

DX CHOREOGRAPHY AWARD SPRING 2018

Application Form

Name	Paul Hughes and Rohanne Udall
Name of Company	Timber & Battery
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EDUCATION

College, University, Institute, etc	Dates Attended/ Period Of Study	Qualifications Obtained	Date
ROHANNE UDALL			
Central Saint Martins	September 2017 – present	MRes Art: Theory and Philosophy,	n.a.
University of Edinburgh and Edinburgh College of Art	September 2009 – July 2014	Fine Art MA (Hons) (Undergraduate Degree); History of Art and Intermedia First Class	August 2014
L'école supérieure des arts décoratifs de Strasbourg	Edinburgh; September 2011 – January 2012	(Erasmus) Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab)	August 2014
PAUL HUGHES			
University of Roehampton	September 2015 - September 2016	MA Dance Studies, Distinction (incl prize for dissertation awarded highest marks for 2016)	June 2017

University of Edinburgh	September 2009 - June 2013	MA Philosophy Hons (Undergraduate degree) Second Class Honours	July 2013
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OTHER PROFESSIONAL TRAINING

<i>Training Body</i>	<i>Dates Attended</i>	<i>Course Title</i>	<i>Qualifications Obtained</i>

ABOUT YOU

About your dance career - Tell us about your current and previous professional dance practice (max 250 words)

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 work has been recently presented at Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Forest Fringe (Edinburgh), Attenborough Arts Centre (Leicester), Summer Lodge (Nottingham), DISKURS (Gießen), ICW (Blackpool), C-DaRE (Coventry) and Radiophrenia (Glasgow).

Paul and Rohanne have both performed in Vlatka Horvat's 2017 *Minor Planets*, commissioned by and premiered at HAU, Berlin.

Rohanne has also created work with artist Fiona Anderson, under the name of Good Punch (The Arches, Rich Mix and SMASHLAB). She has received funding from Creative Scotland and the Hope Scott Trust for her independent projects. Working in design and marketing for dance artists she has worked with Shane Shambhu and Divya Kasturi.

Paul has performed most extensively with Ponyboy Curtis (The Yard Theatre), Simon, Colin and I (Siobhan Davies Studios), and GETINTHEBACKOFTHEVAN (SPILL 2014, Showroom Gallery). His work as a dramaturg includes performance artist Gareth Cutter (Dublin Live Art Festival), playwright Andy Edwards (Tron Theatre); and choreographer Sam Pardes (Bunker Theatre).

About your piece - Tell us about the choreographic piece you will develop during the time with DanceXchange, please specify if the work is for indoor, outdoor or site specific settings (max 250 words)

“There’s a moment where Paul is stood next to an upright table his hand hovering just above its surface. ‘This’ he says and he seems to mean the table or this bit of the table and then he moves slightly and says ‘this’ again and he is now referring to the whole complicated situation that he and Rohanne and us watching are in. And so with seemingly not much at all they take us on a kind of journey through perception and meaning, sort of like a trip. A really small one but a trip all the same.” - Hamish MacPherson, artist & researcher

Performed by Rohanne and Paul, *This* is a choreography for gallery, exhibition and foyer spaces.

Exploring the gestures of sensation, investigation and thought, the work presents two idiots introducing and exploring 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.

Exploring and 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, definition, demarcation and demonstration.

What is your ambition in regards to this piece of work? (max 150 words)

This will be performed in gallery and exhibition spaces, and would be premiered in late March.

We regularly present work in both dance and visual arts contexts; we are organising a national tour to present the work in artist-led gallery spaces in April 2018. The work will be lightweight and easily tourable; drawing from a model of contemporary music gigs, we would experiment with a new model of touring dance; each performance would be preceded by a ‘support act’ - a short performance for the gallery by an invited local artist.

Complimenting this, we are hosting a series of conversations with interdisciplinary artists around the country. With the support of Dance4, we’re

inviting artists across the country and between disciplines to identify mutual areas of interest and support.

