

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