

Rohanne Udall and Paul Hughes

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**- Proposal for the residency (up to 200 words)**

*Trade* is a new project by Tate n Lyle that researches the idea of a performance 'collection'.

A performer inhabits a museum space 'carrying' an archive of choreographies. Visitors are free to solicit a performance from this figure: but they must first negotiate with the figure and offer something in fair exchange – perhaps a story, some money, a promise, a cup of tea, or a dance of their own. To witness this intimate collection of impromptu and one-on-one choreographies, each viewer must enter into a thoughtful dialogue of possibility, value and reciprocation.

During this residency, Paul (the performer of *Trade*) will be working in the New Curtois Gallery to learn the first three choreographies for this collection, taught to him by three commissioned choreographers. Alongside this process, he will be experimenting how to initiate and deliver these performances by approaching and offering this 'service' to members of the public across the residency.

An embodied and intimate library, *Trade* challenges and expands our understandings of 'collection' by addressing the ephemeral and immaterial medium of dance. The project aims to develop innovative models for how we archive, present, engage with and take ownership of intangible artistic and cultural heritage.

**- The benefit to our practice (up to 200 words)**

The OPEM Residency is the perfect opportunity for us to develop this work. Alongside offering the time and money to work within the gallery space, this residency offer the unique opportunity to engage in public throughout this process. At the core of this project is the performer's accessibility to and engagement with the museum attendees: to practically work in this setting makes possible the necessary research into the subtle ethics of invitation, intimacy and bartering.

As Tate n Lyle, our work sits between fine art and dance contexts. Our ambition for *Trade* is to contribute to an international excitement for the presentation of live performance in gallery spaces. The work can adapt to diverse contexts, and offers continual scope for the library of choreographies to accumulate.

Additionally, the work develops the relationship between our artistic and burgeoning curatorial practice: which includes our independent radio station *Radio Play* and experimental publication *Footnotes*. *Trade* becomes another unconventional platform through which we can invite international artists to share and develop their practices.

Finally, we would be very excited to use this opportunity to develop our practice's presence within and relationship to the arts ecology across the East Midlands.

**- Engagement with gallery visitors (up to 200 words)**

Engagement with gallery visitors would be at the core of this project. For two days a week across the project, Paul would be present in the gallery space, available for interaction with - and ultimately performance for - any gallery attendees.

We will experiment in different ways through which the performance's 'availability' can be signposted - through wall text, t-shirts, or simply through direct face-to-face invitation. These interactions will form a key part of the research; reflection on these experiences (through discussion between the artists, museum staff and participants) will significantly shape the development of *Trade*.

Beyond this, we are happy to discuss with The Collection any ideas or possibilities for workshops within the gallery space. This might include discussions for artists and art students curious about the possibility of presenting performance in exhibition spaces - or movement workshops aimed at non-artists exploring gesture and embodied memory.

**- Estimated budget**

£50 - materials budget (custom t-shirt, wall text, water, knee pads etc.)

£450 = 3 x £150 - guest choreographer fee (3 choreographers, each working for one day).