



# PRACTICE

A platform to test new performance work & ideas

## Application Form

*Practice* is a platform for theatre, dance and live art companies, artists and practitioners to test new performance ideas in front of a live audience. It provides a place for new work to be shown and encourages an opportunity for an open discussion on the work presented.

*Practice* is presented four times a year in partnership between Salisbury Arts Centre & ICIA University of Bath.

This is an open call for individuals or companies to present brand new ideas or works-in-progress lasting between 10 and 15 minutes.

If chosen you will receive a £100 performance fee and £50 towards travel costs. You will show your work at an exciting live event at **ICIA University of Bath** on Thursday 19 November 2015, receive invaluable audience feedback and take the first steps in potential future working relationships.

Please be aware that set-up time on the night will be a maximum of 10 minutes. There will also be technical and rehearsal opportunities during the afternoon.

**Name of company/artist:** Tempo Rubato

**Name of contact:** Rohanne Udall / Paul Hughes

**Address:** 

**Email (please print):** [rohannedall@me.com](mailto:rohannedall@me.com) / [phughespaul@gmail.com](mailto:phughespaul@gmail.com)

**Contact number:** 07913555364

**Website address (if applicable):** <https://temporubatoresearch.wordpress.com/>

**If a company, how many members?:** 2

**Ideal length of piece to present (between 10 and 15 minutes):** 15 minutes

**Where are you based?:** Glasgow / London

**How did you hear about Practice?:** The Arts Admin E-Digest

**Name of performance piece/working title:** Partner Dances for One

**Short description of the piece & ideas behind it:**

Partner Dances For One is a solo duet drawing from clown, improvisation and Youtube instructional videos. This project explores a history of partner dances as a prescribed social and gendered act. We seek to create performance that interrogates and explores the politics of liberation, pleasure and reclamation.

We begun work on the project in Summer 2015, with Rohanne Udall learning partner dances from a series of Youtube videos. Working with choreography physically dependent on a leading partner, and responsive to a technology of anonymity and the domestic - the work naturally explores themes of the amateur, loneliness, independence, femininity, pleasure and gaze.

Drawing from fine art, clowning and dance traditions, this piece remains curiously cross-disciplinary and we are keen to explore the themes of queerness and genre-blending both in the piece, and in our presentation of it across different art contexts.

Currently, the piece draws both from autobiographical themes and formal elements drawing from the history of these dances and the process of independent training and the necessity of adaption. We are exploring the possibility of the work emerging, for example, as a 50 minute studio piece for a black box, a durational performance in a gallery space, or a more site-specific 'dance class' for a participatory audience.

We have presented a 20 minute scratch at Camden People's Theatre of the piece in September as part of Calm Down, Dear festival - and we're looking to develop the work off responses and ideas drawn from this showing.

#### **Short description of your working process:**

Tempo Rubato - Rohanne Udall and Paul Hughes - collaboratively make work exploring labour, control, disruption and order. We see 'Tempo Rubato' as an umbrella title for a number of works exploring these research concerns, created in series, retaliation, or dialogue .

We've been working together across various ongoing and one-off projects for the past 3 years, working in a variety of mediums - working across performance, installation, video, text and games. Often occupying strict spatial, temporal or formal boundaries, our work test and exhaust systems of meaning.

Our work is playful and abstract, driven by conceptual concerns but rooted in a bodily and material space. We work with improvisation, and a performance technique that is grounded in clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

#### **Short description of your previous work and/or practice in general:**

In the past we devised and performed clown shows as Jamboree; created a durational installation *Office Simulation Space* in a disused JobCentrePlus; written a series of instructional performances for Edinburgh scratch night *Shorts & Bloomers*, the *Fresh Cream* exhibition and the London performance evening *The Shag*. In 2014 we created the *Imaginary Festivals Project* with the Forest Fringe.

We most recently curated an single evening exhibition of new performance at Rich Mix, inviting a multidisciplinary group of artists to embody and describe absent artworks. We also performed our duration installation *Floor Plan* at Rich Mix, a game of placement between Rohanne and Paul exploring aesthetic judgement, indecision, fidgeting and systems of meaning, mapping and control.

Additionally, our work is influenced by our individual art practices:

Rohanne Udall (performer in Partner Dances for One) is an artist, performer and theatre maker, her work explores the distance and observability of internal and external reactions, both in performer and audience. Her work utilises instructions and automated systems, whilst reveling in rebellions and failed programming. She graduated from a MA in Fine Art at The University of Edinburgh in 2014 and was the awarded the Helen A Rose Bequest for Distinguished Work.

Paul Hughes (director for Partner Dances for One) is a performer, director and artist whose work is concerned with the improvising body as a site of politics, labour and expression. His work is often responsive to the means and site of its production or performance, and is informed by anarchist and ecological theory. He is currently a member of performance ensemble Ponyboy Curtis and is studying MA Dance Studies with the University of Roehampton.

#### **Short description of likely technical / staging requirements:**

If feasible we would like to control the PA audio from a laptop on stage. Lighting will be relatively simple with a soft central wash. We may require the use of a projector. We will likely have very little set.

**Have you supplied supporting documentation of your work or process?**

This can be up to 2 pages of words and/or images, up to 10 minutes of film (film strongly preferred)

Yes X No

**Any further information you would like to add in reference to your supporting documentation:**

**How would the opportunity of *Practice* benefit you?:**

Presenting this work at Practice will allow us to develop the work further with increasing momentum, examine alternatives and draw from research otherwise unexplored by the initial presentation, as well as engage with a second audience. We are interested in seeing how these solo'd partner dances are viewed (lonely, vain, proud, masturbatory, doomed to failure) and what kind of relations the audience might form to such internal/task-based/searching dance-work. As artists used to occupying various spaces and utilising different forms, we are keen to gather feedback from audiences in multiple contexts with different expectations. Furthermore, taking our work outside our home cities of Glasgow and London could be greatly beneficial, and might allow us to meet and experience the work of artists we otherwise wouldn't.

**Any other relevant information?:**

Available for event: Thursday 19 November 2015

Application deadline is Monday 5 October 2015

Successful applications will be invited to present at Practice by Tuesday 13 October

*Practice* is a project presented in partnership between Salisbury Arts Centre & ICIA University of Bath, the original idea is by TheatreWorks.

Please return to [M.King@bath.ac.uk](mailto:M.King@bath.ac.uk) or by post to Martha King, ICIA, Centre for the Arts, University of Bath, Claverton Down, Bath, BA2 7AY