We have provisional dates for further performances in Summer 2018 at Rich Mix, London; and potential support and further performances with Dance4, Nottingham.

How will the dx Choreography Award support your professional development? (max 250 words)

The dx Choreography Award would be essential to supporting the development of *This*. Not only would it provide the space and time to create this piece, the support would form the basis of an ambitious national tour, which aims to:

- raise the national visibility of our practice to artists and institutions around the country.
- experiment with a new model of touring
- make visible a network of artists and artist-led venues working at a new intersection of performance, choreography and visual arts.

After 4 years of collaboration, we feel deeply confident in our work, processes and ideas. We have spent the last 2 years in particular presenting work across disciplinary contexts around the country (and internationally) to hugely diverse audiences - including dance, visual arts, academia, theatre, performance art and publication. We feel it is hugely important for us to make the next step in our artistic careers - to undertake our first national tour, organised around a bold new choreographic work that reflects our unique references, interests and humour. This work would consolidate the breadth of our work; alongside connecting the network of collaborators, venues and curators who have supported our work to date.

Lastly, dx Choreography Award would help us establish our presence in the Midlands; while engaged in numerous projects within the area, this award would represent the first significant backing of our work by an institution in the region; paving the way for a greater regional visibility and opportunities.

What is your current involvement with the dance sector in the Midlands? (Applicants must live, be based or work in the Midlands) (max 250 words)

We have presented our work at the Attenborough Arts Centre in Leicester in May 2016, and again in March 2017.

In July 2017, we undertook a collaborative residency at Nottingham Trent University, as part of their Summer Lodge programme. As part of this, we organised a dance workshop with the students at the university, hosted an interdisciplinary talk on choreography, and presented a 5-hour long live radio performance.

Paul has been living in Nottingham since Summer 2016, and is working as a dramaturg with Ed Sanders, based in Derbyshire, who is currently working on a field recording project, alongside a monthly sonic arts meeting group in Nottingham. As an independent choreographer and performer, he regularly works with Dance4 (performing with visiting artists and undertaking professional development opportunities). Paul regularly reviews dance work in the region for Exeunt magazine.

Together, Rohanne and Paul are in talks with UK Young Artists (recently moved to Nottingham) to lead an interdisciplinary working group for young artists across the East Midlands in Autumn and Winter 2018.

Please provide links to examples of your work - videos, images, reviews

Documentation of all of our work can be found on our website at www.timberandbattery.com.

Individual works of particular relevance include:

- [Meaningless Dance 13 \(Empty Gestures\)](#), stage performance, ~15mins.
- [It's Out of Our Hands](#), video, ~1mins 30sec.
- [Just One Thing On Top Of Another](#), installation, found objects.
- [The Rules of the Game](#), audio series, duration variable.

Schedule - Please provide us with estimated schedule for the development of your work at DanceXchange (for the period of January – June 2018)

December - Work in progress performance @ Chisenhale Dance Space (confirmed)

Jan - March - Rehearsals

March - Premiere in Birmingham at DanceXchange

April - Tour of artist-led gallery spaces (London, Bristol, Nottingham, Leicester, Manchester, Blackpool, Newcastle, Edinburgh, Glasgow)

May/June - Performances in Nottingham (Dance4) and London (Rich Mix) (both discussed with institutions) and (hopefully) Birmingham (International Dance Festival Birmingham)

Please provide a short budget of how you will spend the £500 bursary

This bursary would be used as a seed-fund for a G4A application which would support the April tour of the work, and provide artist fees for the development period in February/March.

Otherwise, the fund would cover travel costs to Birmingham for the two artists for the 2 weeks of rehearsals (2 artists x 4 trips x £12.50 = £100), per diems throughout this rehearsal period (2 artists x 10 days x £10 = £200) and a small contribution towards accommodation (8 nights = £200).