan details

Start date: 08/11/2019

End date: 08/11/2019

Activity or task details: Publish a-n blog #3

Task lead: Tate n Lyle

Project plan details

Start date: 01/11/2019

End date: 01/11/2019

Activity or task details: Film availability online ends

Task lead: Rohanne Udall

Project plan details

Start date: 10/01/2020

End date: 10/01/2020

Activity or task details: Evaluative mentoring with NT #3 [full day]

Task lead: Nikki Tomlinson

Project plan details

Start date: 13/01/2020

End date: 17/01/2020

Activity or task details: Financial / administrative round up

Task lead: Paul Hughes

Project plan details

Start date: 13/01/2020

End date: 17/01/2020

Activity or task details: Compile a project evaluation

Task lead: Tate n Lyle

Project plan details

Start date: 17/01/2020

End date: 17/01/2020

Activity or task details: Share a final report with partner venues

Task lead: Paul Hughes

Evaluation

Results of your project

Please estimate the results of your project in the categories below. Enter '0' (zero) for any item that is not relevant.

Project Results	Estimated
Number of new products or commissions	1
Period of employment for artists (in days)	106
Number of performance or exhibition days	4
Number of sessions for education, training or participation	2

Divide the day into three sessions (morning, afternoon and evening). A session is any one of these.

Tell us how you will evaluate your project.

Tell us how you plan to monitor the progress of your project, and evaluate your outcomes throughout the project. Think about all the parts of your project, including quality, public engagement, finance and management. If we give you a grant, we will ask you to evaluate your work and fill in an activity report at the end of your project.

You can use up to 1500 characters to answer this.

Regular reflective meetings are essential to Tate n Lyle's work and sensitivity towards changing goals. Our administrative processes – including artistic, finance, institutional relations and marketing – promote rigorous self-evaluation.

We will meet six times with Nikki Tomlinson & collaborators across the project to review our key aims in relation to qualitative & quantitative data. These reflections will be shared through an online blog and inform our plans for touring in 2020.

Artistic quality & reception: We will receive feedback from dramaturg at PACT, artistic mentors, industry professionals at WiP performances. We will collect audience reactions at performances & workshops through feedback forms, vox-pops & Q&As. Alongside documentation of CYFI, this will feed into the overall evaluation process & inform our work going forward.

Institutional visibility: By hearing from past resident artists, we will identify the potential international exposure at PACT Zollverein. We will reflect on the impact of this process by detailing the inter/national opportunities and institutional relations that have emerged. We will evaluate this support in relation to the feasibility of a 2020 tour.

Audience: We will monitor our attendance and the impact of marketing materials with the support of our partner venues in order to analyse our London and Midlands audience bases. Pre-set targets in the lead up to events will determine the necessity of amending marketing strategies.

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on Arts Council National Lottery Project Grants and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you.

We handle any personal data we receive in accordance with the EU General Data Protection Regulation (2016/679), the UK Data Protection Act 2018 and other applicable laws that regulate the use and privacy of personal data (Data Protection Law). For more information about the personal data that we collect, what we use it for, and your data protection rights, please refer to our Privacy Notice.

As a public organisation we also have to follow the Freedom of Information Act 2000.

You must read the Freedom of Information (FOI) guidance on our website (<https://www.artscouncil.org.uk/freedom-information#section-6>) before you sign your application.

By signing this application form, you acknowledge the following:

1. That we will use this application form and the information you give to us, including any personal data as referred to in our Privacy Notice, for the following purposes:
 - a) To decide whether to give you a grant.
 - b) To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
 - c) To hold in our database and use for statistical purposes.
 - d) If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Digital, Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
 - e) If we offer you a grant, you will support our work to campaign for arts and culture, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic and cultural excellence.
 - f) As an organisation that gives out public funds, we may carry out checks on the personal and financial information you provide us. If you provide false, fraudulent or inaccurate information in your application or at any point in the lifetime of any funding agreement we enter into with you, we may share the information about you with other National Lottery distribution bodies and relevant external bodies to prevent fraud and money laundering. If we identify or suspect fraudulent activity we will report this to the police and take appropriate action.

I confirm that, as far as I know, the information in this application is true and correct.

I confirm that I am 18 years old or over (or will be at the time of accepting any grant offer made)

Name: Paul Hughes

2. You have read and understood our Freedom of Information (FOI) guidance (<https://www.artscouncil.org.uk/freedom-information#section-6>) and acknowledge that if information about this application is requested under the FOI Act, we will process that request in line with our obligations under the FOI Act.

3. Tick this box to confirm you meet our bank account requirements as set out in our Bank Details guidance.

4. Tick this box if you or any individual involved in the delivery of this activity - has worked for Arts Council England in the last three years - is an Arts Council (Area or National) council member - is related to a current member of staff or council member

I am happy to be contacted by Arts Council England, or by a third-party organisation on behalf of Arts Council England, for feedback to help evaluate the programme.

Submission summary

The submission summary displays a list of all the steps you've worked through. If you have completed a step successfully, there will be a green tick beside it. If a step is incomplete or has not been completed successfully, this will be indicated by a red tick. A hyperlinked statement will tell you what part of each step needs attention. Click on this hyperlinked statement to take you to the step and make your amendments.

By clicking submit, you are submitting your completed application form for our consideration.

Page	Last Updated
Introduction	No Input Required
Applicant details	24/01/2019
Address information	24/01/2019
Basic details	26/01/2019
Quality	No Input Required
Quality	24/01/2019
Project focus	26/01/2019
Who else is involved	24/01/2019
Attachment	No Input Required
Public engagement	No Input Required
Audience and participants	No Input Required
Public engagement	26/01/2019
Beneficiaries	26/01/2019
Finance	No Input Required
Income	26/01/2019
Income questions	26/01/2019
Expenditure	26/01/2019
Expenditure questions	26/01/2019
Management	No Input Required
Partners	26/01/2019
Location	26/01/2019
Touring	26/01/2019
Non-touring	26/01/2019
Project plan	26/01/2019
Evaluation	26/01/2019
Monitoring information	26/01/2019
Declaration	26/01/2019

**Pointing the Finger – Tate n Lyle – www.tatenlyle.com
A proposal for Bury Art Museum, Feb '19**

Pointing the Finger is a durational performance of 1-3 hours; for one performer, one hammer, ten nails, twelve prints, and an open exhibition wall. Audience are invited to come and go as they please.

A figure attempts to hang twelve sheets on a wall, each depicting a crude drawing of a pointing hand. They are a number of nails short: before they can mount the last, they are forced to draw out the first. A simple slapstick quandary necessitates continual reorganisation. Each arrangement proposes a new meaning: all in a row, or all pointing in the same direction; two groups point at each other; or, two lightly touch, as another looms above in divine judgement.

Despite – or perhaps due to – the anonymity of these hands, they evoke a potent sense of public gathering. *Pointing the Finger* draws a strong legacy from William Hogarth's prints that depict public scenes to demonstrate moral and civic value. We see gaze, proximity, isolation, assembly, clustering, accusation, excess, desire, exposure, castigation: in seemingly any configuration, these hands map out the dynamics of nearly all social and political violence. The work circles endlessly on. The audience are given opportunity to meditate on the pleasures, and perils, of getting too close to one another. The questions of how, why and with whom we assemble, seem to have a particularly urgency in today's climate.

Like much of Tate n Lyle's work, *Pointing the Finger* proposes a seemingly simple game that begins to reveal a world of meaning, contradiction and possibility. The piece operates within the materials and gestures of art-handling. Logics emerge and fade away as materials are continually exposed, transformed and worn down. As the performer repeatedly and nonchalantly penetrates the sanctified exhibition wall, the work invites a collective sense of possibility, irreverence toward and ownership of the civic space of the gallery itself.

Tate n Lyle is the collaboration of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991). Trained in fine art, philosophy, and dance, we undertake artistic, performance and curatorial projects. Our work is produced within and presented across stages, galleries, studios, universities and digital spaces. Recent presentations include: UKYA Festival (Nottingham, Feb 19), David Roberts Art Foundation (London, Oct 18), DanceXchange (Birmingham, Jul 18), Rhubaba (Edinburgh, Jan 18), DISKURS (Gießen, Germany, Oct 17).

We would welcome the opportunity to perform this work at the Bury Art Museum: Paul has been working as a dramaturg recently with Manchester artists Amy Lawrence ('Such', Royal Exchange Theatre, July 2018) and Gareth Cutter ('Come Closer', HOME, January 2019). We see this as a great chance to begin a relationship with Bury Art Museum, and connect our work with the artistic community of the area. This would be the first time *Pointing the Finger* would be performed for a public.

DIY:16 2019

Name *

Tate n Lyle

Summary About Your Project

*Summarise your DIY in 100 words – indicating the subject matter, your methodology and who the intended participants are: * (100 words)*

THE RULES

- The ghosts cross boundaries; moving freely between offices, studios, public and exhibition spaces.
- The ghosts interact with the physical plane (they pick things up, slam doors, turn things on and off).
- The ghosts can't speak.
- The ghosts can't be seen.

'Ghosting' is an experiment in haunting institutional spaces. Clad in crude ghost costumes, we ask:

- as artists, how do we negotiate our boredom, awkwardness and permissions in these spaces?
- what is our capacity or desire to disrupt?
- can this haunting make tangible the absent and excluded; the bad feeling; the histories we'd rather forget?

Do you have a region or location(s) in mind for your DIY project?

If so, please state where and why: (50 words)

This DIY requires organisational partners with buildings with a mix of offices, public/exhibition spaces and artist studios. We the following might suit:

Artsadmin
Artshouse
Cambridge Junction
Colchester Arts Centre
Dance4 IC4C
HOME
Lancaster Arts
National Theatre
Tate Liverpool
Whitstable Biennale

If you are responding to a specific partner brief, please tick all that apply:

Live Art and Collaborative and Socially Engaged Practice (Tate Liverpool)

Live Art and Collaborative and Socially Engaged Practice

Live Art and Managing the Radical (LADA) – two DIY projects

Live Art and the National Theatre New Work Department
Live Art Took the Money and Ran (Artsadmin)

Describe your proposed project and its artistic rationale (i.e. What is your project about, and why?): (300 words)

This DIY would invite artists to 'haunt' institutional buildings over a two day period. Borrowing the crude costumes and playful logics of 'the ghost', the group would experiment with ways to physically occupy and (re)negotiate institutional spaces.

As artists, we experience profound tensions – of power dynamics, discomforts and permissions – when visiting institutional spaces. The generic 'good-feeling' between arts workers masks endemic issues of power-inequality, unjust pay, and gendered and racial aggressions. We must grit our teeth and beg entrance if we wish to access valuable resources.

The stupidity and childishness of 'Ghosting' open the possibility of transgression, learning and change within this otherwise tense and tired subject. This workshop supports artists to highlight and experiment with how they physically occupy and disrupt these spaces. We will examine gestures, provocations and micro-disruptions and their attendant bodily feelings of reticence, awkwardness, resentment and permission.

The ghost is the figure of memory, melancholy, bad-feelings; of unaddressed or unfinished histories. Ghosts powerfully evoke a huge range of possibilities: a fleeting vision, wailing echoes, slamming doors, floating objects, mysterious messages, a wronged ancestor, a lost love. Haunting becomes a rich choreographic field: a method, resource, logic and texture for filling time and space – the subject protected by the pretense that they cannot be seen.

We want to know what it means to play the poltergeist: to outstay welcome, to manifest disturbance. How do these spectral silent presences affect those in the 'real world'? How much can the host institution put up with, learn from, or be transformed through this experiment?

Playful and transgressive, and with a clear practical focus, this DIY facilitates participants researching a diverse range of institutional/historical/gendered/racial critiques relevant to society and culture today.

What is your proposed methodology (what and how)?: Please include a proposed schedule of activity for the DIY project. (300 words)

Tate n Lyle host space and collective processes with a playfulness and a light touch. We propose clear tangible activities that are accessible to people across diverse disciplines, interests needs; supporting fleeting collaborations and individuals to pursue fleeting or sustained curiosities. We strike a careful balance of structure, openness and obliqueness, that gives

space for subtle and unstable experiences. We revel in tinkering, giddiness, flirtation, reluctance, subversion, back-and-forth jokes, and ridiculous collective resolutions.

Month 1 & 2. Open call, select participants.

Month 1 & 2. Liaise with partner venue, set dates. Visit in person, and discuss practicalities and concerns with host institution (spaces, permissions, rules, no go areas, safe words, etc.).

Month 4:

Day 0: Tate n Lyle go to organisation. Prepare workshop/spaces. Speak to broad staff team. Prepare them, discuss questions, potential issues, concerns.

Day 1: A day when the host organisation is usually closed (Sunday/Monday etc.). Workshop participants work together in private across diverse spaces. Participants are guided in creating crude ghost costumes with found materials. We practice haunting; how to waste time, how to test limits of objects/gestures in space. Lunch. Discussion. Further exercise or activity in response to the group's questions. That evening: fish & chips, down time, fun evening, enjoy each others' presence.

Day 2: A day that the building is usually occupied by staff and/or open to public. First haunting session. Lunch. Discussion. Group reviews process, interests, ambitions, frustrations, possibilities. We decide how to work with the rest of the afternoon in response – individual or collective activity – a mass haunting – an exorcism – whatever. Participants leave.

Day 3: Tate n Lyle return to organisation, have debrief with them. Aftercare, talk about feelings, a chance to say if something went wrong. What became evident/clear/confusing/urgent/a question?

Please give an indication of who the proposed participants might be. For example: areas of practice, levels of experience. (Maximum Allowed: 200 words)

We seek to form a group that is diverse in relation to age, gender, race, disciplinary and intellectual background, experience, humour, seriousness, anger, focus, openness. Whoever ends up joining in will be determined by whoever is attracted to the project. But we can imagine:

- someone from a fine arts background with their head in the clouds.

- someone who claims to “not work with the body”.

- an overly-keen theatre graduate who eventually calms down.

- someone doing a PhD who makes focussed choices with a sensitivity to materials, textures and the corners of things.

- someone loud and critical, who references payment, exploitation and class; who talks about their own work a lot.

- someone whose English isn't very good.

- two people who know each other.

- an old friend of ours.

- someone who works in arts administration who frequently references their nervousness in joining in a 'creative' process.

- a dancer from a Mediterranean background, who we gently encourage to relax their focus on beautiful and overly-wrought movement.

- someone very quiet of whom we have no idea whether they're having a good time, but near the end they say that they did.

Are you happy to open your DIY to producers, curators, writers, or others who work in Live Art but who do not consider themselves performers? (Your answer is for our info only, and won't be used for selection.)

Yes

Please indicate the ideal number of participants for your project, and explain how you will select them:*(200 words)

This workshop could support a maximum of 12 participants.

Our invitation text would make it clear that artists/theorists/practitioners from across broad disciplines are welcome to apply. In response to our description of the project and our underlying curiosity, we would ask the applicants to:

- briefly introduce the experience and interests of their practice.
- say why they are interested in participating in the project.

Our selection criteria would be as follows:

- that they would most benefit from participating in the project
- that they would contribute unique knowledges to form a complementary and diverse group of thinkers/doers/artists/provocateurs
- that we feel a sense of vibrancy and curiosity in their practice, based on how they articulate ideas and their interest in the project

We would very carefully consider the composition of the group. We are deeply sensitive to the subtle power dynamics at play in small art communities. We would seek to form a group that brings together new encounters; that compliments different kinds of experience with freshness and first-encounters.

We see the organisational partner as a key participant in this DIY, and would seek candid exchange with them throughout this process.

Please indicate the imagined outcomes and benefits to you: (200 words)

'Ghosting' brings together and furthers diverse long-term interests of our practice. We are curious about how participants encounter and develop these enquiries:

- 'Ghosting' accompanies our new performance '*Can You Feel It?*', that researches gestures of sensation, haunting, excess and consent.
- The 'Ghosts' are trapped in an impersonal realm, in which they pass time by listlessly wandering or toying with objects. This develops our interest in indirect and subtle choreographies of boredom and fidgeting; and avoidance of 'the encounter' that instead gives rise to relational textures of distance, tension and awkwardness.
- Our particular streak of childishness seems capable of generating new momentum in the dead-end of historical institutional critique. 'Ghosting' directly experiments with, and makes overt, this legacy.

Hosting and facilitation are an important part of our practice – such as our curatorial radio broadcasts Radio Play and weekend-retreats Plus One. This DIY would be an exciting chance to lead a laboratory/workshop on a bigger platform to develop our confidence and skills.

LADA's DIYs are an important national platform for the discourse and visibility of current performance practice. Our work takes place across disciplines: this DIY would insist on the relevance and contribution of our work to the frame of Live Art.

Please indicate the imagined outcomes and benefits for your participants: (200 words)

- It'll be fun. This is important.
- This DIY is for all of us to learn. When leading workshops, we explicitly highlight and challenge our own authority. Participants will be encouraged to cultivate their interests throughout. We will support participants working independently and in groups to autonomously pursue their curiosities.
- We trust participants will leave emboldened in how they enter and take up space in institutional contexts. We are empowered by others' power. We hope this entitlement and confidence might echo out and spread.

- Ghosts and haunting offer deliciously rich imaginaries. We expect participants will learn from experiencing the diversity of each other's understandings.

- This is true for most DIY's, but worth stating: people will meet new people. New encounters, new ideas, new relationships, new collaborations. Some of the most significant developments of our career came from meeting co-participants at workshops.

We understand our organisational partner as being one of this DIY's participants. We see this as an opportunity for them to acknowledge and confront their authority. While institutions may claim to welcome critique, we have often found them deeply incapable of receiving a voiced problem. We want to support our institutional partners as they learn, grow, and transform.

Please provide a short biography including your (and/or your collaborators') experience or interest in leading similar initiatives: (250 words)

Tate n Lyle is the collaboration of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991). Trained in fine art, philosophy, and dance, we undertake artistic, performance and curatorial projects. Our work is produced within and presented across stages, galleries, studios, universities and digital spaces. Recently presentations include: UKYA Festival (Nottingham, Feb 19), David Roberts Art Foundation (London, Oct 18), DanceXchange (Birmingham, Jul 18). Rhubaba (Edinburgh, Jan 18), DISKURS(Gießen, Germany, Oct 17).

We have recently led workshops open to diverse participants at Greenwich University, Siobhan Davies Studios and DanceXchange. Participants often describing these as "unique", "liberating" and "stimulating". Our regular curatorial and hosting projects, such as performance 'Here's to', radio broadcasts 'Radio Play' and weekend retreats 'Plus One', provide support to diverse artists to propose and undertake their own enquiries. We pride ourselves on our capacity to work with and support artists and non-artists across diverse disciplines – performance, dance, writing, fine art, socially-engaged practice, scholarship, teaching, etc.

Paul has significant experience of supporting artists through his work as a dramaturg, with artists such as performance artist Gareth Cutter, choreographer Sam Pardes, playwright Andy Edwards and visual artist Jez Dolan. He also co-lead a LADA DIY 'Men From Behind' in 2017 with Gareth Cutter at]performance space[, to positive response: "*What Gareth and Paul are proposing... represents an invaluable opportunity to generate both art and community, to establish networks of support and care, and to locate a site for the creation of new queer connections and artistic traditions.*" (participant feedback).

Please propose a simple budget which shows how you will spend the £1600, including participant expenses (where necessary) and your fee: (300 words)

£900 = 2 x £450 artist fees for Rohanne Udall and Paul Hughes

£200 travel budget = 2 x 2 x £50 return trips (train/coach) for Rohanne and Paul, for pre-workshop site visit and DIY itself.

£195 accommodation = 3 x £65 two bed Airbnb for Rohanne and Paul to stay at site across project.

£200 travel bursaries = £40 x 5 return coach tickets for participants needing support to travel to/from the workshop.

£100 food budget = breakfasts and lunches prepared by us for the participants across the two days

We will work with the partner organisation to find cheap solutions to participant overnight stay (permission to camp out in the studios, or digs list, etc.). If they have a regular nearby host they work with for artist accommodation, we will use the £200 travel bursaries and the £195 for Rohanne and Paul's accommodation to put towards supporting most participants accommodation.

Supporting Material

It is not essential to supply supporting material. However, if you feel that supporting material will help us understand more about you and your proposal then we welcome it. You can submit supporting material including a link to a website in the boxes below. You can upload your supporting material to the internet (e.g. You Tube, Vimeo, Dropbox etc.) and share that link below or upload your CV.

Link 1 <https://vimeo.com/217874112#at=1>

Link 2 <https://vimeo.com/284355065>

Link 3

JERWOOD ARTS

Primary location of the project

London

Midlands

North East

North West

Northern Ireland

Scotland

Wales

Summary

Describe the project you would like us to fund. 50 characters, including spaces

Cross-disciplinary R&D into 'the script reading'.

Total amount applied for from Jerwood Arts

£9,947.70

Are you applying as
(select one)

An artist

An artistic group

An artist-led organisation

What art form(s) and/or artistic practices are most relevant to this application?

Please select no more than five. This helps us collect information about the types of activities submitted for our bursaries and ensures that Artist Advisers and Jerwood Arts staff with the most appropriate expertise review your application. No preferential treatment will be given to one art form over another.

- | | | | |
|--------------------------|------------------------|--------------------------|----------------------------|
| <input type="checkbox"/> | Applied Arts | <input type="checkbox"/> | Moving Image |
| <input type="checkbox"/> | Ceramics | <input type="checkbox"/> | Music |
| <input type="checkbox"/> | Choreography | <input type="checkbox"/> | Multidisciplinary |
| <input type="checkbox"/> | Circus | <input type="checkbox"/> | New Media and Digital |
| <input type="checkbox"/> | Composing | <input type="checkbox"/> | Non-Fiction (non-academic) |
| <input type="checkbox"/> | Collaborative | <input type="checkbox"/> | Opera |
| <input type="checkbox"/> | Criticism | <input type="checkbox"/> | Poetry |
| <input type="checkbox"/> | Cross Artform | <input type="checkbox"/> | Painting |
| <input type="checkbox"/> | Curatorial | <input type="checkbox"/> | Playwriting |
| <input type="checkbox"/> | Dance | <input type="checkbox"/> | Photography |
| <input type="checkbox"/> | Directing | <input type="checkbox"/> | Performance |
| <input type="checkbox"/> | Drawing | <input type="checkbox"/> | Puppetry |
| <input type="checkbox"/> | Environmental Art | <input type="checkbox"/> | Sculpture |
| <input type="checkbox"/> | Experimental Animation | <input type="checkbox"/> | Set Design |
| <input type="checkbox"/> | Fiction | <input type="checkbox"/> | Socially Engaged |
| <input type="checkbox"/> | Glass Art | <input type="checkbox"/> | Sound Art |
| <input type="checkbox"/> | Installation Art | <input type="checkbox"/> | Spoken Word |
| <input type="checkbox"/> | Improvisation | <input type="checkbox"/> | Textiles |
| <input type="checkbox"/> | Jewellery Art | <input type="checkbox"/> | Visual Arts |
| <input type="checkbox"/> | Live Art | <input type="checkbox"/> | Writing |
| <input type="checkbox"/> | Light Art | | |

About you/your group/your organisation

Describe the individual/s, group and/or organisation involved and some key projects you have been working on in the last six months to demonstrate the strength of your current practice. (1500 characters, including spaces)

Channing Tatum is the collaboration of Rohanne Udall (London, b. 1990) and Paul Hughes (Nottingham, b. 1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. Recent commissions include stage performance 'Can You Feel It?' (PACT Zollverein & Arts Council England, premiering Rich Mix Oct 2019), 'Here's To' (David Roberts Art Foundation, Frieze Week Oct 2018) and forthcoming solo exhibitions at ICW (Blackpool, Sep 2019) and 4/4 Gallery (Nottingham, Nov 2019).

Andy Edwards is a Glasgow-based playwright. He graduated with distinction from Glasgow University's MLitt Playwriting programme and was a mentored playwright with Playwrights' Studio Scotland. Previous work includes Scribble (2017 ART Award) and Tomorrow, Under Snow – a play about European fascism and contemporary antisemitism, developed with FIRE EXIT's PYRMOANIA bursary. Most recently, Andy was writer-in-residence for Tron Theatre's MAYFESTO 2019 season. During this attachment he developed ARKETYPE, a reimagining of the Noah's Ark story through the lenses of ecofeminism, hipsterdom and patriarchal masculinities. ARKETYPE received a stage reading at the Tron in May 2019, directed by Eve Nicol.

Andy and Channing Tatum began this collaborative project through two days of unfunded work together in January using space gifted by Playwrights' Studio Scotland.

About the proposed project

*We are interested in **the originality, relevance and urgency of your proposal, both in terms of form and subject.** We want you to be **ambitious**, but need to be **convinced of your capacity to manage the project successfully.** 4500 characters, including spaces*

THE WORK

This project is an ambitious new collaboration between playwright Andy Edwards and choreographers & visual artists Channing Tatum. We will experiment with materials, working methods and disciplinary frames to prepare for a new large-scale performance, 'Two Hander', that interrogates the 'script reading'.

Two Hander will question and innovate a performance form often dismissed as a mere substitute of the 'real thing'. We are attracted towards the classics and clichés of playwriting – Chekhovian dramas, the bourgeois household, marriage & land-rights, whispers of social revolution – and their potentials for a choreographic mishandling, replete with tables, scripts and jugs of water. This work will explore:

- The pre-conditions of revolutionary social change, framed through the Russo-Japanese war of 1904, and the narcissism & fear at the heart of empire.
- The (self-)perceived limits of scale of practice: can experimental practice reclaim the proscenium arch?
- Questions of acting, in/sincerity, emotion and gesture in cross-disciplinary exchange that goes beyond 'dance-theatre'.
- The voicing of the grandeur of classic texts; the pleasures of slapstick, over-acting, chair-swapping and song.

APPROACH AND PROCESS

Our studio practice will be embedded in the practice of the script reading. Relishing in its speculative nature, we will summon huge casts and grand set pieces otherwise inaccessible to most dance/theatre production. We will attend to clutter that seems to 'get in the way' of the play itself: paper, tables, chairs, jugs of water, chair-swapping, evocative stage direction, elbows, lamps.

We will make gestures, recordings, texts, choreographies, characters, narrative: a mess. We will present some of these materials to invited audiences on stages, galleries & dance studios – and see what they make of them. The aim of the second phase of this project is to produce a two-hour performance; this first phase experiment with other possible outcomes, through a process of pleasure, play, mistakes and uncertainty. We will practice, observe, and reorient ourselves around what emerges.

WHERE AND HOW

To facilitate our interrogation of how we both enter into and sit between diverse disciplinary contexts, this project will comprise of:

- one week of script-writing for Andy (Jan '20)
- two weeks of studio practice (Mar '20) at dance space Wainsgate Chapel (Hebden Bridge); & Nottingham Playhouse theatre.
- three public sharings (Apr '20) at Siobhan Davies Dance (London); Playwrights' Studio Scotland/Centre for Contemporary Art (Glasgow); & Backlit Gallery (Nottingham).

These activities are either confirmed or pencilled in with each partner. The majority of support is offered in kind (calculated at £3460), representing significant investment in this project.

With the institutional support of the project already confirmed, our project timeline offers ample time to prepare, and to adapt to any unexpected circumstances. Experienced in managing projects with multiple institutional partners, Channing Tatum will lead on the practicalities of bookings, invitations & documentation.

OUTCOMES

This phase of R&D will inform the production of a new major work by Channing Tatum & Andy Edwards, 'Two Hander'. A second phase of the project will include a four-week production residency at Dance4, Nottingham (confirmed) in Summer '20, & premiere in Autumn/Winter '20.

Alongside researching the working methods and disciplinary contexts of 'Two Hander', this initial R&D is an opportunity to experiment and fail together prior to production. This work will be of a new scale for both collaborators and given the institutional pressures this incurs, it is invaluable to create opportunity for genuine experiment within this project before committing to final context and form.

We will maximise the visibility and reach of this project by working across the UK and between disciplines. We will invite peers to each sharing to reflect on our process and emerging enquiries; and invite industry professionals working across dance, theatre and visual art, to encourage support for the future development of the project.

Two Hander will bring new insight to diverse audiences and practitioners into the possibilities of the 'script-reading'. It will foster new processes and understandings for artists working across diverse (disciplinary and geographical) contexts to make use of and rewrite the authoritative cultural institution of the play script.

What is the significance of the project for the artists/group/organisation?

We want to understand the short and long-term impact the funding might have. 2500 characters, including spaces

This project is a new collaboration between Andy Edwards and Channing Tatum that proceeds from years of dialogue and peer support. This initial R&D supports us to best nurture this exchange of aesthetic difference, without the immediate pressure to produce a 'product'.

The scale of 'Two Hander' marks a significant step change for both Andy Edwards and Channing Tatum. By working with a 'script reading', we are able to work with a playtext and performance ideas that vastly outstrip the practical and economic limitations of most independent performance work. Dissatisfied with the marginalisation of 'experimental' practice to studio or independent spaces, we question how artists working with contemporary questions can insist on their presence in main stages and major institutions. We are interested in the audiences and aesthetic authority of the proscenium arch – and this project stakes a claim in these aesthetic traditions, even in the one-step-remove of the script-reading. We believe this work argues a case for our practices to be presented in these spaces; a precedent that opens a crack for other 'experimental' practitioners to enter into and work within those routes of commissioning, production and presentation.

This bursary would provide the time and means to rigorously experiment how our ambitions can take place across different disciplinary contexts – practically as well as aesthetically. It is only by directly situating this collaboration with theatre, dance and visual arts spaces we can properly encounter the assumptions, meanings, limits and possible riches of this work. Interdisciplinary practice is subtle, and requires the slow growth in understanding – and the opportunity for failure – if any significant learning, or innovation, is to take place. This is fundamental to this R&D; and will doubtless enrich any future work of Andy and Channing Tatum's practices.

This project also questions the commissioning structures of playwriting. Channing Tatum's curatorial practice experiments with how they can invite and platform work by other artists (through radio station 'Radio Play', choreographic library 'Trade', publication 'Footnotes', etc.). Following Andy's success within the institutional infrastructure of playwriting (2017 ART Award; FIRE EXIT's PYRMOANIA bursary; writer-in-residence MAYFESTO 2019) he is now exploring commissioning structures across other disciplines to best support the growth and economic sustainability of his practice.

What are the three key learning/developmental outcomes of the project for those involved? 150 characters, including spaces

1.
To understand the potentials of 'the script reading' as a practice and mode of performance.
2.
A new collaborative exchange in diverse disciplinary contexts between choreographers & visual artists Channing Tatum and playwright Andy Edwards.
3.
To claim the aesthetic legacies of 'the main stage', and to challenge the scale and ambition of our practices.

Budget

Please include a full budget for the project.

We are happy to be the sole funder of projects, where they can be delivered within the amount requested. Equally, our funding can be part of a larger project budget, especially where a project's likely success is strengthened with the involvement of other funders, income sources and organisations.

We expect a budget to show exactly what activity our grant would fund. Where a project will have a public outcome, such as a production or exhibition, we expect there to be other funding and/or commitments in place. These do not need to be confirmed at the time of application. We want to ensure that the project is realistic and achievable within the proposed budget.

Activity	Description	Calculation	Cost	In Kind
First drafting				
Drafting week - wages	Wages for A - days	140*5	£700.00	
One week studio work	Wainsgate Chapel			
Wainsgate - wages	Wages for A, P & R - 5 days	140*5*3	£2,100.00	
Wainsgate - Studio hire	Studio hire - 5 days	£250.00	£250.00	£250.00
Wainsgate - accomodation	5 nights accomodation A, R & P - in kind	30*5*3	£0.00	£450.00
Wainsgate - P travel	Notts -> Wainsgate return	£50.00	£50.00	
Wainsgate - A travel	Glasgow -> Wainsgate return	£60.00	£60.00	
Wainsgate - R travel	London -> Wainsgate return	£50.00	£50.00	
Wainsgate - per diems	A & R & P per diems - 5 days	25*5*3	£375.00	
One week studio work	Nottingham Playhouse			
Notts Playhouse - wages	Wages for A, P & R - 5 days	140*5*3	£2,100.00	
Notts Playhouse - studio hire	Studio hire - 5 days	£1,680.00	£0.00	£1,680.00
Notts Playhouse - accomodation	Airbnb for A & R - 5 nights	30*5*2	£300.00	
Notts Playhouse - materials	costume, props, printing	£200.00	£200.00	
Notts Playhouse - A travel	Glasgow -> Nottingham	£70.00	£70.00	

Notts Playhouse - R travel	London -> Nottingham	£39.00	£39.00	
Notts Playhouse - per diems	A & R per diems - 5 days	25*5*2	£250.00	
Work-in-progress	Backlit Gallery			
Backlit - wages	Wages for A, P & R - 1 day	140*3	£420.00	
Backlit - studio hire	Studio hire - 1 day	£280.00	£0.00	£280.00
Backlit - accomodation	Airbnb for A & R - 1 night	30*2	£60.00	
Backlit - per diems	A & R per diems - 1 day	25*2	£50.00	
Backlit - documentation	Fee for documentation (photographer)	£300.00	£300.00	
Work-in-progress	Siobhan Davies Dance			
SDD - wages	Wages for A, P & R - 1 day	140*3	£420.00	
SDD - studio hire	Studio hire - 1 day	300.00	£0.00	£300.00
SDD - travel	A, P & R - Notts -> London	30*3	£90.00	
SDD - accomodation	Airbnb for A&P - 1 night	30*2	£60.00	
SDD - per diems	A & P per diems - 1 day	25*2	£50.00	
SDD - documentation	Fee for documentation (writer)	300.00	£300.00	
Work-in-progress	CCA/PSS			
CCA/PSS - wages	Wages for A, P & R - 1 day	140*3	£420.00	
CCA/PSS - studio hire	Studio hire - 1 day	500.00	£0.00	£500.00
CCA/PSS - A travel	London -> Glasgow	70.00	£70.00	
CCA/PSS - P travel	Notts -> Glasgow return	140.00	£140.00	
CCA/PSS - R travel	London -> Glasgow return	140.00	£140.00	
CCA/PSS - accomodation	Airbnb for P&R - 1 night	30*2	£60.00	
CCA/PSS - per diems	P&R per diems - 1 day	25*2	£50.00	
CCA/PSS - documentation	Fee for documentation (video)	300.00	£300.00	
Subtotal			£9,474.00	£3,460.00
Contingency @ 5%			£473.70	
Total			£9,947.70	

Notes on the Budget

[250 characters, including spaces]

Each collaborator is paid a £140 day rate, w/ £25 per diem when working away from home. Travel and accommodation costs were calculated through thetrainline and AirBnB respectively. In kind support (space and accomodation) totals £3,460.00.

Timeline

Briefly indicate the key dates of your project and the overall timeline. This should be your best estimate at the time of application and we understand that timings may change when you deliver the project. We want to ensure that the project is realistic and achievable within the proposed timeline. (1000 characters, including spaces)

Phase 1 [supported by Jerwood New Work Fund]

- January 2020: One week script development by Andy Edwards. Invitations to sharings sent to institutional partners, local peers and interested professionals. Plan video/photo/writing documentation and book travel and accommodation.
- February- March 2020: Two weeks studio practice at Wainsgate Dances and Nottingham Playhouse; followed by three work-in-progress sharings at Siobhan Davies Dance, Playwrights Studio Scotland and Backlit Gallery.
- March 2020: Gather feedback, documentation. Reflect on process, plan phase 2.

Phase 2

- January-March 2020: Initial meetings with potential funding partners to support Phase 2 (Arts Council England, Creative Scotland)
- April 2020: Confirm premiere date with an institution engaged through process.
- May 2020: Confirm funding for second phase of development.
- Summer 2020: 4 weeks rehearsals at Dance4, Nottingham to fully rehearse and finish the work.
- Autumn/Winter 2020: UK premiere.

Company Name

Channing Tatum

Choreographer

Rohanne Udall and Paul Hughes

Website

www.channingtatum.info

Application for

Stage Performance

*Site Specific Performance

New Production

Open Studio

Pitching

Application as

*Young Artists

Established Artist

Thematic focus

“Tradition and Present“

*Without Thematic Focus

In the area

*Contemporary Dance

Urban Dance

Title

This

One-line Description (20 Words max)

Lost somewhere between scientific enquiry and childish recklessness, two idiots introduce and explore a pair of collapsible tables.

Short Description (300 Words max)

‘This’ is a performance designed for indoor spaces (e.g. studio, foyer, gallery) with an audience standing and seated around it’s edges. ‘This’ consists of two performers demonstrating and exploring two collapsible tables. Working with a restrictive script of ‘this’, ‘that’, ‘here’ and ‘there’, they employ gestures of sensation and observation: tapping, rubbing, knocking, pointing.

‘This’ is a structured process of discovery, responsive to the tables unpredictability – how they ping, squeak, rock, shift, collapse. Pointing and tapping gradually escalate to the extremes of clattering, shaking and shouting. Unpredictable results are seized and temporary games develop to rejoice in the deceptive simplicity of falling, dropping, breaking, swinging. There’s a gleeful childishness to this work; both body

and material are tested and exposed as they contort and transform. The unstable demonstratives of 'this', 'that', 'here' and 'there' shift from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

The performance oscillates between clarity, joy, and the ever present threat of nothingness, void, no ideas, boredom. We are interested in the tonal reaches of the work – the shifts between scientific exploration, salesman-like presentation, pedagogical introduction, and childish experimentation. What does it mean to be the voice of authority? These are white bodies standing at and over tables, insisting, demonstrating and setting the subject matter. Who gets to define the conversation, to set parameters around the table, to define the borders? What is the relationship between apparent freedom and naivety, and these troubling yet delicious articulations of power and violence?

