

DX CHOREOGRAPHY AWARD AUTUMN 2017

Application Form

Name	This
Name of Company (if applicable)	Timber & Battery

EDUCATION

Collage, University, Institute, etc	Dates Attended/ Period Of Study	Qualifications Obtained	Date
University of Roehampton (Paul)	09.2015 - 08.2016	MA Dance Studies (First Class)	11.2016
University of Edinburgh (Paul)	09.2009 - 05.2013	MA Philosophy (Undergraduate degree, Second Class Honours)	07.2013
L'école supérieure des arts décoratifs de Strasbourg (Rohanne)	09.2011 - 06.2012	(Erasmus) Pole Art: Open Format and Sound Lab, 2011–2012	07.2014
University of Edinburgh and Edinburgh College of Art (Rohanne)	09.2009–05.2014	Fine Art MA Hons (Undergraduate Degree, First Class): History of Art and Intermedia	07.2014

OTHER PROFESSIONAL TRAINING

Training Body	Dates Attended	Course Title	Qualifications Obtained

ABOUT YOU

About your dance career - Tell us about your current and previous professional dance practice

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. Trained in fine art and philosophy, our

practice is a meeting point between disciplines; an ongoing and fidgeting enquiry that continually questions itself, and the environments it finds itself within.

Our developing enquiry is driven and interrogated by numerous fragmentary works including text, video, participatory projects and live performance. Emerging from a legacy of conceptual practice, we manipulate what is close to hand to resourcefully rewrite the limitations of a given circumstance; and foreground encounters with possibility, choice, and indifference.

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; l'Klectik Art Lab; 2015-16) and an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015).

Past participatory projects include *Imaginary Festivals Project* (Forest Fringe, Edinburgh, 2014) and *Digital Writing Group* (International Conference on Artistic Research, The Hague, 2016), and our research lab *Open Platform* at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, 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 on new work *Minor Planets*, commissioned by HAU, Berlin.

About your piece - Tell us about the choreographic piece you will develop during the time with DanceXchange

We propose to develop a new durational choreography for the gallery, ***This***. Emerging from the intersection of dance, performance and visual arts, this work draws from our existing experience of these disciplines (and their unique questions), whilst interrogating their boundaries.

We would begin from two propositions:

- 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).

This would explore the complexity of temporary meaning-making and reference, question the power dynamics of gaze in spectator-dancer relations, and problematize binary distinctions of interior/exterior sensation. Developing from an ongoing enquiry within our practice, we are interested in processes of negotiation, gestures of choice and communication, and differing states of (in)attention under an audience's gaze.

We will examine gestures that refer to sensation of a space - tapping, touching, rubbing - and direct referential address to architecture - pointing, gesture and speech. How do these sensual and authorial actions interconnect, and designate audience experience? 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 own actions be distinguished from a choreography of turning, looking, leaning and shifting?

What is your ambition in regards to this piece of work? (149 /150 words)

This award would offer us concentrated time and space to develop *This* into a confident and carefully considered work for gallery and museum spaces. This work is ambitious in its demands for a new relational and gestural language, developed from subtle movement techniques. After a rich period of experimentation, we are keen to boldly present this new work across the UK and internationally.

In recent years we have noted the exciting amount of dance and choreography presented within gallery spaces. However, the majority of these artists have established their work either within conventional theatre spaces or in visual arts. Our practice is uniquely informed by both perspectives; developed within and responsive to each discipline's unique questions (and their unspoken expectations). In creating this work we will critically contribute to this recent inclination; engaging an emerging and enthusiastic generation influenced by the dance's recent rise in popularity across disciplines.

How will the dx Choreography Award support your professional development?

We understand this opportunity as much more than time and space to create and develop work. This is also a chance to develop ourselves as artists, in a concentrated space of peer and professional support. Over the past couple of years, we have developed our ideas and methods, and 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 DanceXchange 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 better 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 continue meeting with other local artists to exchange ideas and support. We deeply value peer-networks, both formal and informal, considering them vital for a sustainable career in the arts.

We are currently in a period where we are developing our networks with gallery spaces across the UK, and have been invited to contribute to numerous group shows. As we develop these connections, we plan to use *This* to form the core of a new solo exhibition, alongside which we can present a summary of our photographic, text and video work to date.

What is your current involvement with the dance sector in the Midlands?

Having lived and worked in Scotland and London, Paul moved to the East Midlands last Summer: and we are keen to develop relationships with venues and artists across the region.

We've presented performance recently in Leicester, at the Attenborough Art Centre, at Tetrad Collective's night US & THEM, and premiered a new work, 'A House Made of Cardboard and Tape' at DEparture Lounge festival, produced by Derby Theatre's In Good Company. We were

struck by the generosity and good humour of the audiences and fellow artists: in particular, their receptiveness to interdisciplinary work.

We're very excited by the artists we've worked with so far here and the platforms they've developed to support each other, including Tetrad Collective and Guerilla Art Lab. In November 2016, we participated in a research event hosted by Nottingham Trent's visual arts department, *Exhausting Academies*; and have since been invited back as residents to participate in their Summer Lodge programme. In March 2017, Paul reviewed Dance4's Nottdance for Exeunt Magazine; as part of this, he undertook an extended dialogue with artists across the festival and with Dance4 itself.

After participating in these numerous discussions and platforms, this opportunity with DanceXchange would help us present our work, and elevate our practice, across the region. Alongside the opportunity to make this new work, this would form a significant step for us in increasing the visibility for our practice, and create some momentum for ourselves within this regional context from which to seek further support and broaden our networks.

Please provide links to examples of your work - videos, images, reviews

<https://timberandbattery.wordpress.com/infinite-tango/>
<https://timberandbattery.wordpress.com/pointing-the-finger/>
<https://timberandbattery.wordpress.com/empty-gestures/>
<https://timberandbattery.wordpress.com/here-or-now/>

Schedule - Please provide us with estimated schedule for the development of your work at DanceXchange (for the period of July – December 2017)

July 2017

G4A application to secure funds for project

August 2017

Period one of development

- Initial R&D, experimenting with studio practice (1 week)
- Showing as part of DanceXchange Scratch sharing event
- Private showing to an invited audience in a gallery space
- Developing text articulating the project and its aims
- Acquiring documentation materials

September - October 2017

- Contacting partner organisations
- Seeking development support and venues for first performances.
- Delivery of Professional classes (can be negotiated dependent on timetable)

November 2017

Period two of development

- Full rehearsals (2 weeks)
- Premiere showing
- Seek critical writing/reviews for the work; alongside audience feedback

November - December 2017

- Other showings at first wave of interested organisations

December 2017

- Apply to G4A touring for Summer 2018

Please provide a short budget of how you will spend the £500 bursary

3 weeks rehearsals (at £500 each per person per week) = $2 \times 3 \times £500 = £3000$

Rehearsal space x 3 weeks (at £500 per week) = $3 \times £500 = £1500$ (*x2 in kind*)

Rehearsal materials = £100

Documentation of performance = £100

Materials/beverages for private showing and preview = £100

Total = £4800

Total to raise = £3300

DanceXchange seed fund = £500

Apply G4A for £2800

Please complete the application form answering all questions and email to

helen.lound@dancexchange.org.uk

Deadline: Friday 5th May 2017, 5pm

Shortlisted applicants will be invited for an informal interview week commencing 15th May 2017

Please note, if you have not been contacted by **Monday 15th May 2017**, please assume your application has not been shortlisted.