

JERWOOD ARTS

Primary location of the project

London

Midlands

North East

North West

Northern Ireland

Scotland

Wales

Summary

Describe the project you would like us to fund. 50 characters, including spaces

Cross-disciplinary R&D into 'the script reading'.

Total amount applied for from Jerwood Arts

£9,947.70

Are you applying as
(select one)

An artist

An artistic group

An artist-led organisation

What art form(s) and/or artistic practices are most relevant to this application?

Please select no more than five. This helps us collect information about the types of activities submitted for our bursaries and ensures that Artist Advisers and Jerwood Arts staff with the most appropriate expertise review your application. No preferential treatment will be given to one art form over another.

- | | | | |
|--------------------------|------------------------|--------------------------|----------------------------|
| <input type="checkbox"/> | Applied Arts | <input type="checkbox"/> | Moving Image |
| <input type="checkbox"/> | Ceramics | <input type="checkbox"/> | Music |
| <input type="checkbox"/> | Choreography | <input type="checkbox"/> | Multidisciplinary |
| <input type="checkbox"/> | Circus | <input type="checkbox"/> | New Media and Digital |
| <input type="checkbox"/> | Composing | <input type="checkbox"/> | Non-Fiction (non-academic) |
| <input type="checkbox"/> | Collaborative | <input type="checkbox"/> | Opera |
| <input type="checkbox"/> | Criticism | <input type="checkbox"/> | Poetry |
| <input type="checkbox"/> | Cross Artform | <input type="checkbox"/> | Painting |
| <input type="checkbox"/> | Curatorial | <input type="checkbox"/> | Playwriting |
| <input type="checkbox"/> | Dance | <input type="checkbox"/> | Photography |
| <input type="checkbox"/> | Directing | <input type="checkbox"/> | Performance |
| <input type="checkbox"/> | Drawing | <input type="checkbox"/> | Puppetry |
| <input type="checkbox"/> | Environmental Art | <input type="checkbox"/> | Sculpture |
| <input type="checkbox"/> | Experimental Animation | <input type="checkbox"/> | Set Design |
| <input type="checkbox"/> | Fiction | <input type="checkbox"/> | Socially Engaged |
| <input type="checkbox"/> | Glass Art | <input type="checkbox"/> | Sound Art |
| <input type="checkbox"/> | Installation Art | <input type="checkbox"/> | Spoken Word |
| <input type="checkbox"/> | Improvisation | <input type="checkbox"/> | Textiles |
| <input type="checkbox"/> | Jewellery Art | <input type="checkbox"/> | Visual Arts |
| <input type="checkbox"/> | Live Art | <input type="checkbox"/> | Writing |
| <input type="checkbox"/> | Light Art | | |

About you/your group/your organisation

Describe the individual/s, group and/or organisation involved and some key projects you have been working on in the last six months to demonstrate the strength of your current practice. (1500 characters, including spaces)

Channing Tatum is the collaboration of Rohanne Udall (London, b. 1990) and Paul Hughes (Nottingham, b. 1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. Recent commissions include stage performance 'Can You Feel It?' (PACT Zollverein & Arts Council England, premiering Rich Mix Oct 2019), 'Here's To' (David Roberts Art Foundation, Frieze Week Oct 2018) and forthcoming solo exhibitions at ICW (Blackpool, Sep 2019) and 4/4 Gallery (Nottingham, Nov 2019).

Andy Edwards is a Glasgow-based playwright. He graduated with distinction from Glasgow University's MLitt Playwriting programme and was a mentored playwright with Playwrights' Studio Scotland. Previous work includes Scribble (2017 ART Award) and Tomorrow, Under Snow – a play about European fascism and contemporary antisemitism, developed with FIRE EXIT's PYRMOANIA bursary. Most recently, Andy was writer-in-residence for Tron Theatre's MAYFESTO 2019 season. During this attachment he developed ARKETYPE, a reimagining of the Noah's Ark story through the lenses of ecofeminism, hipsterdom and patriarchal masculinities. ARKETYPE received a stage reading at the Tron in May 2019, directed by Eve Nicol.

