

# LIVE 7 at Camden People's Theatre

Artist application form

Performance – **27<sup>th</sup> November, 7.30pm**

The deadline for LIVE applications is **Monday 23<sup>rd</sup> 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](mailto:barrelorgantheatre@gmail.com).

## Contact and company information

Name of artist / company	Timber & Battery
Lead contact	Paul Hughes
Website (if applicable)	<a href="http://www.timberandbattery.com">www.timberandbattery.com</a>
Email	<a href="mailto:paul@timberandbattery.com">paul@timberandbattery.com</a>
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](http://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.