Audiences expressed delight and nervous fascination at these performances – the manic inventiveness, the sense of unpredictability, explorations and threat of damage to object and body, and most of all, its precise and contagious possibilities of gesture and language.

Short biography of the choreographer (300 Words max)

Channing Tatum is the collaboration of Rohanne Udall (b. 1990, living UK) and Paul Hughes (b. 1991, living UK). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Over the past 6 years their work has taken place across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: emotion, gesture, hosting, idiocy, in/sincerity, institutions, materiality, peers, undercutting and critique.

The work we make encourages interdisciplinary innovation through a signature irreverence and resourceful wit. We infuse everyday materials with charm and possibility. We work across disciplines to create new avenues of practice and new currents of knowledge and process.

Through teaching opportunities and collaborations, we invite others to experiment, develop and learn. Our works have a clarity and accessibility that speaks to both deep formal enquiries and first-time viewers – we aspire for all our work to cause experts to stroke their chins, and for children to leave babbling, grinning and experimenting with the world around them.

Recent commissions include stage performance 'Can You Feel It?' (PACT Zollverein, DanceXchange and Arts Council England, premiering Rich Mix Oct 2019), 'Here's To' (David Roberts Art Foundation, Frieze Week Oct 2018), and research project 'Ghosting' (with the Live Art Development Agency, hosted by Artsadmin, London, Oct 2019). Our work has been presented at: DISKURS Festival (Gissen, Germany), Nottdance 2019 (Nottingham, UK), Siobhan Davies Dance (London, UK), Victoria and Albert Museum (London, UK), Harris Museum (Preston, UK) and Four/Four gallery (Nottingham, UK).

In the past 12 months, our work has benefited from an influx of resources, support and visibility within the UK dance and visual art networks. Alongside our recent residency at PACT Zollverein, we believe our work is at a crucial stage in which it can begin to present itself and tour to international audiences.

Date and Location of the premiere

Rich Mix, London, May 2018

Duration (Minutes)

~45-50

How many dancers are on stage?

2

How many people traveling with the Production to Tanzmesse?

2

Location

Outdoor / Public Space

*Indoor / Site Specific

Width (Minimum width (in meter))

6

Depth (Minimum depth (in meter))

10

Height (Minimum height (in meter))

4

Flooring. You need

*black

white

You bring your own dance floor

Lighting

Number of channels / Dimmers 2kw

n/a

Total number of lights

n/a

Do you need side light booms?

Yes

*No

Do you need any kind of lighting fixtures other than: profiles, Fresnel, PC or flood?

Yes

*No

Do you bring your own lightboard?

Yes

*No

Please upload your lighting plot here (accepted file formats: .pdf, .jpg, .png, .dwg, .dxf). Please do not forget to upload your lighting plot if you apply for a Stage Performance, as this information will also be taken into account in the selection process. We do NOT ask for the tech rider here. Please supply a generic plot, preferably with light, sound, video, draperies and your scenic elements.

Do you need a video projector?

Yes

*No

Do you need a projection screen?

Yes

*No

Do you need a wireless microphone?

Yes

*No

We ask you to send us a link to a **DOWNLOADABLE** video of the work you are proposing. A simple <http://> link to an online video cannot be accepted, we must be able to download the video on a hard drive.

**Amplify 20 Festival
APPLICATION FORM**

CONTACT DETAILS

Company / Lead Artist Name *

Channing Tatum

Brief Description of Your Company or You as an Artist * (max 120 words)

Channing Tatum is the collaboration of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects.

Through a signature irreverence and resourceful wit, our work infuses everyday materials with charm and possibility. We work across disciplines to create new avenues of practice and new currents of knowledge and process.

Recent projects include stage performance (PACT Zollverein, DanceXchange and Arts Council England, premiering Rich Mix Oct 2019), solo exhibition (four/four gallery, Nottingham, Oct 2019) and participatory research projects (Live Art Development Agency and Artsadmin, London, Oct 2019). Our work has been presented at: DISKURS (Gissen, Germany), Nottdance (Nottingham), Siobhan Davies Dance (London), V&A (London), Harris Museum (Preston).

Main Contact *

Paul Hughes

Role Within the Company *

Co-artistic director

Where is the Artist or Company based? *

Nottingham

What is the company's / your connection with the East Midlands? * (50 words)

Paul has lived in Nottingham for a number of years.

We have presented work at Nottdance (Oct 19), four four (Oct 19), Backlit/UKYA (Feb 19), Phoenix Leicester (Sep 18), and undertaken a residency at Dance4 (Apr 19) and Summer Lodge (July 17), alongside numerous other projects in the area.

Is someone in your company currently a member of Amplify? *

Yes

Please list Amplify member / members:

Paul Hughes

Instagram

Paul: @paul_paschal_h
Rohanne: @rohanneudall

Twitter

Paul: @paul_paschal
Rohanne: @rohanneudall

Website

www.channingtatum.info

SHOW DETAILS

Title of the Show *

Can You Feel It?

Please select type of show: *

Physical Theatre
Cabaret
Children's Theatre
Circus
Classical Theatre
Clowning
Comedy
Dance
Devised Theatre
Family Theatre
Gig Theatre
Live Art
Musical Theatre / Opera
New Writing
Physical Theatre
Poetry
Sketch Show
Spoken Word
Work-in-Progress

Which Dates Can You Perform on? *

13 February 2020
14 February 2020
15 February 2020

Do you have a preference?

15th Feb

Please Select Running Time *

15 mins
30 mins
45 mins
60 mins

Development Stage of your Show if performed at Amplify19 *

Scratch (15 minutes)

Work in Progress (up to 30 mins)

The show is currently being developed and Amplify19 will be its first performance

The show is complete and will have been performed before Amplify19

The show already exists and has been performed multiple times elsewhere

Briefly describe the development your show has had so far including support from other organisations and past/upcoming scratches/sharings/shows and tour dates. * (120 words)

Can You Feel It? was developed through the PACT Zollverein (Essen) residency programme, and has received studio space DanceXchange (Birmingham). Both residencies involved studio sharings to private audiences. This activity was received funding support from Arts Council England.

The work will premiere in Rich Mix (London) on 31st Oct and 1st Nov 2019.

We are working towards some touring of the piece to 4 or 5 theatres in the UK in late 2020, pending funding and confirmation of partners.

Brief description of what your show is about: * (120 words)

Can You Feel It? is about feelings. It is about the many kinds of internal sensations a person might experience; and their legibility and ambiguity to the outside viewer.

It is about our everyday demonstrations of anger, desire, pain, pleasure and remorse to each other; and the contradictions of artificiality and necessity of these performances. It is about vampiric empathy and appropriation; and our insatiable desire to feel something.

The performers experience things – virtuosically, excessively, unjustifiably – and invite an audience to watch them; we never know for sure if and what and when they are truly feeling.

It is about rage, grief, slapstick, and delight. It is variously exciting, distant, funny, addictive, self-absorbed and a little scary.

Brief description of what happens in your show: * (120 words)

Two performers are standing on a bare stage.

They have a childish and excessive tantrum. There is no hint of narrative or explanation for this feeling. They thrash about, wordlessly abusing themselves and whatever they can get their hands on. It is loud, funny, and unnerving.

They drop it, return to the start, begin to cry. They drop it again. They clearly undertake a series of excessive exercises in feeling, some more recognizable than others. It is variously quiet, expansive, focussed, casual, dancer-ly, violent, entertaining,, ugly.

Throughout the work, they move about the lights (floor pars that surround the stage) as they reframe themselves and each other in colourful and dramatic lighting. A bare stage is made increasingly chaotic.

Is your show accessible, does it offer any of the following: *

British Sign Language

Captioning

The Difference Engine

Audio Description

A Relaxed Performance

Babe-in-Arms

We haven't thought about it yet

Am happy to consider using any of these options

Other: There is no spoken language in the piece.

COMPANY INFORMATION

How many performers are in your cast? *

2

Who is in your creative team and cast? *

Rohanne Udall: Performer and co-creator

Paul Hughes: Performer and co-creator

Alex Fernandes: Lighting designer and operator

TECHNICAL DETAILS

Spaces

Please tick which spaces are suitable for your show: *

Neville Studio

Ustinov Room

The Understudy Studio

Foyers

Pods

Do you have a preference?

Neville Studio

Will you be bringing your own technician to operate the show?

Yes

Briefly describe any lighting, sound or audio-visual requirements that we should be aware of for programming? *

There is no projection used. There is one audio track played.

The lighting in the show predominantly makes use of 6-9 floorpars situated around the edges of the stage, which the performers move throughout the work. Ideally, they are also able to physically drag at least two of the booms which rig the side-lights at the side of the stage. The performers are trained to handle, move and re-rig stage lanterns – and we are happy to discuss at length with technicians safe and appropriate ways to handle any of their equipment.

How long do you need for setting up the space for your show? *

5 mins

10 mins

20 mins

30 mins

45 mins

60 mins

90 mins

2 hours

How long do you need with a technician to programme lights / sound / AV.

*

30 mins

45 mins

60 mins

90 mins

2 hours

MARKETING DETAILS

Sample Brochure / Website Copy (This can be changed before publication if selected for the festival.) * (Max 50 words)

Through riotous study and customary wit, Channing Tatum present a stage performance that veers between the ugly, distant and embarrassingly soft.

Can You Feel It? meditates on the pleasures and perils of 'feeling it'; and asks how much we can ever know each other, and what's really going on inside.

Tagline for your show: *

The death of feeling.

Recommended age for the show? *

Suitable for under 5s

5 - 11 year olds

8+ Generally suitable for all with no strong language

12+ Some themes or language that may not be suitable for younger audiences

14+ Strong language, adult themes

16+ Contains nudity

Please let us know the details if your show contains swearing, violence, adult themes, nudity or potentially triggering content: *

The show contains loud noises, and brief full-body nudity (performer facing back of stage in dim light).

OTHER INFORMATION

Is there any other information you'd like to tell us?

The premiere of the work is on the 31st October. The video footage of the work submitted is from a rehearsal. Some elements are yet to change, and some materials are substitutes; most significantly, the lighting booms are represented by tables, and floorpans represented by chairs.

Bursary Details

Provide a short overview of your proposed bursary

Rukeya will choreograph a dance for us to perform on office desks and boardroom tables in arts institutions – supporting our interventions into how these spaces are organised, and the role and value of artists’ time, labour & bodies.

Please provide an outline of your artistic practice

Channing Tatum (Rohanne Udall and Paul Hughes) move across visual arts, academia, dance and performance, presenting performances and artworks that cause trouble and challenge received understanding. Awarded residencies with Hospitalfield Arts, PACT Zollverein and Siobhan Davies Dance, we have recently presented work at DRAF, The Harris Museum, and Dance4’s Nottedance.

We center our energy in artist-led projects that are transparent, critical and joyful. Our recent project Ghosting, with the Live Art Development Agency, facilitated 22 artists dressing up as ghosts to haunt Artsadmin for two days, to think through structural violence, bad feeling and the physical presence of artists in institutions.

Provide a full description of your proposed bursary activity

Rukeya will join Channing Tatum for two studio days at Siobhan Davies Studios, to choreograph a dance responding to the following provocations:

- The spaces of administration/governance as a site for the presentation of artwork/performance.
- The form of the ‘table dance’ – a non-contact erotic dance form – within the frame of contemporary art/performance.
- The comparisons and divergences between the sex-worker-client relationship with the artist-institution.
- A choreographic rewriting by Rukeya of Rohanne Udall and Paul Hughes’ bodies; how they project/present themselves within these institutional dialogues.
- A dance that can be performed on any office desk and/or boardroom table.

The dance will be carried by Rohanne and Paul into the future, deployed as when is needed: during private meetings; and as a way to invite a wider community to enter into and see transformed these spaces of organisations (e.g. Nottingham Playhouse and Dance4, where Channing Tatum are undertaking residencies in 2020).

Amount applied for

£ 1,207.50

Outline your budget

Artist fees: 3 artists working 2 days @ £150 per day = 3 x 2 x £150 = £900

Research: One research day for choreographer Rukeya prior to studio days = 1 x £150 = £150

Travel: Train travel one artist Nottingham to London = 2 x £25 = £50

Space hire: Studio space provided in kind from Siobhan Davies Studios = £0

Materials: Tape, simple costume, etc. = £50

Subtotal = £1150

Contingency @ 5% = £57.50

Total = £1207.50

Activity Start Date

06/04/2020

Activity End Date

08/09/2019

Why is the opportunity crucial to your professional development at this time? How will the activity benefit you in the short and long term?

Our practice is at a crucial moment of institutional interest. This project will equip us with this dance as we walk into, out of and between these meetings and tables at which the conditions for acceptability and possibility are determined. We need this dance. To be bold, to insist on the body, watching, dancing, heart-rate, breath. We don't know why, or what it will do, but we know we need it.

Inviting Rukeya (Monsur Mansoor) as a choreographer to (re)work our bodies would mark a significant shift in our practice. Rukeya's recent work explores trans embodiment, self-defence & south asian queer muslim sexualities. She has shown work at the Stedelijk Museum, Odbhut Queer Bangla Group, & Chisenhale Dance Space; and is a working class artist living in London with roots in Bradford & Sylhet, Bangladesh. Her radically different aesthetic and questions will open significant challenge and learning.

Website

<https://www.channingtatum.info/>

Tell us about your current choreographic interests and how they relate to your work to date (1500 characters) *

Trained in fine art, philosophy and dance, Channing Tatum's (Rohanne Udall and Paul Hughes) artistic, performance and curatorial projects have been supported by and presented at Hospitalfield Arts, PACT Zollverein, Siobhan Davies Dance, DRAF, UKYA, The Harris Museum, and Dance4's Nottedance.

Our work engages question the expectations, disciplinary boundaries, economies, authorship, and power relations of artistic production and presentation. By toying with gestures, materials, objects, textures, attentions and arrangements, our practice offers new, critical and often joyful movement into apparent dead-ends.

Projects include:

- Can You Feel It?, a stage performance that exploits the gestures of sensation to respond to somatic dance, and question society's performances of, desperation for and policing of 'authentic feeling'.
- Ghosting, a two-day research project commissioned by LADA at Artsadmin, in which 20-odd participants transformed themselves into ghosts and haunted institutional spaces (studios, offices, public areas and store-rooms).
- As If Nobody's Watching, an exhibition of collage, print and sculpture at artist-led gallery Four/Four. This show was co-current with Nottedance'19, and critiqued the festival's relationship with Nottingham's cultural landscape.
- Independent initiatives (residencies Plus One, radio broadcast Radio Play, publication Footnotes) in which we create space for artistic production and peer-exchange outside of institutional frameworks.

Outline the research you would like to undertake and how it meets the criteria for the award

This bursary would support immediate and open-ended research into the table dance and the board game as playful and critical tools.

Our research comprises of:

- Working with Rukeya to create a table dance (a non-contact erotic dance form), to be performed on the office desks of dance organisations.
- Working with Hamish MacPherson to develop a board game which invites audiences, artists, staff and stakeholders to boardroom tables, to adopt speculative roles and envision the future of institutions.

Together, these activities question:

- How artists present/perform themselves within institutions and at tables of power.
- What forms of dance are presented within the frame of contemporary art/performance.
- Delimitation of space and the division of time and resources.
- The artist-institution relationship, through comparison and divergences to the sex worker & client.
- Whose voices are present in or absent from discussions of governance.

Echoing wider trends within the sector (e.g. the 'Artist-Curator-Leader' project), we believe that artists need to take up space in institutions; in particular, around and on the tables at which agendas are set and conditions are determined. Going forward, we will carry this research in our pockets, to be wielded and shared during meetings, residencies, evaluations and engagements; to mature in complexity in response to need and thought; and to incite critical re-imagination and dialogue between artists, audiences, stakeholders and staff.

Address how the award could help position you as a dance artist/choreographer

Much of our past work has relished in the DIY, the independent and the extra-institutional. While we believe in (and will continue) this work, we know it is not enough. We must also engage with institutions – entering, challenging, upholding and transforming them. This development grant would be a key support for our emergent practice of ‘re-choreographing the institution’: that materially questions spatial organisation, transparencies and opacities, entrances and exclusions, funding and in/attentions; within a broader contextual understanding of power, class, race, gender, empire, austerity and cultural democracy.

Our practice is at a crucial moment in how it is being invited into institutional spaces. We need this dance and this game to equip us as we walk into and out of and between continual meetings and negotiations. We need these to be bold, to insist on practice, to insist on body and voice, on questions, watching, listening, erotics, imagination, and breath.

Explain what support, skills and expertise you require from external collaborators and/or specialists and how they would contribute to, and support your research. Please outline how you propose to work with them

Most of our performance is choreographed and danced by Rohanne and Paul. Inviting Rukeya as an external choreographer for three studio days would be a significant intervention into our practice to re-work and re-write our bodies.

Rukeya is a working class artist living in London with roots in Bradford & Sylhet, Bangladesh; and has shown work exploring trans embodiment, self-defence & south asian queer muslim sexualities at the Stedelijk Museum, Odbhut Queer Bangla Group & Chisenhale Dance Space.

Additionally, we would work with Hamish MacPherson for three half-day sessions to support the development of the board game. Hamish is a London-based choreographer whose games, workshops and LARPing establish relational structures used for learning and performance-making. Hamish would bring a critical eye, offering references from across his specialist fields, and supporting rigorous playtesting.

Please include a video link to recent work/s of no more than 3 minutes' duration: *

<https://vimeo.com/217874112>

You may explain why you have selected this video link (1000 characters)

'It's Out of Our Hands' is a video work we made in 2017. We find it a useful introduction to our practice. It demonstrates how a seemingly simple proposition (in this case, dropping things) can unfold into complexity (in this case, questions about ir/responsibility, risk, violence, chance, narrative, cliché, shape, gender, etc.). And it manages to be that while also a bit funny, easy-going, slightly absorbing, and compositionally efficient. It's oblique and enticing: a good representative of our work as a whole.

Please provide a supporting statement from an individual of your choice, who knows your work or works with you. They could be a funder, programmer, collaborator, peer, participant or audience member. Please also provide their name and contact details.

Please upload your supporting statement of no more than 200 words (PDF or Word) *

I am delighted to support Channing Tatum's application for this award, in my roles as an artist, admirer, a curator who has programmed their work, and as a BBCF advisor. Channing Tatum is one of the few artists in our field whose practice is rigorously committed to institutional critique - approaches highly developed in other fields (such as contemporary visual arts), but far less so in dance. Their unique approaches introduce new ways of working, and their engagement with the infrastructures and practices of dance has already begun to effect those they have come into contact with. I admire the integrity and care with which they engage challenging, tricky and risky subjects. While deeply and critically engaged, their work is witty, funny and highly enjoyable. It is evolving rapidly, and demonstrates a commitment to the craft of performance and composition. They bring a range of strategic connections that are of huge benefit to the field: a timely 'D.I.Y.' approach making important inter/national connections as it crosses over to visual arts and live art contexts. Their work - including the research project proposed for this award - is a welcome intervention in the field that I am very happy to support.



Allotment Fund proposals

ROUND: November 2019

Please complete this form as completely as you can. You don't have to know everything in total detail but the more information you give the easier it will be to know whether we can make it happen. Please honour the word limits.

Name	Channing Tatum (Rohanne Udall & Paul Hughes)
Email address	rohanneudall@me.com / p.hughespaul@gmail.com
Phone number	

Please give a summary of your project (29/30 words.)

Channing Tatum will learn a table dance to be performed on the office desks of arts institutions; and develop a boardgame for boardroom tables to critically re-imagine institutional futures.

What is your idea? (max. 198 / 200 words)

This fund would support initial research into the table dance and the board game as playful and critical interventions into dance institutions.

We would:

- Invite Rukeya to choreograph a table dance (a non-contact erotic dance form), to be performed by Rohanne and Paul on the office desks of arts organisations.
- Invite Hamish MacPherson to critically assess a board game which invites audiences, artists and staff to boardroom tables, to adopt speculative roles to re-envision the future of institutions.

These activities question:

- How artists present/perform themselves within institutions and at tables of power.
- What forms of dance are presented within the frame of contemporary art/performance.
- The delimitation of institutional space, and the division of time and resources.
- The artist-institution relationship, through comparison and divergences to the sex worker & client.
- Whose voices are present in or absent from discussions of governance.

We believe that artists need to take up institutional space around and on the tables at which agendas are set and conditions of acceptability are determined. Going forward, we will carry this dance and this game in our pockets, to be wielded and shared during meetings, residencies, evaluations and engagements; and continue to mature and develop it.

What is the primary aim of the activity? (mark with an X)

Further explanation of these four categories can be found in the guidelines.

X	Public programming
	Community outreach
	Peer-led models
X	Personal experimentation

Please give more information about who this activity would serve: (max. 30 words)

This dance and boardgame might be privately or publicly shared, to public, peers and/or organisational staff. They will incite ownership by, and re-imagination and dialogue between these diverse stakeholders.

What space do you need? (please indicate rough number of hours)

SPACE	Performance Studio		Research Studio	8
	The lounge			
	The Artists' Room			
Offsite	Desk space at either: Chisenhale, Siobhan Davies Studios or the Live Art Development Agency		16 = 8 (desk-based dancing with Rukeya) + 8 (desk-based work with Hamish)	

IMPORTANT NOTE: CDS cannot offer free space hire, but we'll work in collaboration with you to resource the activity, such as through the work exchange scheme.

How much cash do you think this project needs? How would you spend it? (max. 50 words)

Total: £580

Two studio half-days with Rukeya, Rohanne and Paul =
2 x £70 x 3 = £420

One day critical assessment Hamish = £140

Materials = Printing + minor costume = £20

Please attach a simple project budget. Give an indication of how space hire, marketing and any technical needs will be covered. Include Allotment income (no funds will be awarded over £1000).

If you have ideas of other potential funding sources, please indicate:

We have also applied to Bonnie Bird Choreographic Development Fund and a-n Artist Bursaries to support this project. The outcome of these funds will determine the amount of studio days we can afford to work with Rukeya – we are happy for this dance to be made in 1 day (if only one application is successful) or 7 (if all are).

This proposal does not constitute an agreement – it's simply a way to share an idea. Please email this form to Daniel Pitt on daniel@chisenhaledancespace.co.uk. The deadline for proposals is **10am Monday 2nd December 2019**.

Application Form for The Oxford Samuel Beckett Theatre Trust Award

Return via email to OSBTTA@barbican.org.uk

Before you apply

In order to prepare your application, please make sure you are eligible. It is very important that you have read the additional information including the eligibility guidelines before completing this application. This preparation will also help you find out what we are looking for, and how to make the best case. Ask yourself the following questions:

Have you read all the additional information?

Do you and your work fit our eligibility criteria?

Does your application fit the guidelines for what kind of work the Award is seeking?

Key Applicant Details

Artist or Company Name
Channing Tatum and Andy Edwards

Project Name
Two Hander

Is proposal for Pit Theatre or offsite?
Pit Theatre

Name of Main Contact
Rohanne Udall

Contact Phone

Contact Email
rohanneudall@me.com

How did you hear about the Award?
Artsadmin E-digest

**Have you applied for the Oxford Samuel Beckett Theatre Trust Award before?
If so which year and with which piece?**

No

You & Your Proposal

Please provide a brief biography for yourself or your company. You may wish to tell us more about the history of you or your company's work, the kind of work you make, the different art forms your work encompasses, any significant previous work, or any relevant awards and achievements. You may also like to tell us why you or your company specifically are well placed to make the performance that you are proposing. (250 words please do not exceed word limit)

Channing Tatum is the collaboration of Rohanne Udall (London, b. 1990) and Paul Hughes (Nottingham, b. 1991). Trained in fine art, philosophy and dance, they work across visual arts, academia, choreography and performance.

Recent projects:

- *This*, a choreography of slapstick and thought for exhibition spaces, premiered at Rich Mix (May 2018) and more recently performed at Nottdance festival (October 2019).
- Stage performance *Can You Feel It?* – developed with lighting designer Alex Fernandes at PACT Zollverein and DanceXchange, premiering at Rich Mix (October 2019) – that exploits gestures of sensation to question society's desperation for and policing of 'authentic feeling.'
- *Ghosting*, a research project commissioned by LADA at Artsadmin, in which participants transformed themselves into ghosts to haunt institutional spaces (studios, offices, public areas and store-rooms).

Andy Edwards is a Glasgow-based playwright and dramaturg.

His work includes:

- *Let The Music Go On And On And On And On...* Dramaturgy for Carrie Skinner's work about ghosts and disco, presented at Glasgow CCA (July 2019).
- *Tomorrow, Under Snow*, a play about contemporary anti-semitism and holocaust remembrance. Script developed through FIRE EXIT's PYROMANIA Bursary for experimental playwriting and presented as a rehearsed reading at Glasgow's Tron Theatre (May 2019).
- *Arketype*, a retelling of Noah's Ark about patriarchy and climate change, written as Tron Theatre's Mayfesto Writer-in-Residence (May 2019).
- *In Burrows*, an improvised duet with Amy Cheskin about language, description and access, performed in English and BSL. (Assembly Roxy, Edinburgh, March 2019).

Edwards, Udall and Hughes have been friends and colleagues for over five years.

Description of proposed project. You may wish to include information about the narrative, source materials, themes or ideas that are being explored; the staging, design or size of cast; the art forms that are included; any collaborators that you are working or researching with; what the experience will be for the audience or what you think will actually happen during the performance; your development of this work so far. (650 words please do not exceed word limit)

ABOUT

Two Hander sees choreographers and visual artists Channing Tatum (Udall and Hughes) performing every role in the original ten-character play *Swan Song*, written by Andy Edwards. Interrogating the 'script reading', this project seeks to question and innovate a performance form often dismissed as a mere substitute for the 'real thing.'

This project embraces the traditions and clichés of Western playwriting – the bourgeois household, mistaken identity and social revolution – alongside their potential for a choreographic mishandling, replete with tables, scripts and water bottles.

Swansong is:

- a five-act play with interval.
- a drama set in during the 1904 Russo-Japanese war which details the narcissism and fear at the heart of empire politics, and the pre-conditions for revolutionary social change.
- a reframing of Chekhovian drama – the static misery of bourgeois classes – within the threat of catastrophic environmental change.
- a play about how we deal with death (our own, the colonial 'other', and the non-human) when we struggle to look beyond the end of our noses.
- about our desperation to feel important in the face of our increasing irrelevance.

Two Hander is:

- a two-person choreographic mishandling of the play *Swan Song*.
- an exploration of the script-reading as a form of theatrical presentation
- in love with the script-reading's speculative and pedestrian aesthetic; a cluttered set design of paper, tables, chairs, jugs of water; a choreography of chair-swapping, unstaged stage directions, awkward elbows and lamps.
- an exploitation of our (self-)perceived limits of scale. This is a naïve reclamation of the main stage, invoking huge casts and unstageable set pieces far outside the domain of contemporary experimental dance/theatre production.
- a performance that pursues techniques of acting, in/sincerity, gesture and voice in cross-disciplinary exchange that goes beyond the established (or clichéd) forms of 'dance-theatre'.

PROCESS

Edwards and Channing Tatum began this collaborative project in January 2019, using in-kind space from Playwrights' Studio, Scotland. We are committed to further R&D for two weeks in early 2020, at Nottingham Playhouse and Wainsgate Dances, and invite-only readings with Playwrights' Studio Scotland at CCA and Siobhan Davies Dance. This second stage of the project will concretize the form that *Two Hander* will take.

This award take *Two Hander* from R&D to fully realised production: supporting its rehearsal and collaborations with lighting / set designers, musical directors and dramaturgs. This ambitious project addresses notions of scarcity and limitation – but requires the unique support of the OSBTTA in order to meet the challenges it sets out for itself.

THE WORK

Two Hander is a substitute performance and summoning of the unstageable *Swan Song*. It will veer from a 'straight' reading to the increasingly slapstick, as these two performers

attempt to navigate the increasingly ambitious script. Within the overwhelming chaos, moments of beauty, tenderness and clarity will emerge. The performers struggle to transform themselves and their surroundings to match the script's ambition, that seeks to manifest the urgent yet inconceivable realities of colonial reparations and mass climate breakdown.

By opening this process to a network of diverse and expert collaborators, this work will develop and strengthen Udall and Hughes' performance skills in order to fully explore its textural and slapstick possibilities. The resulting work, *Two Hander*, will present an innocuous script-reading that unfolds into a finely-tuned synthesis of voice, song, light, music, gesture, narrative, substitution, articulate confusion, desperation, dance and prayer.

Our projects involve significant research, with audiences responding enthusiastically that it is fun, exciting, and unlike much else they see. We envisage *Two Hander* as being dramatic, hilarious, unexpected and thought-provoking. It will challenge perceived practical, formal and aesthetic limits, and innovate the possibilities of the 'script-reading' for diverse audiences and practitioners. By democratizing the authoritative cultural institution of the play script, and introducing an anarchic challenge to what can take its place on our main stages, this project will foster new processes and understandings for artists working across disciplinary and geographical contexts.

If your proposal is for an offsite location then please tell us what site/type of site you propose and why

N/A

The purpose of the Oxford Samuel Beckett Theatre Trust Award is to support the development of practitioners engaged in bold, challenging and innovative performance. How do you think your proposal responds to this brief? (200 words please do not exceed word limit)

Two Hander challenges the traditions of the western canon, alongside wider societal understandings of class and empire, addressing:

- environmental crisis that demands urgent reformulation of modes of production, governance, and our cultural and social relations to global and non-human worlds.
- a much delayed reckoning of the dependance of European 'high-art' – alongside 'more democratic' welfare-state arts funding – on 500 years of European colonial extraction and theft.

Our dissatisfaction with the marginalisation of 'experimental' practice to studio or independent spaces leads us to question how these artists can insist on the presence of their work in major institutions. By working with 'script reading', we are able to engage a playtext and performance ideas that vastly outstrip the practical limitations of most independent performance work. We are interested in the audiences and aesthetic authority of main-stage theatres and the proscenium arch. This project strategically stakes a claim in these aesthetic traditions through the one-step-remove of the script-reading. This unique award would make a strong case for our practices to be directly presented in these spaces; a playful, innovative, and irreverent precedent that opens a crack for other 'experimental' practitioners to enter into those routes of commissioning, production and presentation.

This award is designed to help artists move on to the next level in their artistic practice, by enabling them to be ambitious, challenge themselves and experiment with form and/or scale in a way that has not previously been possible. In what ways

would your proposal achieve this for you or your company? (200 words please do not exceed word limit)

Drawing from our different backgrounds, our process has been characterised by fluidity, experimentation and rigour.

As an early-career professional playwright, much of Edwards' work has been presented to audiences through script-in-hand development performances. Through creative exploration, this project reclaims this form as a rich context in and of itself. *Two Hander* will provide strategies for Edwards' own future practice, and for the wider industries of playwriting and script-development.

Channing Tatum are known for their riotous and critical projects that test the spatial and conceptual limits of materials, contexts and bodies. This project is their first performance addressing text and narrative drama. Working with Edwards will be invaluable in opening this new dimension to their practice, providing a new vocabulary and tools for future contexts and collaboration.

This project represents a significant step-change for Edwards & Channing Tatum; a strategic move to create for mid-scale theatres, while retaining a critical challenge to the canon and its economies. Over the last five years, both artists have produced award-winning projects in response to diverse briefs. We will draw from and develop our unique set of skills, as we take on a scale and context that will shift our practice into new realms.

Have you already carried out any R&D on the proposed project?

Yes / No (delete as appropriate)

If yes please give brief details below of when and where this took place.

In 2019:

- One week unfunded work in January 2019 at Playwrights' Studio, Scotland at CCA, Glasgow.
- One week script-writing Autumn 2019
- Half-week unfunded studio practice Winter 2019

Planned for early 2020:

- One week studio practice at Nottingham Playhouse, Nottingham (January)
- One week studio practice at Wainsgate Dances, Hebden Bridge (March)
- Invite-only readings at Playwrights' Studio Scotland at CCA (February) and Siobhan Davies Dance, London (April)

Is the show already attached to or associated with another venue, organisation or funder?

No

Learning More About You

As well as reading this application we will do some more research into you and your company. Please use this section to provide us with any links, attachments or details that will aid us in this research.

It's important that we see a CV and/or production history (if different) for the artist(s) or company members – please make sure to attach this when submitting your application

Website/ Facebook Page/ Other Social Media Contacts if applicable

<https://www.channingtatum.info/>
<https://www.andynedwards.com/>

Web links to any show footage or trailers of previous work that would be useful for us to watch in order to familiarise ourselves with your practice

Channing Tatum:

Can You Feel It?, show footage: <https://vimeo.com/377427250>. Password: CYFI?

This, show footage:

https://drive.google.com/open?id=108svth2H6YBw_yRHl0scHSe_D_DzFf5n.

It's Out of Our Hands, video work of 1m29s: <https://vimeo.com/217874112>

Andy Edwards:

In Burrows, show footage: <https://youtu.be/XsY4VC7TpcA>.

Are there any upcoming opportunities to see a live performance or R&D sharing by you or your company? If so, please provide details

15 February 2020: *Two Handers*, invite-only reading at Playwrights' Studio, Scotland at CCA, Glasgow.

Have you received any grants or funding over £1,000 for previous projects? If so, please outline the project, source of funding and approximate amounts

Project: Can You Feel It? (Channing Tatum), June – December 2019

The creation of Channing Tatum's stage performance *Can You Feel It?*, developed at PACT, Zollverein, DanceXchange and Rich Mix. Premiering at Rich Mix.

- Source: PACT, Zollverein (Germany)
Amount: £1600 residency stipend (+ accommodation and travel expenses)
- Source: Project Grants, Arts Council England (UK)
Amount: £14,962

Project: Ghosting (Channing Tatum), October 2019

A DIY commissioned by LADA taking place at Artsadmin, London.

- Source: Live Art Development Agency (London, UK)
Amount: £1600

Project: Here's to... (Channing Tatum), October 2018

A commission from David Roberts Art Foundation for a new work to be performance at An Evening of Performances, Frieze Week, O2 Forum Kentish Town (London).

- Source: DRAF (London, UK)
Amount: £2500

Project: Arketype (Andy Edwards) May 2019

A first draft commission as Writer-in-Residence for Tron Theatre (Glasgow). Presented across two work-in-progress performances during Mayfest 2019.

- Source: Tron Theatre (Glasgow, Scotland)
Amount: £4000 (+residency fee with Archipelago Folk School)

Project: Tomorrow, Under Snow (Andy Edwards) May 2019

A bursary to write a new piece of experimental playwriting, presented at Tron Theatre.

- Source: FIRE EXIT (Glasgow, Scotland)
Amount: £1000

Project: In Burrows (Andy Edwards), March 2018

A project experimenting with the integration of BSL performance onstage, culminating in two performances at Tron Theatre (March 2018)

- Source: GCAN (Glasgow, Scotland)
Amount: £2500



2020

Two Hander – Andy Edwards and Channing Tatum – January 2020

edwards.andrewneil@gmail.com | rohanneudall@me.com | p.hughespaul@gmail.com

We are fascinated by the 'script reading'. Most early-career playwrights only get to see their work shown through them as a 'substitute' for the 'real thing'. What if it wasn't dismissed as a half-way mark, but understood as a performance form in its own right? What if you were to write a full play, just for a 'script reading'? What could you do with it? And if you rehearsed and mined into this script reading; what choreographic and scenic possibilities and pleasures would you uncover?

Swansong is an unstagable large-cast five-act play by Andy Edwards, set during the 1904 Russo-Japanese war. It reframes a classic Chekhovian drama - the static misery of bourgeois classes - within the threat of catastrophic environmental change. It is about the narcissism and fear at the heart of empire politics, and our desperation to feel important in the face of our increasing irrelevance.

Two Hander is ambitious script-reading of the play *Swan Song*, mishandled by choreographers and visual artists Channing Tatum (Rohanne Udall and Paul Hughes), who perform all of the roles. It is an increasingly slapstick choreography of chair-swapping, unstaged stage directions, improbable substitutions and awkward elbows, within a cluttered set design of paper, tables, chairs, lamps, and jugs of water.

Edwards and Channing Tatum began testing this collaborative project in January 2019. This bursary would support the three artists to undertake a week of R&D (£450 x 3) at Wainsgate Dances in March 2020 (+ £150 travel, + £50 materials; accommodation and space provided in kind), preceded by a week of Edwards developing more draft script materials (+ £450 = £2000 total). This valuable and time-sensitive opportunity support us to experiment with the materials and possibilities of this piece – and the processes and expectations of this project's strange collaborative relationship – **before** Edwards begins writing a full draft for main rehearsals or we are locked into more significant institutional agreements / support.