Andy and Channing Tatum began this collaborative project through two days of unfunded work together in January using space gifted by Playwrights' Studio Scotland.

About the proposed project

*We are interested in **the originality, relevance and urgency of your proposal, both in terms of form and subject.** We want you to be **ambitious**, but need to be **convinced of your capacity to manage the project successfully.** 4500 characters, including spaces*

THE WORK

This project is an ambitious new collaboration between playwright Andy Edwards and choreographers & visual artists Channing Tatum. We will experiment with materials, working methods and disciplinary frames to prepare for a new large-scale performance, 'Two Hander', that interrogates the 'script reading'.

Two Hander will question and innovate a performance form often dismissed as a mere substitute of the 'real thing'. We are attracted towards the classics and clichés of playwriting – Chekhovian dramas, the bourgeois household, marriage & land-rights, whispers of social revolution – and their potentials for a choreographic mishandling, replete with tables, scripts and jugs of water. This work will explore:

- The pre-conditions of revolutionary social change, framed through the Russo-Japanese war of 1904, and the narcissism & fear at the heart of empire.
- The (self-)perceived limits of scale of practice: can experimental practice reclaim the proscenium arch?
- Questions of acting, in/sincerity, emotion and gesture in cross-disciplinary exchange that goes beyond 'dance-theatre'.
- The voicing of the grandeur of classic texts; the pleasures of slapstick, over-acting, chair-swapping and song.

APPROACH AND PROCESS

Our studio practice will be embedded in the practice of the script reading. Relishing in its speculative nature, we will summon huge casts and grand set pieces otherwise inaccessible to most dance/theatre production. We will attend to clutter that seems to 'get in the way' of the play itself: paper, tables, chairs, jugs of water, chair-swapping, evocative stage direction, elbows, lamps.

We will make gestures, recordings, texts, choreographies, characters, narrative: a mess. We will present some of these materials to invited audiences on stages, galleries & dance studios – and see what they make of them. The aim of the second phase of this project is to produce a two-hour performance; this first phase experiment with other possible outcomes, through a process of pleasure, play, mistakes and uncertainty. We will practice, observe, and reorient ourselves around what emerges.

WHERE AND HOW

To facilitate our interrogation of how we both enter into and sit between diverse disciplinary contexts, this project will comprise of:

- one week of script-writing for Andy (Jan '20)
- two weeks of studio practice (Mar '20) at dance space Wainsgate Chapel (Hebden Bridge); & Nottingham Playhouse theatre.
- three public sharings (Apr '20) at Siobhan Davies Dance (London); Playwrights' Studio Scotland/Centre for Contemporary Art (Glasgow); & Backlit Gallery (Nottingham).

These activities are either confirmed or pencilled in with each partner. The majority of support is offered in kind (calculated at £3460), representing significant investment in this project.

With the institutional support of the project already confirmed, our project timeline offers ample time to prepare, and to adapt to any unexpected circumstances. Experienced in managing projects with multiple institutional partners, Channing Tatum will lead on the practicalities of bookings, invitations & documentation.

OUTCOMES

This phase of R&D will inform the production of a new major work by Channing Tatum & Andy Edwards, 'Two Hander'. A second phase of the project will include a four-week production residency at Dance4, Nottingham (confirmed) in Summer '20, & premiere in Autumn/Winter '20.

Alongside researching the working methods and disciplinary contexts of 'Two Hander', this initial R&D is an opportunity to experiment and fail together prior to production. This work will be of a new scale for both collaborators and given the institutional pressures this incurs, it is invaluable to create opportunity for genuine experiment within this project before committing to final context and form.

We will maximise the visibility and reach of this project by working across the UK and between disciplines. We will invite peers to each sharing to reflect on our process and emerging enquiries; and invite industry professionals working across dance, theatre and visual art, to encourage support for the future development of the project.

