

## **Siobhan Davies Dance: Open Choreography Performance 2018/19**

### **Short statement about your artistic practice**

*Please tell us about your artistic practice in general, including the primary concerns of your work and where you think you are in your artistic development. 250 words / 1500 characters max*

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.

Our practice works primarily across visual arts and dance. We work with whatever materials are close to hand - performance, sculpture, video, sound, publication - seeking to frustrate the demands of any given context, and open possibilities of practice and thought. Recent credits include Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Attenborough Arts Centre (Leicester), DISKURS (Gießen, Germany), VeNe (Venice, Italy), ICW (Blackpool) and Radiophrenia (Glasgow), with residencies at Summer Lodge (Nottingham) and Hospitalfield Arts (Arbroath).

Alongside presenting our work at conferences and symposia, we consistently organise projects for peer-support: including our pop-up radio station ('Radio Play', Nottingham Trent University, July 2017 and February-November 2018). Working with an increasing confidence in our ideas, we are currently seeking ways to develop long-term relationships with institutional partners in order to support more ambitious and sustainable work.

### **Project Summary**

*1-2 sentences clearly and concisely describing the project you would like to present. 50 words / 300 characters max.*

We wish to present our choreography for exhibition spaces, 'This'. An improvised performance for two dancers and two collapsible tables, 'This' explores the gestures of sensation and thought, developing our growing interest in slapstick as a critical intervention into contemporary somatic practice.

### **Project Description**

*Further detail about the project you would like to present. What are the primary artistic concerns of the project? Where are you in the life of this project? What aspect of the project would you like to present? 200 words / 1200 characters max.*

Exploring the gestures of sensation, discovery and thought, two idiots introduce and explore 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.

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 interrogate the slippery gestures of identification, demarcation and demonstration.

'This' will be a finished piece, having received development support from DanceXchange and Dance4. We would present a 30 minute improvised performance.

### **Your Intent**

*Please tell us why you think you would benefit from the opportunity to present this work in the particular setting of Siobhan Davies Studios. What do you hope to gain or understand by showing your work here? Why will this be useful to you now? 150 words / 900 characters max.*

The piece is designed for gallery and exhibition spaces, and will be presented as such for a few dates in May and June. However, we are keen to present this work at Siobhan Davies Studios – both to take part in the extended research SDD has undertaken around the relationships between choreography and the visual arts - and to contribute our own developments, understandings and aesthetics to this conversation.

Perhaps more simply, we'd also deeply value the opportunity to share a live choreographic work within the dance community, an important part of our practice that is more or less eclipsed by our video work and writing. We feel excited, confident and bold with this work – we want to show it off to a community we care about.

### **Work Sample**

*Please include one link to a video of the work you are proposing or a related work. Please indicate a cue point to a representative 2 minute section of the video that you would prefer the panel to view. This video should be a contiguous document of a work rather than an edited showreel or teaser.*

<https://vimeo.com/217874112>

### **Work Sample Description**

*Please indicate what the work sample video shows and why you have chosen it. 100 words / 600 characters max.*

*The Field* is a short film that emerged co-currently to 'This' as part of our ongoing research into slapstick. A figure is treated relatively abstractly – but while her situation does not directly propose a complex narrative, we understand a process of sensations and thoughts that ripple across her surface. Empty, uncertain, banal, like all our work the piece teeters at the edge between something and nothing; the anxieties of choice over 'this' or 'that' are extended through an attention to sensuous and surprising materiality – in this case, an undefined, looming and inexplicable sound.

### **What is the duration of the performance you'd like to present?**

*The maximum duration is 30 minutes. We will also accept a limited number of proposals for durational works.*

30 mins

### **Participating Performers**

*Please list the performers participating in your presentation and indicate whether you will be performing.*

Paul Hughes and Rohanne Udall - both choreographers and performers.

### **Technical Requirements**

*Please detail your requirements for equipment, technical assistance, or any support for access needs.*

No lights or sound needed. The performers carry on and off the collapsible tables the use. Ideally performed for a standing audience, 'This' can also work for a seated end-on audience of up to 60 or so.