Two Hander grapples with questions of the legitimacy, ownership and forms of Western 'main stage theatre' within the increasable urgent realities of mass climate breakdown and need for post-colonial reparations. We envision it to be dramatic, hilarious, unexpected and thought-provoking – enticing yet troubling for 'main stage' audiences and liberating for those on the outside. Mentorship from 1927 would be invaluable in supporting us to treading this fine-line of invading, seizing, transforming and celebrating the (aesthetics of the) 'main-stage', and delivering on a ridiculously ambitious project that represents a significant step-change in our respective practices.

Andy Edwards is a Glasgow-based playwright and dramaturg. Previous work includes *Tomorrow*, *Under Snow* (developed through FIRE EXIT's PYROMANIA Bursary and the Tron Theatre) about contemporary anti-semitism and holocaust remembrance; and *Arketype*, a retelling of Noah's Ark about patriarchy and climate change, written as Tron Theatre's Mayfesto Writer-in-Residence. More info at: www.andynedwards.com

Channing Tatum is the collaboration of Rohanne Udall (London) and Paul Hughes (Nottingham). They work across visual arts, academia, choreography and performance. Recent project include *This* (Rich Mix, Nottdance), a choreography of slapstick and thought for exhibition spaces; stage performance *Can You Feel It?* (PACT Zollverein, DanceXchange, Rich Mix); and solo exhibition *As If Nobody's Watching* (4/4 Gallery). More info at: www.channingtatum.info

Can You Feel It? - a proposal for MEDITERRANEA 19 'School of Waters'

"Ferocious flirting with stereotypes and clichés, embracing the awkward and tender, the lush sensorial, the rich mess and slippery clarity. It is an open invitation, no tricks, serious and playful, never fixed."

- Sara Ruddock, Artist and choreographer, on Can You Feel It?

We propose to present our sixty minute stage-performance *Can You Feel It?* at MEDITERRANEA 19.

CYFI? sees two performers grapple with a series of emotional states on a seemingly-bare stage. The audiences witness childish tantrum, erotic sensuality and sudden tears. These sensorial commitments are variously introspective, loud, space-devouring, artificial, legible, convincing, sustained and / or brief.

CYFI?'s formalist approach to these elusive interior sensations echoes the optimism, comedy and futility of the School of Waters' action of 'writing in water'. Yet despite this self-conscious frame, there is undeniably true feeling here. As they struggle with these excesses of feeling, the two performers become avatars for the audience. The viewers recognize and vicariously exercise their own urgent need to thrash, wail, weep, touch, tremble and release. There is a flow between my feeling and yours, and between the cliché and the 'truly felt'. CYFI? reveals 'feeling' to be a complex system of interlocking waterways, impossible to cleanly border and separate.

What happens we cannot read another's feeling? Or when we reach out to feel, but nothing is there? What are we feeling, when we 'feel nothing'? And how is all this feeling framed, permitted, contested, policed and sold? *CYFI?* addresses the necessities, limits and economies of feeling (individual or shared) as it connects to wider oceans of climate crisis, political-military spectacle and our most intimate relationships. Playful and entertaining, the work is a sharp critique of the visual and gestural language of 'true feeling' in contemporary artistic practice and the socio-political world more broadly.

Isolated in the theatre and under the dry heat of stage lanterns, this performance will contribute to the biennial the question of how we can summon and work with the most elusive, flowing and urgent of materials – our interior sensation. Can we tap into the merest trickle in order to encourage a wild flood – and what might this achieve? What can be done when we are left in drought? Under the banner of this temporary school, *CYFI?* reveals the possibilities and pleasures of studying that which seeps, flows, fills and trickles out from us, even as we attempt to grasp it.

Rohanne Udall and Paul Hughes
Channing Tatum
Jan 2020

Full video documentation available at: <https://vimeo.com/377427250> (password: CYF1?). Tech specifications available on request.

Can You Feel It? was made in collaboration with lighting designer Alex Fernandes. It premiered at Rich Mix, London in October 2019; and was developed through PACT Zollverein Residency programme with additional support from DanceXchange and Rich Mix, and funding by Arts Council England.

Application ID: 711 / 2020

Completed: 25 January 2020

Full name Rohanne Udall

✉ rohanneudall@me.com

Place of study Central Saint Martins College of Art and Design

Programme MRes Art: Theory and Philosophy

Study status Postgraduate (eg. MA, MFA, PhD)

Start/end years 2017 - 2019

Channing
Tatum

Collective name

Channing
Tatum



Works

This: Performance 2018

Performance. 2018. 45 mins. Two idiots introduce and explore two collapsible tables. Their study shifts from texture to space, gesture to pose, and detail to whole. Moving from the perfunctory to the gleeful, riotous, bewildered, bored and exhausted. 'This' exploits gestures of investigation and demonstration, drawing together the the restless bodies of slapstick with the authority of contemporary choreography and sculpture. Driven by the unpredictable movements and textures of the collapsible tables, this work matures and develops, critically responding to each context it's presented in. Presentations at Rich Mix, Central Saint Martins (London), Vivid Projects (Birmingham) and Backlit Gallery (Nottingham).



This 2019 2 mins

2m video/vimeo

Artsadmin Bursary 2020

First Name Paul

Surname Hughes

Project additional details

Channing Tatum create exhibitions, publications, performances, events and pedagogical projects.

Since 2014, we have worked across stages, galleries, studios, universities and digital spaces, including: festivals DISKURS'17 (Giessen), Nottdance'19 (Nottingham) and DRAF for Frieze Week 2018 (London); a solo exhibition at 4/4 (Nottingham) and group shows at ICW (Blackpool) and The Harris Museum (Preston); and residencies at Hospitalfield Arts (Arbroath), PACT (Essen) and Siobhan Davies Studios (London).

Our movement across disciplines fosters – and is nourished by – diverse artistic communities. With a signature irreverence and resourceful wit, our work brings together philosophical thought, material experimentation and critical enquiry. Provisional formalism rubs against dead-pan humour to ask troublesome questions. Our process is sensitive to texture, context, history, composition and expectation; we keep things fresh by working with things we don't already know about. Our commitment to the unjustifiable has continually lead us to new and unexpected ways to think about power, relationality and the role of art.

The collective is currently Rohanne Udall and Paul Hughes, and based in London and Nottingham. Our work currently focuses on three strands:

- Extra-institutional / unfunded projects that invite peers from across disciplines to develop and share practice, such as our weekender residencies Plus One, or our infrequent radio station Radio Play that presents original audio works live online. We navigate complex power dynamics through transparency, trial and error, and a positive sense of mutual and un-payable debt. This year, Only Losers Left Alive, our free choreography school offers "losers, loners, lovers and doubters" across the East Midlands support for individual and collective research. OLLA challenges a previous lack of accessibility within our pedagogical practice for participants with severe learning disabilities.

- A preoccupation with the frictional relationship between artists and institutional staff. We contribute to existing conversations (e.g. 'Artist Gathering' network) and raise direct discussion with institutions we work with. Through Ghosting (supported by LADA's DIY programme), we facilitated a group of participants to haunt institutional space; our solo exhibition As If Nobody's Watching at 4/4 Gallery, co-current with our involvement at Nottdance'19, critiqued the international dance festival's relationship to Nottingham's artist-led ecology. Our new project Table Dances and Boardroom Games will present table dances on the office desks' of arts organisations – decelerating working rhythms and retuning to the 'trans-generational contract' of the institution – before hosting a discursive séance with the diverse stakeholders of these spaces (staff, artists, public, civic officers, funders, the dead, the not-yet-here).

- We make performance that can navigate institutional markets in order to reach audiences outside of our immediate context. These include performances This (2018) for open spaces, and Can You Feel It? (2019) for stages. The still-in-progress Two Hander (eta 2021) is a historical drama written by playwright Andy Edwards. Funny and formally innovative, these performances are accessible, critical, and are frequently compared to the work of Gary Stevens (*blush*). We haven't yet cracked how to 'sell' our work to programmers though. We're currently (re-)developing all works for low- fi/flexible spaces to experiment with DIY touring-models.

Project additional details

Our practice is tugged by contradictory impulses towards peer-led organising, and taking up space in established institutions. This bursary would support a period of reflection and repositioning as we tread this careful line; bolstering independent projects (Table Dances, OLLA), alongside our movement within and toward inter/national institutional networks.

Key questions: How do we take up space in – and seek to transform – conservative institutions without losing agency and dignity? What is the urgency and risk of extra-institutional artist organising?

We will seek counsel, pore over maps, equip ourselves in armour, sharpen our tools; we will broker conversations and dance on tables. We will listen to artists and professionals who have found radically different answers to the questions that trouble us. We will encounter and soak in diverse knowledge and attitudes. We will abandon dead-

ends, refine our existing commitments and forge new resolve.

The bursary would support a range of activities that might look like:

- meetings with artist-mentors or artist-led organisations who take different positions around independent/institutional tensions. (4 x 0.5 days) - public evenings of conversation with invited artists to invite collective thought around key questions in the research (3 x 0.5 days)
- meetings with Artsadmin staff to reflect on artist-institutional relations, and to support the re- articulation of our practice to inter/national performance markets. (4 x 0.5 days) - meetings with key institutions across the UK, raising the profile of our practice (4 x 0.5 days) - hosting of Table Dances / Boardroom games within three key institutions (3 x 0.5 days)
- time to write and publish a set of materials to empower both artists and institutions. (5 x 0.5 days)

Supporting two artists at £140pppd, this would leave roughly £800 to supplement the additional funds to pay invited peer-mentors and travel.

Why is this the right moment to have the support of this particular Bursary offer? (500 words)

Our practice is encountering a swell of visibility and investment. In the past 18 months, we have worked at Nottdance festival (a rare bastion of experimental dance in the UK); David Roberts Art Foundation Frieze Week (our first significant encounter with the international art market); PACT Zollverein (one of the most important centres for performance in Europe); presented our first solo exhibition; and received our first Arts Council England grant. These experiences have simultaneously troubled and galvanised us.

This bursary would equip us to meet this gear-shift in two key ways:

- Our practice has been embedded in dance and visual arts. Through the visibility and legacy of the bursary, and Artsadmin's networks, we believe this platform will connect us to inter/national networks of theatre and Live Art. Artadmin could support us to finally enter into and contribute to these spaces.

- We think it is not enough to organise independently, or to practice only in progressive institutions. We must enter into and contest institutional space that is resistant to critique. We want to encounter these spaces, markets, networks, stages – yet we want to do so on our terms and with knowledge. This Artsadmin bursary would support us to engage with this increased activity and visibility in inter/national networks; but to do so with agency, strength, critical reflection and dignity.

We feel swept up with a wider shift in the arts. For better or worse we are trying to do what we can – asking questions of ourselves and others – sharing smiles, trouble and art – and keep working into whatever feels scary and ill-advised yet totally necessary. We think at some point we might try take on directorship of an existing institution (for 5 - 10 years); we all need to take responsibility within this mess.

Responding to both this moment of our practice, and these wider crises, we wish to share our thoughts with people making work in, and transforming, the arts sector. We anticipate producing materials that could look something like:

- We think well-meaning institutions are currently paralyzed by uncertainty about how to work with artists. We would use the studio space granted by the Bursary to work on Table Dances and Boardroom Games (supplemented by funding from an a-n bursary and Chisenhale Dance Space). This work offers artists, audiences and organisational staff new principles of ownership, stewardship, responsibility. We would present three performances of this at key sites of contested ownership across the country.

- We want to respond to the erosion of dignity we so often experience when undertaking residencies as artists. We would create a flexible document / contract for artists to present to institutions as a tool for discussion and agreements.

- In the face of the decline of networks for touring performance in the UK, we feel the urgency of self-organised touring networks. We would produce a cautionary and critical manifesto – for ourselves and any others – that is informed by conversation, research, practical information and our experiments.

Please upload your CV in PDF format (2 sides of A4 max)

Websites (URL) www.channingtatum.info



Our first solo exhibition (4/4, Nottingham, Oct-2019), 'As if Nobody's Watching' presented a collection of works that expressed a hesitant relationship to their own visibility and display. Paint rollers were precariously balanced to form a crude and futile barrier; sliced up plastic water bottles were re-arranged into shy and miserable figures; newsprint images of footballers were reassembled into tender and ironic suggestions of classical painting. Visitors to the exhibition finally met with 'Been there, done that', an endlessly replenished pile of free and one-off lino print t-shirts. Pictured: Cordon (paint rollers and florists wire), A Totally Different Game (newsprint collage).



Ghosting (Toynbee Studios, Oct-2019) was a research project commissioned through LADA's DIY scheme, through which we supported over twenty participants to transform themselves into ghosts and haunt institutional spaces (studios, offices, public and store-rooms). The project experimented with the physical presence of artists in institutional space, and with ways to position ourselves to "bad feeling and the histories we'd rather forget". The project has a forthcoming digital publication, composed of written reflections on artist-institutional relationships, the persisting legacy of empire, and the aesthetics of distance.



This (2018). A performance for exhibition, foyer and studio spaces. Presented Rich Mix and Central Saint Martins (London), Vivid Projects (Birmingham) and Backlit Gallery / Nottdance festival (Nottingham). Two idiots introduce and explore a pair of collapsible tables. Lost

somewhere between scientific enquiry and childish recklessness, body and furniture contort around one another. Driven by the unpredictable movements of the collapsible tables, 'This' is a lo-fi performance for any space big enough. This wild and joyful work draws together the restless bodies of slapstick with contemporary choreography and sculpture, to critically responds to its presentational context.



Radio Play is an independent, infrequent and idiotic radio station hosted by Channing Tatum; a platform to host artworks and thinking by artists we admire. It has run since early 2018 as an online evening-length broadcast every two or three months. First developed at Summer Lodge 2017, Nottingham Trent University, Radio Play is an experiment in organising an independent space for artworks, discussion and ideas. We exercise our radio host fantasies as we learn the technical ins and outs of producing and distributing sound.



Empty Gestures A 15min performance presented at Attenborough Arts Centre, Leicester (May 2016), Rich Mix (2016), Tender Loin (2018), Salon Rose (2019). To the unassuming beat of a metronome, two figures synchronously perform a series of unique hand gestures. The gestures are stripped of their context - the only certainty left is the labour of the performers to learn and reproduce them. A deceptively simple premise produces a poetic and complexly intimate encounter. Empty Gestures questions the role of the faulty body within a world in which information is produced and circulated more rapidly and widely than ever before.



Can You Feel it? (Oct-2019) A stage performance made in collaboration with lighting designer Alex Fernandes. Developed with support from PACT Zollverein, DanceXchange and Arts Council England. First presented Rich Mix, London. 60 mins duration. Can You Feel It? presents a virtuosic, excessive, and mischievous laboratory of feeling, in which two performance thread an (impossible) line between feeling and fakery. The work questions appropriation and vampiric empathy; our insatiable desire to feel something; and our terror at feeling nothing. Gels are swapped and lanterns move; a once bare stage is transformed, and re-framed through shadows and tapestries of colour.

Do you want to add video?

Video: File/URL <https://vimeo.com/217874112>

Do you want to add audio?

Audio: File/URL

Description

We made It's Out of Our Hands in the summer of 2017. We think it is a good introduction to our work. A simple proposition – of dropping objects – unfolds into complexity, suggestiveness, humour, and compositional and auditory pleasures. A destructive childish idleness raises questions about responsibility, pleasure and the body's relationship to the material world. It has last been exhibited at The Harris Museum, Preston in May 2019 as part of GRAFT group show.

Description

This year a number of bursaries will be awarded to artists of colour as part of Live Art UK's Diverse Action Programme.

No [No]

Have you been in contact with or received advice from Artsadmin's Artists' Advisory Service? Yes, in the last one to three years [Yes, in the last one to three years]

In what region of the UK are you based? The areas in England are based on Arts Council England's area boundaries

England Midlands [England Midlands]

How did you find out about the Bursary award? Tick all that apply

Artsadmin Twitter [Artsadmin Twitter] Artsadmin Instagram [Artsadmin Instagram] Artsadmin email/e-newsletter [Artsadmin email/e-newsletter] Artsadmin E-digest newsletter [Artsadmin E-digest newsletter] Word of mouth [Word of mouth]

Please specify which other source here

I have read the application guidelines and I confirm that I am eligible to apply and that the information in this application is true and accurate to the best of my knowledge.

Y

Date 2020-02-03 07:46:12

Stobbs New Ideas Fund - Expression of Interest

About The Artist(s) / Company	
Artist(s) / company:	Andy Edwards and Channing Tatum
Main contact for this proposal:	Rohanne Udall
Email address:	rohanneudall@me.com
Tell us about you and your work. (about 100 words)	<p>Channing Tatum is the collaboration of Rohanne Udall (London) and Paul Hughes (Nottingham). Their gleeful, restless and provocative work takes place across visual arts, academia, choreography and performance. Recent projects include performances <i>This</i> (Nottdance), <i>Can You Feel It?</i> (PACT Zollverein) and research project <i>Ghosting</i> (LADA DIY).</p> <p>Andy Edwards is a Glasgow-based playwright and dramaturg. His work addresses language and power, from contemporary anti-semitism to climate change to deaf/disabled access. Recent work includes plays <i>Tomorrow</i>, <i>Under Snow</i> (FIRE EXIT PYROMANIA Bursary) and <i>Arketype</i> (Tron Theatre Mayfesto Writer-in-Residence); and <i>In Burrows</i>, an improvised duet with Amy Cheskin performed in English and BSL.</p>
Artist(s) / company website:	https://www.andynedwards.com/ www.channingtatum.info
Which fund are you applying for?	Stobbs New Ideas Fund

ABOUT THE PROJECT	
Project title:	Two Hander
Summary: (about 25 words)	Crumbling empire, climate devastation and revolutionary change: <i>Two Hander</i> is the ambitious and slapstick script-reading of an unstagable play by Andy Edwards, by duo Channing Tatum.
Project outline: Tell us about your plans and ambitions to make a new work. (about 250 words).	<p>A collaboration between playwright Andy Edwards & choreographers Channing Tatum, Two Hander is a script-reading of an impossible play <i>Swan Song</i>, set in the Russo-Japanese war of 1904. <i>Two performers continually swap roles and characters, across a cluttered set of tables, chairs, scripts and jugs of water.</i></p> <p>Within a narrative of crumbling empire, revolutionary change and climate devastation, the performers' slapstick efforts are punctuated by moments of genuine drama. Who speaks for what, and who has a voice at the table? How does one negotiate a position within the interlocking crises of climate, empire, gender and race?</p> <p>Two Hander addresses and innovates the overlooked performance form of the 'script reading', often dismissed as mere substitute for 'the real thing'. Grappling with the authority of the 'play script', this ambitious project sees Andy, Rohanne and Paul claim space within – and grapple with the aesthetics of – <i>'the main stage'</i>.</p> <p>We have undertaken two weeks of R&D at Playwrights Studio Scotland and Nottingham Playhouse. Our second phase of development includes an ACE-funded residency at Dance4, Nottingham in Summer 2020. This award would support a third phase in Spring 2021: including a final rewrite, rehearsals with an invited director, technical support, and premiere date at Cambridge Junction.</p>

	<p>Our institutional partners reflect our practices' geographical and disciplinary breadth. With a small cast and minimal technical requirements, we aim to tour Two Hander as an evening-length performance across our inter/national network of theatres, festivals, dance studios and galleries from late 2021 onwards.</p>
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Can You Feel It?

A woman and a man are standing at the back of an empty stage. They stand apart. They face the audience. They stand barefoot. They stand still ...

Through riotous study and customary wit, Channing Tatum present a new stage performance that bares their fickle hearts.

Can You Feel It? is about feelings. It is about the visibility, legibility and performance of feelings. It presents a virtuosic, excessive, and mischievous laboratory, in which two performance thread an (impossible) line between sincerity and fakery. The work grapples with appropriation and vampiric empathy; our insatiable desire to feel something; and our terror at feeling nothing. An exercise in rage, grief, slapstick, and delight — *Can You Feel It?* is surprising, hilarious, addictive and a little scary.

Created in collaboration with lighting designer Alex Fernandes, the work questions with the potent and seductive materials of stage lighting. Gels are swapped and lanterns move; a once bare stage is transformed, and re-framed through shadows and tapestries of colour. Isolated in the theatre and under the dry heat of stage lanterns, *Can You Feel It?* reveals the possibilities and pleasures of grasping at the most elusive, flowing and urgent of materials — our interior sensation.

Developed through PACT Zollverein Residency programme with support from DanceXchange and Rich Mix, with funding by Arts Council England.

channingtatum.info

Full performance documentation available [here](#) | Pass: CYF1?

A stage performance by Channing Tatum
UK & International touring





About Channing Tatum

Channing Tatum are Rohanne Udall and Paul Hughes, a self-producing artist duo based in Nottingham and London. Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects.

Over the past 6 years their work has been presented across stages, galleries, studios, universities and digital spaces, including: PACT Zollverein, Siobhan Davies Studios, DRAF, UKYA, The Harris Museum, and Dance4's Nottdance.

Through a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Our process is sensitive to texture, context, history, composition and expectation; we keep things fresh by working with things we don't already know about.

We are currently preoccupied with: acting, boardgames, drawing, erotics, hosting, institutions, peers, playscripts, undercutting and critique.



Presentation Basics

... a twitch. The woman's eye. Another twitch. The man's lips. Then a shoulder. Now some fingers. Another shoulder. An elbow. The man's head tips left, the woman's mouth opens. They jerk. They spasm. The twitches go deeper, burrowing into their bodies, bouncing into their joints, running up their spines and racing up their noses ...

Get in

The get-in should take no more than six hours, less if an LX pre-rig has been done in advance. The get-out should take no more than an hour.

Duration

Approximately 1 hour.

Space

The minimum stage required would be 7m wide by 5m deep.

On Tour

The show would travel with two performers and one technician. 1 suitcase. No additional freight.

Sound

One mini-jack connection to the PA is sufficient.

LX

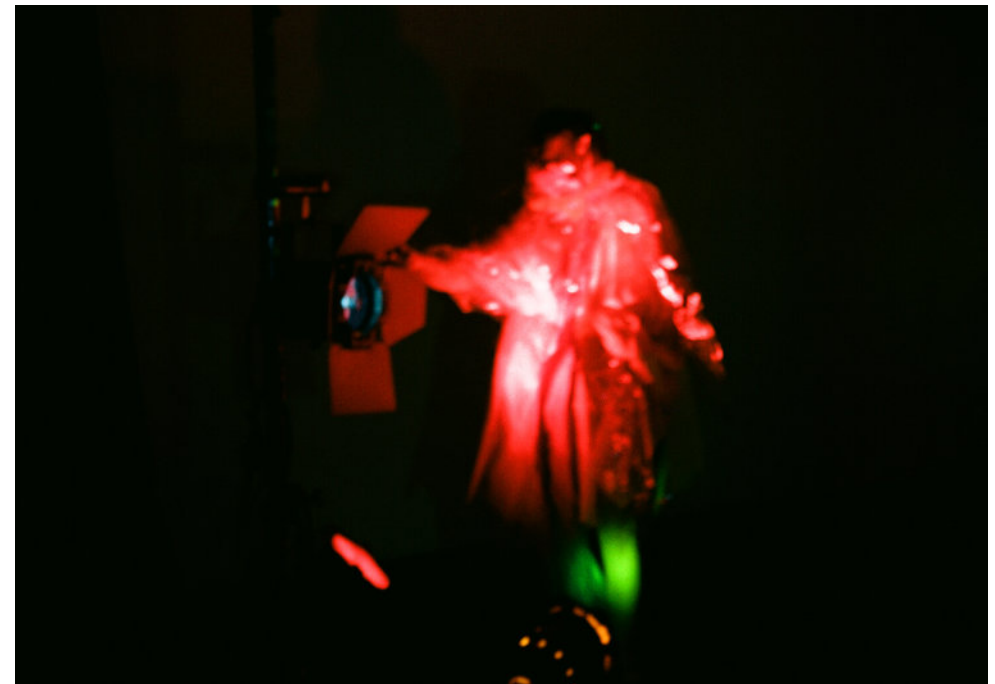
A generic lighting plan can be found [here](#). Please let us know as soon as possible if booms/floor units are unavailable, or if there are insufficient amounts of certain units. The company travels with one PAR64 floor unit wired to 15A - please let us know if your venue

runs on different sockets. The show is operated via a fader wing, so a lighting desk with a fader wing is required.

Important: A significant portion of this performance involves the performers picking up, dragging and generally moving either the floor par cans or the side booms (at least three of the booms are moved on stage). We are happy to discuss the specifics with the technical team and come to a satisfactory arrangement on the specifics but please let us know as soon as possible if this raises significant red flags.

Date

Dates from October 2020 into early 2021 sought in conjunction with a funding bid.





wo-o-o feelings - on being with *Can You Feel It?*

It's hard work feeling strong and deep.
It can be absolutely exhausting, painful, exhilarating and messy.
Here, there are labourers at work, working the feeling, again and again;
staying with it and insisting, in a roller coaster study of emotion.

What does a feeling feel like? What does it do?
Trying it on like a shirt, feeling the touch,
letting it seep through, soak in, unleash, fade ... and then try on another one.
There is play and tension between the known and unknown. There is blurring
and contamination. What is this feeling, and do I really need to know?

A tiny seed, a flush, a fragment - I feel something and it's gone.
I observe, witness, sometimes from a distance, sometimes up close.
It trickles in / strikes like lightning / offers flashes of recognition.
I feel it and I don't feel it, and what is it really when I feel like I don't feel
anything?
At times I feel this nothing, and other times being flooded with images and
bodily memories, or poked by some vague resemblance that grows,
suddenly shifts, dissolves or morphs into something else.

It's definitely a bodily thing; like a kind of exorcism, or empathic massage.
Like having your own avatar to rage and roar and throw themselves on the
floor instead of you - liberating relief and no need for social stigma.

Labouring away, staying with the question, there is ferocious flirting with
stereotypes and clichés, embracing the awkward and tender, the lush
sensorial, the rich mess and slippery clarity.

It is an open invitation, no tricks, serious and playful, never fixed. It offers
escape routes, and other ways of being, thinking and feeling with feeling, as
one of these humans - these strange and fabulous emotional creatures.

Sara Ruddock
Artist/Choreographer, 2019

Audiences and Marketing

... He yelps. He is neurotic, and I am laughing and a woman sitting across the aisle is laughing too. We look at each other, we laugh more. Everything is moving. The man and the woman are spinning around each other, bouncing off each other, heated molecules, faster and faster and faster and faster ...

This is a new and experimental work by an artistic collaboration working nationally and internationally. Having worked across disciplines of visual arts, performance and dance for six years, their work appeals to and engages a breadth of arts audiences. Including:

- Dancers, dance attendees, dance teachers and students.
- Performers, live artists and those interested in live art practices and experimental theatre.
- Artists; teachers and students at art colleges, schools and universities; those looking to interdisciplinary practice.

The work has a number of selling points to appeal to a broad audience, including those without

formal investment in the performing arts. *Can You Feel It?*:

- presents a choreography of emotions, an exploration of everyday human desires, drives and frustrations. Challenging audiences to question our behaviours and habits.
- deconstructs the technology of the theatre, and plays with light, colour and frame in enticing and rarely seen ways.
- speaks to histories of empire and future ecological collapse; and our entangled emotions of anger, exhaustion, complicity and doubt.
- Channing Tatum have a record of creating enticing and complex work that is simultaneously witty, riotous and approachable.

At the same time as being deeply critically engaged, Channing Tatum's work is witty, funny and highly enjoyable. It demonstrates a commitment to the crafts of performance and composition, and is evolving rapidly.

Matthias Sperling, curator of Nottdance19





... Now I am losing control. I am laughing and I am twitching. My mouth is opening when the man's mouth is opening. My body is swinging with the movement of his body. The drama is leaking into the audience. I look around me and I see other people looking around them ... Everyone is moving. Everyone is twitching.

Lara Pawson, on *Can You Feel It?*
Author of *This Is The Place To Be* and *In the Name of the People*

Contact

Rohanne Udall
rohanneudall@me.com

Paul Hughes
p.hughespaul@gmail.com

Credits

Choreography and performance: Rohanne Udall and Paul Hughes

Lighting: Alex Fernandes

Mentorship: Nikki Tomlinson and Eileen Evans

Dance oracle: pavleheidler

Studio friend: Samantha Pardes

Images

All images taken at Rich Mix, London, November 2019.

Photo credits, clockwise from top left:

Page 1: Jemima Yong

Page 2: Anika Vajagic, Jemima Yong, Jemima Yong

Page 3: Jemima Yong, Anika Vajagic

Page 4: Jemima Yong

Page 5: Jemima Yong, Anika Vajagic

Page 6: Jemima Yong

Paul Hughes PhD proposal Feb 2020

11: Research Project Description

11a: Project title (17 / 20 words max)

Choreography as Curation as Hosting: Relational complexities and modes of production in an expanded field of practice

11b: Synopsis (300 / 300 words max)

Suitable for a general audience

This practice-as-research (PaR) PhD will investigate the possibilities and risks of choreography as a curatorial-hosting practice. It critically responds to a recent wave of projects by UK choreographers that commission and incorporate works authored by other artists (e.g. Siobhan Davies' exhibition 'material / rearranged / to / be', 2017). I use the concept of 'hosting' to foreground the relational complexities and modes of production unique to these choreographic-curatorial works. By collaborating with the internationally acclaimed dance house Sadler's Wells Theatre (SWT), I will directly explore how these emergent practices might circumvent and transform institutional power relations and curatorial processes.

This PaR process will develop an extensive studio practice that directly experiments with the materials and processes of choreographic-curatorial hosting. It will develop solo-authored artworks, and host practice by invited collaborators, through 'collective study' (Harney & Moten) and an 'ethics of incommensurability' (Tuck & Yang). Taking place in SWT, University of Roehampton and extra-institutional contexts, this project will address the potentials of hosting to challenge and innovate production models across the diverse economies of UK dance, and their respective legacies of systemic exclusion and colonial violence (Bhabra).

This PhD will develop this interdisciplinary research framework of choreographic-curatorial hosting within the emerging field of 'expanded choreography' (MACBA, 2012), where choreography takes on a generic capacity for analysis and production alongside and beyond dance. It will introduce to this field – and elaborate choreography's potential to revitalize – key debates from Institutional Critique (Buren, Wilson) on artist-curator-institution relations. The project will draw from continental philosophy (Derrida) and queer theory (Halbestram) to contextualise notions of 'hospitality', 'hosting' and the 'feral'; critical theory (Harney & Moten) and queer writing (Mitchell) on 'dispossession' and 'fugitivity'; and feminist (Freeman) and sociological research (Bourdieu) to address the power relations of peer-organising, within the unique economies of experimental art.

11c: Description (1231 / 1200 words max)

Describe the proposed research using the headings below in a way that can be understood by an academic who is NOT a specialist in your specific area.

1. Your research questions and why they are important or relevant. What contribution to knowledge will be made? What will be the outcomes of your research?
2. Your knowledge of the subject area including key literature, people, and recent findings.
3. Methods and approaches that will be used.
4. Research plan, timetable and challenges.

1. Research questions and contribution to knowledge

Choreographic-curatorial practices are developing new forms of collaboration and authorship within UK dance. They challenge established processes of commissioning and presentation. They have the potential to form peer-networks of vital support; strategically redistribute resources and access to historically dispossessed communities; and initiate systemic institutional change (Hemsley, Moran and Rustgaard, 2019).

Yet they pose significant risks: of merely offering a “temporary fix for deep structural problems” (GETINTHEBACKOFTHEVAN, 2014); of developing unaccountable power relations (Freeman, 1972); and of positioning artists as especially-moral agents (Wilson, 2015). This “social ecology of giving and friendship” sustains and intensifies the artist as “prototype of the contemporary flexible and precarious worker” (Kunst, 2015), within a wider neoliberal project that dismantles and defunds working structures and institutions.

This PaR project uses the concept of ‘hosting’ to critically examine this enmeshment of choreography and curation, with the following research questions:

- What are the activities and sensitivities that constitute a ‘hosting’ practice? What are the aesthetic and ethical urgencies and risks of one artistic practice playing ‘host’ to another?
- How do these hosting practices challenge or perpetuate the conditions of production, presentation, legitimation and systemic exclusions specific to the institutional, academic and independent contexts of UK dance?
- How might these hosting practices transform the historically contingent roles and power relations between ‘artist’, ‘choreographer’, ‘curator’ and ‘institution’?

This will result in:

- A series of artworks that articulate the urgencies and risks of choreographic-curatorial practices.
- The pilot of a new choreographer-curator project within Sadler’s Wells Theatre’s (SWT) public and / or artist development programs.
- A written thesis – including art and dance historical context, analysis of practice, and philosophical discussion – that develops the conceptual framework of hosting to critically address these as-yet-untheorised choreographic-curatorial practices.

Through this unique Collaborative Doctoral Award, this project will develop specific insight and practical models for SWT to accommodate these new ways in which UK dance artists are producing and presenting their work. As an internationally renowned dance house, and key figure for developing organisational policy of UK dance, SWT is best placed to disseminate this research throughout major dance organisations both nationally and internationally.

2. Key literature

This artistic research project springs from my collaborative work with Rohanne Udall as Channing Tatum, which explores hosting, peer-exchange and artist-institutional relations; for example, our role as hosts of our independent radio station 'Radio Play' (2017-19) that broadcasts audio works by invited peers. This PhD research will synthesise solo practice, further collaboration with Udall, and hosting of invited peers, to tease out the possibilities and contradictions of choreographic-curatorial hosting.

This artistic practice – and PhD project – is directly engaged with a national network of dance artists challenging the traditional roles of choreographer and curator. Siobhan Davies' numerous exhibition projects, including 'material / rearranged / to / be' (2017), present her own choreography alongside work she has commissioned by other artists. '52 Portraits' (2016), an SWT-produced digital project by Jonathan Burrows, Matteo Fargion and Hugo Glendinning, is composed of fifty-two videos by artists across the UK dance community. These project relate to recent initiatives by dance organisations that invite independent artists into curatorial roles – including SWT's 'Wild Card' programme (2014-20), Breakin' Convention (2004-2019) and Darbar (2017-19) festivals; Yorkshire Dance's 'Artist Curating Dance' (2017-18); and Dance4's Nottdance (2017-19) – yet differ by being framed as choreographies or artworks in their own right.

I will draw on debates from Institutional Critique that question the roles of artist, curator and institution. Daniel Buren accused Harald Szeeman's curation of Documenta 5 of positioning Szeeman himself as "the principal artist of the exhibition" (1972). An e-flux project revived Buren's critique to ask: "What happens if artists take over and occupy territory usually reserved for curators?" (Hoffman, 2004); yet Mick Wilson critiques the 'institution of the artist' itself as a figure of "bourgeois revolt" (Wilson, 2015). This PhD project introduces the choreographic to these debates.

This PhD project will critically contextualize the concept of hosting – and directly challenge claims of UK dance's "currency of togetherness" (Burrows, 2015) and "subversive generosity" (Doughty & Fitzpatrick, 2015:27) – through the work of continental philosophers, and critical, decolonial and queer theorists. This includes Jacques Derrida's analysis of the power relations of hospitality (2000), and Stefano Harney and Fred Moten's elaboration of debt (2013), within artistic and intellectual communities. Drawing from the work by sociologist Pierre Bourdieu (1993) on the 'inverted' economies of experimental artistic practice, I will assess how 'revolutionary hospitality' (Mitchell, 2019) of 'feral' practices

(Halbestram, 2019) might challenge the colonial legacies of institutional, academic and seemingly 'independent' contexts (Bhabra, 2019).

3. Methodology

The methodology of this project will be Practice-as-Research. Its methods will include:

- Studio practice: I will develop artworks and collaborations that research the potentials of 'hosting' as a choreographic practice. These encounters with professional artist-peers and organisations will form core objects of this study.
- A literature review of relevant choreographic and curation practice, and relevant discourse across dance studies, curatorial studies and philosophy: I will develop a robust and critical understanding of the key concepts, commonalities and distinctions between these practices.
- Interviews with choreographer-curators – and their artistic and organisational collaborators – across the UK: I will identify the motivations and concerns that inform these working practices. Any direct interviews will adhere to appropriate ethics procedures.
- Engagement with Sadler's Wells Theatre: I will shadow the SWT producing team to research their role of institutional curator, and how they invite independent artists into curatorial roles. I will support the team to develop understanding of curatorial-choreographic practices, and to pilot a new programme through which institutions can accommodate these artistic practices.
- Written reflection throughout the project that synthesises insights from these diverse processes: This will form the basis of a written thesis that articulates the new research framework of hosting for these choreographic-curatorial practices.

Henk Borgdorff posits that within artistic research, "art practice is paramount as the subject matter, the method, the context, and the outcome" (2012). By situating these research processes within SWT, this project will directly contribute innovative research to a major producing house, and offer new conceptual and practical models to engage choreographer-curators.

4. Research plan

Year 1: Engage with the research programme at University of Roehampton, and give introductory presentation at the Dance department's PhD seminar. Undertake surveys of artistic practice and theory, including past collaborative practice with Udall. Interview key practitioners and organisations. Solo studio practice. Shadowing producing team at SWT. Continuous written reflection. Engaging with TECHNE research community and events.

Year 2: Engage with theory to examine key concepts. Presenting artworks at institutional and independent contexts. Further studio practice with invited

collaborators. Working with SWT's producing team to design a artist-curator project within public or artist development programs. Continuous written reflection. Refining this PhD project's contribution to knowledge. Presentation at PhD seminar – and submission of artistic work and written chapter – for MPhil/PhD upgrade.