Two Hander will bring new insight to diverse audiences and practitioners into the possibilities of the 'script-reading'. It will foster new processes and understandings for artists working across diverse (disciplinary and geographical) contexts to make use of and rewrite the authoritative cultural institution of the play script.

What is the significance of the project for the artists/group/organisation?

We want to understand the short and long-term impact the funding might have. 2500 characters, including spaces

This project is a new collaboration between Andy Edwards and Channing Tatum that proceeds from years of dialogue and peer support. This initial R&D supports us to best nurture this exchange of aesthetic difference, without the immediate pressure to produce a 'product'.

The scale of 'Two Hander' marks a significant step change for both Andy Edwards and Channing Tatum. By working with a 'script reading', we are able to work with a playtext and performance ideas that vastly outstrip the practical and economic limitations of most independent performance work. Dissatisfied with the marginalisation of 'experimental' practice to studio or independent spaces, we question how artists working with contemporary questions can insist on their presence in main stages and major institutions. We are interested in the audiences and aesthetic authority of the proscenium arch – and this project stakes a claim in these aesthetic traditions, even in the one-step-remove of the script-reading. We believe this work argues a case for our practices to be presented in these spaces; a precedent that opens a crack for other 'experimental' practitioners to enter into and work within those routes of commissioning, production and presentation.

This bursary would provide the time and means to rigorously experiment how our ambitions can take place across different disciplinary contexts – practically as well as aesthetically. It is only by directly situating this collaboration with theatre, dance and visual arts spaces we can properly encounter the assumptions, meanings, limits and possible riches of this work. Interdisciplinary practice is subtle, and requires the slow growth in understanding – and the opportunity for failure – if any significant learning, or innovation, is to take place. This is fundamental to this R&D; and will doubtless enrichen any future work of Andy and Channing Tatum's practices.

This project also questions the commissioning structures of playwriting. Channing Tatum's curatorial practice experiments with how they can invite and platform work by other artists (through radio station 'Radio Play', choreographic library 'Trade', publication 'Footnotes', etc.). Following Andy's success within the institutional infrastructure of playwriting (2017 ART Award; FIRE EXIT's PYRMOANIA bursary; writer-in-residence MAYFESTO 2019) he is now exploring commissioning structures across other disciplines to best support the growth and economic sustainability of his practice.

What are the three key learning/developmental outcomes of the project for those involved? 150 characters, including spaces

1.
To understand the potentials of 'the script reading' as a practice and mode of performance.
2.
A new collaborative exchange in diverse disciplinary contexts between choreographers & visual artists Channing Tatum and playwright Andy Edwards.
3.
To claim the aesthetic legacies of 'the main stage', and to challenge the scale and ambition of our practices.

Budget

Please include a full budget for the project.

We are happy to be the sole funder of projects, where they can be delivered within the amount requested. Equally, our funding can be part of a larger project budget, especially where a project's likely success is strengthened with the involvement of other funders, income sources and organisations.

We expect a budget to show exactly what activity our grant would fund. Where a project will have a public outcome, such as a production or exhibition, we expect there to be other funding and/or commitments in place. These do not need to be confirmed at the time of application. We want to ensure that the project is realistic and achievable within the proposed budget.

Activity	Description	Calculation	Cost	In Kind
First drafting				
Drafting week - wages	Wages for A - days	140*5	£700.00	
One week studio work	Wainsgate Chapel			
Wainsgate - wages	Wages for A, P & R - 5 days	140*5*3	£2,100.00	
Wainsgate - Studio hire	Studio hire - 5 days	£250.00	£250.00	£250.00
Wainsgate - accomodation	5 nights accomodation A, R & P - in kind	30*5*3	£0.00	£450.00
Wainsgate - P travel	Notts -> Wainsgate return	£50.00	£50.00	
Wainsgate - A travel	Glasgow -> Wainsgate return	£60.00	£60.00	
Wainsgate - R travel	London -> Wainsgate return	£50.00	£50.00	
Wainsgate - per diems	A & R & P per diems - 5 days	25*5*3	£375.00	
One week studio work	Nottingham Playhouse			
Notts Playhouse - wages	Wages for A, P & R - 5 days	140*5*3	£2,100.00	
Notts Playhouse - studio hire	Studio hire - 5 days	£1,680.00	£0.00	£1,680.00
Notts Playhouse - accomodation	Airbnb for A & R - 5 nights	30*5*2	£300.00	
Notts Playhouse - materials	costume, props, printing	£200.00	£200.00	
Notts Playhouse - A travel	Glasgow -> Nottingham	£70.00	£70.00	

