

Dance Springs 2016 Choreography platform – Changing Spaces

Application form

Please complete the application form answering all questions within the word limit. Please submit this with your CV.

When submitting, please save this form as **surname_firstnameDanceSpringsApp**

Please email all documents to uharts@herts.ac.uk with **Dance Springs 2016 Application** in the subject line.

Deadline extended! Friday 13 November 2015

Friday 13 November 2015, 17:00. Regrettably late applications will not be considered. Successful applicants will be informed shortly after this date.

<p>Name: Rohanne</p> <p>Surname: Udall</p> <p>Name of company (if applicable): Tempo Rubato (Rohanne Udall and Paul Hughes)</p>
<p>Email: rohanneudall@me.com</p> <p>Phone Number: 07913555364</p> <p>Address: [REDACTED]</p> <p>Website address: https://temporubatoresearch.wordpress.com/</p> <p>Twitter handle: @paul_paschal / @RohanneUdall Facebook: N/A</p>
<p>The proposed work: (400 words) What idea is your work based around? How will the theme 'Changing Spaces' be included in the work? How will your work be developed?</p> <p><i>Partner Dances For One</i> is a solo duet drawing on clown, improvisation and dance, interrogating the powers and possibilities of a female performer and her audience. 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.</p> <p>The work begun in Summer 2015, with Rohanne working in response to Youtube instructional videos for a range of historical and modern partner dances. This material led to two 20 minute works-in-progress showings at Camden People's Theatre in September (as part of Calm Down, Dear festival of feminism) and Battersea Arts Centre in October.</p>

Our development of the piece, as with our practice, remains firmly cross-disciplinary and we are keen to explore the themes of queerness and genre-blending in the work and in its development across art forms. In this way, we are excited to move from previous iterations of the work within theatres and consider the meanings it might take on within dance contexts. We are curious about the attraction to participate within social, or artistic, structures that we can simultaneously critique: for example, the paradox of the liberatory possibilities of dance, grounded in rigorous training of prescribed movement.

Within the work the understanding and construction of personal and performative spaces are explored. The performance space becomes highly charged and intimate, and questions an audience's desire for a performer to 'lose themselves' in a dance, to 'give into pleasure', or to present an 'authentic identity' for consumption. This questioning of the roles of performer and audience, and their potentially conflicting expectations, results in a fluid, nuanced performance space that moves between the sacred, intimate, frigid, and humorous.

Additionally, the work strips back the usual mechanics and supports of the stage - any lighting and music changes are operated by the solo performer on stage and transformations of tone or emotion are nakedly laboured and negotiated by the body. The work navigates the private sensory experience of the performer, to the charged public space of the theatre, to the once again private contemplation of each individual viewer.

We believe reworking the piece for a dance context will be the next step in the development of the work into an evening-length piece, leading to a cross-disciplinary tour of theatre, dance and gallery.

How will this platform support your development as a choreographer? (100 words)

Whilst we have both worked within dance contexts and with choreographic practises, deeply influenced by dance history and contemporary choreographers. As a collaboration however, we have predominantly worked within theatre, fine art and live/performance art, this opportunity would allow Tempo Rubato to firmly enter its work within a dance context. We are keen to not only understand and develop the work with dance audiences, but to introduce this context to our practice, and establish dialogues with other practitioners - to expand our networks, develop the expectations and possibilities of our work, and introduce our own experience and questions to the dance scene.

Public engagement: (100 words) How will the project engage audiences? Who is your audience and why? How do you propose to market the event?

Our work is playful and abstract, whilst rooted in an accessible subject matter. Highly charged and intimate, the work speaks to a nostalgic fascination that we see in the performance of these historical partner dances - accessed in the more spectacular and virtuoso context of popular TV, and the highly romanticized scenes of period dramas. We believe these dances hold a particular place in the public imagination and collective historical consciousness.

Having worked across visual art, theatre and dance we would market the work to the multiple networks we operate within across disciplines, and frame our work as such in marketing material, appealing to a breadth of audiences, particularly those interested in interdisciplinary projects.

We aim to challenge expectations, and interrogate our material, but with humour and care. Within a growing surge in feminist discourse, we would market the work as a politically charged, yet accessible work, that speaks to different audiences.

Supporting documentation:

Please include a link to an example of past, relevant work:

Partner Dances for One, Excerpts (BAC): <https://vimeo.com/144216622>

Please attach:

- Current and relevant CV (Max 2 sides) saved surname_firstnameCV
- 2 pictures (jpegs) of past, relevant work saved as surnam_firstnamePic1 / surname_firstnamePic2