Year 3: Presenting collaborative studio practice. Undertaking artist-curator project at SWT. Continuous written reflection.

Year 4 (0.5 years extended core study due to Collaborative Doctoral Award with SWT): Evaluation of artist-curator project at SWT, consolidation of documentation and completion written thesis. Submission of the PhD project.

11d: Bibliographical References

Enter no more than 20 references

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//BUZZCUT// FESTIVAL 2020

//BUZZCUT// is a 2 day festival of experimental performance and Live Art taking place in Glasgow on 29th/30th May. Here is the application form to perform at the festival - more info here: <https://www.glasgowbuzzcut.co.uk/double-thrills-2019#/buzzcut2020/>

Your Name

Channing Tatum (Rohanne Udall and Paul Hughes)

Your Address *

...

Website (if you have one)

chatumtanning.info

Where will you be travelling from to attend the festival? *

London and Nottingham

Email Address *

...

Describe your performance. Include what form you expect it to take, what you expect to happen and what inspired you to make it. (300 words max) *

'This' is a performance for indoor spaces (e.g. studio, foyer, gallery) with an audience standing and seated around its edges. Working with a restrictive script of 'this', 'that', 'here' and 'there', two performers introduce, demonstrate, explore and exhaust two collapsible tables: tapping, rubbing, pointing, twirling, falling, knocking, twisting, and repositioning.

Centering the tables unpredictability, 'This' is a structured process of discovery responsive to how they ping, squeak, rock, shift, collapse. Pointing and tapping gradually escalate to the extremes of clattering, shaking and shouting. Unpredictable results are seized, and temporary games rejoice in the deceptive simplicity of falling, dropping, breaking, swinging. There's a gleeful childishness to this work; both body and material are tested and exposed as they contort and transform. The unstable demonstratives of 'this', 'that', 'here' and 'there' shift from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

The performance oscillates between perfunctory clarity, joyful discovery, authoritative insistence and the ever present threat of void and boredom. We are interested in the tonal reaches of the work – the movements between scientific exploration, salesman-like presentation, pedagogical introduction, colonial violence and childish experimentation. What does it mean to perform the voice of authority? These are white bodies standing at and over tables, insisting and

demonstrating. Who gets to define the conversation, to set parameters, to define the borders? What is the relationship between freedom, naivety, and these troubling yet delicious articulations of power? How deeply do we need to unpick our relationships to simplicity, directness, power, authority, exploration and violence?

Audiences express delight and nervous fascination at performances of 'This' - its exposure of both object and body, its manic and unpredictable inventiveness, and most of all, its contagious and vibrant possibilities of gesture and language.

Tell us a bit about your practice - e.g. what inspires you to make work, recent achievements (250 words max)

Channing Tatum are Rohanne Udall (London) & Paul Hughes (Nottingham), a self-producing artist duo. Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects.

Since 2014, we have worked across stages, galleries, studios, universities and digital spaces, including: festivals DISKURS'17 (Giessen), Nottdance'19 (Nottingham) and DRAF for Frieze Week 2018 (London); a solo exhibition at 4/4 (Nottingham) and group shows at ICW (Blackpool) and The Harris Museum (Preston); and residencies at Hospitalfield Arts (Arbroath), PACT Zollverein (Essen) and Siobhan Davies Studios (London). Our movement across different contexts fosters – and is nourished by – our artistic communities, and their diverse understandings of process and politics.

Through a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Our process is sensitive to texture, context, history, composition and expectation. Our commitment to the unjustifiable has continually lead us to new and unexpected ways to think about power, relationality and the role of art.

On the go:

- Stage performance 'Can You Feel It?' – with lighting designer Alex Fernandes – exploring the desperation for and policing of 'authentic feeling.'
- 'Only Losers Left Alive' an independent choreography school for losers, loners, doubters and lovers across the East Midlands.
- 'Table Dances and Boardroom Games', which will present table dances on the office desks' of arts organisations.
- 'Two Hander' (eta 2021?), a historical drama written by Glasgow based playwright Andy Edwards.

In what way will this opportunity benefit the development of your current practice? (200 words max) *

- What does it mean to tour a giddy, responsive and semi-improvised work like 'This'? We know 'This' is a crowd pleaser: but it's also a surprising work that will develop over time. We are hungry to develop as performers – a rigour and sensitivity to rhythm, anticipation, invention – something only to be learned through doing it live.
- We both studied in Edinburgh, and we're rekindling and deepening our relationship with Glasgow, and Scotland - working with old and new friends, and building and maintaining relationships to institutions (Playwright Studio Scotland, CCA, Dance Base, Rhubaba and Hospitalfield). We envision premiering our 'next big project' Two Hander in Scotland in late 2021. Performing at Take Me Somewhere / Buzzcut would demonstrate the relevance and potential for our work in the region. It'd be a unique and concentrated chance to deep-dive: see what others are up to, learn from our peers, share drinks, and have a good time.
- Despite an momentum to our work currently, we feel a persisting invisibility within the Live Art scene. Buzzcut is an important platform – we'd love the opportunity to say to a national community: "we're here, we're pushing the conversation, we've got bite, energy, and a sense of humour."

Estimated Duration *

45 mins

How many people will be performing in their work; please list their names & roles (i.e., Lead artist & performers, or equal collaborations) *

2 collaborators / performers: Rohanne Udall and Paul Hughes.

What kind of space(s) do you imagine the performance happening in? E.g., Studio/theatre, Hidden Gardens, corridor, cafe, outdoors, church hall, club, park. Please see 'Venues' page for more info on available spaces, or feel free to suggest alternatives which we will attempt to source for you: www.glasgowbuzzcut.co.uk/festival-venues *

Tramway Studio and Tramway Upper Gallery would both be suitable, as would other open place spaces.

What technical details will you require? For example, will you need lighting or sound equipment? A projector? For more info on available tech see: www.glasgowbuzzcut.co.uk/festival-venues *

'This' requires no additional tech and can be performed in natural light, house lights or a general wash depending on what's appropriate to the space. No sound requirements.

There is no set up besides the organisation of audience seating, however private space (the performance space or otherwise) to warm up an hour and half before performing would be required.

Is there a lot of waste material generated in your performance? (Large amounts of food or material etc.) If so can you please identify how you plan on sourcing and recycling/redistributing this sustainably? We will help you with this. *

'This' stages a somewhat destructive relationship to its props - two metal/plastic folding tables. These tables are used across numerous performances, and have been redistributed/put to use elsewhere as functional tables once they are not safe enough to perform with.

Do you have any access requirements we should be aware of?

No

Please provide up to 5 photographs or video clips of relevant documentation of your work that you would like us to look at. You can also provide links:

Links to online documentation: <https://vimeo.com/387157274>

Title of Performance *

This

Please provide 100 -250 words of marketing copy for your performance that you would be happy with us using on our website if you are selected. (this can be tweaked nearer the time but we will need info very quickly, ready for the announcement in April) *

Two idiots introduce and explore a pair of collapsible tables. Lost somewhere between scientific enquiry and childish recklessness, body and furniture contort around one another. Their giddy study shifts from texture to space, gesture to pose, and detail to whole.

'This' exploits gestures of investigation and thought, drawing together the restless bodies of slapstick with the stern authority of contemporary choreography and sculpture. Driven by the unpredictable movements and textures of the collapsible tables, as well as the reactions of the audience, this wild and joyful work is responsive, volatile and addictive.

'This' was developed with the support of DanceXchange and Dance4; and has been presented at Rich Mix and Central Saint Martins (London), Vivid Projects (Birmingham) and Backlit Gallery as part of Nottedance festival (Nottingham).

"This stripped-down, performance style with its limited vocabulary of isolated words "this", "that", "here" is direct and engaging, bringing to mind the playful work of one of my performance heroes Gary Stevens."

James Yarker, Artistic Director of Stan's Cafe

Please provide a 100 -200 word bio that you are happy with us using on our website if you are selected (you can copy and paste or adapt from above questions if you like) *

Channing Tatum are Rohanne Udall & Paul Hughes, a self-producing artist duo based in London and Nottingham, UK. Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects.

Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Recent projects include: Nottdance'19 (Nottingham) and DRAF for Frieze Week 2018 (London); a solo exhibition at 4/4 (Nottingham); residencies at PACT Zollverein (Essen) and Siobhan Davies Studios (London). Our movement across different contexts fosters – and is nourished by – our artistic communities, and their diverse understandings of process and politics.

We are currently preoccupied with: acting, boardgames, drawing, erotics, hosting, institutions, peers, playscripts, undercutting and critique.

Please provide a publicity image that you are happy with us using on our website if you are selected (if you don't have this now, that's OK, but if you are selected we will need this by March 30th)



**Proposal for Theatre Dance and Performance Training, Guest issue
edited by Independent Dance, April 2020**

This paper articulates the principles and anxieties that govern, and have been developed through, Chatum Tanning's 'hosting' practice over the past seven years. Taking place across UK dance, performance and visual arts sectors, this practice – holding space for artist-peers to make, connect and co-learn – and includes an independent radio station (Radio Play, 2018 - present), weekender retreats (Plus One, 2017-2019), institutional takeovers (Ghosting, 2019) and an independent choreography school (Only Losers Left Alive, 2020).

Under-resourced and critically-responsive, we situate this 'hosting' practice within a broader network of projects that are artist-led, temporary, independent or institutionally-ambivalent, and undertaken through minimal funding and borrowed space. We hold that such projects are essential to maintaining and invigorating artist ecologies, which themselves sustain the institutional sphere (Gregory Sholette, 2010, *Dark Matter*). While select projects receive institutional acclaim (Goat Island 'Summer School'), we propose that the specific intelligence and sensitivity these projects demand of and develop within their organisers / hosts is often lost or transmitted informally; or instrumentalized through a-critical celebration of collectivity, self-determination and resilience.

Highlighting the risks of violence, exploitation, false-promise and narcissism within these projects, this paper will make tangible our often-silent considerations when hosting artist-peers. We will draw from personal and peer anecdotes, past projects of mythological status; and philosophical reflections on study (Fred Moten and Stefano Harney), power (Jo Freeman, Theodor Adorno) and pedagogy (bell hooks, Paolo Friere) to elaborate notions of distance, agency, ownership, waste, flirtation and mutual debt. Rejecting unquestioned collectivity, we propose that these notions might maintain sensitivity of the painful realities of power and difference (across gender, race, class and disability), while continuing to reach toward indispensable ideals of transparency, responsibility, pleasure, collaboration and rebellious learning.

Yogurt Pot Sci-Fi – Chatum Tanning and Andy Edwards – August 2020

Company / Individual name:

Chatum Tanning and Andy Edwards

Contact number:

07809421749

Email:

p.hughespaul@gmail.com

Please tell us briefly about the performance you would like to propose for this commission.

‘Yogurt Pot Sci Fi’ (working title) is an evocative video work and original story set in a future in which water has become a universally scarce material: one which is furtively mined, smuggled, cherished and dreamed about. Exploring themes of loneliness, water, memory, transportation and transformation, the work uses the romance of space travel to reflect on contemporary questions of climate change, histories of imperialism, our relationship to materials. A collaboration between playwright Andy Edwards and visual artists Chatum Tanning (Rohanne Udall and Paul Hughes), this work summons the epic scale of sci-fi through a delicate and miniature visual world entirely constructed and recorded within their own homes.

Drawing from Edwards’ recent narrative work for radio, stage and screen, YPSF presents an 8-15 minute narrative performed by a solo voice actor. The otherworldly-ness of this story will be evoked through microscopic landscapes formed from everyday materials found in homes (cardboard, glass, mirrors, glue, wire, lamps): a kind of visual ‘ASMR’ or ‘foley’. Careful lighting, close camera work, and captivating shifts (things oozing, tinting, dwindling, dangling, collapsing, blowing, tightening, drying, melting) offer a surprising, sensuous, and soothing backdrop to this interplanetary and intimate tale.

YPSF will be devised through a back-and-forth of writing and visual materials between Edwards, Udall and Hughes. It will draw from the unique material, textual and collaborative possibilities of our working situations to develop new forms of playwriting and theatre. As such, YPSF reveals and celebrates the creativity and cultural production that can happen within our own homes. Resisting the big-budget and institutionalised hold of science-fiction, this work will invite the audience into the democratic and riotous pleasures of how we tell stories to one another; and how we wield materials around us in this act of playing, summoning, testing, telling, adapting and remaking.

Who will be involved in making the piece?

This project sits within a burgeoning collaboration of Andy Edwards and Chatum Tanning. Together, we are working to develop new modes of narrative playwriting that exceed the main-stage form: for example, our ongoing process for ‘Two Hander’, a evening-length original play that has received early development at Nottingham Playhouse and Playwrights Studio Scotland, and with further development at Dance4 in April 2021. We are interested in the cultural, linguistic, embodied memory

of empire, encounters with land and the 'other', voice, the crisis of representation and 'speaking for', how 'good stories' work, and what 'theatre' might look like within a rapidly-shifting world.

Andy Edwards is a Glasgow-based playwright and dramaturg. His work includes:

- [Happy Ark Day :\)](#), a short film commissioned by National Theatre of Scotland and BBC Scotland for Scenes for Survival, broadcast August 2020.

- Let The Music Go On And On And On And On... Dramaturgy for Carrie Skinner's work about ghosts and disco, presented at Glasgow CCA (July 2019).

- Tomorrow, Under Snow, a play about contemporary anti-semitism and holocaust remembrance. Developed through FIRE EXIT's PYROMANIA Bursary for experimental playwriting and presented as a reading at Take Me Somewhere (May 2019).

- Arketype, a retelling of Noah's Ark about patriarchy and climate change, written as Tron Theatre's Mayfesto Writer-in-Residence (May 2019).

- In Burrows, an improvised duet with Amy Cheskin about language, description and access, performed in English and BSL. (Assembly Roxy, Edinburgh, March 2019).

More info on his work is available at: <https://www.andynedwards.com/>

Chatum Tanning is the collaboration of Rohanne Udall (London) and Paul Hughes (Nottingham). Trained in fine art, philosophy and dance, they work across visual arts, choreography and performance. While conceptually oriented, their practice centers playful logics that manipulate body and objects – which has continually attracted serious and delighted engagement by young audiences. Recent projects include:

- This, a choreography of slapstick and thought for exhibition spaces, premiered at Rich Mix (May 2018) and more recently performed at Nottdance festival (October 2019).

- Radio Play (2018 - 2019), an independent radio station which curated and broadcast a broad range of original sound works from artist-peers working across music, playwriting, sound, dance and poetry.

- Solo exhibition As If Nobody's Watching (October 2019) at 4/4, Nottingham, presenting a collection of sculpture, print and collage work that playfully troubled its own visibility and display.

- Ghosting, a research project commissioned by LADA at Artsadmin, in which participants transformed themselves into ghosts to haunt institutional spaces (studios, offices, public areas and store-rooms).

More info on their work is available at: <https://www.chatumtanning.info/>

How long roughly would you expect the final product to be?

We expect the final work to run between 8 to 15 minutes.

When would the final product be ready to share? (We're looking for one piece to be ready by November 2020 and one to be ready by March 2021)

Broadly reflecting the commissioning fee, with three artists working one day a week at £140pppd, we anticipate this piece taking 6 weeks to make. Adding two weeks for contingency, we would be able to finish this work by early/mid November if selected in early September.

Why do you feel it's an engaging or important piece of work?

We originally conceived of Yogurt Pot Sci-Fi in late 2016, but have since returned to the idea during lockdown. We feel the themes it addresses – through its subject matter and means of production – are urgent, and respond to both collective experiences of the pandemic / lockdown, and political crises of today:

- The project centers the contradictions of loneliness uniquely addressed by science-fiction: that of physical isolation and alienation from others – experienced by most during the height of Covid lockdown – yet within the curious expansiveness of space. We are confined; we imagine distance, breadth, movement, landscapes; we dream these otherworldly distances with the textures and details of our own homes; yet these fantasies cannot fully address the lingering desire for collectivity and encounter with the other. The infinite space of sci-fi offers a new lens through which to reflect on loneliness and isolation.
- Filmed entirely within our homes, this project revives a rich tradition of science fiction filming in miniature: where evocative landscapes, worlds and galaxies are formed through resourcefulness and meticulous detail. In the face of the rise of computer generated special effects, our work celebrates this ongoing tradition as a joyful form of creativity that is accessible to all. This is a form of storytelling accessible to children and adults, that responds to and transforms the world around it in playful, energetic, imaginative ways. What forms of creativity have we turned to within the lockdown? How can we respond to, and make with, our material surroundings?
- Space, space-travel, and science fiction has always been an important forum to think through questions of colonialism and cultural encounters with 'the other'. We can see this imperialism – a colonial desire for heroic exploration of new frontiers – is alive and strong in the world within major business and research such as Space-X's 'Colonize Mars' plan. Within the backdrop of Black Lives Matter, and the unresolved nature of Britain's own imperial past, we believe this work can be a useful and sensitive way to invite reflection on exploration, encounter and cultural legacy, in a way that is appropriate for families, young audiences. Rather than shy away from these difficult topics, we want to keep finding ways to invite in those who might feel excluded from, frustrated, or even frightened by these conversations.

What age range do you think this would be most appropriate for, and why is this piece appropriate for a family audience?

“In the not too distant future, a climate-stricken Earth has been abandoned. Water is all that’s left, a precious and tightly regulated commodity which is outsourced to planets across the space colony. Rek is off grid, flying solo, under the radar in a cover mission to transport water from the Earth’s surface back to their lowly and forgotten home. Rek has never seen water, no one on their planet has. Rek wants that to change - but they aren’t prepared for what they find, when they stare into its depths.”

Yoghurt Pot Sci-Fi is a space adventure about humans caught in their desires to dominate, control and regulate. Our past work has been interested in how complex or fraught topics can be expressed through new and deceptively simple forms, that invite viewers to playfully respond, imagine, and think with. We have found that children are frequently the most perceptive and curious audiences. This project addresses contemporary, and often difficult-to-approach, topics (imperialism, climate change and our relationship to material resources) within a new-yet-familiar context: the space adventure. Through building rich worlds, compelling characters, and playful re-invention, Yoghurt Pot Sci-Fi will encourage families to engage with these global and urgent issues with their own voices, and within and beyond their homes.

YPSF invites its audience – of all ages, we think, but most specifically 6+ – to look at the objects that surround them in new light. To consider their strangeness, possibility and creative potential. What kinds of life might inhabit them, and transform them? If we are isolated or confined, then how can we be playful, and transform our surroundings? How can we make our homes strange? YPSF sees the answers to all these questions in the serious, busy, creative interventions we see most often in children. YPSF is a family piece: it centers the resourceful, insistent creativity of children as a space for conversation, learning, collectivity and pleasure.

Tell us and how you would plan to ensure the piece can be made under social distancing restrictions. This can be brief and based on current guidelines, we’re mostly interested in your creative thinking around responding to the challenge of social distancing.

The work will be entirely written, filmed, recorded and edited from our individual homes. Rather than staging or filming a pre-written story, our process will circulate video, text and audio materials between each other to feel out the unique narrative possibilities of this form. We are confident from early testing as to the rich possibilities of the form, particularly:

- a solo voice recorded from home, evoking the reflective and anxious textures of a solo pilot within a long-haul spaceflight.
- the simultaneous otherworldliness, and uncanny familiarity, of filming everyday materials in close up. We are excited by treading this line between the familiar and strange – and how it invites a viewer into the possibility of studying the materials that surround them, and forming imaginative worlds through it.

Please tell us an idea for a short interactive workshop that could be run linked to the story for families with children with Special Educational Needs and Disabilities. (This may be led by a different artist, however if you are employed to deliver this fee would be separate from your commissioning fee.)

It's hard to generalise what an accessible workshop might be, without knowing the age range and particular access needs of these children, and whether this workshop would be undertaken remotely / digitally or in person. However, we think constructing alien landscapes through materials found at home (cardboard, tape, glue, toothpicks, plastics, stationary etc.) would be a good basis for a workshop, and adaptable to different access needs. We would invite and guide families in making these worlds, and then together tell a story about it while filming it with a smartphone or any other kind of camera they might have.

Please tell us about your access requirements, if any

n.a.

The Place - Spring Season

Please describe the piece of work you would like to be programmed as part of our Spring season. This work could be either digital or live, but should be able to take place within the current government guidelines around social distancing.

If you are applying with a digital work, please let us know if you are already working with a digital producer or if you would like some digital producing support.

You can respond in writing below (approx. 250 words max.) OR verbally via video (approx. 1 min 30 secs max.), please provide link below. Please only respond in one format - writing or video.

Virtuosic, excessive, slapstick and sincere, 'Can You Feel It?' presents a mischievous laboratory in which two performers tread the impossible line between feeling and fakery.

Working with the visibility, legibility and clichés of feeling, the work resists the widespread appeal to 'sensation' being 'the answer'. We see ready appropriation and vampiric empathy; the gendered and racial economies of feeling; and the limits of ever really knowing what's going on beneath the surface. In the face of political, social and ecological devastation, this show addresses our insatiable desire to feel something; and our terror at feeling nothing.

The first evening-length stage performance by Chatum Tanning, CYFI? was made in collaboration with lighting designer Alex Fernandes. The performers physically grapple with the seductive, potent and often invisible materials of stage lighting. Gels are swapped and lanterns move; a seemingly bare stage is continually reframed through shadow and spills of colour. Synthetic or natural, artifice and authenticity, interior and exterior, bodily and emotional: things get shaken, blurred, tangled, and dropped.

"Ferocious flirting with stereotypes and clichés, embracing the awkward and tender, the lush sensorial, the rich mess and slippery clarity. It is an open invitation, no tricks, serious and playful, never fixed." Sara Ruddock, full text here:

https://70a579aa-873a-4745-ad0d-2b82bf955ee8.filesusr.com/ugd/ac5ab0_db649994efb44140b1850b4f4d7d2f45.pdf

One minute video response from Anika Vajagec: <https://vimeo.com/465448083/9e5819cd72>

We envisage performing the work to reduced audience numbers in the theatre. See below for a digital alternative if live performance becomes unviable due to Covid.

Please provide a link to a video of the work you are applying with, or something that gives a clear indication of what the work will look like. If the link is password protected, please provide us with a password. Footage must be uploaded to a video hosting website - we will not accept files that are sent to us.

<https://vimeo.com/377427250/6d4430a812>

Are there any additional activities that you would like to happen as part of your programming? If yes, please give details below. Please note, this is optional and not having an additional or contextual event will not affect your application.

[no]

IF due to Covid restrictions make it completely impossible to show the work live, we propose the following:

that the team (Rohanne Udall and Paul Hughes, plus lighting designer Alex Fernandes) work for two days in the theatre to remount and rehearse the work. We would invite Anika Vajagec to come in and film in her idiosyncratic style – up close, at a distance, in between and in the middle. We would then edit these together to make an online video version that could be premiered / released via the Place.

We have fees of between £500 and £1500 available and this should cover all artists fees and any additional costs. Please tell us the cost of your proposal.

£1500

Please tell us about any partnerships which support the work (e.g. commissioning partners or funders). Please note, this is not compulsory and not having any partners will not affect your application.

The work was developed through a residency at PACT Zollverein (Summer 2019), with additional support from DanceXchange and funding from Arts Council England, and premiered at Rich Mix, London (October 2019)

Please let us know below if you have any upcoming performances and when they are.

None! Lol.

We recently finished a digital publication about ghosts though, available for download on our website here: <https://www.chatumtanning.info/>

On Transversality in Practice and Research

TECHNE Student-Led Online Conference 2020.

For more information check out <https://ontransversality.wordpress.com>

Fields with an asterisk are compulsory. Leave blank if you do not require to fill in a field.

Email address *

p.hughespaul@gmail.com

Name *

Paul

Surname

Hughes

Preferred name (for publicity)

Paul Hughes

Pronouns

He / him

Academic Affiliation / Organisation

University of Roehampton

Are you funded by TECHNE? *

Yes

Type of proposal *

short presentation

workshop proposal

conversation

performative lecture

spoken word poetry

artwork

performance

film

other

Abstract/proposal (300 words max) *

This presentation will introduce and question a recent trend within UK experimental dance of artists taking on the role of 'curator' or 'host' to form projects in which they invite collaborating dance artists to present their own self-authored work (e.g. Siobhan Davies Dance (2018) 'material / rearranged / to / be', Jamila Johnson- Small (2019) 'Heavy handed, we crush the moment', Lucy Suggate (2019) 'Spirit Compass', and Jonathan Burrows, Matteo Fargion and Hugo Glendinnings (2016) '52 Portraits').

These projects can be seen within a long legacy of Euro-American dance-theatre (Judson, etc.) that rejects the traditionally masculinist and authoritative role of the 'choreographer' in favour of more democratic and collaborative working practices and performance forms. However, I argue that their shift away from collectivist identities ('Grand Union') into one that renders each collaborator as individual artist with authorship of their own work / practice, demands fresh analysis. Given their frequent situation within major institutions of visual arts (Barbican, Nottingham Contemporary, Turner Contemporary, etc.), and their borrowing of visual arts terminology ('curator'), my presentation will address these practices by drawing from extensive discussions from visual arts (Institutional Critique, and its legacy) that center the roles and relations between artist-curator-institution.

I ask: within what lineages of curation can these 'hosting' practices be understood? How is a choreographic sensibility challenging and extending the role of curator, with its own legacy of power-imbalances and capacity for exploitation? I argue that these 'hosting' practices seek to mediate between institutional frameworks, and a field of artistic practice and exchange that exists outside of institutional recognition and remuneration. But I ask: what is risked by this 'outsourcing' of curation, and how might the institutional 'independence' of these artists and artist-curator's repeat the trap that Suhail Malik describes as art's continually deferred promise of escape?

Language(s) of your presentation
English

Supporting link

Access needs
n/a

Technical requirements
If it'll happen over Zoom, then: I'd probably do a screenshare of some slides.

Further notes or comments
We have some budget to offer fees for unfunded students and independent researchers, artists, filmmakers, or freelancers who wish to present as part of this conference. If you fall within any of these categories, please indicate below.

Introduction

Arts Council National Lottery Project Grants

We will ask you questions about different parts of your activity:

- **Some basic details about your project – when it's happening, what it's called**
- **What you want to do, why, and what you want it to achieve (we call this 'Quality')**
- **Who your project will engage, and how they'll engage with it (we call this 'Public engagement')**
- **How you will manage the project**
- **The budget for the project**

We will use the information you give us in this application to decide whether we will offer you a grant.

The first few screens are autofilled with information you have already provided in your applicant profile. If you need to make any amendments, go back to the 'Applicants' section and edit your applicant profile.

Throughout Grantium, any questions marked with an asterisk (*) must be answered otherwise you won't be able to submit your form.

All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Basic details

Please give us a short summary of your project.

We'd like to know what your project is, what will happen and who it is aimed at. You can use up to 600 characters to answer this

This project sees Chatum Tanning commission and develop new-writing & create a participatory event transforming the administrative spaces of art institutions. These riotous & democratic works encourage audiences/participants to take ownership of both arts institutions & the authoritative 'playscript'.

An evolution of our interdisciplinary practice, we will develop new collaborations; open new avenues for touring; and advance our profile as cultural consultants & leaders.

Through 4 weeks of R&D, we will produce participative events, WiPs & a digital zine; w/ anticipated audience of 4080.

Amount requested

Tell us the total amount you are applying to us for, including any personal access costs* (£): £14,942

How much of this request is for your / your collaborators' personal access costs?* (£): £0

***If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.**

If your personal access costs take your request over £15,000 we will still treat your application as an application for £15,000 and under, and make a decision within six weeks.

To find out more about personal access costs, please read the information sheet Access support.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

Project dates

Tell us the start and end dates for your project.

Make sure you allow enough time:

- for us to process your application
- for us to make a payment before your start date, if your application is successful
- to deliver all the stages of your project

The dates you give here should be the dates for the full project you're applying for.

We need six weeks to process applications for £15,000 and under.

Project start date: 01/02/2021

Project end date: 27/09/2021

Our Outcomes

Our 10-year strategy, Let's Create, has three Outcomes. Tell us which of our Outcomes, listed below, you think your project will contribute to.

Outcomes:

A Creative and Cultural Country: England's cultural sector is innovative, collaborative and international, Cultural Communities: Villages, towns and cities thrive through a collaborative approach to culture, Creative People: Everyone can develop and express creativity throughout their life

Quality: what we want to know

Quality is one of our four criteria

In this section, we want you to tell us in more detail about the project you would like to do, how it will help you or your organisation develop, and what you want to achieve by doing it. We also ask about any other artists or practitioners you may be working with, what their role is, and why you have chosen to work with them.

Please read the Quality section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- how strong your idea is, and how clearly you have expressed your aims;- if you have demonstrated that your project is likely to achieve its ambition;- if the project will strongly develop the work/skills of the people/organisations involved;- if you have demonstrated that you or the people you are working with have a track record in delivering good quality work;- the quality of the experience for the people taking part in the project; and- whether the artists/organisations involved are high quality in the context you are working in.

Quality

Tell us about your (or your organisation’s) relevant work and experience.

You can use up to 1500 characters to answer this.

Chatum Tanning (Rohanne Udall & Paul Hughes) have worked for 7 years through 3 main strands:

hosting & curating across diverse communities

- creating & presenting innovative art & performances

- fostering critical interventions within arts organisations

- our accessible and transformative projects center meaningful, riotous & collaborative processes with unexpected outcomes.

Key achievements:

- Collaboration with artist Fionn Duffy into sound & choreography; presented at: Siobhan Davies Studios (London, '17), UKYA festival (Nottingham '18) & Harris Museum (Preston '19); original releases on Bandcamp; & curating 6 radio broadcasts ('Radio Play') feat. 50+ international artists.

- Sculpture-performance 'This' for gallery spaces: residencies @ Dance4 (Nottingham, '18) & DanceXchange (Birmingham '18); performance @ Nottdance '19 incl. solo-exhibition @ 4/4 gallery sharing our interdisciplinary process and moving audiences between local visual arts scene & international dance festival.

- Evening-length stage performance 'Can You Feel It?' innovating processes of lighting design w/ collaborator Alex Fernandes; premiere @ Rich Mix (London '19), w/ support from ACE, PACT Zollverein (Essen '19) & DanceXchange; lead to experimental workshop 'Ghosting' for 20+ participants for LADA, & free digital publication (Unbound '20).

In 2019 our projects & work reached an estimated 7935 people:

- 3082 live audience

- 36 artists collaborated

- 191 participants

- 4576 digital/broadcast/online (not inc. social media)

Tell us more about your project and what you want it to achieve.

We want to know what you aim to do and why, including the ideas behind your project.

You can use up to 1500 characters to answer this.

We will develop:

- Two Hander ('TH'): new writing by playwright Andy Edwards performed by Chatum Tanning (CT). TH addresses an individual's relationship to transgenerational events of climate emergency & colonialism. Our process combines compelling epic drama with gleeful choreographic experimentation to innovate the script reading as performance form.
- Opening unseen spaces of art institutions, Table Dances and Boardroom Games ('TD&BG') is a participatory event inviting diverse & non-salaried voices to tables of cultural power. Stakeholders share honest & challenging conversation by roleplaying collaborative futures. w/ Sonia E Barrett (choreography) & Hamish MacPherson (game design).

Activity:

5 days producing/comms

6 half-days institutional networking

* TH:

20 days script development

15 days R&D @Dance4 (D4)

2 WiPs (Backlit Gallery (BG) & Siobhan Davies Studios (SDS))

2 days digital zine creation

* TB&BG:

2.5 days rehearsal @CDS & 5 days @D4

2 performances @CDS & D4.

Aims:

- Collaborate with Edwards, combining expertise in dramaturgy/playwriting (Edwards) & choreography/visual arts (CT); & share insights with artists/industry professionals (zine & WiPs)
- Develop TH ahead of a 3rd phase (redraft, rehearsal & premiere). Test its capacity to move between spaces & establish partnerships (networking, WiP & documentation).
- Premiere TD&BG as an empowering format for conversations within/about arts institutions & build our profile as artists engaged in governance/consultation across the sector.

Tell us how this project will help to develop your work.

You can use up to 1500 characters to answer this.

This project synthesises our diverse practice for close communities (TD&BG) & national audiences (TH). What is the agency of artists & non-professionals within institutions, and a democratic future of 'the playwriting canon' or 'the main stage'? Taking place in the most prominent & most concealed spaces of art institutions, these projects support creative communities to take leadership in our arts ecology.

Presenting a new model for institutional-stakeholder relations, TD&BG will;

- nurture allyship
- empower us as freelance artists
- develop our profile across the dance/performance sector as consultants, curators & facilitators.

Innovating the playscript's democratic potential, TH exports 'main-stage theatre' to galleries, village halls and dance studios via the 'script-reading'. The long-term benefits:

- Versatile & formally innovative, TH will be a significant addition to our portfolio as our first tourable 'full-evening' performance. Low-fi yet ambitious, TH will enable us to share our energetic & experimental practice to broad audiences; & access new touring markets.
- It will empower us to work with narrative going forward across diverse projects, unlocking the potential for a new body of accessible work. It will also broaden the reach of our existing portfolio and enable future engagements with international theatre & playwriting institutions; incl. new commissions.

Following the challenges of COVID, the grant will significantly rejuvenate our practice and those connected to it.

Project focus

***What will your project focus on?**

If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.

Pick as many as you feel are relevant to your project.

This project will focus on: undertaking organisational development, undertaking professional development, trying out new approaches, creating or commissioning new work, working with new people

Who else is involved

Artists and creatives, or specialists delivering museum or libraries projects

If your project involves working with artists and creatives, or specialists delivering museum or libraries projects, list them and tell us a bit about them using the tool below. You can include up to ten. You don't need to include yourself.

If you are working with anyone who is helping to deliver or manage your project, please tell us about them later in the separate Partners section.

Please read the quality section of our How to Apply guidance for information on how to complete this section.

To add a name

To add names, click the 'Add new item' icon on the left of the screen to add names. To add more than one name, use the 'Save and Add Another' button.

Artist, creative, museum or library specialist's name	Role in project	Confirmed or expected	What will they be doing?
Andrew Edwards	Playwright and collaborator	Confirmed	Andy will be writing the script for Two Hander, in-advance of studio development. Andy ...
Sonia E Barrett	Choreographer	Confirmed	Sonia will be working with us to develop the desktop dance that introduces Table Dances...
Hamish McPherson	Artist	Confirmed	Hamish will support us in developing the game structure that will guide the conversatio...
Anika Vajagic	Documentation	Confirmed	Anika Vajagic will take photo-documentation at one sharing of Table Dances and Boardroo...

Artists

Artist, creative, museum or library specialist's name: Andrew Edwards

Role in project: Playwright and collaborator

Confirmed or expected: Confirmed

Artist's website: <https://www.andynedwards.com/>

How will they contribute to the project? Give a brief description of their work:

Andy will be writing the script for Two Hander, in-advance of studio development. Andy will also work with Rohanne and Paul in the studio to develop the performance of the script.

Andy Edwards is a Glasgow-based playwright and dramaturg. Narrative and formally innovative, his work addresses technologies of language, and personal experience of trans-generational political events.

Andy has worked with both Rohanne and Paul individually in the past, but this will be our first funded collaboration together.

Artists

Artist, creative, museum or library specialist's name: Sonia E Barrett

Role in project: Choreographer

Confirmed or expected: Confirmed

Artist's website: <https://www.sebarrett.com/>

How will they contribute to the project? Give a brief description of their work:

Sonia will be working with us to develop the desktop dance that introduces Table Dances and Boardroom Games.

Sonia is an internationally-renowned interdisciplinary artist, who has exhibited work around the world. Her work addresses the colonial histories embedded in furniture, and how bodies work them, work on them, and are worked by them.

This project will be our first formal collaboration together.

Artists

Artist, creative, museum or library specialist's name: Hamish McPherson

Role in project: Artist

Confirmed or expected: Confirmed

Artist's website: <http://hamishmacpherson.co.uk/>

How will they contribute to the project? Give a brief description of their work:

Hamish will support us in developing the game structure that will guide the conversation section of Table Dances and Boardroom Games.

Hamish is a choreographer, visual artist, publisher and LARP-er, whose work proposes alternative models of relationality, participation, encounter and belonging.

We have an extensive dialogue with Hamish, and have worked on each others projects for 3+ years.

Artists

Artist, creative, museum or library specialist's name: Anika Vajagic

Role in project: Documentation

Confirmed or expected: Confirmed

Artist's website: <https://www.instagram.com/anikavajagic/>

How will they contribute to the project? Give a brief description of their work:

Anika Vajagic will take photo-documentation at one sharing of Table Dances and Boardroom Games and one WiP sharing of Two Hander.

Anika is an emerging photographer and videographer working predominantly with analogue film and experimental image-capturing technologies. Her work is sensitive to, and captures, the unique textures and feeling of live performance.

We have worked before with Anika to document our work.

Giving us a sense of your work: Attachment

If you would like to include a document or web link to give us a sense of your work you can do it here.

For example, this could be an image, a music file, a sample of your writing, a video, a link to an online portfolio or a review of your work.

You can only attach one (either a web link or a document). Your document can be up to 10MB and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files. If you'd like to send us a video or a sound clip, it's best to use a link.