Notts Playhouse - R travel	London -> Nottingham	£39.00	£39.00	
Notts Playhouse - per diems	A & R per diems - 5 days	25*5*2	£250.00	
Work-in-progress	Backlit Gallery			
Backlit - wages	Wages for A, P & R - 1 day	140*3	£420.00	
Backlit - studio hire	Studio hire - 1 day	£280.00	£0.00	£280.00
Backlit - accomodation	Airbnb for A & R - 1 night	30*2	£60.00	
Backlit - per diems	A & R per diems - 1 day	25*2	£50.00	
Backlit - documentation	Fee for documentation (photographer)	£300.00	£300.00	
Work-in-progress	Siobhan Davies Dance			
SDD - wages	Wages for A, P & R - 1 day	140*3	£420.00	
SDD - studio hire	Studio hire - 1 day	300.00	£0.00	£300.00
SDD - travel	A, P & R - Notts -> London	30*3	£90.00	
SDD - accomodation	Airbnb for A&P - 1 night	30*2	£60.00	
SDD - per diems	A & P per diems - 1 day	25*2	£50.00	
SDD - documentation	Fee for documentation (writer)	300.00	£300.00	
Work-in-progress	CCA/PSS			
CCA/PSS - wages	Wages for A, P & R - 1 day	140*3	£420.00	
CCA/PSS - studio hire	Studio hire - 1 day	500.00	£0.00	£500.00
CCA/PSS - A travel	London -> Glasgow	70.00	£70.00	
CCA/PSS - P travel	Notts -> Glasgow return	140.00	£140.00	
CCA/PSS - R travel	London -> Glasgow return	140.00	£140.00	
CCA/PSS - accomodation	Airbnb for P&R - 1 night	30*2	£60.00	
CCA/PSS - per diems	P&R per diems - 1 day	25*2	£50.00	
CCA/PSS - documentation	Fee for documentation (video)	300.00	£300.00	
Subtotal			£9,474.00	£3,460.00
Contingency @ 5%			£473.70	
Total			£9,947.70	

Notes on the Budget

[250 characters, including spaces]

Each collaborator is paid a £140 day rate, w/ £25 per diem when working away from home. Travel and accommodation costs were calculated through thetrainline and AirBnB respectively. In kind support (space and accomodation) totals £3,460.00.

Timeline

Briefly indicate the key dates of your project and the overall timeline. This should be your best estimate at the time of application and we understand that timings may change when you deliver the project. We want to ensure that the project is realistic and achievable within the proposed timeline. (1000 characters, including spaces)

Phase 1 [supported by Jerwood New Work Fund]

- January 2020: One week script development by Andy Edwards. Invitations to sharings sent to institutional partners, local peers and interested professionals. Plan video/photo/writing documentation and book travel and accommodation.
- February- March 2020: Two weeks studio practice at Wainsgate Dances and Nottingham Playhouse; followed by three work-in-progress sharings at Siobhan Davies Dance, Playwrights Studio Scotland and Backlit Gallery.
- March 2020: Gather feedback, documentation. Reflect on process, plan phase 2.

Phase 2

- January-March 2020: Initial meetings with potential funding partners to support Phase 2 (Arts Council England, Creative Scotland)
- April 2020: Confirm premiere date with an institution engaged through process.
- May 2020: Confirm funding for second phase of development.
- Summer 2020: 4 weeks rehearsals at Dance4, Nottingham to fully rehearse and finish the work.
- Autumn/Winter 2020: UK premiere.