

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