If we have asked you for any mandatory attachments (for example, a permission letter) you should attach these at the end of the application.

Web link:

Document Type	Required?	Document description	Date attached
Click to add attachment...	No	Chatum Tanning Po...	30/11/2020

Attachment Details

Document description: Chatum Tanning Portfolio 2020

Public engagement: What we want to know

Public engagement is one of our four criteria.

In this section, we want you to tell us who your project is aimed at, how they will experience and engage with it, and how you're going to make sure your project reaches people.

Please read the Public engagement section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- **how strong the case for public engagement with the activity is;**
- **if the target audiences for the activity are clearly identified;**
- **if the activity increases opportunities for people who don't currently get involved in the arts and culture or are involved a little in arts and cultural activity;**
- **if the activity increase opportunities for people already engaged in arts activity;**
- **if plans to market the activity to audiences/participants are well defined, and are likely to achieve your aims;**
- **if there is no immediate opportunity to involve people (for example, research and development), whether there is potential for the public to get involved in the future; and**
- **where relevant, whether access and diversity been considered effectively.**

Audience and participants

Is your project aimed at any of the groups below as audiences or participants?

By 'audience' we mean people who are going to experience your project as viewers, listeners or readers but are not actively involved in the project.

By 'participants' we mean people who are actively involved in your project (other than the artists or others leading the project) by devising, creating, making, presenting or performing.

- | | |
|---|--|
| Tick here if your activity is specifically aimed at any particular age group. | |
| Tick here if your activity is specifically aimed at any identified ethnic groups. | |
| Tick here if your activity is specifically aimed at disabled people. | |
| Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity. | |
| Tick here if your activity is specifically aimed at either male, female or trans people. | |

Public engagement

Please read the Public engagement section of our How to Apply guidance for information on how to complete this section.

Who will engage with your project?

Think about the audiences or the people who will take part. You can use up to 1000 characters to answer this.

Testimonies:

“Philosophical performance for all!” (youth group)

“I felt in awe of their energy and commitment” (emerging artist)

“So exciting, like nothing else I’ve ever seen” (first-timer)

Our partners are established presenters of bold & thought-provoking performance and attract these audiences. Despite trepidation, first-time audiences of contemporary performance find our work approachable & exciting.

We expect to reach & build upon our current audience (7935 in 2019):

- TH: our following in London & Nottingham / East Midlands of arts professionals; organisational partners; & theatre, dance, live art & visual art audiences.
- TD&BG: the close communities of artists & non-professional stakeholders of D4 & CDS; alongside professionals interested in artists’ agency in / as governance.
- Zine: we will reach inter/national audiences engaged in contemporary interdisciplinary practice via HE, peer networks & partner organisations. (recent zine Ghosting.zip, published by Unbound reached 4000+).

How will people engage with your project and what experience do you want them to have?

Tell us about the ways audiences or people taking part will engage, and what they will get from your project. You can use up to 1000 characters to answer this.

Participant responses:

“Better than therapy. You guys make me feel normal”

“Insightful play that comfortably accommodated everyone's unpressured meanderings.”

Audiences will engage through participatory events, live performance & a digital zine.

- TD&BG will disrupt & reimagine arts spaces through music, light, dance & roleplay. The communities of these organisations will be invited into a surreal evening; their co-ownership invoked, acknowledged and celebrated.

- WiPs of TH will present relaxed afternoons of playful formal exploration and engrossing narrative. Our DIY re-fashioning of the authoritative 'script-reading' will show audiences that any space or group of people can share in the grand canon of 'main stage theatre'.

- The zine will share our insights to artists, industry professionals, fans & students, supporting others to make and collaborate. Containing text, drawings and photos of studio practice, it will capture the nuances of our disciplinary collision (warts & all).

Tell us how you will make sure your project reaches people.

We want to know how you will make sure that the people you plan to engage will be able to experience your project. You can tell us about any planned marketing activities if this is relevant. You can use up to 1000 characters to answer this.

We will:

- create enticing assets (images, video, texts) for websites & socials of D4, Backlit, SDS & CDS + previous partners PSS & NP (~139k followers across platforms)
- secure support. London: LADA, Artsadmin & Roehampton Uni (~117k)
- Nottingham: Primary, UKNA & Trent Uni (~130k)
- engage our (& collaborators') existing audiences through websites, mailing lists & socials (4k)

W/ minimal technical & venue demands, this R&D enables the future touring of TH to reach new & diverse audiences.

To achieve this we will:

- Develop TH in dance studios (SDS) & galleries (Backlit). We have already presented WiP of TH in halls (CCA Glasgow) & theatres (NP)
- Document the WiP through video & audience vox-pops; share them w/ production pack and zine to industry professionals & open calls
- Initiate conversations w/ potential commissioners for TH's 3rd phase.
- Pitch to rural & festival touring networks; & plan a bespoke tour of partner orgs (galleries, studios, halls, universities, etc.) across England.

In numbers: people benefiting from your project

Estimate how many people will engage with your project.

People who will benefit from your project

Beneficiary Type	How many people will benefit from this project?
Artists and creatives, or specialists	7
Participants	20
Audience (live)	60
Audience (broadcast, online, in writing)	4,000
Total	4,087

Finance: what we want to know

Finance is one of our four criteria.

In this section we will ask you to fill in a budget for your project, and to answer some questions about how you have put your budget together. We'll also ask about how you will manage your budget. We understand that budgets can change over the life of a project, but we need to see that you have planned your budget.

Please read the Finance section of our How to Apply guidance for help on how to answer these questions.

Key things to remember about budgets:

- Your budget has to balance, so your income needs to be the same as your expenditure
- We need to be able to see how you have worked your figures out
- Your budget should be for the total cost of the project you are applying to do

When we look at your answers to these questions we will think about:

- whether the budget is appropriate for the activity that is planned (for example, is the amount of money being asked for suitable for the scale and type of activity? And how appropriate are the areas of income and spending?);
- whether all items in the budget are relevant and reasonable (for example; are fees or wages appropriate to the context? And have quotes for assets been appropriately researched for any asset purchases?); and
- whether the application demonstrates that the activity is attracting income from other sources; is any other income confirmed? If not, do potential income sources seem realistic?

Income

Enter all your cash income on this page, as well as any Support in kind you will receive.

Use the tool at the bottom of the page. Make sure that you show how your figures have been calculated in the 'Description' field, for example:

Ticket sales (7 dates @ 60% of 100 capacity x £8 ticket price) £3,360

The table at the top of the page is a snapshot of the information you enter, and will calculate your total income for you as you work. This table is not editable. The table already includes the amount you are requesting from Arts Council England so you do not need to add this.

To add an income line

To add each income line, click the 'Add new item' icon on the left of the screen. To add more than one line of income, use the 'Save and Add another' button.

Income summary

Income heading	% Project value	Amount (£)
Earned income	11.69%	£2,780
Local authority funding	0.00%	£0
Other public funding	0.00%	£0
Private income	0.00%	£0
Income total (cash)	11.69%	£2,780
Support in kind	25.48%	£6,060
Arts Council England Funding	62.83%	£14,942
Income total	100.00%	£23,782

Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	0.00%	£0
Confirmed	100.00%	£8,840
Income total	100.00%	£8,840

Income heading	Description	Expected or confirmed	Amount
Earned income	Dance4 - Stipend	Confirmed	£1,000
Support in kind	Dance4 - Residency - 20d @ £132pd [15+5 days]	Confirmed	£2,640
Support in kind	Dance4 - Marketing Support [2.5 days]	Confirmed	£500
Earned income	a-n - Artist Development Bursary	Confirmed	£1,200

Earned income	CDS - Allotment Fund	Confirmed	£580
Support in kind	CDS - Dev TD&BG - 16h @ £28.50 ph	Confirmed	£456
Support in kind	CDS - WiP TD&BG - 8h @ £28.50 ph	Confirmed	£228
Support in kind	CDS - Marketing Support [2.5 days]	Confirmed	£500
Support in kind	Nottingham - Accommodation - Rohanne and Andy - 19n @ £20 pppn	Confirmed	£760
Support in kind	Nottingham - Accommodation - Rohanne - 5n @ £20 pppn	Confirmed	£100
Support in kind	London - Accommodation - Paul and Andy - 1n @ £50 pppn	Confirmed	£100
Support in kind	London - Accommodation - Paul - 3n @ £50 pppn	Confirmed	£150
Support in kind	SDS - WiP TH - 8h @ £47 ph	Confirmed	£376
Support in kind	Backlit - WiP TH - 1d @ £250	Confirmed	£250

Income details

Income heading: Earned income
Description: Dance4 - Stipend
Expected or confirmed: Confirmed
Amount (£): £1,000

Income details

Income heading: Support in kind
Description: Dance4 - Residency - 20d @ £132pd [15+5 days]
Expected or confirmed: Confirmed
Amount (£): £2,640

Income details

Income heading: Support in kind
Description: Dance4 - Marketing Support [2.5 days]
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Earned income
Description: a-n - Artist Development Bursary
Expected or confirmed: Confirmed
Amount (£): £1,200

Income details

Income heading: Earned income
Description: CDS - Allotment Fund
Expected or confirmed: Confirmed
Amount (£): £580

Income details

Income heading: Support in kind
Description: CDS - Dev TD&BG - 16h @ £28.50 ph
Expected or confirmed: Confirmed
Amount (£): £456

Income details

Income heading: Support in kind
Description: CDS - WiP TD&BG - 8h @ £28.50 ph
Expected or confirmed: Confirmed
Amount (£): £228

Income details

Income heading: Support in kind
Description: CDS - Marketing Support [2.5 days]
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Support in kind

Description: Nottingham - Accommodation - Rohanne and Andy - 19n @ £20 pppn

Expected or confirmed: Confirmed

Amount (£): £760

Income details

Income heading: Support in kind

Description: Nottingham - Accommodation - Rohanne - 5n @ £20 pppn

Expected or confirmed: Confirmed

Amount (£): £100

Income details

Income heading: Support in kind

Description: London - Accommodation - Paul and Andy - 1n @ £50 pppn

Expected or confirmed: Confirmed

Amount (£): £100

Income details

Income heading: Support in kind

Description: London - Accommodation - Paul - 3n @ £50 pppn

Expected or confirmed: Confirmed

Amount (£): £150

Income details

Income heading: Support in kind
Description: SDS - WiP TH - 8h @ £47 ph
Expected or confirmed: Confirmed
Amount (£): £376

Income details

Income heading: Support in kind
Description: Backlit - WiP TH - 1d @ £250
Expected or confirmed: Confirmed
Amount (£): £250

Income questions

Tell us how you have raised, or plan to raise, any income from other sources you have included in the income table.

This is to help us understand how realistic your budget is, and the partnership support that is in place. Income from other sources could include other grant applications, donations or crowdfunding.

Don't include any income that won't be used specifically for this project.

You can use up to 1500 characters to answer this.

Earned income represents 12% / £2780 of the overall budget. Made up of:

- Residency stipend (£1000) from Dance4 as part of their residency agreement.
- Bursary from Artists Network (£1200) to develop 'Table Dances and Boardroom Games' (TD&BG)
- Bursary from Chisenhale Dance Space (£580) to develop TD&BG.

The majority of this income covers the development of TD&BG to the point where it can be 'hired' as a finished work by arts organisations seeking mediation and mending of their relationships with stakeholders (salaried staff, artists, non-professionals, board). This initial investment covers the time for key collaborators to support the development of this piece, and acquire essential materials. Future costs of presenting the work – performance fees and travel – will be covered by commissioning / presenting fees.

The majority of this project's activity is R&D for Two Hander (TH). The current situation of COVID-19 means that relying on income from any in-person events in the near future carries a high risk. Therefore we have designed this project to not rely on income through ticket sales. However, this investment from Arts Council England in this R&D process will make possible future touring and commissioning opportunities for this work, through developing TH to be available to a broad range of disciplinary contexts (festivals, rural touring, galleries, self-organised events, universities, etc.).

All of this income is already confirmed.

Tell us about the support in kind in your budget

Tell us how you have worked out your support in kind, and why it benefits your project.

You can use up to 1500 characters to answer this.

Support in kind represents 25% / £6060 of the overall budget.

The majority of this income comes through waived space hire and administrative support from partner organisations. All figures for studio space have been based on the organisations' standard hire rates.

- Our residency at Dance4 consists of 3 weeks of studio space to work on TH (15 days) and one week to work on TD&BG (4 weeks = £2640), with marketing support (£500 estimated at 2.5 days time) reaching local audiences for sharings of TD&BG at Dance4, TH at Backlit, and the digital zine. Total: £3140.

- Space at Siobhan Davies Studios (£376) and Backlit Gallery (£250) to present work-in-progress performances of TH. Total: £626.

- Chisenhale Dance Space support of studio space with two days of rehearsal and one day performance (£684) and marketing support (£500, 2.5 days) for TD&BG. Total: £1184.

- Free accommodation for the team is available in Nottingham and London at the homes of team members (respectively Paul and Rohanne). We estimate the total value of this in-kind support to be £1110, calculated at:

-> TH at Dance4 and Backlit: Two team members spending 19 nights in Nottingham (£20 per person per night): £760

-> TD&BG at Dance4. One team member spending 5 nights in Nottingham (£20 pppn): £100

-> TH at Siobhan Davies Studios: Two team members spending one night in London (£50 pppn): £100

-> TD&BG at Chisenhale Dance Space: One team member spending 3 nights in London (£50 pppn): £150.

Expenditure

Please enter all your cash expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable. The table already includes any Support in kind you added on the Income screen so you do not need to add this.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line
 To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative or specialist costs	62.23%	£14,800
Making your work accessible	0.00%	£0
Developing your organisation and people	5.89%	£1,400
Marketing and developing audiences	3.53%	£840
Overheads	0.00%	£0
Assets - buildings, equipment, instruments and vehicles	0.00%	£0
Other	2.87%	£682
Personal access costs	0.00%	£0
Expenditure total (cash)	74.52%	£17,722
Support in kind	25.48%	£6,060
Expenditure total	100.00%	£23,782

Total income (for information): £23,782

Expenditure	Description	Amount
Developing your organisation and people	Producing and Communications - Artist Fees - Rohanne and Paul - 5d ...	£1,400
Marketing and developing audiences	Industry Networking - Artist Fees - Rohanne, Paul - 3d @ £140 pppd	£840
Artistic and creative or specialist costs	TD&BG - CDS Dev - Artist Fees - Rohanne and Paul - 2.5d @ 140ppd	£700
Artistic and creative or specialist costs	TD&BG - CDS Dev - Artist Fees - Sonia - 2d @ 140ppd	£280

Artistic and creative or specialist costs	TD&BG - CDS Dev - Artist Fees - Hamish - 0.5d @ 140ppd	£70
Artistic and creative or specialist costs	TD&BG - CDS Dev - Per diems - Paul - 2d @ £15pppd	£30
Artistic and creative or specialist costs	TD&BG - CDS Dev - Travel - 1 return @ £50	£50
Artistic and creative or specialist costs	TD&BG - CDS Performance - Artist Fees - Sonia - 1d @140ppd	£140
Artistic and creative or specialist costs	TD&BG - CDS Performance - Artist Fees - Hamish - 1d @140ppd	£140
Artistic and creative or specialist costs	TD&BG - CDS Performance - Artist Fees - Rohanne and Paul - 1d @140ppd	£280
Artistic and creative or specialist costs	TD&BG - CDS Performance - Per diems - Paul - 1d @ £15pppd	£15
Artistic and creative or specialist costs	TD&BG - CDS Performance - Travel - 1 return @ £50	£50
Artistic and creative or specialist costs	TD&BG - CDS Performance - Artist Fees - Documentation - Anika - 1.5...	£210
Artistic and creative or specialist costs	TD&BG - CDS Performance - Documentation - Photo printing	£30
Artistic and creative or specialist costs	TD&BG - D4 Dev - Artist Fees - Rohanne and Paul - 5d @ £140 pppd	£1,400
Artistic and creative or specialist costs	TD&BG - D4 Dev - Artist Fees - Sonia - 0.5d @ £140 pppd [Remote wor...	£70
Artistic and creative or specialist costs	TD&BG - D4 Dev - Artist Fees - Hamish - 0.5d @ £140 pppd [Remote wo...	£70
Artistic and creative or specialist costs	TD&BG - D4 Dev - Travel - 1 return @ £50	£50
Artistic and creative or specialist costs	TD&BG - D4 Dev - Per diems - Rohanne - 5d @ £15pppd	£75
Artistic and creative or specialist costs	TD&BG - Materials - Printing game materials	£15
Artistic and creative or specialist costs	TD&BG - Materials - Lighting	£15
Artistic and creative or specialist costs	TH - Digital Zine - Artist Fees - Rohanne and Paul - 2d @ £140 pppd	£560
Artistic and creative or specialist costs	TH - Digital Zine - Artist Fees - Andy - 1d @ £140 pppd	£140
Artistic and creative or specialist costs	TH - Script Development - Artist Fees - Andy - 20d @ £140 pppd	£2,800
Artistic and creative or specialist costs	TH - D4 Dev + Backlit WiP - Artist Fees - Rohanne, Paul and Andy - ...	£6,300
Artistic and creative or specialist costs	TH - D4 Dev + Backlit WiP - Travel - 2 return @ £50	£100
Artistic and creative or specialist costs	TH - D4 Dev + Backlit WiP - Per diems - Rohanne - 15d @ £15pppd	£225
Artistic and creative or specialist costs	TH - D4 Dev + Backlit WiP - Andy - 15d @ £15pppd	£225
Artistic and creative or specialist costs	TH - SDS WiP - Artist Fees - Rohanne, Paul and Andy - 1d @ £140 pppd	£420
Artistic and creative or specialist costs	TH - SDS WiP - Travel - 2 return @ £50	£100

Artistic and creative or specialist costs	TH - SDS WiP - Per diems - Paul and Andy - 1d @ £15pppd	£30
Artistic and creative or specialist costs	TH - SDS WiP - Artist Fees - Documentation - Anika - 1.5d @ £140ppd	£210
Other	Contingency	£682

Expenditure details

Expenditure heading: Developing your organisation and people

Description: Producing and Communications - Artist Fees - Rohanne and Paul - 5d @ £140 pppd

Amount (£): £1,400

Expenditure details

Expenditure heading: Marketing and developing audiences

Description: Industry Networking - Artist Fees - Rohanne, Paul - 3d @ £140 pppd

Amount (£): £840

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Dev - Artist Fees - Rohanne and Paul - 2.5d @ 140ppd

Amount (£): £700

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Dev - Artist Fees - Sonia - 2d @ 140ppd

Amount (£): £280

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Dev - Artist Fees - Hamish - 0.5d @ 140ppd

Amount (£): £70

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Dev - Per diems - Paul - 2d @ £15pppd

Amount (£): £30

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Dev - Travel - 1 return @ £50

Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Performance - Artist Fees - Sonia - 1d @140ppd

Amount (£): £140

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Performance - Artist Fees - Hamish - 1d @140ppd

Amount (£): £140

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Performance - Artist Fees - Rohanne and Paul - 1d @140ppd

Amount (£): £280

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Performance - Per diems - Paul - 1d @ £15pppd

Amount (£): £15

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Performance - Travel - 1 return @ £50

Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Performance - Artist Fees - Documentation - Anika - 1.5d @140ppd

Amount (£): £210

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Performance - Documentation - Photo printing

Amount (£): £30

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - D4 Dev - Artist Fees - Rohanne and Paul - 5d @ £140 pppd

Amount (£): £1,400

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - D4 Dev - Artist Fees - Sonia - 0.5d @ £140 pppd [Remote working]

Amount (£): £70

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - D4 Dev - Artist Fees - Hamish - 0.5d @ £140 pppd [Remote working]

Amount (£): £70

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - D4 Dev - Travel - 1 return @ £50

Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - D4 Dev - Per diems - Rohanne - 5d @ £15pppd

Amount (£): £75

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - Materials - Printing game materials

Amount (£): £15

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - Materials - Lighting

Amount (£): £15

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - Digital Zine - Artist Fees - Rohanne and Paul - 2d @ £140 pppd

Amount (£): £560

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - Digital Zine - Artist Fees - Andy - 1d @ £140 pppd

Amount (£): £140

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - Script Development - Artist Fees - Andy - 20d @ £140 pppd

Amount (£): £2,800

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - D4 Dev + Backlit WiP - Artist Fees - Rohanne, Paul and Andy - 15d @ £140 pppd

Amount (£): £6,300

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - D4 Dev + Backlit WiP - Travel - 2 return @ £50

Amount (£): £100

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - D4 Dev + Backlit WiP - Per diems -
Rohanne - 15d @ £15pppd

Amount (£): £225

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - D4 Dev + Backlit WiP - Andy - 15d @
£15pppd

Amount (£): £225

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - SDS WiP - Artist Fees - Rohanne, Paul and
Andy - 1d @ £140 pppd

Amount (£): £420

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - SDS WiP - Travel - 2 return @ £50

Amount (£): £100

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - SDS WiP - Per diems - Paul and Andy - 1d @ £15pppd

Amount (£): £30

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - SDS WiP - Artist Fees - Documentation - Anika - 1.5d @ £140ppd

Amount (£): £210

Expenditure details

Expenditure heading: Other

Description: Contingency

Amount (£): £682

Expenditure questions

Tell us how you will manage the budget for this project, and about your previous experience of managing budgets.

You can use up to 1500 characters to answer this.

We have included a contingency of 4% of the budget, amounting to £681.60. This accounts for any unexpected disruptions due to COVID-19 (live streaming / documentation equipment / cancelled travel etc.)

The budget will be monitored by Rohanne and Paul. Cash flow and spending will be checked on a weekly basis; with 5 working days budgeted to focus on project management. This application is made in Rohanne's name: funds will go into a project specific account in her name. All purchases will be confirmed by the two of us. Collaborators will be encouraged to invoice promptly and be paid quickly. All invoices & receipts will be collected in our secure shared digital filing system.

As professional artists also working in salaried & freelance roles in the sector (Rohanne in arts marketing; Paul in dramaturgy & writing) we have experience of managing budgets and our own working hours. We both have experience of managing budgets as directors / producers for previous projects: in 2015, for example, Rohanne took a crowd-funded production to the Edinburgh Festival Fringe; and in 2019, we successfully managed an ACE-funded project (Can You Feel It?, with a total budget of £45,918.63, inc. in-kind support). We have received mentorship from Eileen Evans (Executive Director, Forced Entertainment) in 2018 on business management and financial systems; and from Nikki Tomlinson (freelance producer and co-director Independent Dance) in 2019 on project management.

Tell us how you have worked out the costs in your project budget, including the costs of any purchases.

You can use up to 1500 characters to answer this.

Expected costs include:

Artist fees: These account for almost 90% of our budget. Calculated at £140 per person per day, at 111.5 total days: $111.5 \times £140 = £15,610$.

This breaks down into:

- pre-studio script writing. 1 artist @ 20 days = £2800
- TH studio residency and WiP. 3 artists @ 15 days = £6300
- TH London WiP. 3 artists @ 1 day = £420
- TD&BG CDS development. 3 artists @ 2 days, and 3 artists @ 0.5 days = £1050
- TD&BG studio practice and Nottingham performance, with half-day remote support from Sonia and Hamish. 2 artists @ 5 days, and 2 artist @ 0.5 days = £1540
- TD&BG CDS performance. 4 artists @ 1 day = £560
- zine creation. 2 artists @ 2 days, and 1 artist @ 1 day = £700

Per diems: £15 for each artist when working outside of their home city (days in London: 5; days in Nottingham: 35. Total 40 days = £800

Transport: Transport between Glasgow, London and Nottingham has been averaged at £50 based on previous projects. With 7 return journeys this totals at £350.

Producing, admin, comms: Rohanne and Paul are each undertaking 5 days of project management and communications across the project; and then 6 half-days of institutional networking. Total: 2 artists @ 8 days = £2240

Production Materials for TD&BG: £30 for printing and laminating game instructions

Documentation: We will be working with Anika Vajagic to produce documentation of both TD&BG and TH. Working 1.5 days in support of two events (0.5 days to attend, 1 day processing) this totals = £420

Fair pay

We are committed to making sure that those who work in arts and culture are properly and fairly paid.

Please read the fair pay section of our How to Apply guidance for more information.

Have you used any recognised pay guidelines to work out pay for those involved in your project (including you)? Yes – if so, which guidelines have you used?

Please explain in more detail.

You can use up to 600 characters to answer this.

Our standard day rate of £140 per day is based on The Artist Network's [a-n] pro-rata salary for New Graduate's of £24,727, with the day rate calculated based on a-n's expectation of 177 paid days' work for an artist per year. All artists in this project receive the same rate of pay.

There are other people included in the delivery of my project, as workers or volunteers. I am aware of my statutory responsibilities.

X

The latest government guidance on employing people is here.

Management: what we want to know

Management is one of our four criteria.

In this section we want you to tell us how you will manage your project. We will ask you to tell us about any partners involved in the project, where it will be taking place and how you will evaluate the project. We will ask you to fill in a timeline of the key stages of your project, and tell us about the planning you've done to date.

Please read the Management section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- if the activity is realistic and well planned (including having a realistic tour schedule, where appropriate);**
- if the application shows your ability to manage the activity successfully;**
- if the team delivering the project has a track record of managing similar activity;**
- if the activity is supported by appropriate partnerships; and**
- if plans to evaluate the activity are appropriate.**

Project partners

If you are working with other people or organisations to support the management and/or delivery of your project, we'd like to know about their role and whether their involvement is confirmed.

The table at the bottom of the page will populate with the information you enter about the partners involved in your project.

Tell us about your, and your partners', recent experience in managing similar types of projects.

You can use up to 1500 characters to answer this.

“They bring a unique range of strategic connections to the field: crossing over with visual arts & live art contexts, and making important national & international connections” - Matthias Sperling, curator Nottdance’19

Collaborating for 7 years, Chatum Tanning have:

- Developed robust, rich & innovative collaborations
- Self-produced high-quality activities across the UK, including at: Rich Mix, SDS & Vivid Projects; presented work at group exhibitions & festivals incl. Nottdance ‘19, V&A Lates & Harris Museum.
- Undertaken residencies with organisations including SDS, D4, DanceXchange (DX), 4/4 and Hospitalfield.
- Secured inter/national awards & commissions (< £15,000) to produce boundary-pushing work from ACE, PACT Zollverein, DRAF, & DISKURS festival.
- Developed innovative professional & public workshops at D4, Artsadmin, Uni of Greenwich, SDS & DX;
- Developed peer-networks between artists & creatives across disciplines through curatorial platforms (publications, radio broadcasts).
- Shared innovations from our practice through other roles (academic researcher, writer, dramaturg, content & communications manager, audience development, graphic designer, editor)

D4, CDS and SDS are leading sites for the development of choreography & performance in the UK. Keenly invested in artists' agency, D4 & CDS support innovative and critical interventions within their organisations. Backlit is a contemporary gallery and studios central to the visual arts ecology in Nottingham.

To add a partner

To add a partner, click the 'Add new item' icon on the left of the screen. To add more than one partner, use the 'Save and Add another' button.

Partner name	Main contact	Email address	Role in project	Confirmed or expected
Dance4	Jim Hendley	Jim@dance4.co.uk	Residency host, stipend, c...	Confirmed
Backlit	Matthew Chesney	matthew.chesney@backlit.org.uk	Work in progress host	Confirmed
Chisenhale Dance Space	Daniel Pitt	daniel@chisenhaledancespace...	WiP host, funder, consulta...	Confirmed
Siobhan Davies Studios	Lauren Wright	laurenw@siobhandavies.com	WiP host, consultation and...	Confirmed

Partners details

Partner name: Dance4
Main contact (if organisation): Jim Hendley
Email address: Jim@dance4.co.uk
Role in project: Residency host, stipend, consultation and marketing support.
Confirmed or expected: Confirmed

Partners details

Partner name: Backlit
Main contact (if organisation): Matthew Chesney
Email address: matthew.chesney@backlit.org.uk
Role in project: Work in progress host
Confirmed or expected: Confirmed

Partners details

Partner name: Chisenhale Dance Space
Main contact (if organisation): Daniel Pitt
Email address: daniel@chisenhaledancespace.co.uk
Role in project: WiP host, funder, consultation and support.
Confirmed or expected: Confirmed

Partners details

Partner name: Siobhan Davies Studios
Main contact (if organisation): Lauren Wright

Email address: laurenw@siobhandavies.com

Role in project: WiP host, consultation and support.

Confirmed or expected: Confirmed

Location

We are interested in where the projects we support are happening, and whether they involve touring. It's important for getting a fuller picture about where our investment reaches. We report to our funders on where the activities we fund happen.

Activity that involves touring

A project that includes presenting the same programme of work in a number of different locations.

Activity that doesn't involve touring

A project that happens in just one place, that happens in several different places but isn't about touring work, or doesn't happen in any specific place (for example online work)

Some touring and other types of activity

A project that involves showing the same work in a number of locations, and some work that isn't touring (eg a tour and some organisational development work).

My project: doesn't include any touring at all

Non-touring

Location details

Using the tool below, please enter the location(s) where your non-touring activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

If your project is not happening in a specific place, please enter your home postcode.

Name of the location	Local authority
Dance4	Nottingham
Backlit Gallery	Nottingham
Chisenhale Dance Space	Tower Hamlets
Siobhan Davies Studios	Southwark

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Dance4

Enter postcode: NG3 2AR

No postcode available:

Local authority: Nottingham

Have you received any advice from this local authority? No

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Backlit Gallery

Enter postcode: NG3 1JG

No postcode available:

Local authority: Nottingham

Have you received any advice from this local authority? No

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Chisenhale Dance Space

Enter postcode: E3 5QZ

No postcode available:

Local authority: Tower Hamlets

Have you received any advice from this local authority? No

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Siobhan Davies Studios

Enter postcode: SE1 6ER

No postcode available:

Local authority: Southwark

Have you received any advice from this local authority? No

Project plan

Planning to date

Tell us about the planning and preparation you have already done.

This work should not be included as a cost in your budget; we cannot fund activity that has already taken place.

You can use up to 1500 characters to answer this.

Our proposed activity represents a second phase of TH. Its first phase began in Jan '18, and entailed:

- Initial script treatments & drafting from Andy Edwards
- Residencies at Playwright Studio Scotland & Nottingham Playhouse workshoping the concept of TH an early-project WiP at Playwright Studio Scotland/CCA for peers & industry-professionals from Scotland's playwriting, dance & visual arts sectors.
- An ongoing reading group throughout lockdown, to build a shared vocabulary & set of references.
- Securing agreements with partner organisations for residencies & performances. All activity relating to this project is confirmed.

In addition, we have confirmed the following in advance of this first phase of work on TD&BG.

- Fundraised for TD&BG, confirming grants from CDS and a-n.
- Established collaborations and introductory conversations with all the artists working on TD&BG.

We are closely following the changing situation of COVID-19, and maintain dialogue with all our institutional partners. While our activity abides by non-lockdown measures (social distancing, max. 30 audience in well-ventilated space), we understand the need for flexibility and contingency plans. Drafting, studio practice and industry networking will all be remote or in small groups. Live performance elements (WiP and TD&BG performances) could relocate online, and still engage audiences, peers and institutional partners with live and recorded material; all at short notice and without financial shortfall.

* Project Timeline

Please use the table to list the main stages and tasks of the project from the start date onwards, and to show who will lead on each part of the project.

Enter at least one stage, and add each project stage in order.

To create the table, click the 'Add new item' icon on the left of the screen to add a project stage. To add more than one stage, use the 'Save and Add another' button.

The table at the bottom of the page will populate with the information you enter.

Start date	End date	Activity or task details	Task lead
01/02/2021		Producing Day 1: Share updated project plan & confirm individual responsibilities & availability.	Chatum Tanning
01/02/2021		PD 1: Send marketing materials to Dance4 / Backlit / SDS / Chisenhale	Chatum Tanning
01/02/2021		PD 1: Check developments/guidelines re. COVID & check in with partners. Develop contingency plans.	Chatum Tanning
01/02/2021		PD 1: Confirm WiP times and practical details for Backlit / SDS	Chatum Tanning
22/02/2021	19/03/2021	TH - Script Development	Andrew Edwards
22/03/2021		Producing Day 2: Update marketing assets & project activity re Covid.	Chatum Tanning
22/03/2021		PD 2: Publish newsletter, and compile social media schedule for forthcoming weeks.	Chatum Tanning
22/03/2021		PD 2: Send industry invites to WiP at Backlit and SDS.	Chatum Tanning
22/03/2021		PD 2: Book travel for residency at D4. Pay invoices and update finances.	Chatum Tanning
19/04/2021	07/05/2021	TH - Residency at Dance4	Chatum Tanning & Andrew Edw...
26/04/2021		Update project activity re Covid guidelines. Book travel for SDS.	Chatum Tanning
26/04/2021		TH - Prepare for WiP performance Backlit.	Chatum Tanning & Andrew Edw...
07/05/2021		TH - WiP performance at Backlit.	Chatum Tanning & Andrew Edw...
03/05/2021	06/05/2021	Plan for future of TH with D4 & Backlit, initial emails to potential partners	Chatum Tanning
22/05/2021		TH - WiP performance at SDS	Chatum Tanning & Andrew Edw...
31/05/2021		Producing Day 3: Mid-point evaluation. Assess work & confirm activity.	Chatum Tanning
31/05/2021		PD 3: Update project activity (with org partners) re latest Covid guidelines.	Chatum Tanning
31/05/2021		PD 3: Compile documentation and produce Tour Pack for TH.	Chatum Tanning
31/05/2021		PD 3: Updated marketing assets for TD&BG, & send industry invites.	Chatum Tanning
31/05/2021		PD3: Publish newsletter. Compile social media schedule for forthcoming weeks.	Chatum Tanning
31/05/2021		PD 3: Pay invoices and update finances.	Chatum Tanning
14/06/2021	15/06/2021	TH - Make zine	Chatum Tanning & Andrew Edw...
15/06/2021		TH - Distribute zine and tour pack to existing and new organisational partners.	Chatum Tanning
21/06/2021	22/06/2021	TD&BG - working with Sonia at CDS [2 days]	Chatum Tanning and Sonia Ba...
23/06/2021		TD&BG - working with Hamish [0.5 days]	Chatum Tanning and Hamish M...
28/06/2021	02/07/2021	TBaBG - Residency at Dance4	Chatum Tanning
01/07/2021		TBaBG - Performance at Dance4, reflection with Dance4	Chatum Tanning, Sonia Barre...

02/07/2021		All projects - Develop plans for TH third phase in consultation with Dance4	Chatum Tanning
05/07/2021		All projects – Review safe working practices & contingency plans re latest Covid guidelines	Chatum Tanning
29/07/2021		TBaBG - Performance at CDS, reflection with CDS	Chatum Tanning, Sonia Barre...
02/08/2021		Producing Day 4: Meet with D4 and CDS to evaluate TB&BG.	Chatum Tanning
02/08/2021		PD 4: Collect documentation and produce Tour Pack.	Chatum Tanning
02/08/2021		PD 4: Pay invoices and update finances.	Chatum Tanning
09/08/2021	13/08/2021	TH - Industry Networking [2 half days]	Chatum Tanning
30/08/2021	03/09/2021	TH - Industry Networking [2 half days]	Chatum Tanning
20/09/2021	24/09/2021	TH - Industry Networking [2 half days]	Chatum Tanning
27/09/2021		Producing Day 5: Final evaluation. Finance / admin round up, all invoices paid.	Chatum Tanning
27/09/2021		PD 5: Compile project evaluation. Share final report with partners; complete ACE report.	Chatum Tanning

Project plan details

Start date: 01/02/2021

End date:

Activity or task details: Producing Day 1: Share updated project plan & confirm individual responsibilities & availability.

Task lead: Chatum Tanning

Project plan details

Start date: 01/02/2021

End date:

Activity or task details: PD 1: Send marketing materials to Dance4 / Backlit / SDS / Chisenhale

Task lead: Chatum Tanning

Project plan details

Start date: 01/02/2021

End date:

Activity or task details: PD 1: Check developments/guidelines re. COVID & check in with partners. Develop contingency plans.

Task lead: Chatum Tanning

Project plan details

Start date: 01/02/2021

End date:

Activity or task details: PD 1: Confirm WiP times and practical details for Backlit / SDS

Task lead: Chatum Tanning

Project plan details

Start date: 22/02/2021

End date: 19/03/2021

Activity or task details: TH - Script Development

Task lead: Andrew Edwards

Project plan details

Start date: 22/03/2021

End date:

Activity or task details: Producing Day 2: Update marketing assets & project activity re Covid.

Task lead: Chatum Tanning

Project plan details

Start date: 22/03/2021

End date:

Activity or task details: PD 2: Publish newsletter, and compile social media schedule for forthcoming weeks.

Task lead: Chatum Tanning

Project plan details

Start date: 22/03/2021

End date:

Activity or task details: PD 2: Send industry invites to WiP at Backlit and SDS.

Task lead: Chatum Tanning

Project plan details

Start date: 22/03/2021

End date:

Activity or task details: PD 2: Book travel for residency at D4. Pay invoices and update finances.

Task lead: Chatum Tanning

Project plan details

Start date: 19/04/2021

End date: 07/05/2021

Activity or task details: TH - Residency at Dance4

Task lead: Chatum Tanning & Andrew Edwards

Project plan details

Start date: 26/04/2021

End date:

Activity or task details: Update project activity re Covid guidelines. Book travel for SDS.

