

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.

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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.