Task lead: Chatum Tanning

Project plan details

Start date: 26/04/2021

End date:

Activity or task details: TH - Prepare for WiP performance Backlit.

Task lead: Chatum Tanning & Andrew Edwards

Project plan details

Start date: 07/05/2021

End date:

Activity or task details: TH - WiP performance at Backlit.

Task lead: Chatum Tanning & Andrew Edwards

Project plan details

Start date: 03/05/2021

End date: 06/05/2021

Activity or task details: Plan for future of TH with D4 & Backlit, initial emails to potential partners

Task lead: Chatum Tanning

Project plan details

Start date: 22/05/2021

End date:

Activity or task details: TH - WiP performance at SDS

Task lead: Chatum Tanning & Andrew Edwards

Project plan details

Start date: 31/05/2021

End date:

Activity or task details: Producing Day 3: Mid-point evaluation. Assess work & confirm activity.

Task lead: Chatum Tanning

Project plan details

Start date: 31/05/2021

End date:

Activity or task details: PD 3: Update project activity (with org partners) re latest Covid guidelines.

Task lead: Chatum Tanning

Project plan details

Start date: 31/05/2021

End date:

Activity or task details: PD 3: Compile documentation and produce Tour Pack for TH.

Task lead: Chatum Tanning

Project plan details

Start date: 31/05/2021

End date:

Activity or task details: PD 3: Updated marketing assets for TD&BG, & send industry invites.

Task lead: Chatum Tanning

Project plan details

Start date: 31/05/2021

End date:

Activity or task details: PD3: Publish newsletter. Compile social media schedule for forthcoming weeks.

Task lead: Chatum Tanning

Project plan details

Start date: 31/05/2021

End date:

Activity or task details: PD 3: Pay invoices and update finances.

Task lead: Chatum Tanning

Project plan details

Start date: 14/06/2021

End date: 15/06/2021

Activity or task details: TH - Make zine

Task lead: Chatum Tanning & Andrew Edwards

Project plan details

Start date: 15/06/2021

End date:

Activity or task details: TH - Distribute zine and tour pack to existing and new organisational partners.

Task lead: Chatum Tanning

Project plan details

Start date: 21/06/2021

End date: 22/06/2021

Activity or task details: TD&BG - working with Sonia at CDS [2 days]

Task lead: Chatum Tanning and Sonia Barrett

Project plan details

Start date: 23/06/2021

End date:

Activity or task details: TD&BG - working with Hamish [0.5 days]

Task lead: Chatum Tanning and Hamish MacPherson

Project plan details

Start date: 28/06/2021

End date: 02/07/2021

Activity or task details: TBaBG - Residency at Dance4

Task lead: Chatum Tanning

Project plan details

Start date: 01/07/2021

End date:

Activity or task details: TBaBG - Performance at Dance4, reflection with Dance4

Task lead: Chatum Tanning, Sonia Barrett, and Hamish MacPherson

Project plan details

Start date: 02/07/2021

End date:

Activity or task details: All projects - Develop plans for TH third phase in consultation with Dance4

Task lead: Chatum Tanning

Project plan details

Start date: 05/07/2021

End date:

Activity or task details: All projects – Review safe working practices & contingency plans re latest Covid guidelines

Task lead: Chatum Tanning

Project plan details

Start date: 29/07/2021

End date:

Activity or task details: TBaBG - Performance at CDS, reflection with CDS

Task lead: Chatum Tanning, Sonia Barrett, and Hamish MacPherson

Project plan details

Start date: 02/08/2021

End date:

Activity or task details: Producing Day 4: Meet with D4 and CDS to evaluate TB&BG.

Task lead: Chatum Tanning

Project plan details

Start date: 02/08/2021

End date:

Activity or task details: PD 4: Collect documentation and produce Tour Pack.

Task lead: Chatum Tanning

Project plan details

Start date: 02/08/2021

End date:

Activity or task details: PD 4: Pay invoices and update finances.

Task lead: Chatum Tanning

Project plan details

Start date: 09/08/2021

End date: 13/08/2021

Activity or task details: TH - Industry Networking [2 half days]

Task lead: Chatum Tanning

Project plan details

Start date: 30/08/2021

End date: 03/09/2021

Activity or task details: TH - Industry Networking [2 half days]

Task lead: Chatum Tanning

Project plan details

Start date: 20/09/2021

End date: 24/09/2021

Activity or task details: TH - Industry Networking [2 half days]

Task lead: Chatum Tanning

Project plan details

Start date: 27/09/2021

End date:

Activity or task details: Producing Day 5: Final evaluation. Finance / admin round up, all invoices paid.

Task lead: Chatum Tanning

Project plan details

Start date: 27/09/2021

End date:

Activity or task details: PD 5: Compile project evaluation. Share final report with partners; complete ACE report.

Task lead: Chatum Tanning

Evaluation

Results of your project

Please estimate the results of your project in the categories below. Enter '0' (zero) for any item that is not relevant.

Project Results	Estimated
Number of new products or commissions	3
Period of employment for artists and creatives, or specialists (in days)	115
Number of performance or exhibition days	4
Number of sessions for education, training or participation	0

Divide the day into three sessions (morning, afternoon and evening). A session is any one of these.

Tell us how you will evaluate your project.

Tell us how you plan to monitor the progress of your project, and evaluate your outcomes throughout the project. Think about all the parts of your project, including quality, public engagement, finance and management. If we give you a grant, we will ask you to evaluate your work and fill in an activity report at the end of your project.

You can use up to 1500 characters to answer this.

Regular reflective meetings are essential to our work and adaptability. Our administrative processes – including artistic, financial, institutional relations & marketing – promote regular & rigorous self-evaluation. We have planned 5 dedicated days across the project to evaluate, reflect & re-plan.

Artistic quality: This activity is R&D focused; feedback will be essential. We will hear from audiences, artistic peers, partners & industry professionals at live events through conversation, feedback forms, vox pops & Q&As. Photo and video documentation will inform the evaluation process & direct our work going forward.

New playwriting models: TH develops the 'script-reading' as a performance form. The digital zine will document our process, and prompt reflective conversations with new & existing partner organisations developing the craft.

Institutional positioning: This project develops TD&BG into an affordable tool for developing institution-stakeholders relations; & TH to a 3rd phase engaging diverse audiences by moving across disciplinary contexts. Conversations through industry networks & with organisational partners will inform both project packs & future plans, and measure the viability of these aims.

Given the context of COVID-19, some plans might need to change. We will closely monitor circumstances in order to robustly report on how we held true to this project's aims within a changeable environment; and the impact our work has had on collaborators, partners and audiences.

Submission summary

The submission summary displays a list of all the steps you've worked through. If you have completed a step successfully, there will be a green tick beside it. If a step is incomplete or has not been completed successfully, this will be indicated by a red tick. A hyperlinked statement will tell you what part of each step needs attention. Click on this hyperlinked statement to take you to the step and make your amendments.

By clicking submit, you are submitting your completed application form for our consideration.

Page	Last Updated
Introduction	No Input Required
Basic details	30/11/2020
Our Outcomes	30/11/2020
Application submission	Page 66 30/11/2020

Quality	No Input Required
Quality	30/11/2020
Project focus	30/11/2020
Who else is involved	30/11/2020
Attachment	30/11/2020
Public engagement	No Input Required
Audience and participants	No Input Required
Public engagement	30/11/2020
Beneficiaries	30/11/2020
Finance	No Input Required
Income	30/11/2020
Income questions	30/11/2020
Expenditure	30/11/2020
Expenditure questions	30/11/2020
Management	No Input Required
Partners	30/11/2020
Location	30/11/2020
Non-touring	30/11/2020
Project plan	30/11/2020
Evaluation	30/11/2020

Chatum Tanning are Rohanne Udall & Paul Hughes, a self-producing artist duo based in London and Nottingham, UK. Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects.

Over the past 7 years, our work has been produced within and presented across stages, galleries, studios, universities and digital spaces, including: Hospitalfield Arts, PACT Zollverein, Siobhan Davies Dance, Live Art Development Agency, David Roberts Art Foundation, UKYA, The Harris Museum, and Dance4's Nottedance. Our movement across different contexts fosters – and is nourished by – our artistic communities, and their diverse understandings of process and politics.

Through a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Our process is sensitive to texture, context, history, composition and expectation; we keep things fresh by working with things we don't already know about. Our commitment to the unjustifiable has continually lead us to new and unexpected ways to think about power, relationality and the role of art.

We are currently preoccupied with: acting, boardgames, drawing, erotics, hosting, institutions, peers, playscripts, undercutting and critique.

This portfolio introduces a number of our recent and key projects. For more information on particular projects or our practice more broadly, please visit www.chatumtanning.info or get in touch with us by email. To get a quick feel for our work, we recommend watching *It's Out of our Hands*, a 90 second video work we made in 2017 [here](#).

Rohanne Udall and Paul Hughes
rohanneudall@me.com | p.hughespaul@gmail.com



As If Nobody's Watching

Solo exhibition at 4/4, Nottingham, October 2019.

Our first solo exhibition, *As if Nobody's Watching* presented a collection of works that expressed a hesitant relationship to their own visibility and display. Paint rollers were precariously balanced to form a crude and futile barrier; sliced up plastic water bottles were re-arranged into shy and miserable figures; newsprint images of footballers were reassembled into tender and ironic suggestions of classical painting. Visitors to the exhibition were finally rewarded with 'Been there, done that', an endlessly replenished pile of free and one-off lino print t-shirts.

The exhibition was concurrent with our participation at Dance4's biennial of choreography, Nottedance, and sought to bridge this international professional dance audience with the city's independent and artist-led ecology. We marked the exhibition's close with a performance of *Untitled score for two performers* (2016), in which two parallel announcements veer between the officiousness, aggression, cliché, sincerity and solemnity.

At the same time as being deeply critically engaged, Channing Tatum's work is witty, funny and highly enjoyable.

Matthias Sperling
Curator of Nottedance19

collage | logics | sculpture | displacement | in/visibility



Can You Feel it?

Stage performance made in collaboration with Alex Fernandes. First presented Rich Mix, London, October 2019. 60 mins duration.

Our first evening-length stage performance, *Can You Feel It?* is about the visibility, legibility and performance of feelings. It presents a virtuosic, excessive, and mischievous laboratory of feeling, in which two performance thread an (impossible) line between feeling and fakery. The work questions appropriation and vampiric empathy; our insatiable desire to feel something; and our terror at feeling nothing.

Created in collaboration with lighting designer Alex Fernandes, the work grapples with the potent and seductive materials of stage lighting. Gels are swapped and lanterns move; a once bare stage is transformed, and re-framed through shadows and tapestries of colour. Isolated in the theatre and under the dry heat of stage lanterns, *Can You Feel It?* reveals the possibilities and pleasures of grasping at the most elusive, flowing and urgent of materials – our interior sensation.

Can You Feel It? was developed through PACT Zollverein's Residency programme, with support from DanceXchange and Rich Mix, with funding by Arts Council England.

Ferocious flirting with stereotypes and clichés, embracing the awkward and tender, the lush sensorial, the rich mess and slippery clarity. It is an open invitation, no tricks, serious and playful, never fixed.

Sara Ruddock
Artist and choreographer, 2019

I am loving the persistence of this performance – the swerving, the circling back, the concrete form. I love watching the woman and the man writing their bodies on to the stage.

Lara Pawson
Author, 2019

emotion | in/sincerity | sculpture | light | instability



This

Performance for exhibition, foyer and studio spaces. First presented Rich Mix, London, May 2018. 45 mins duration.

Two idiots introduce and explore a pair of collapsible tables. Lost somewhere between scientific enquiry and childish recklessness, body and furniture contort around one another. Their giddy study shifts from texture to space, gesture to pose, and detail to whole.

We wanted to make a lo-fi performance that could be performed in any kind of space. *This* exploits the gestures of investigation and thought, drawing together the restless bodies of slapstick with contemporary choreography and sculpture. Driven by the unpredictable movements and textures of the collapsible tables, this wild and joyful work continues to mature and develop, critically responding to each context it is presented in.

This was developed with the support of DanceXchange and Dance4; and has been presented at Rich Mix and Central Saint Martins (London), Vivid Projects (Birmingham) and Backlit Gallery as part of Nottdance festival (Nottingham).

This stripped-down, performance style with its limited vocabulary of isolated words "this", "that", "here" is direct and engaging, bringing to mind the playful work of one of my performance heroes Gary Stevens.

James Yarker
Artistic Director of Stan's Cafe

materiality | slapstick | authority | glee | improvisation



Empty Gestures

Performance. First presented at Attenborough Arts Centre, Leicester, May 2016. 15 mins duration (and growing).

To the unassuming beat of a metronome, two figures synchronously perform a series of unique hand gestures.

Empty Gestures presents is a mandala of decontextualized data, intense focus, clumsy hands, faulty memory and precarious unison. The gestures are stripped of their meaning - the only certainty left is the intense and material commitment of the performers to learn and reproduce them. A deceptively simple premise produces a quietly poetic and complexly intimate encounter. An exposing and laborious act of remembrance, *Empty Gestures* questions the role of the fleshy and faulty body within a world in which information is produced and circulated more rapidly and widely than ever before.

An early but important work for us, we think of *Empty Gestures* as our 'party piece' – always ready to be attempted if the mood is right. With each performance we add to the string of gestures.

Empty Gestures has been presented at Attenborough Arts Centre (Leicester), Rich Mix and Tender Loin (London) and Salon Rose (Edinburgh).

A bold work, apparently simple, yet complex in its thinking and deceptively demanding in its execution.

*'Sensational'
'Such a great & innovative piece'
'Loved the shifts in pace + humour - clever & subtle'*

Efrosini Protopapa
Artist, dramaturg and researcher

Audience comments

gesture | memorisation | meaning/lessness | synchronicity | in/attention



Radio Play

An independent pop-up radio station. Running throughout 2018-19 as live online broadcasts.

Radio Play is an independent, infrequent and idiotic radio station hosted by Channing Tatum; a platform to host artworks and thinking by artists we admire. It has run since early 2018 as an online evening-length broadcast every two or three months.

First developed at Summer Lodge 2017, Nottingham Trent University, *Radio Play* is an experiment in organising an independent space for artworks, discussion and ideas. We exercise our radio host fantasies as we learn the technical ins and outs of producing and distributing sound.

You can listen back to previous broadcasts as podcasts [here](#).



With Fionn Duffy

Filibuster

Single-channel video made in collaboration with Fionn Duffy. First exhibited at UKYA City Takeover, Nottingham, February 2019.

Filibuster is a 10-minute single channel video set within the clean and dominating environment of the dance studio. The three artists take turns to fidget and contort before a microphone, as the viewer tracks the anxiety, pleasure and vulnerability surrounding the choice of whether or not to speak.

Filibuster was made in collaboration with Fionn Duffy, and developed in residence at Siobhan Davies Dance, London, in August 2018. This residency culminated in an open studio, in which an expansive set of video, performance, drawing and sound materials were presented across the studios, charting our research into the complicated relationship between sound and the body.

sound | distance | muteness | fidgeting | voice



FPR Audio

Band, website, performances. First presented at Backlit Gallery, Nottingham, February 2019.

FPR Audio (2017-19) is the a cappella band of Fionn Duffy, Rohanne Udall and Paul Hughes. We find whatever album has the highest streaming count of that week, and attempt to sing along as we listen along to it for the first time. Voices hesitantly commit themselves to the melodrama and confidence contemporary pop. Audiences begin to recognise fragments of melody and lyrics as chorus return each time. As they attempt to keep up, the performer's attention is visibly pulled between the unknown music, the uncertainty and delight of the audience, and the strangeness of their own contorting voice.

Alongside our live performances, we maintain a Bandcamp page on which you can listen to our albums ~, *Staying at Sue's*, and *Half Way Where?* Listen [here](#).

sound | appropriation | mis/understanding | exposure | song



2021



Introduction

Arts Council National Lottery Project Grants

We will ask you questions about different parts of your activity:

- **Some basic details about your project – when it's happening, what it's called**
- **What you want to do, why, and what you want it to achieve (we call this 'Quality')**
- **Who your project will engage, and how they'll engage with it (we call this 'Public engagement')**
- **How you will manage the project**
- **The budget for the project**

We will use the information you give us in this application to decide whether we will offer you a grant.

The first few screens are autofilled with information you have already provided in your applicant profile. If you need to make any amendments, go back to the 'Applicants' section and edit your applicant profile.

Throughout Grantium, any questions marked with an asterisk (*) must be answered otherwise you won't be able to submit your form.

All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Basic details

Please give us a short summary of your project.

We'd like to know what your project is, what will happen and who it is aimed at. You can use up to 600 characters to answer this

This project sees Chatum Tanning develop new-writing & a portfolio of work to re-enter arts spaces following the cultural re-set of COVID. Transformative, riotous & democratic, these COVID-secure activities encourage communities to take ownership of both arts institutions & the authoritative 'playscript'.

An evolution of our interdisciplinary practice, we will develop new collaborations; open new avenues for touring; and advance our profile as cultural consultants & leaders.

Through 4 weeks of R&D, we will produce participative events, WiPs & a digital zine; w/ anticipated audience of 4080.

Amount requested

Tell us the total amount you are applying to us for, including any personal access costs* (£): £14,942

How much of this request is for your / your collaborators' personal access costs?* (£): £0

***If there are extra costs relating to your own access needs, or those of the people you are working with, to help you deliver your project and manage your grant online, include them in this figure. For example, payment for a sign language interpreter to help you manage your project.**

If your personal access costs take your request over £15,000 we will still treat your application as an application for £15,000 and under, and make a decision within six weeks.

To find out more about personal access costs, please read the information sheet Access support.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

Project dates

Tell us the start and end dates for your project.

Make sure you allow enough time:

- for us to process your application
- for us to make a payment before your start date, if your application is successful
- to deliver all the stages of your project

The dates you give here should be the dates for the full project you're applying for.

We need six weeks to process applications for £15,000 and under.

We are currently processing an unusually high volume of applications across all our grant programmes. We're doing our best to keep National Lottery Project Grants open to applications, but in order to do this it is taking us longer than usual to process and reach decisions on some applications.

If you are submitting an application for £15,000 or under please allow up to 10 weeks to receive your decision. If you are submitting an application for over £15,000, please allow up to 16 weeks to receive your decision.

Project start date: 15/03/2021

Project end date: 01/10/2021

Our Outcomes

Our 10-year strategy, Let's Create, has three Outcomes. Tell us which of our Outcomes, listed below, you think your project will contribute to.

Outcomes:

A Creative and Cultural Country: England's cultural sector is innovative, collaborative and international, Cultural Communities: Villages, towns and cities thrive through a collaborative approach to culture, Creative People: Everyone can develop and express creativity throughout their life

Quality: what we want to know

Quality is one of our four criteria

In this section, we want you to tell us in more detail about the project you would like to do, how it will help you or your organisation develop, and what you want to achieve by doing it. We also ask about any other artists or practitioners you may be working with, what their role is, and why you have chosen to work with them.

Please read the Quality section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- how strong your idea is, and how clearly you have expressed your aims;- if you have demonstrated that your project is likely to achieve its ambition;- if the project will strongly develop the work/skills of the people/organisations involved;- if you have demonstrated that you or the people you are working with have a track record in delivering good quality work;- the quality of the experience for the people taking part in the project; and- whether the artists/organisations involved are high quality in the context you are working in.

Quality

Tell us about your (or your organisation's) relevant work and experience.

You can use up to 1500 characters to answer this.

Chatum Tanning (Rohanne Udall & Paul Hughes, 'CT') have worked for 7 years through 3 main strands:

- creating innovative and accessible art & performance
 - curating encounters between choreography, visual arts & beyond
 - engendering 'governance from the ground-up' in cultural organisations
- By centering meaningful & riotous collaborations across diverse contexts, our projects give rise to joyous & transformative experiences.

Key achievements:

- Research with artist Fionn Duffy into sound & choreography; presented at Siobhan Davies Studios (London, '17), UKYA festival (Nottingham '18) & Harris Museum (Preston '19); 3 album releases on Bandcamp; & 6 broadcasts ('Radio Play') curating 50+ international artists.

- Sculpture-performance 'This' for gallery spaces: residencies @ Dance4 (Nottingham, '18) & DanceXchange (Birmingham '18); performance @ Nottdance '19 incl. solo-exhibition @ 4/4 gallery of interdisciplinary practice, connecting the international festival audience w/ the local visual arts ecology.

- Stage performance 'Can You Feel It?' innovating processes of lighting design w/ collaborator Alex Fernandes; premiere @ Rich Mix (London '19), w/ support from ACE, PACT Zollverein (Essen '19) & DanceXchange; included experimental workshop 'Ghosting' for 20+ participants for LADA, & free digital publication (Unbound '20).

In 2019 our projects & work reached an estimated 7935 people:

- 3082 live audience
- 36 artists collaborated
- 191 participants
- 4576 digital/broadcast/online (w/out social media).

Tell us more about your project and what you want it to achieve.

We want to know what you aim to do and why, including the ideas behind your project. You can use up to 1500 characters to answer this.

We will develop:

- Two Hander ('TH'): new writing by playwright Andy Edwards performed by CT. TH addresses the individual's relationship to the transgenerational events of institutions, climate crisis & colonialism. Compelling epic drama meets gleeful choreographic experimentation to activate the script reading as a DIY performance form that cracks open the canon.
- Table Dances and Boardroom Games ('TD&BG'): Participatory performance events for artists, staff & communities re-entering institutions after the cultural reset of COVID. We invite diverse voices into the unseen spaces of arts organisations to devise democratic & collaborative futures. [w/ Sonia E Barrett (choreography) & Hamish MacPherson (game design)].

Aims:

- Experiment via studio practice, integrating skills of narrative playwriting into CT's practice.
- Collide Edwards' expertise in dramaturgy/playwriting with ours in choreography/visual arts; & share insights to wider fields.
- Develop TH for touring & establish partnerships for a 3rd phase (redraft, rehearsal & premiere).
- Develop TD&BG as a timely & flexible portfolio supporting re-entry & re-envisioning of cultural organisations.
- Formalise governance from ground up, and our profile as artists engaged in consultation & leadership.

Activity:

- 5 days producing/comms
- 6 half-days networking
- 2 days zine creation

TH:

- 20 days script development
- 15 days R&D @Dance4 (D4)
- 2 WiPs (Backlit Gallery (BG) & Siobhan Davies Studios (SDS))

TB&BG:

- 2.5 days rehearsal @CDS & 5 days @D4
- 2 WiPs @CDS & D4

Tell us how this project will help to develop your work.

You can use up to 1500 characters to answer this.

Our multifaceted practice has always advocated for artists & non-professionals to take cultural leadership. This project formalises & brings visibility to this by developing new, accessible & affordable works for the most prominent & most concealed spaces of art institutions.

TD&BG:

- engenders our sense of belonging & participation in these institutions as artists.
- develops our profile across the sector as consultants, curators & facilitators.
- creates a new body of reactive work to sustain us over coming years of cultural recovery.

TH:

- develops our collaboration with Edwards and clarifies TH's form and potential; laying the groundwork for final rehearsal & premiere.
- Formally innovative, TH exports 'main-stage theatre' to galleries, village halls & dance studios via the script-reading: a significant & versatile addition to our portfolio as a full-evening touring performance.
- Low-fi yet ambitious, TH will allow our energetic & experimental practice to access new and alternative touring markets. This broadens the reach of our existing portfolio, and enables future commissions with international theatre & playwriting institutions.
- This cross-disciplinary learning will empower CT & Edwards to each develop further bodies of work (choreographic & narrative) beyond this project.

Our collaboration is steeped in grassroots & LGBT+ cultural ecologies. Following COVID, this grant will rejuvenate our practice & its communities, stimulating activity that eludes formal recognition & remuneration.

Project focus

***What will your project focus on?**

If your application is successful we will ask you to reflect back on this at the end of your project as part of your final activity report.

Pick as many as you feel are relevant to your project.

This project will focus on: undertaking organisational development, undertaking professional development, trying out new approaches, reaching new or different audiences, creating or commissioning new work, working with new people

Who else is involved

Artists and creatives, or specialists delivering museum or libraries projects

If your project involves working with artists and creatives, or specialists delivering museum or libraries projects, list them and tell us a bit about them using the tool below. You can include up to ten. You don't need to include yourself.

If you are working with anyone who is helping to deliver or manage your project, please tell us about them later in the separate Partners section.

Please read the quality section of our How to Apply guidance for information on how to complete this section.

To add a name

To add names, click the 'Add new item' icon on the left of the screen to add names. To add more than one name, use the 'Save and Add Another' button.

Artist, creative, museum or library specialist's name	Role in project	Confirmed or expected	What will they be doing?
Andrew Edwards	Playwright and collaborator	Confirmed	Andy will be writing the script for Two Hander, in-advance of studio development. Andy ...
Sonia E Barrett	Choreographer	Confirmed	Sonia will be supporting us in developing ideas and materials as part of Table Dances a...
Hamish McPherson	Artist	Confirmed	Hamish will support us in developing ideas and materials as part of Table Dances and Bo...
Anika Vajagic	Documentation	Confirmed	Anika Vajagic will take photo-documentation at one sharing of Table Dances and Boardroo...

Artists

Artist, creative, museum or library specialist's name: Andrew Edwards
Role in project: Playwright and collaborator
Confirmed or expected: Confirmed
Artist's website: <https://www.andynedwards.com/>

How will they contribute to the project? Give a brief description of their work:

Andy will be writing the script for Two Hander, in-advance of studio development. Andy will also work with Rohanne and Paul in the studio to develop the performance of the script.

Andy Edwards is a Glasgow-based playwright and dramaturg. Narrative and formally innovative, his work addresses technologies of language, and personal experience of trans-generational political events.

Andy has worked with both Rohanne and Paul individually in the past, but this will be our first funded collaboration together.

Artists

Artist, creative, museum or library specialist's name: Sonia E Barrett
Role in project: Choreographer
Confirmed or expected: Confirmed
Artist's website: <https://www.sebarrett.com/>

How will they contribute to the project? Give a brief description of their work:

Sonia will be supporting us in developing ideas and materials as part of Table Dances and Boardroom Games – particularly working in administrative / office spaces and furniture.

Sonia is an internationally-renowned interdisciplinary artist, who has exhibited work around the world. Her work addresses the colonial histories embedded in furniture, and how bodies work them, work on them, and are worked by them.

This project will be our first formal collaboration together.

Artists

Artist, creative, museum or library specialist's name: Hamish McPherson

Role in project: Artist

Confirmed or expected: Confirmed

Artist's website: <http://hamishmacpherson.co.uk/>

How will they contribute to the project? Give a brief description of their work:

Hamish will support us in developing ideas and materials as part of Table Dances and Boardroom Games – particularly in relation to participatory structures and games.

Hamish is a choreographer, visual artist, publisher and LARP-er, whose work proposes alternative models of relationality, participation, encounter and belonging.

We have an extensive dialogue with Hamish, and have worked on each others projects for 3+ years.

Artists

Artist, creative, museum or library specialist's name: Anika Vajagic

Role in project: Documentation

Confirmed or expected: Confirmed

Artist's website: <https://www.instagram.com/anikavajagic/>

How will they contribute to the project? Give a brief description of their work:

Anika Vajagic will take photo-documentation at one sharing of Table Dances and Boardroom Games and one sharing of Two Hander.

Anika is an emerging photographer and videographer working predominantly with analogue film and experimental image-capturing technologies. Her work is sensitive to, and captures, the unique textures and feeling of live performance.

We have worked before with Anika to document our work.

Giving us a sense of your work: Attachment

If you would like to include a document or web link to give us a sense of your work you can do it here.

For example, this could be an image, a music file, a sample of your writing, a video, a link to an online portfolio or a review of your work.

You can only attach one (either a web link or a document). Your document can be up to 10MB and we accept PDF, MS Word, MS Excel, MS PowerPoint and JPEG files. If you'd like to send us a video or a sound clip, it's best to use a link.

If we have asked you for any mandatory attachments (for example, a permission letter) you should attach these at the end of the application.

Web link:

Document Type	Required?	Document description	Date attached
Click to add attachment...	No	Chatum Tanning Po...	25/01/2021

Attachment Details

Document description: Chatum Tanning Portfolio

Public engagement: What we want to know

Public engagement is one of our four criteria.

In this section, we want you to tell us who your project is aimed at, how they will experience and engage with it, and how you're going to make sure your project reaches people.

Please read the Public engagement section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- **how strong the case for public engagement with the activity is;**
- **if the target audiences for the activity are clearly identified;**
- **if the activity increases opportunities for people who don't currently get involved in the arts and culture or are involved a little in arts and cultural activity;**
- **if the activity increase opportunities for people already engaged in arts activity;**
- **if plans to market the activity to audiences/participants are well defined, and are likely to achieve your aims;**
- **if there is no immediate opportunity to involve people (for example, research and development), whether there is potential for the public to get involved in the future; and**
- **where relevant, whether access and diversity been considered effectively.**

Audience and participants

Is your project aimed at any of the groups below as audiences or participants?

By 'audience' we mean people who are going to experience your project as viewers, listeners or readers but are not actively involved in the project.

By 'participants' we mean people who are actively involved in your project (other than the artists or others leading the project) by devising, creating, making, presenting or performing.

- | | |
|---|--|
| Tick here if your activity is specifically aimed at any particular age group. | |
| Tick here if your activity is specifically aimed at any identified ethnic groups. | |
| Tick here if your activity is specifically aimed at disabled people. | |
| Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity. | |
| Tick here if your activity is specifically aimed at either male, female or trans people. | |

Public engagement

Please read the Public engagement section of our How to Apply guidance for information on how to complete this section.

Who will engage with your project?

Think about the audiences or the people who will take part. You can use up to 1000 characters to answer this.

Testimonies:

- “Philosophical performance for all!” (youth group)
- “I felt in awe of their energy and commitment” (emerging artist)
- “So exciting, like nothing else I’ve ever seen” (first-timer)

Our partners are established presenters of bold & thought-provoking performance & attract these audiences. First-time audiences of contemporary performance find our work approachable & exciting.

We expect to reach & build upon our current audience (7935 in 2019):

- TH: our following in London & East Midlands of arts professionals; organisational partners; & theatre, dance, live art & visual art audiences.
- TD&BG: the close communities of artists & non-professional stakeholders of D4 & CDS; alongside those interested in public participation, ownership and governance.
- Zine: we will reach inter/national audiences engaged in interdisciplinary practice & governance from the ground up via HE, peer networks, partner organisations, policy-makers & activists (zine Ghosting.zip (Unbound, ‘20) reached 4000+).

How will people engage with your project and what experience do you want them to have?

Tell us about the ways audiences or people taking part will engage, and what they will get from your project. You can use up to 1000 characters to answer this.

Participant responses:

“Better than therapy. You guys make me feel normal”

“Insightful play that comfortably accommodated everyone's unpressured meanderings.”

Through participatory events, performance & a digital zine, we want participants to feel a sense of excitement, permission & belonging.

- TD&BG will disrupt & reimagine arts spaces through gesture, proposal & mess. Communities will be invited into a surreal evening; their co-ownership invoked & celebrated.

- WiPs of TH will present relaxed afternoons of playful formal exploration & engrossing narrative. Our DIY re-fashioning of the authoritative script-reading will encourage anyone (in any space) to revel in the grand canon of ‘main stage theatre’.

- our zine will introduce & evoke governance from the ground up to model & inform futures for cultural policy. Containing text, drawings and photos of studio practice (warts & all), it will support readers to make, collaborate, and declare ownership of institutions & canonised forms.

Tell us how you will make sure your project reaches people.

We want to know how you will make sure that the people you plan to engage will be able to experience your project. You can tell us about any planned marketing activities if this is relevant. You can use up to 1000 characters to answer this.

We will:

- create enticing assets (images, video, texts) for websites & socials of D4, Backlit, SDS & CDS + previous partners PSS & NP (~139k followers across platforms)
- secure support. In London: LADA, Artsadmin & Roehampton Uni (~117k). In Nottingham: Primary, UKNA & Trent Uni (~130k)
- engage our (& collaborators') existing audiences through websites, mailing lists & socials (4k)

W/ minimal technical & venue demands, this R&D enables the future touring of TH to reach new & diverse audiences.

To achieve this we will:

- Develop TH in dance studios (SDS) & galleries (Backlit). We have already presented WiPs of TH in halls (CCA Glasgow) & theatres (NP)
- Document the WiP through video & audience vox-pops; share them w/ production pack & zine to industry professionals & open calls
- Initiate conversations w/ potential commissioners for TH's 3rd phase.
- Pitch to rural & festival touring networks; & plan a bespoke tour of partner orgs (galleries, studios, halls, universities, etc.) across England.

In numbers: people benefiting from your project

Estimate how many people will engage with your project.

People who will benefit from your project

Beneficiary Type	How many people will benefit from this project?
Artists and creatives, or specialists	7
Participants	20
Audience (live)	60
Audience (broadcast, online, in writing)	4,000
Total	4,087

Finance: what we want to know

Finance is one of our four criteria.

In this section we will ask you to fill in a budget for your project, and to answer some questions about how you have put your budget together. We'll also ask about how you will manage your budget. We understand that budgets can change over the life of a project, but we need to see that you have planned your budget.

Please read the Finance section of our How to Apply guidance for help on how to answer these questions.

Key things to remember about budgets:

- **Your budget has to balance, so your income needs to be the same as your expenditure**
- **We need to be able to see how you have worked your figures out**
- **Your budget should be for the total cost of the project you are applying to do**

When we look at your answers to these questions we will think about:

- **whether the budget is appropriate for the activity that is planned (for example, is the amount of money being asked for suitable for the scale and type of activity? And how appropriate are the areas of income and spending?);**
- **whether all items in the budget are relevant and reasonable (for example; are fees or wages appropriate to the context? And have quotes for assets been appropriately researched for any asset purchases?); and**
- **whether the application demonstrates that the activity is attracting income from other sources; is any other income confirmed? If not, do potential income sources seem realistic?**

Income

Enter all your cash income on this page, as well as any Support in kind you will receive.

Use the tool at the bottom of the page. Make sure that you show how your figures have been calculated in the 'Description' field, for example:

Ticket sales (7 dates @ 60% of 100 capacity x £8 ticket price) £3,360

The table at the top of the page is a snapshot of the information you enter, and will calculate your total income for you as you work. This table is not editable. The table already includes the amount you are requesting from Arts Council England so you do not need to add this.

To add an income line

To add each income line, click the 'Add new item' icon on the left of the screen. To add more than one line of income, use the 'Save and Add another' button.

Income summary

Income heading	% Project value	Amount (£)
Earned income	11.69%	£2,780
Local authority funding	0.00%	£0
Other public funding	0.00%	£0
Private income	0.00%	£0
Income total (cash)	11.69%	£2,780
Support in kind	25.48%	£6,060
Arts Council England Funding	62.83%	£14,942
Income total	100.00%	£23,782

Expected / confirmed summary

Income heading	% Project income	Amount (£)
Expected	0.00%	£0
Confirmed	100.00%	£8,840
Income total	100.00%	£8,840

Income heading	Description	Expected or confirmed	Amount
Earned income	Dance4 - Stipend	Confirmed	£1,000
Support in kind	Dance4 - Residency - 20d @ £132pd [15+5 days]	Confirmed	£2,640
Support in kind	Dance4 - Marketing Support [2.5 days]	Confirmed	£500
Earned income	a-n - Artist Development Bursary	Confirmed	£1,200

Earned income	CDS - Allotment Fund	Confirmed	£580
Support in kind	CDS - Dev TD&BG - 16h @ £28.50 ph	Confirmed	£456
Support in kind	CDS - WiP TD&BG - 8h @ £28.50 ph	Confirmed	£228
Support in kind	CDS - Marketing Support [2.5 days]	Confirmed	£500
Support in kind	Nottingham - Accommodation - Rohanne and Andy - 19n @ £20 pppn	Confirmed	£760
Support in kind	Nottingham - Accommodation - Rohanne - 5n @ £20 pppn	Confirmed	£100
Support in kind	London - Accommodation - Paul and Andy - 1n @ £50 pppn	Confirmed	£100
Support in kind	London - Accommodation - Paul - 3n @ £50 pppn	Confirmed	£150
Support in kind	SDS - WiP TH - 8h @ £47 ph	Confirmed	£376
Support in kind	Backlit - WiP TH - 1d @ £250	Confirmed	£250

Income details

Income heading: Earned income
Description: Dance4 - Stipend
Expected or confirmed: Confirmed
Amount (£): £1,000

Income details

Income heading: Support in kind
Description: Dance4 - Residency - 20d @ £132pd [15+5 days]
Expected or confirmed: Confirmed
Amount (£): £2,640

Income details

Income heading: Support in kind
Description: Dance4 - Marketing Support [2.5 days]
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Earned income
Description: a-n - Artist Development Bursary
Expected or confirmed: Confirmed
Amount (£): £1,200

Income details

Income heading: Earned income
Description: CDS - Allotment Fund
Expected or confirmed: Confirmed
Amount (£): £580

Income details

Income heading: Support in kind
Description: CDS - Dev TD&BG - 16h @ £28.50 ph
Expected or confirmed: Confirmed
Amount (£): £456

Income details

Income heading: Support in kind
Description: CDS - WIP TD&BG - 8h @ £28.50 ph
Expected or confirmed: Confirmed
Amount (£): £228

Income details

Income heading: Support in kind
Description: CDS - Marketing Support [2.5 days]
Expected or confirmed: Confirmed
Amount (£): £500

Income details

Income heading: Support in kind
Description: Nottingham - Accommodation - Rohanne and Andy - 19n @ £20 pppn
Expected or confirmed: Confirmed
Amount (£): £760

Income details

Income heading: Support in kind
Description: Nottingham - Accommodation - Rohanne - 5n @ £20 pppn
Expected or confirmed: Confirmed
Amount (£): £100

Income details

Income heading: Support in kind
Description: London - Accommodation - Paul and Andy - 1n @ £50 pppn
Expected or confirmed: Confirmed
Amount (£): £100

Income details

Income heading: Support in kind
Description: London - Accommodation - Paul - 3n @ £50 pppn
Expected or confirmed: Confirmed

Amount (£): £150

Income details

Income heading: Support in kind
Description: SDS - WiP TH - 8h @ £47 ph
Expected or confirmed: Confirmed
Amount (£): £376

Income details

Income heading: Support in kind
Description: Backlit - WiP TH - 1d @ £250
Expected or confirmed: Confirmed
Amount (£): £250

Income questions

Tell us how you have raised, or plan to raise, any income from other sources you have included in the income table.

This is to help us understand how realistic your budget is, and the partnership support that is in place. Income from other sources could include other grant applications, donations or crowdfunding.

Don't include any income that won't be used specifically for this project.

You can use up to 1500 characters to answer this.

Earned income represents 12% / £2780 of the overall budget. Made up of:

- Residency stipend (£1000) from Dance4 as part of their residency agreement.
- Bursary from Artists Network (£1200) to develop 'Table Dances and Boardroom Games' (TD&BG)
- Bursary from Chisenhale Dance Space (£580) to develop TD&BG.

The majority of this income covers the development of TD&BG to the point where it can be commissioned by, and further developed in response to, arts organisations seeking to shift or re-affirm their relationships with stakeholders (salaried staff, artists, non-professionals, board). This initial investment covers the time for key collaborators to support the development of this piece, and acquire essential materials. Future costs of presenting the work – performance fees and travel – will be covered by commissioning / presenting fees.

The majority of this project's activity is R&D for Two Hander (TH). The current situation of COVID-19 means that relying on income from any in-person events in the near future carries a high risk. Therefore we have designed this project to not rely on income through ticket sales. However, this investment from Arts Council England in this R&D process will make possible future touring and commissioning opportunities for this work, through developing TH to be available to a broad range of disciplinary contexts (festivals, rural touring, galleries, self-organised events, universities, etc.).

All of this income is already confirmed.

Tell us about the support in kind in your budget

Tell us how you have worked out your support in kind, and why it benefits your project.

You can use up to 1500 characters to answer this.

Support in kind represents 25% / £6060 of the overall budget.

The majority of this income comes through waived space hire and administrative support from partner organisations. All figures for studio space have been based on the organisations' standard hire rates.

- Our residency at Dance4 consists of 3 weeks of studio space to work on TH (15 days) and one week to work on TD&BG (4 weeks = £2640), with marketing support (£500 estimated at 2.5 days time) reaching local audiences for sharings of TD&BG at Dance4, TH at Backlit, and the digital zine. Total: £3140.
- Space at Siobhan Davies Studios (£376) and Backlit Gallery (£250) to present work-in-progress performances of TH. Total: £626.
- Chisenhale Dance Space support of studio space with two days of rehearsal and one day performance (£684) and marketing support (£500, 2.5 days) for TD&BG. Total: £1184.
- Free accommodation for the team is available in Nottingham and London at the homes of team members (respectively Paul and Rohanne). We estimate the total value of this in-kind support to be £1110, calculated at:

- * TH at Dance4 and Backlit: Two team members spending 19 nights in Nottingham (£20 per person per night): £760
- * TD&BG at Dance4. One team member spending 5 nights in Nottingham (£20 pppn): £100
- * TH at Siobhan Davies Studios: Two team members spending one night in London (£50 pppn): £100
- * TD&BG at Chisenhale Dance Space: One team member spending 3 nights in London (£50 pppn): £150

Expenditure

Please enter all your cash expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable. The table already includes any Support in kind you added on the Income screen so you do not need to add this.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line
 To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative or specialist costs	62.23%	£14,800
Making your work accessible	0.00%	£0
Developing your organisation and people	5.89%	£1,400
Marketing and developing audiences	3.53%	£840
Overheads	0.00%	£0
Assets - buildings, equipment, instruments and vehicles	0.00%	£0
Other	2.87%	£682
Personal access costs	0.00%	£0
Expenditure total (cash)	74.52%	£17,722
Support in kind	25.48%	£6,060
Expenditure total	100.00%	£23,782

Total income (for information): £23,782

Expenditure	Description	Amount
Developing your organisation and people	Producing and Communications - Artist Fees - Rohanne and Paul - 5d ...	£1,400
Marketing and developing audiences	Industry Networking - Artist Fees - Rohanne, Paul - 3d @ £140 pppd	£840
Artistic and creative or specialist costs	TD&BG - CDS Dev - Artist Fees - Rohanne and Paul - 2.5d @ 140ppd	£700
Artistic and creative or specialist costs	TD&BG - CDS Dev - Artist Fees - Sonia - 2d @ 140ppd	£280

Artistic and creative or specialist costs	TD&BG - CDS Dev - Artist Fees - Hamish - 0.5d @ 140ppd	£70
Artistic and creative or specialist costs	TD&BG - CDS Dev - Per diems - Paul - 2d @ £15pppd	£30
Artistic and creative or specialist costs	TD&BG - CDS Dev - Travel - 1 return @ £50	£50
Artistic and creative or specialist costs	TD&BG - CDS Performance - Artist Fees - Sonia - 1d @140ppd	£140
Artistic and creative or specialist costs	TD&BG - CDS Performance - Artist Fees - Hamish - 1d @140ppd	£140
Artistic and creative or specialist costs	TD&BG - CDS Performance - Artist Fees - Rohanne and Paul - 1d @140ppd	£280
Artistic and creative or specialist costs	TD&BG - CDS Performance - Per diems - Paul - 1d @ £15pppd	£15
Artistic and creative or specialist costs	TD&BG - CDS Performance - Travel - 1 return @ £50	£50
Artistic and creative or specialist costs	TD&BG - CDS Performance - Artist Fees - Documentation - Anika - 1.5...	£210
Artistic and creative or specialist costs	TD&BG - CDS Performance - Documentation - Photo printing	£30
Artistic and creative or specialist costs	TD&BG - D4 Dev - Artist Fees - Rohanne and Paul - 5d @ £140 pppd	£1,400
Artistic and creative or specialist costs	TD&BG - D4 Dev - Artist Fees - Sonia - 0.5d @ £140 pppd [Remote wor...	£70
Artistic and creative or specialist costs	TD&BG - D4 Dev - Artist Fees - Hamish - 0.5d @ £140 pppd [Remote wo...	£70
Artistic and creative or specialist costs	TD&BG - D4 Dev - Travel - 1 return @ £50	£50
Artistic and creative or specialist costs	TD&BG - D4 Dev - Per diems - Rohanne - 5d @ £15pppd	£75
Artistic and creative or specialist costs	TD&BG - Materials	£30
Artistic and creative or specialist costs	TH - Digital Zine - Artist Fees - Rohanne and Paul - 2d @ £140 pppd	£560
Artistic and creative or specialist costs	TH - Digital Zine - Artist Fees - Andy - 1d @ £140 pppd	£140
Artistic and creative or specialist costs	TH - Script Development - Artist Fees - Andy - 20d @ £140 pppd	£2,800
Artistic and creative or specialist costs	TH - D4 Dev + Backlit WiP - Artist Fees - Rohanne, Paul and Andy - ...	£6,300
Artistic and creative or specialist costs	TH - D4 Dev + Backlit WiP - Travel - 2 return @ £50	£100
Artistic and creative or specialist costs	TH - D4 Dev + Backlit WiP - Per diems - Rohanne - 15d @ £15pppd	£225
Artistic and creative or specialist costs	TH - D4 Dev + Backlit WiP - Andy - 15d @ £15pppd	£225
Artistic and creative or specialist costs	TH - SDS WiP - Artist Fees - Rohanne, Paul and Andy - 1d @ £140 pppd	£420
Artistic and creative or specialist costs	TH - SDS WiP - Travel - 2 return @ £50	£100

Artistic and creative or specialist costs	TH - SDS WiP - Per diems - Paul and Andy - 1d @ £15pppd	£30
Artistic and creative or specialist costs	TH - SDS WiP - Artist Fees - Documentation - Anika - 1.5d @ £140ppd	£210
Other	Contingency (4% of expenditure)	£682

Expenditure details

Expenditure heading: Developing your organisation and people
Description: Producing and Communications - Artist Fees - Rohanne and Paul - 5d @ £140 pppd
Amount (£): £1,400

Expenditure details

Expenditure heading: Marketing and developing audiences
Description: Industry Networking - Artist Fees - Rohanne, Paul - 3d @ £140 pppd
Amount (£): £840

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Dev - Artist Fees - Rohanne and Paul - 2.5d @ 140ppd
Amount (£): £700

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Dev - Artist Fees - Sonia - 2d @ 140ppd
Amount (£): £280

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Dev - Artist Fees - Hamish - 0.5d @ 140ppd
Amount (£): £70

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Dev - Per diems - Paul - 2d @ £15pppd
Amount (£): £30

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Dev - Travel - 1 return @ £50
Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Performance - Artist Fees - Sonia - 1d @140ppd
Amount (£): £140

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Performance - Artist Fees - Hamish - 1d @140ppd

Amount (£): £140

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Performance - Artist Fees - Rohanne and Paul - 1d @140ppd
Amount (£): £280

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Performance - Per diems - Paul - 1d @ £15pppd
Amount (£): £15

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Performance - Travel - 1 return @ £50
Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - CDS Performance - Artist Fees - Documentation - Anika - 1.5d @140ppd
Amount (£): £210

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - CDS Performance - Documentation - Photo printing

Amount (£): £30

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - D4 Dev - Artist Fees - Rohanne and Paul - 5d @ £140 pppd

Amount (£): £1,400

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - D4 Dev - Artist Fees - Sonia - 0.5d @ £140 pppd [Remote working]

Amount (£): £70

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TD&BG - D4 Dev - Artist Fees - Hamish - 0.5d @ £140 pppd [Remote working]

Amount (£): £70

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - D4 Dev - Travel - 1 return @ £50
Amount (£): £50

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - D4 Dev - Per diems - Rohanne - 5d @ £15pppd
Amount (£): £75

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TD&BG - Materials
Amount (£): £30

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TH - Digital Zine - Artist Fees - Rohanne and Paul - 2d @ £140 pppd
Amount (£): £560

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TH - Digital Zine - Artist Fees - Andy - 1d @ £140 pppd

Amount (£): £140

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - Script Development - Artist Fees - Andy - 20d @ £140 pppd

Amount (£): £2,800

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - D4 Dev + Backlit WiP - Artist Fees - Rohanne, Paul and Andy - 15d @ £140 pppd

Amount (£): £6,300

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - D4 Dev + Backlit WiP - Travel - 2 return @ £50

Amount (£): £100

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - D4 Dev + Backlit WiP - Per diems - Rohanne - 15d @ £15pppd

Amount (£): £225

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TH - D4 Dev + Backlit WiP - Andy - 15d @ £15pppd
Amount (£): £225

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TH - SDS WiP - Artist Fees - Rohanne, Paul and Andy - 1d @ £140 pppd
Amount (£): £420

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TH - SDS WiP - Travel - 2 return @ £50
Amount (£): £100

Expenditure details

Expenditure heading: Artistic and creative or specialist costs
Description: TH - SDS WiP - Per diems - Paul and Andy - 1d @ £15pppd
Amount (£): £30

Expenditure details

Expenditure heading: Artistic and creative or specialist costs

Description: TH - SDS WiP - Artist Fees - Documentation - Anika - 1.5d @ £140ppd

Amount (£): £210

Expenditure details

Expenditure heading: Other

Description: Contingency (4% of expenditure)

Amount (£): £682

Expenditure questions

Tell us how you will manage the budget for this project, and about your previous experience of managing budgets.

You can use up to 1500 characters to answer this.

We have included a contingency of 4% of the budget, amounting to £681.60. This accounts for any unexpected disruptions due to COVID-19 (live streaming / documentation equipment / cancelled travel etc.)

The budget will be monitored by Rohanne and Paul. Cash flow and spending will be checked on a weekly basis; with 5 working days budgeted to focus on project management. This application is made in Rohanne’s name: funds will go into a project specific account in her name. All purchases will be confirmed by the two of us. Collaborators will be encouraged to invoice promptly and be paid quickly. All invoices & receipts will be collected in our secure shared digital filing system.

As professional artists also working in salaried & freelance roles in the sector (Rohanne in arts marketing; Paul in dramaturgy & writing) we have experience of managing budgets and our own working hours. We both have experience of managing budgets as directors / producers for previous projects: in 2015, for example, Rohanne took a crowd-funded production to the Edinburgh Festival Fringe; and in 2019, we successfully managed an ACE-funded project (Can You Feel It?, with a total budget of £45,918.63, inc. in-kind support). We have received mentorship from Eileen Evans (Executive Director, Forced Entertainment) in 2018 on business management and financial systems; and from Nikki Tomlinson (freelance producer and co-director Independent Dance) in 2019 on project management.

Tell us how you have worked out the costs in your project budget, including the costs of any purchases.

You can use up to 1500 characters to answer this.

Expected costs include:

Artist fees: These account for almost 90% of our budget. Calculated at £140 per person per day, at 111.5 total days: $111.5 \times £140 = £15,610$.

This breaks down into:

- script writing. 1 artist @ 20 days = £2800
- TH studio residency and WiP. 3 artists @ 15 days = £6300
- TH London WiP. 3 artists @ 1 day = £420
- TD&BG CDS development. 3 artists @ 2 days, and 3 artists @ 0.5 days = £1050
- TD&BG studio practice and Nottingham performance, with half-day remote support from Sonia and Hamish. 2 artists @ 5 days, and 2 artist @ 0.5 days = £1540
- TD&BG CDS performance. 4 artists @ 1 day = £560
- zine creation. 2 artists @ 2 days, and 1 artist @ 1 day = £700

Per diems: £15 for each artist when working outside of their home city (days in London: 5; days in Nottingham: 35). Total 40 days = £800

Transport: Transport between Glasgow, London and Nottingham has been averaged at £50 based on previous projects. With 7 return journeys this totals at £350.

Producing, admin, comms: Rohanne and Paul are each undertaking 5 days of project management and communications across the project; and then 6 half-days of institutional networking. Total: 2 artists @ 8 days = £2240

Production Materials for TD&BG: £30 for basic materials.

Documentation: We will be working with Anika Vajagic to produce documentation of both TD&BG and TH. Working 1.5 days in support of two events (0.5 days to attend, 1 day processing) this totals = £420

Fair pay

We are committed to making sure that those who work in arts and culture are properly and fairly paid.

Please read the fair pay section of our How to Apply guidance for more information.

Have you used any recognised pay guidelines to work out pay for those involved in your project (including you)? Yes – if so, which guidelines have you used?

Please explain in more detail.

You can use up to 600 characters to answer this.

Our standard day rate of £140 per day is based on The Artist Network's [a-n] pro-rata salary for New Graduate's of £24,727, with the day rate calculated based on a-n's expectation of 177 paid days' work for an artist per year. All artists in this project receive the same rate of pay.

There are other people included in the delivery of my project, as workers or volunteers. I am aware of my statutory responsibilities.

X

The latest government guidance on employing people is here.

Management: what we want to know

Management is one of our four criteria.

In this section we want you to tell us how you will manage your project. We will ask you to tell us about any partners involved in the project, where it will be taking place and how you will evaluate the project. We will ask you to fill in a timeline of the key stages of your project, and tell us about the planning you've done to date.

Please read the Management section of our How to Apply guidance for help on how to answer these questions.

When we look at your answers to these questions we will think about:

- if the activity is realistic and well planned (including having a realistic tour schedule, where appropriate);
- if the application shows your ability to manage the activity successfully;
- if the team delivering the project has a track record of managing similar activity;
- if the activity is supported by appropriate partnerships; and
- if plans to evaluate the activity are appropriate.

Project partners

If you are working with other people or organisations to support the management and/or delivery of your project, we'd like to know about their role and whether their involvement is confirmed.

The table at the bottom of the page will populate with the information you enter about the partners involved in your project.

Tell us about your, and your partners', recent experience in managing similar types of projects.

You can use up to 1500 characters to answer this.

“They bring a unique range of strategic connections to the field: crossing over with visual arts & live art contexts, and making important national & international connections” - Matthias Sperling, curator Nottedance’19

Collaborating for 7 years, Chatum Tanning have:

- Developed robust, rich & innovative collaborations
- Self-produced high-quality activities across the UK, including at: Rich Mix, SDS & Vivid Projects; presented work at group exhibitions & festivals incl. Nottedance ‘19, V&A Lates & Harris Museum.
- Undertaken residencies with organisations including SDS, D4, DanceXchange (DX), 4/4 and Hospitalfield.
- Secured inter/national awards & commissions (< £15,000) to produce boundary-pushing work from ACE, PACT Zollverein, DRAF, & DISKURS festival.
- Developed innovative professional & public workshops at D4, Artsadmin, Uni of Greenwich, SDS & DX;
- Developed peer-networks between artists & creatives across disciplines through curatorial platforms (publications, radio broadcasts).
- Shared innovations from our practice through other roles (academic researcher, writer, dramaturg, content & communications manager, audience development, graphic designer, editor)

D4, CDS and SDS are leading sites for the development of choreography & performance in the UK. Keenly invested in artists' agency, D4 & CDS support innovative and critical interventions within their organisations. Backlit is a contemporary gallery and studios central to the visual arts ecology in Nottingham.

To add a partner

To add a partner, click the 'Add new item' icon on the left of the screen. To add more than one partner, use the 'Save and Add another' button.

Partner name	Main contact	Email address	Role in project	Confirmed or expected
Dance 4	Jim Hendley	Jim@dance4.co.uk	Residency host, stipend, c...	Confirmed
Backlit	Matt Chesney	matthew.chesney@backlit.org.uk	Work in progress host	Confirmed
Chisenhale Dance Space	Daniel Pitt	daniel@chisenhaledancespace...	Wip host, funder, consulta...	Confirmed
Siobhan Davies Studios	Lauren Wright	laurenw@siobhandavies.com	Wip host, consultation and...	Confirmed

Partners details

Partner name: Dance 4
Main contact (if organisation): Jim Hendley
Email address: Jim@dance4.co.uk
Role in project: Residency host, stipend, consultation and marketing support.
Confirmed or expected: Confirmed

Partners details

Partner name: Backlit
Main contact (if organisation): Matt Chesney
Email address: matthew.chesney@backlit.org.uk
Role in project: Work in progress host
Confirmed or expected: Confirmed

Partners details

Partner name: Chisenhale Dance Space
Main contact (if organisation): Daniel Pitt
Email address: daniel@chisenhaledancespace.co.uk
Role in project: Wip host, funder, consultation and support.
Confirmed or expected: Confirmed

Partners details

Partner name: Siobhan Davies Studios
Main contact (if organisation): Lauren Wright

Email address: laurenw@siobhandavies.com

Role in project: Wip host, consultation and support.

Confirmed or expected: Confirmed

Location

We are interested in where the projects we support are happening, and whether they involve touring. It's important for getting a fuller picture about where our investment reaches. We report to our funders on where the activities we fund happen.

Activity that involves touring

A project that includes presenting the same programme of work in a number of different locations.

Activity that doesn't involve touring

A project that happens in just one place, that happens in several different places but isn't about touring work, or doesn't happen in any specific place (for example online work)

Some touring and other types of activity

A project that involves showing the same work in a number of locations, and some work that isn't touring (eg a tour and some organisational development work).

My project: doesn't include any touring at all

Non-touring

Location details

Using the tool below, please enter the location(s) where your non-touring activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

If your project is not happening in a specific place, please enter your home postcode.

Name of the location	Local authority
Siobhan Davies Studios	Southwark
Dance4	Nottingham
Backlit Gallery	Nottingham
Chisenhale Dance Space	Tower Hamlets

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Siobhan Davies Studios

Enter postcode: SE1 6ER

No postcode available:

Local authority: Southwark

Have you received any advice from this local authority? No

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Dance4

Enter postcode: NG3 2AR

No postcode available:

Local authority: Nottingham

Have you received any advice from this local authority? No

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Backlit Gallery

Enter postcode: NG3 1JG

No postcode available:

Local authority: Nottingham

Have you received any advice from this local authority? No

Non-touring location details

Name of the location (e.g. Oneplace Arts Centre): Chisenhale Dance Space

Enter postcode: E3 5QZ

No postcode available:

Local authority: Tower Hamlets

Have you received any advice from this local authority? No

Project plan

Planning to date

Tell us about the planning and preparation you have already done.

This work should not be included as a cost in your budget; we cannot fund activity that has already taken place.

You can use up to 1500 characters to answer this.

Our proposed activity represents a second phase of TH. Its first phase began in Jan '18, including:

- Initial script treatments & drafting from Andy Edwards
- Residencies at Playwright Studio Scotland & Nottingham Playhouse workshoping the concept
- An early-project WiP at Playwright Studio Scotland/CCA for peers & industry-professionals from Scotland's playwriting, dance & visual arts sectors.
- An ongoing reading group throughout lockdown, to build a shared vocabulary & set of references.
- Securing agreements with partner organisations for residencies & performances. All activity relating to this project is confirmed.

In addition, we have confirmed the following in advance of this first phase of work on TD&BG.

- Fundraised, confirming grants from CDS and a-n.
- Undertaken introductory conversations and agreements with all the collaborating artists

We are closely following the changing situation and government recommendation around COVID-19, and maintain close dialogue (incl. contingency plans and risk assessments) with all our institutional partners. Our activity abides by non-lockdown measures (small groups, social distancing, max. 30 audience in well-ventilated space), but can easily adapt to the limits of lockdown. Writing and industry networking is remote / online. Studio practice can shift to remote & home working. Performances could relocate online and engage audiences, peers & institutional partners with live & recorded material; all at short notice & without financial shortfall.

* Project Timeline

Please use the table to list the main stages and tasks of the project from the start date onwards, and to show who will lead on each part of the project.

Enter at least one stage, and add each project stage in order.

To create the table, click the 'Add new item' icon on the left of the screen to add a project stage. To add more than one stage, use the 'Save and Add another' button.

The table at the bottom of the page will populate with the information you enter.

Application submission	Page 52	01/04/2021
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Start date	End date	Activity or task details	Task lead
15/03/2021		Producing Day 1: Share updated project plan & confirm individual responsibilities & availability.	Chatum Tanning
15/03/2021		PD 1: Check developments/guidelines re. COVID. Check in with partners & develop contingency plans.	Chatum Tanning
15/03/2021		PD 1: Book travel for residency at D4.	Chatum Tanning
15/03/2021		PD 1: Confirm WiP times and practical details for Backlit / SDS	Chatum Tanning
15/03/2021		PD 1: Send marketing materials to Dance4 / Backlit / SDS / Chisenhale	Chatum Tanning
15/03/2021		PD 1: Send industry invites to WiP at Backlit and SDS.	Chatum Tanning
05/04/2021	16/04/2021	TH - Andy Writing weeks 1&2: Synthesising work to date and developing materials for Dance4 residenc	Andrew Edwards
05/04/2021		Producing Day 2: Check latest Covid guidelines, update project activity, inform collaborators, updat	Chatum Tanning
05/04/2021		PD 2: Publish newsletter & compile social media schedule for forthcoming weeks.	Chatum Tanning
05/04/2021		PD 2: Update industry invites re: Covid contingency plans	Chatum Tanning
05/04/2021		PD 2: Book travel for SDS.	Chatum Tanning
05/04/2021		PD 2: Update finances and pay invoices	Chatum Tanning
19/04/2021	07/05/2021	TH - D4 Residency. Developing materials, clarifying collaboration & modeling futures for the work.	Chatum Tanning & Andrew Edw...
26/04/2021		TH - Confirm plans for WiP performance at Backlit re latest COVID guidelines	Chatum Tanning
07/05/2021		TH - WiP performance at Backlit: share process and invite responses (visual arts)	Chatum Tanning & Andrew Edw...
07/05/2021		Plan for future of TH with D4 & Backlit, initial emails to potential partners	Chatum Tanning
10/05/2021		TH - Confirm plans for WiP performance at SDS re latest COVID guidelines	Chatum Tanning
22/05/2021		TH - WiP performance at SDS: share process and invite responses (dance)	Chatum Tanning & Andrew Edw...
24/05/2021	04/06/2021	TH - Andy writing weeks 3 & 4. Reflection from residency and WiPs, and redrafting	Andrew Edwards
07/06/2021		Producing Day 3: Mid-point evaluation. Assess work & confirm activity.	Chatum Tanning
07/06/2021		PD 3: Check latest Covid guidelines, update project activity, inform collaborators	Chatum Tanning
07/06/2021		PD 3: Compile documentation and produce Tour Pack for TH.	Chatum Tanning
07/06/2021		PD 3: Updated marketing assets for TD&BG, & send industry invites.	Chatum Tanning
07/06/2021		PD: Publish newsletter. Compile social media schedule for forthcoming weeks.	Chatum Tanning
07/06/2021		PD 3: Pay invoices and update finances.	Chatum Tanning
14/06/2021	15/06/2021	TH - Make zine [2 days]	Chatum Tanning
15/06/2021		TH - Distribute zine and tour pack to existing and new organisational partners.	Chatum Tanning

21/06/2021	22/06/2021	TD&BG - working with Sonia at CDS [2 days]: develop materials for D4 residency	Chatum Tanning and Sonia Ba...
23/06/2021		TD&BG - working with Hamish [0.5 days]: reflect on tools for participation	Chatum Tanning and Hamish M...
21/06/2021		Confirm plans for WiP performance at D4 re latest COVID guidelines	Chatum Tanning
28/06/2021	02/07/2021	TBaBG - Residency at Dance4: Develop materials and model futures for the work.	Chatum Tanning
01/07/2021		TBaBG - Sharing at Dance4: reflection with staff and audience	Chatum Tanning, Sonia Barre...
02/07/2021		TH - Update plans for third phase in consultation with Dance4 – industry networking	Chatum Tanning
19/07/2021		Confirm plans for WiP performance at CDS re latest COVID guidelines	Chatum Tanning
29/07/2021		TBaBG - Performance at CDS, reflection with CDS and audience	Chatum Tanning, Sonia Barre...
02/08/2021		Producing Day 4: Meet with D4 and CDS to evaluate TB&BG.	Chatum Tanning
02/08/2021		PD 4: Collect documentation and produce Portfolio.	Chatum Tanning
02/08/2021		PD 4: Pay invoices and update finances.	Chatum Tanning
09/08/2021	13/08/2021	TH - Industry Networking [2 half days]	Chatum Tanning
30/08/2021	03/09/2021	TH - Industry Networking [2 half days]	Chatum Tanning
20/09/2021	24/09/2021	TH - Industry Networking [2 half days]	Chatum Tanning
27/09/2021		Producing Day 5: Final evaluation. Finance / admin round up, all invoices paid.	Chatum Tanning
27/09/2021		Producing Day 5: Final evaluation. Finance / admin round up, all invoices paid.	Chatum Tanning

Project plan details

Start date: 15/03/2021

End date:

Activity or task details: Producing Day 1: Share updated project plan & confirm individual responsibilities & availability.

Task lead: Chatum Tanning

Project plan details

Start date: 15/03/2021

End date:

Activity or task details: PD 1: Check developments/guidelines re. COVID. Check in with partners & develop contingency plans.

Task lead: Chatum Tanning

Project plan details

Start date: 15/03/2021

End date:

Activity or task details: PD 1: Book travel for residency at D4.

Task lead: Chatum Tanning

Project plan details

Start date: 15/03/2021

End date:

Activity or task details: PD 1: Confirm WiP times and practical details for Backlit / SDS

Task lead: Chatum Tanning

Project plan details

Start date: 15/03/2021

End date:

Activity or task details: PD 1: Send marketing materials to Dance4 / Backlit / SDS / Chisenhale

Task lead: Chatum Tanning

Project plan details

Start date: 15/03/2021

End date:

Activity or task details: PD 1: Send industry invites to WiP at Backlit and SDS.

Task lead: Chatum Tanning

Project plan details

Start date: 05/04/2021

End date: 16/04/2021

Activity or task details: TH - Andy Writing weeks 1&2: Synthesising work to date and developing materials for Dance4 residenc

Task lead: Andrew Edwards

Project plan details

Start date: 05/04/2021

End date:

Activity or task details: Producing Day 2: Check latest Covid guidelines, update project activity, inform collaborators, updat

Task lead: Chatum Tanning

Project plan details

Start date: 05/04/2021

End date:

Activity or task details: PD 2: Publish newsletter & compile social media schedule for forthcoming weeks.

Task lead: Chatum Tanning

Project plan details

Start date: 05/04/2021

End date:

Activity or task details: PD 2: Update industry invites re: Covid contingency plans

Task lead: Chatum Tanning

Project plan details

Start date: 05/04/2021

End date:

Activity or task details: PD 2: Book travel for SDS.

Task lead: Chatum Tanning

Project plan details

Start date: 05/04/2021

End date:

Activity or task details: PD 2: Update finances and pay invoices

Task lead: Chatum Tanning

Project plan details

Start date: 19/04/2021

End date: 07/05/2021

Activity or task details: TH - D4 Residency. Developing materials, clarifying collaboration & modeling futures for the work.

Task lead: Chatum Tanning & Andrew Edwards

Project plan details

Start date: 26/04/2021

End date:

Activity or task details: TH - Confirm plans for WiP performance at Backlit re latest COVID guildelines

Task lead: Chatum Tanning

Project plan details

Start date: 07/05/2021

End date:

Activity or task details: TH - WiP performance at Backlit: share process and invite responses (visual arts)

Task lead: Chatum Tanning & Andrew Edwards

Project plan details

Start date: 07/05/2021

End date:

Activity or task details: Plan for future of TH with D4 & Backlit, initial emails to potential partners

Task lead: Chatum Tanning

Project plan details

Start date: 10/05/2021

End date:

Activity or task details: TH - Confirm plans for WiP performance at SDS re latest COVID guidelines

Task lead: Chatum Tanning

Project plan details

Start date: 22/05/2021

End date:

Activity or task details: TH - WiP performance at SDS: share process and invite responses (dance)

Task lead: Chatum Tanning & Andrew Edwards

Project plan details

Start date: 24/05/2021

End date: 04/06/2021

Activity or task details: TH - Andy writing weeks 3 & 4. Reflection from residency and WiPs, and redrafting

Task lead: Andrew Edwards

Project plan details

Start date: 07/06/2021

End date:

Activity or task details: Producing Day 3: Mid-point evaluation. Assess work & confirm activity.

Task lead: Chatum Tanning

Project plan details

Start date: 07/06/2021

End date:

Activity or task details: PD 3: Check latest Covid guidelines, update project activity, inform collaborators

Task lead: Chatum Tanning

Project plan details

Start date: 07/06/2021

End date:

Activity or task details: PD 3: Compile documentation and produce Tour Pack for TH.

Task lead: Chatum Tanning

Project plan details

Start date: 07/06/2021
End date:
Activity or task details: PD 3: Updated marketing assets for TD&BG, & send industry invites.
Task lead: Chatum Tanning

Project plan details

Start date: 07/06/2021
End date:
Activity or task details: PD: Publish newsletter. Compile social media schedule for forthcoming weeks.
Task lead: Chatum Tanning

Project plan details

Start date: 07/06/2021
End date:
Activity or task details: PD 3: Pay invoices and update finances.
Task lead: Chatum Tanning

Project plan details

Start date: 14/06/2021
End date: 15/06/2021
Activity or task details: TH - Make zine [2 days]
Task lead: Chatum Tanning

Project plan details

Start date: 15/06/2021

End date:

Activity or task details: TH - Distribute zine and tour pack to existing and new organisational partners.

Task lead: Chatum Tanning

Project plan details

Start date: 21/06/2021

End date: 22/06/2021

Activity or task details: TD&BG - working with Sonia at CDS [2 days]: develop materials for D4 residency

Task lead: Chatum Tanning and Sonia Barrett

Project plan details

Start date: 23/06/2021

End date:

Activity or task details: TD&BG - working with Hamish [0.5 days]: reflect on tools for participation

Task lead: Chatum Tanning and Hamish MacPherson

Project plan details

Start date: 21/06/2021

End date:

Activity or task details: Confirm plans for WiP performance at D4 re latest COVID guidelines

Task lead: Chatum Tanning

Project plan details

Start date: 28/06/2021

End date: 02/07/2021

Activity or task details: TBaBG - Residency at Dance4: Develop materials and model futures for the work.

Task lead: Chatum Tanning

Project plan details

Start date: 01/07/2021

End date:

Activity or task details: TBaBG - Sharing at Dance4: reflection with staff and audience

Task lead: Chatum Tanning, Sonia Barrett, and Hamish MacPherson

Project plan details

Start date: 02/07/2021

End date:

Activity or task details: TH - Update plans for third phase in consultation with Dance4 – industry networking

Task lead: Chatum Tanning

Project plan details

Start date: 19/07/2021

End date:

Activity or task details: Confirm plans for WiP performance at CDS re latest COVID guidelines

Task lead: Chatum Tanning

Project plan details

Start date: 29/07/2021

End date:

Activity or task details: TBaBG - Performance at CDS, reflection with CDS and audience

Task lead: Chatum Tanning, Sonia Barrett, and Hamish MacPherson

Project plan details

Start date: 02/08/2021

End date:

Activity or task details: Producing Day 4: Meet with D4 and CDS to evaluate TB&BG.

Task lead: Chatum Tanning

Project plan details

Start date: 02/08/2021

End date:

Activity or task details: PD 4: Collect documentation and produce Portfolio.

Task lead: Chatum Tanning

Project plan details

Start date: 02/08/2021

End date:

Activity or task details: PD 4: Pay invoices and update finances.

Task lead: Chatum Tanning

Project plan details

Start date: 09/08/2021

End date: 13/08/2021

Activity or task details: TH - Industry Networking [2 half days]

Task lead: Chatum Tanning

Project plan details

Start date: 30/08/2021

End date: 03/09/2021

Activity or task details: TH - Industry Networking [2 half days]

Task lead: Chatum Tanning

Project plan details

Start date: 20/09/2021

End date: 24/09/2021

Activity or task details: TH - Industry Networking [2 half days]

Task lead: Chatum Tanning

Project plan details

Start date: 27/09/2021

End date:

Activity or task details: Producing Day 5: Final evaluation. Finance / admin round up, all invoices paid.

Task lead: Chatum Tanning

Project plan details

Start date: 27/09/2021

End date:

Activity or task details: Producing Day 5: Final evaluation. Finance / admin round up, all invoices paid.

Task lead: Chatum Tanning

Evaluation

Results of your project

Please estimate the results of your project in the categories below. Enter '0' (zero) for any item that is not relevant.

Project Results	Estimated
Number of new products or commissions	3
Period of employment for artists and creatives, or specialists (in days)	115
Number of performance or exhibition days	4
Number of sessions for education, training or participation	0

Divide the day into three sessions (morning, afternoon and evening). A session is any one of these.

Tell us how you will evaluate your project.

Tell us how you plan to monitor the progress of your project, and evaluate your outcomes throughout the project. Think about all the parts of your project, including quality, public engagement, finance and management. If we give you a grant, we will ask you to evaluate your work and fill in an activity report at the end of your project.

You can use up to 1500 characters to answer this.

Regular reflective meetings are essential to our work & adaptability. Our studio practice centers reflective dialogue that consolidates the discoveries of artistic experimentation. Our administrative processes – including financial, institutional relations & marketing – promote regular & rigorous self-evaluation, with 5 days across the project dedicated to evaluation, reflection & planning.

Artistic quality: This activity is R&D focused; feedback will be essential. We will hear from audiences, artistic peers, partners & industry professionals at live events through conversation, feedback forms, vox pops & Q&As. Photo & video documentation will inform the evaluation process & direct our work going forward.

Artistic innovation: TH develops the 'script-reading' as a performance form. TD&BG explores new models of governance. The digital zine will document our process, & prompt conversations with new & existing partner organisations.

Institutional positioning: We will develop TD&BG as a flexible portfolio, and TH toward a 3rd phase of premiere and touring. Conversations through industry networks & with organisational partners will inform both project packs & future plans, and measure the viability of these aims.

Given the context of COVID-19, some plans may need to change. We will monitor circumstances in order to robustly report on how we held true to this project's aims within a changeable environment; and the impact our work has had on collaborators, partners and audiences.

Monitoring information

To update any of this information please return to your applicant profile.

We may use this information to report to the Government or to monitor the different backgrounds of people who receive grants. We will not use this information to assess your application. If you do not know some of the information or you would prefer not to provide it, you can fill in the 'Not known/Prefer not to answer' box. Please give the number of senior managers and members on your management committee, board, governing body or council who are from the following groups.

Ethnicity:

White:	Select:
British	<input type="checkbox"/>
Irish	<input type="checkbox"/>
Gypsy or Irish traveller	<input type="checkbox"/>
Any other white background	<input checked="" type="checkbox"/>

Mixed:	
White and Black Caribbean	<input type="checkbox"/>
White and Black African	<input type="checkbox"/>
White and Asian	<input type="checkbox"/>
Any other Mixed/Multiple ethnic background	<input type="checkbox"/>

Asian/Asian British:	
Indian	<input type="checkbox"/>
Pakistani	<input type="checkbox"/>
Bangladeshi	<input type="checkbox"/>

Chinese	<input type="checkbox"/>
Any other Asian background	<input type="checkbox"/>

Black/Black British:	
African	<input type="checkbox"/>
Caribbean	<input type="checkbox"/>
Any other Black background	<input type="checkbox"/>

Other:	
Arab	<input type="checkbox"/>
Any other ethnic background	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Age:

Age	Select:
0-19	<input type="checkbox"/>
20-34	<input checked="" type="checkbox"/>
35-49	<input type="checkbox"/>
50-64	<input type="checkbox"/>
65 and over	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

*** Disability status:**

Do you identify as a deaf or disabled person, or have a long term health condition?

	Select:
Yes	<input type="checkbox"/>
No	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Gender identity:

Gender	Select:
Female	<input checked="" type="checkbox"/>
Male	<input type="checkbox"/>
Non-binary	<input type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Gender assumed to be at birth:

Is your gender identity different to that which it was assumed to be at birth?

	Select:
Yes	<input type="checkbox"/>
No	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

*** Please tick the description which best describes your sexual orientation:**

Sexual Orientation	Select:
Bisexual	<input type="checkbox"/>

Gay man	<input type="checkbox"/>
Gay Woman/Lesbian	<input type="checkbox"/>
Heterosexual/Straight	<input checked="" type="checkbox"/>
Prefer not to say	<input type="checkbox"/>
Not known	<input type="checkbox"/>

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on Arts Council National Lottery Project Grants and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you.

We handle any personal data we receive in accordance with the United Kingdom General Data Protection Regulation, the UK Data Protection Act 2018 and other applicable laws that regulate the use and privacy of personal data (Data Protection Law). For more information about the personal data that we collect, what we use it for, and your data protection rights, please refer to our Privacy Notice.

As a public organisation we also have to follow the Freedom of Information Act 2000.

You must read the Freedom of Information (FOI) guidance on our website (<https://www.artscouncil.org.uk/freedom-information#section-6>) before you sign your application.

By signing this application form, you acknowledge the following:

1. That we will use this application form and the information you give to us, including any personal data as referred to in our Privacy Notice, for the following purposes:
 - a) To decide whether to give you a grant.
 - b) To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
 - c) To hold in our database and use for statistical purposes.
 - d) If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Digital, Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
 - e) If we offer you a grant, you will support our work to campaign for arts and culture, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic and cultural excellence.
 - f) As an organisation that gives out public funds, we may carry out checks on the personal and financial information you provide us. If you provide false, fraudulent or inaccurate information in your application or at any point in the lifetime of any funding agreement we enter into with you, we may share the information about you with other National Lottery distribution bodies and relevant external bodies to prevent fraud and money laundering. If we identify or suspect fraudulent activity we will report this to the police and take appropriate action.

I confirm that, as far as I know, the information in this application is true and correct.

I confirm that I am 18 years old or over (or will be at the time of accepting any grant offer made)

Name: Rohanne Udall

2. You have read and understood our Freedom of Information (FOI) guidance (<https://www.artscouncil.org.uk/freedom-information#section-6>) and acknowledge that if information about this application is requested under the FOI Act, we will process that request in line with our obligations under the FOI Act.

3. Tick this box to confirm you meet our bank account requirements as set out in our Bank Details guidance.

4. Tick the relevant box if any person involved in the project or writing the application:

I am happy to be contacted by Arts Council England, or by a third-party organisation on behalf of Arts Council England, for feedback to help evaluate the programme.

Submission summary

The submission summary displays a list of all the steps you've worked through. If you have completed a step successfully, there will be a green tick beside it. If a step is incomplete or has not been completed successfully, this will be indicated by a red tick. A hyperlinked statement will tell you what part of each step needs attention. Click on this hyperlinked statement to take you to the step and make your amendments.

By clicking submit, you are submitting your completed application form for our consideration.

Page	Last Updated
Introduction	No Input Required
Application submission	Page 74
	01/04/2021

Basic details	Please Complete
Our Outcomes	25/01/2021
Quality	No Input Required
Quality	25/01/2021
Project focus	25/01/2021
Who else is involved	25/01/2021
Attachment	25/01/2021
Public engagement	No Input Required
Audience and participants	No Input Required
Public engagement	25/01/2021
Beneficiaries	25/01/2021
Finance	No Input Required
Income	25/01/2021
Income questions	25/01/2021
Expenditure	25/01/2021
Expenditure questions	25/01/2021
Management	No Input Required
Partners	25/01/2021
Location	25/01/2021
Non-touring	25/01/2021
Project plan	25/01/2021
Evaluation	25/01/2021
Monitoring information	25/01/2021
Declaration	25/01/2021

Notes:

Activity start date cannot be in the past and/or the Activity end date cannot be earlier than Activity start date. [Click here to return to Basic details form.](#)

Chatum Tanning are Rohanne Udall & Paul Hughes, a self-producing artist duo based in London and Nottingham, UK. Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects.

Over the past 7 years, our work has been produced within and presented across stages, galleries, studios, universities and digital spaces, including: Hospitalfield Arts, PACT Zollverein, Siobhan Davies Dance, Live Art Development Agency, David Roberts Art Foundation, UKYA, The Harris Museum, and Dance4's Nottedance. Our movement across different contexts fosters – and is nourished by – our artistic communities, and their diverse understandings of process and politics.

Through a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Our process is sensitive to texture, context, history, composition and expectation; we keep things fresh by working with things we don't already know about. Our commitment to the unjustifiable has continually lead us to new and unexpected ways to think about power, relationality and the role of art.

We are currently preoccupied with: acting, boardgames, drawing, erotics, hosting, institutions, peers, playscripts, undercutting and critique.

This portfolio introduces a number of our recent and key projects. For more information on particular projects or our practice more broadly, please visit www.chatumtanning.info or get in touch with us by email. To get a quick feel for our work, we recommend watching *It's Out of our Hands*, a 90 second video work we made in 2017 [here](#).

Rohanne Udall and Paul Hughes
rohanneudall@me.com | p.hughespaul@gmail.com



As If Nobody's Watching

Solo exhibition at 4/4, Nottingham, October 2019.

Our first solo exhibition, *As if Nobody's Watching* presented a collection of works that expressed a hesitant relationship to their own visibility and display. Paint rollers were precariously balanced to form a crude and futile barrier; sliced up plastic water bottles were re-arranged into shy and miserable figures; newsprint images of footballers were reassembled into tender and ironic suggestions of classical painting. Visitors to the exhibition were finally rewarded with 'Been there, done that', an endlessly replenished pile of free and one-off lino print t-shirts.

The exhibition was concurrent with our participation at Dance4's biennial of choreography, Nottedance, and sought to bridge this international professional dance audience with the city's independent and artist-led ecology. We marked the exhibition's close with a performance of *Untitled score for two performers* (2016), in which two parallel announcements veer between the officiousness, aggression, cliché, sincerity and solemnity.

At the same time as being deeply critically engaged, Channing Tatum's work is witty, funny and highly enjoyable.

Matthias Sperling
Curator of Nottedance19

collage | logics | sculpture | displacement | in/visibility



Can You Feel it?

Stage performance made in collaboration with Alex Fernandes. First presented Rich Mix, London, October 2019. 60 mins duration.

Our first evening-length stage performance, *Can You Feel It?* is about the visibility, legibility and performance of feelings. It presents a virtuosic, excessive, and mischievous laboratory of feeling, in which two performance thread an (impossible) line between feeling and fakery. The work questions appropriation and vampiric empathy; our insatiable desire to feel something; and our terror at feeling nothing.

Created in collaboration with lighting designer Alex Fernandes, the work grapples with the potent and seductive materials of stage lighting. Gels are swapped and lanterns move; a once bare stage is transformed, and re-framed through shadows and tapestries of colour. Isolated in the theatre and under the dry heat of stage lanterns, *Can You Feel It?* reveals the possibilities and pleasures of grasping at the most elusive, flowing and urgent of materials – our interior sensation.

Can You Feel It? was developed through PACT Zollverein's Residency programme, with support from DanceXchange and Rich Mix, with funding by Arts Council England.

Ferocious flirting with stereotypes and clichés, embracing the awkward and tender, the lush sensorial, the rich mess and slippery clarity. It is an open invitation, no tricks, serious and playful, never fixed.

Sara Ruddock
Artist and choreographer, 2019

I am loving the persistence of this performance – the swerving, the circling back, the concrete form. I love watching the woman and the man writing their bodies on to the stage.

Lara Pawson
Author, 2019

emotion | in/sincerity | sculpture | light | instability



This

Performance for exhibition, foyer and studio spaces. First presented Rich Mix, London, May 2018. 45 mins duration.

Two idiots introduce and explore a pair of collapsible tables. Lost somewhere between scientific enquiry and childish recklessness, body and furniture contort around one another. Their giddy study shifts from texture to space, gesture to pose, and detail to whole.

We wanted to make a lo-fi performance that could be performed in any kind of space. *This* exploits the gestures of investigation and thought, drawing together the restless bodies of slapstick with contemporary choreography and sculpture. Driven by the unpredictable movements and textures of the collapsible tables, this wild and joyful work continues to mature and develop, critically responding to each context it is presented in.

This was developed with the support of DanceXchange and Dance4; and has been presented at Rich Mix and Central Saint Martins (London), Vivid Projects (Birmingham) and Backlit Gallery as part of Nottdance festival (Nottingham).

This stripped-down, performance style with its limited vocabulary of isolated words "this", "that", "here" is direct and engaging, bringing to mind the playful work of one of my performance heroes Gary Stevens.

James Yarker
Artistic Director of Stan's Cafe

materiality | slapstick | authority | glee | improvisation



Empty Gestures

Performance. First presented at Attenborough Arts Centre, Leicester, May 2016. 15 mins duration (and growing).

To the unassuming beat of a metronome, two figures synchronously perform a series of unique hand gestures.

Empty Gestures presents is a mandala of decontextualized data, intense focus, clumsy hands, faulty memory and precarious unison. The gestures are stripped of their meaning - the only certainty left is the intense and material commitment of the performers to learn and reproduce them. A deceptively simple premise produces a quietly poetic and complexly intimate encounter. An exposing and laborious act of remembrance, *Empty Gestures* questions the role of the fleshy and faulty body within a world in which information is produced and circulated more rapidly and widely than ever before.

An early but important work for us, we think of *Empty Gestures* as our 'party piece' – always ready to be attempted if the mood is right. With each performance we add to the string of gestures.

Empty Gestures has been presented at Attenborough Arts Centre (Leicester), Rich Mix and Tender Loin (London) and Salon Rose (Edinburgh).

A bold work, apparently simple, yet complex in its thinking and deceptively demanding in its execution.

*'Sensational'
'Such a great & innovative piece'
'Loved the shifts in pace + humour - clever & subtle'*

Efrosini Protopapa
Artist, dramaturg and researcher

Audience comments

gesture | memorisation | meaning/lessness | synchronicity | in/attention



Radio Play

An independent pop-up radio station. Running throughout 2018-19 as live online broadcasts.

Radio Play is an independent, infrequent and idiotic radio station hosted by Channing Tatum; a platform to host artworks and thinking by artists we admire. It has run since early 2018 as an online evening-length broadcast every two or three months.

First developed at Summer Lodge 2017, Nottingham Trent University, *Radio Play* is an experiment in organising an independent space for artworks, discussion and ideas. We exercise our radio host fantasies as we learn the technical ins and outs of producing and distributing sound.

You can listen back to previous broadcasts as podcasts [here](#).



With Fionn Duffy

Filibuster

Single-channel video made in collaboration with Fionn Duffy. First exhibited at UKYA City Takeover, Nottingham, February 2019.

Filibuster is a 10-minute single channel video set within the clean and dominating environment of the dance studio. The three artists take turns to fidget and contort before a microphone, as the viewer tracks the anxiety, pleasure and vulnerability surrounding the choice of whether or not to speak.

Filibuster was made in collaboration with Fionn Duffy, and developed in residence at Siobhan Davies Dance, London, in August 2018. This residency culminated in an open studio, in which an expansive set of video, performance, drawing and sound materials were presented across the studios, charting our research into the complicated relationship between sound and the body.

sound | distance | muteness | fidgeting | voice



FPR Audio

Band, website, performances. First presented at Backlit Gallery, Nottingham, February 2019.

FPR Audio (2017-19) is a cappella band of Fionn Duffy, Rohanne Udall and Paul Hughes. We find whatever album has the highest streaming count of that week, and attempt to sing along as we listen along to it for the first time. Voices hesitantly commit themselves to the melodrama and confidence of contemporary pop. Audiences begin to recognise fragments of melody and lyrics as chorus return each time. As they attempt to keep up, the performer's attention is visibly pulled between the unknown music, the uncertainty and delight of the audience, and the strangeness of their own contorting voice.

Alongside our live performances, we maintain a Bandcamp page on which you can listen to our albums ~, *Staying at Sue's*, and *Half Way Where?* Listen [here](#).

sound | appropriation | mis/understanding | exposure | song



Horizon Application Form

Type a question	HRZN0251
Please confirm that the lead artist or company meet the following Eligibility Criteria:	<p>You are currently based in England (please note – you do not need to identify as English)</p> <p>You have been creating professional performance work for a minimum of 5 years</p> <p>The proposed project could be classified as theatre, dance, performance, live art, circus, cabaret, 'made for digital' or work that straddles and embraces a number of artform approaches</p> <p>You consider the work to be new or recent within the context of your portfolio</p> <p>You have good availability the weeks of 16th & 23rd August 2021</p>
Lead Artist Name (if applicable)	Rohanne Udall
Preferred Pronouns	She/Her
or Organisation/ Company Name (if applicable)	Chatting Tanum
Email	rohanneudall@me.com
In which Arts Council England region is the lead artist or company located?	London
Artist/ Company Website (if applicable)	https://www.chattingtanum.info/
Which strand of Horizon are you applying for? (Please refer to Call Out document)	Presentation
Please submit a short statement introducing the lead artist or company (up to 300 words) or upload a video or voice recording (no more than 2 minutes)	<p>Chatting Tanum are an arts collective currently composed of Rohanne Udall (London) and Paul Hughes (Nottingham), making artistic, performance and curatorial projects. We are currently preoccupied with: demons, drawing, contracts, governance, invitations, lanyards, playscripts and post.</p> <p>Over the past 8 years, our work has been produced within and presented across stages, galleries, universities and digital spaces, including: Hospitalfield Arts, PACT Zollverein, Siobhan Davies Studios, LADA, DRAF, UKNA, The Harris Museum, 4/4, and Dance4's Nottdance. Our trans-disciplinary practice is nourished by diverse understandings of making, gathering and thinking.</p>

With a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Sensitive to texture, context, history, composition and expectation, we keep things fresh by working with what we don't fully understand. Our commitment to the unjustifiable continually leads us to new ways to think about the power, pleasures and potentials of artistic practice.

Some highlights:

2013. We join a group of art students in taking over of a former JobCenterPlus.

2014. We circulate a print programme for a fake venue at the Edinburgh Fringe.

2015. A drunk producer in a bar in Ipswich offers us our first residency.

2016. We make our first good performance.

2017. Bored of admin, we make a short video of Rohanne dropping a series of objects. People love it.

2018. One of our performance nights is described as 'like nothing else in London'.

2019. We run a LADA DIY in which people dress up as ghosts and haunt Artsadmin. It breaks our hearts.

2020. We finish our video series for kids that exhaustively accounts for the relationship between 'Practice' and 'Theory'.

2021. We write this application to Horizon: a beautiful, transcendental experience.

How would you best classify the proposed work?

Dance
Live Art
Theatre (Devised)

Please describe the proposed project (up to 300 words) or upload a video or voice recording (no more than 2 minutes)

We propose to present a live performance and online video presentation of 'Can You Feel It?' (premiered 2019 Rich Mix): our mischievous laboratory in which two performers tread the impossible line between feeling and fakery.

"Ferocious flirting with stereotypes and clichés, embracing the awkward and tender, the lush sensorial, the rich mess and slippery clarity. It is an open invitation, no tricks, serious and playful, never fixed." Sara Ruddock

A collaboration with lighting designer Alex Fernandes, CYFI? is a deep-dive into the materials of stage lighting. Virtuosoic, excessive, slapstick and sincere, the work presents two performers wordlessly moving through tantrum, solipsism and eroticism on a seemingly empty stage. These trembling avatars begin to shake, seize and then wield the stage lighting to reframe their opportunistic melodrama. Lanterns move & gels are swapped in a growing giddy mess of wires, colour and feeling. The room heats up, everything accelerates. Artifice and authenticity, interior and exterior, bodily and emotional: things get shaken, blurred, tangled, and dropped.

"... Now I am losing control. I am laughing and twitching. The drama is leaking into the audience. I look around me and I see other people looking around them ... Everyone is moving. Everyone is twitching." Lara Pawson

CYFI? challenges the legibility and authority of 'real' feeling. Audiences see ready victimhood and vampiric empathy; the gendered and racial economies of feeling; and the limits of ever knowing what's going on beneath the surface. Seductive, playful, critical and delirious, CYFI? is our response to a time of political, social and ecological devastation. In the shadow of urgency and outcry, we wonder: what is our insatiable desire to feel something, our terror of feeling nothing?

Bold, critical, and delicious, CYFI? is perfectly situated to share our interdisciplinary practice to international audiences*.

*and delegates

Please submit a short statement about the scale of the work and the practical requirements of

The work is designed for a stage (approx 7m wide x 5m deep) but can equally take place in a hall or exhibition space. The work can sit well with a small and spatially distributed audience to adhere to Covid guidelines.

The work would involve two performers (Rohanne and Paul – lead artists and producers) and one lighting designer (Alex Fernandes).

your project including the number of people involved and their roles (up to 150 words) or a video or voice recording (no more than 1 minute)

Please outline your international experience to date (where relevant) and detail any particular international relationships that the lead artist or company are looking to cultivate for the work (up to 150 words) or upload a video or voice recording (no more than 1 minute).

Please upload a short statement from someone who can vouch for the work that you create and advocate for its inclusion in Horizon along with their full name and contact details. This can be a written statement (up to 300 words) or a video/ voice recording (up to 2 minutes).

Please provide up to 2 web links (eg YouTube, Vimeo etc) to video documentation of your work (if available). If applying for the Presentation Strand, we invite you to submit documentation of the proposed project in full

We would also invite Anika Vajagec to film CYFI? for an online audience. Anika worked on capturing this work in 2019, and her idiosyncratic style – utilising close up, distracted camera work, texture and commentary - is ideal for this work.

CYFI? would require remount rehearsal of one week, including two days with the technical materials.

Minimal tech requirements: 9 floor paricans. We also like 6 booms at the side, but the work can exist without them. (Lighting plan: https://ce815c6b-f9be-4202-b85a-5e2a672af0dd.usrfiles.com/ugd/ce815c_4f256a0b215c4a8cba3403633644cfd2.pdf)

Our international experience has largely been in Germany:

- residency at PACT Zollverein, Essen, developing CYFI? (2019)
- audio installation 'The Chorus' commissioned by and presented at DISKURS festival, Giessen (2017)
- performing in Vlatka Horvat's stage performance Minor Planets, premiered at HAU Berlin, commissioned by Haus der Kulturen der Welt. (2017)

We have cultivated an international community of peers (west, central and eastern Europe, USA and Canada, South Korea, Aotearoa / New Zealand), through various unfunded initiatives to share and host practice, including publications, online radio, and choreographic libraries.

We want to develop relations with institutions committed to supporting experimental performance practice; as a launch-pad to engage with local communities of practitioners and peers. Designed for DIY spaces and more institutional platforms, our work has minimal spoken language or tech – and sits happily within dance, theatre, visual arts, live art and academic contexts. We've got something for everyone.

[Reference_ChattingTanum.pdf](#)

Can You Feel It?, 5 min summary edit: <https://vimeo.com/551552501> (or full

project in full where this is available. For either strand, where supplying documentation of previous works, please supply short extracts of no more than 5 minutes in length each. (Note that the curatorial team will only watch the first 5 mins if extracts are not provided)

version: <https://vimeo.com/377427250/6d4430a812>)

An interpretation from Anika Vajagic: <https://vimeo.com/465448083>

Please submit a short statement outlining whether the proposed work is created for a specific audience e.g. family (up to 150 words) or a video or voice recording (up to 1 minute)

“Philosophical performance for all!” (youth group)

“I felt in awe of their energy and commitment” (emerging artist)

“So exciting, like nothing else I’ve ever seen” (first-timer)

Not designed for a specific audience, we often see our work exciting and engaging queers, children, and people dragged along by their partners who expect to be bored. Our work might look and sound a bit abstract, but it actually pretty easy to get once you're in the room.

Can You Feel It?:

- is a deceptively simple work that is witty, riotous and approachable.

- presents an exploration of everyday human desires, drives and frustrations, challenging audiences to question behaviours and habits.

- deconstructs the technology of the theatre, playing with light, colour and frame in enticing and rarely seen ways.

- speaks to histories of empire and future ecological collapse; and our entangled emotions of anger, exhaustion, complicity and doubt.

Before submitting this form please confirm that you have also submitted our Equal Opportunities Monitoring Form

I have completed the Equal Opportunities Monitoring Form

Hi. I'm Nikki Tomlinson, freelance producer/dramaturg and co-director of Independent Dance.

I didn't write this. Chatting Tanum did.

They got in touch with me the day before this application was due, after they had realised that they needed a reference. I was quite busy – and already committed to writing two other references for Horizon that afternoon – but said that we might be able to work something out.

Chatting Tanum sometimes say that their work is about making the impossible possible. Or the unthinkable thinkable. It's about finding a way of operating beyond received conventions to produce something else: something unlikely, thought-provoking, riotous, enlivening. Something that provokes a smile.

They don't know what I honestly think of their practice. But I once introduced their work as "hard to describe but very original." In 2019, I saw them perform to an audience of industry delegates at Nottedance. I discretely took a photo mid-performance, and sent it to them with the note: "I did a bad bad thing. Couldn't help myself. Bunch of programmers semi-reluctantly enjoying themselves xx." Later on I told them that this work was "beguiling" and "conceptually rigorous" and that it cajoled an already tired audience into a disarmingly enjoyable experience.

I also told them that after we had first spoken together I suspected that their work might be (or come across as) a bit pretentious. But after spending a year in conversation with them – seeing and supporting two of their performances as a dramaturg and mentor – I decided that they weren't.

These aren't my words only, but I'm putting my name to the joint effort: I vouch for the work that Chatting Tanum creates, and advocate for its inclusion in Horizon.

Best,
Nikki Tomlinson
nikki@independentdance.co.uk

Paul Hughes, Future Collect Conference proposal, August 2021

*I always speak out against bullying.
I know when someone's overstepped the mark.
I know exactly where the mark is.
I never overstep the mark.*

I'm an artist, performer and writer, raised in Ireland and living in Nottingham UK. I make most of my work – performances, exhibitions, videos, curatorial projects – with Rohanne Udall under the name Chatting Tanum <<https://www.chattingtanum.info/>>. Since 2020, I have been undertaking a PhD at the University of Roehampton and Sadler's Wells Theatre exploring how the sensitivities and skills of choreographic practice might help us rethink institutional models of curation, commissioning and hosting <<https://www.chattingtanum.info/phd>>.

I am particularly interested in temporary curatorial projects led by freelance artists that are somewhat incommensurate to their host institution. Their distance from existing structures of scrutiny, legitimisation and evaluation give the potential for intimate, transformative and liberating processes; yet make them ripe for abuse. One outcome of this research is 'Self-possession', a 10-15 minute solo performance, that I propose to present at the Future Collect Conference.

The work is designed for non-theatre spaces (foyers, galleries, readings, openings, etc.). A performer stands, walks around, sits, leans, looks, and speaks. They make a series of moral claims: calmly moving from the poetic, banal, extreme and absurd in an exhaustive and self-contradictory attempt to account for the endless complexity of ethical relation. Tracing the unstable lines between invitation, intimacy, flirtation, grooming and abuse, they move from the languages of political activism to neoliberal self-affirmation; and draw attention to how our ethical norms are shaped by legal, medical, professional, and religious institutions.

The mood is uncanny. The performer recites the long text from memory, and are seemingly indifferent to shifts between banal and extreme ethical propositions ("I go to appropriate lengths to ensure other people's comfort and safety. I refrain from dangerous activities. I am not overly swayed by fear. I would never deliberately contract HIV.") They are wearing black contact lenses. This gentle yet heightened theatricality destabilises the form of the 'reading', to instead attune the audience to the tensions, complexities and risks of our encounters in the day-to-day.

The work is informed by contemporary feminist writing that insist on the irreducibly complex nature of desire (Katherine Angel, Maggy Nelson) and ethical relation (Judith Butler). It draws from my own experience of curation and facilitation, and engagement with institutional processes to try and account for systemic harm. It emerges within a wider cultural moment of #MeToo, and of widespread moral challenge to those who hold institutional office. While this work urgently evokes the need for robust processes of safeguarding and accountability, it equally suggests how susceptible any process or rhetorics might be to manipulation and abuse.

Formally simple and with no technical demands, I anticipate Self-Possessed to be a potent contribution to Future Collect, that could stimulate discussion and critical reflection into the rhetorics and practices of care throughout the day.

S'ala Residency, November '21

Email *

p.hughespaul@gmail.com

Confermo di aver letto le informazioni qui sopra e di essere consapevole delle condizioni della residenza in S'ALA - (I confirm that I have read all of the above and am aware of the conditions of the residence in S'ALA) *

✓ Confermo - (Confirm)

Nome Artist*/Compagnia - (Artist/Company name) *

Chatting Tanum

Link Web/Social - (Web/Social Links) *

<https://www.chattingtanum.info/>

Sei mai stat* a S'ALA - (Have you been to S'ALA before?) *

Si, in residenza (Yes, in residency)

Si, a corsi/laboratori/eventi (Yes, for workshop/event/courses)

Date disponibili; da/a - includi varie opzioni se possibile - (Available dates; from/to - include various options if possible) *

7th September - 18th December

Durata ideale della residenza, max. 3 settimane - (Ideal duration of residency, up to 3 weeks) *

2 weeks

Provenient* da? - (Coming from?) *

UK

Numero di persone in residenza - (Number of people in residency) *

2

Lista dei nomi delle persone in residenza - (List of names of the people in the residency)

Paul Hughes and Rohanne Udall

Accommodation *

2 persone

Una breve descrizione di ciò che intendi/intendete fare durante la residenza - (An outline of what you intend to do during the residency) *

We would like to: begin initial testing of a new solo performance (working title: She Does Things by Halves). Initial play, light-touch. Building a movement/gesture vocabulary. We would also probably spend time editing a book we are making to celebrate our 10th year of working together (April 2023 -

wahoo!). We would also love to hang out, get distracted, meet people, eat tasty food, wander about.... We find the best stuff emerges from the unexpected.

Necessità tecniche, di spazio o altro - specificare - (Space, technical or other technical requirements - specify) *

None. We can work in open-space studio.

Altro - (Other thoughts) *

Paul visited in 2017/18(?) with Simon Ellis and Hamish MacPherson – he's familiar with the space and the ethos. This would be the first time Rohanne would visit. We don't speak Italian but are generally quite friendly (we think). We really believe in artist-led, grassroots – and it'd be beautiful to visit and see how the space is developing and the community around it. We'd be really up for hearing how we can contribute beyond basic maintenance. Our practice is quite interdisciplinary – sculpture, drawing, book-making, etc. What can we make possible?

Chatting Tanum - Nonsuch - Open Access Micro-Commissions – Nov 2021

- **Tell us a bit about you and your work as a performance maker (934/1000 characters)**

The collaboration of Rohanne Udall & Paul Hughes, Channing Tatum has been making stage performances, exhibitions, and curatorial projects since 2013 – with organisations including PACT Zollverein, Siobhan Davies Studios, Live Art Development Agency, David Roberts Art Foundation, UKYA, Rich Mix, and Dance4.

Our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Think: Gob Squad meets Martin Creed meets Wendy Houstoun. Whether sculpture, performance, video or collage, our works pursue clear logics to playful, troublesome and thought-provoking ends. The seemingly-abstract becomes meaningful and riotous; inviting audiences to approach intimate and political questions in new ways. We keep things fresh by working materials and disciplines we don't already know about.

You can visit our website here: <https://www.chattingtanum.info/>

Our 1min30 video 'It's Out of Our Hands': <https://vimeo.com/217874112>

- **What is the name of your project idea? (26/100 characters)**

She does things by halves.

- **Tell us about this idea and what you hope to achieve through this commission? (917/1000 characters)**

'She does things by halves' is the starting point for a new solo stage performance. We find the idea of a solo performer doing a series of things 'by halves' – drinking half a glass of water, telling half a story, dancing with half of their body, performing half of the show – to be strange and potent. These fragmented actions might end up approaching some of the anxiety and powerlessness of a world which drags people between an increasingly rapid turnover of different competing political demands.

This commission would support us to develop an initial repertoire of actions, gestures, materials over two days. We want to playfully/rigorously test this proposition – and see what of this might be interesting – in a studio space. After toying with this idea for a couple of years, this would let us see if it has any mileage, and how we could pursue this with more formal support (via ACE or partner institutions).

- **Why is this commission important to you at this time? (937/1000 characters)**

Our practice is very interdisciplinary. We began our collaboration in the context of theatre (mostly, Forest Fringe/The Yard, circa 2013/14) but have since gravitated more to dance and visual arts contexts. Performance – and the frame of theatre – is important to our work, and in recent years we have been trying to re-situate our work in this disciplinary context (working with Playwrights Studio Scotland and Nottingham Playhouse in 2019/20).

Beyond initial testing of this new project, this commission would allow us to connect our work with both Nonsuch Studios and Derby Theatre, important contexts for new theatre produced in the East Midlands. Embedding our work locally and understanding the artistic communities we are a neighbour to is important to us and we would be excited to connect with other artists through this project. Finally – it'd be nice for us to get together in the studio again after the distance of lockdown!

- **What will you spend the £500 grant money on? (223/1000 characters)**

The money would cover Rohanne's return train fare up to Nottingham (she lives in London, Paul lives in Nottingham): approx £50.

The rest would be split to account for 2 days of our time: $£450/2 = £225 = £112.5$ per person per day.

- **What extra support in-kind would you ideally like from the project partners, Derby Theatre & Nonsuch Studios? (695/750 characters)**

We would really appreciate time to speak with Derby Theatre and Nonsuch about our practice, and find ways to articulate our work to – and develop and present new work within – theatres in the East Midlands.

This conversation could be about the new piece – but it could also be about our existing projects that we think would be valuable and ready to share with theatre audiences. We're always interested to hear what others think of our work, and would be up for sharing something and getting feedback.

We'd also love to hear how our dance and visual arts connections in the region might forge new cross-disciplinary encounters with different artistic communities in the East Midlands.

Cove Park Funded Residencies 2022/23

Selection for interview will be based on the following criteria:

- *The quality of your ideas and work.*
- *Your need for a period of research and development and your reasons for applying to this residency programme.*
- *Your interest in working within a community of artists.*

Please provide your Statement here. * 500/500

A Statement (no more than 500 words) briefly describing your current work and the reasons for your interest in this residency. Collectives and collaborators should submit a joint statement.

This residency will develop the emerging collaboration between Chatting Tanum (choreographers and visual artists) and Andy Edwards (playwright and dramaturg), centred on their new performance 'Two Hander'.

Chatting Tanum is the collaboration of Rohanne Udall (London) and Paul Paschal (Nottingham). They produce performances, exhibitions, and curatorial projects imbued with irreverence and glee. Their work arises from the seemingly-banal yet generates a sense of possibility and transformation. Andy Edwards (Glasgow) is a playwright and dramaturg. Their work addresses language and power, from contemporary anti-semitism, to climate change, to D/deaf and disabled access.

Two Hander is an ambitious and errant script-reading of an original (and seemingly impossible) play, 'Swan Song'. This is a Chekhovian story of climate emergency, gender confusion, time travel and the potentials for revolutionary change. It flirtatiously tussles with the historical scale of 'epic theatre', widely discouraged within the current economies of new playwriting. This grand production is translated through the performance and choreography of Chatting Tanum, and evoked through minimal resources: a line of collapsible tables, some flowers and carafes, a pile of scripts, and two (non-)actors gleefully chair-swapping across its huge cast with enthusiasm and ferocity.

Two Hander is a low-fi grab at the elusive 'main stage', that opportunistically occupies non-traditional performance spaces. It is a joyous scrap with the canon, and an invitation to and insistence on grassroots cultural activity that is queer, provisional, failing and transformative. It insists on working from what is close to hand, and the political need for hope and fertile confusion.

This project had a first phase (Jan-Feb '20) of initial experimentation at Nottingham Playhouse and Playwrights Studio Scotland; and a second at Dance4 (May '21) and Sadler's Wells Theatre (April '22) to develop a playwriting practice specific to the project. This residency at Cove Park will offer concentrated time to develop, rehearse and refine the work. We will follow it with a series of presentations at both traditional and non-traditional performance spaces (galleries, halls, dance studios and theatres) we have access to in Arbroath, Glasgow, Edinburgh, Blackpool, Nottingham and London. We aim to activate and

reveal an alternative touring network for performance that reflects the UK's shifting economies and environmental landscape.

With Andy based in Glasgow, and the artistic team originally meeting in Edinburgh, this project has firm roots in Scotland. Since early-on, it has been our ambition for this work to develop its third and final phase in dialogue with our artistic communities (across playwriting, visual arts, dance and performance-making) in Glasgow and Edinburgh. Cove Park would give us the focussed time and space to undertake this work – but also enable new conversations, particularly with practitioners based outside the Central Belt. It would also provide a platform to develop several of our burgeoning institutional partnerships that were postponed due to Covid-19. We would relish the opportunity to situate this work within the interdisciplinary artistic community at Cove Park; and contribute to the critical, affective and imaginative conversation arising there to meet the new realities of environmental urgency.

Please provide a list of documentation/supplementary material uploaded with this application (image and text files). Please upload your full CV, including the names of two referees.

Please refer to the Application Guidelines.

Chatting Tanum CV - including the names and contact details of two professional referees

Andy Edwards CV - including the names and contact details of two professional referees

Chatting Tanum Portfolio

Andy Edwards Writing sample

Please provide a link to your website.

<https://www.chattingtanum.info/>

Please tick your primary art form or specialism.

Theatre / Dance / Performance

Please confirm if your application is for the Emerging Visual Artist Residency (for early career visual artists currently based in Scotland).

N.a.

Please confirm if your application is for a One-to-One Residency (for those working in collaboration).

N.a.

Please confirm if your application is for the Associates Residencies (for former residents and members of Cove Park's Associates Programme).

N.a.

Please use this space to tell us if you have any access requirements you would like to make us aware of at this stage.

n.a.

2022



Place & Placelessness in a Planetary Age, Kingston University (London, UK) City Divination, March 2022

Abstract

Over the past year, I have been taking photos on my phone as I walk around the city. These images - of civic notices, adverts, graffiti, clothing - always include some text. I have then combined them in twos and threes and fours to form short poems under the title 'City Divinations'. This burgeoning practice uses the notion of 'divination' to wrest these found texts from their original function and context, in order to critically reflect on and envision new meanings within the twenty-first century urban landscape of the UK.

For this conference, I would like to share materials from this practice to think through a complex relationship between the city, the dead, gentrification, poetry and one's sense of belonging. What does it mean to forge a sense of belonging within an inhospitable landscape? How can new meanings be generated within and against an institutional present? How can poetry form a complex site of communion with the dead? And what are the necessities and risks of speculating counter-institutional histories that might have been erased? Primarily addressing the legacies of grassroots artistic and cultural initiatives within cities, this presentation engages with the work of critical theorists (Sarah Schulman, Tim Dean) and poets (Marie Howe, Tim Dlugos) on the complexities of forming political and personal communion with those who have died from AIDS.

Bio

I am an artist, writer, and dramaturg living in Nottingham UK. I am currently undertaking a PhD at the University of Roehampton and Sadler's Wells Theatre, funded by TECHNE. Using the concept of 'hosting' to critically explore artist-curator-organisational relations, this project studies how individuals participate and invest in trans-generational institutional projects. My current research interests include: demons, ghosts, hosting, intimacy, moral rhetoric, note-taking, poetry, trans-generational contracts, and wounds.

The majority of my artistic work is undertaken in collaboration with Rohanne Udall, under the name Chatting Tanum. We have been making performances, exhibitions and curatorial projects since 2013. We try to work with what they don't fully understand, and try to have fun.

Website: www.chattingtanum.info

PhD blog: <https://paulhughes.substack.com/>

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