

Deadline 12PM noon on Monday 4 April.

ABOUT YOU

Tell us about you, your practice and why you make the work you do *
(1395/1400 characters)

Our practice explores suggestion, possibility and playfulness. Working in series we move through different gestures and materials to establish and exhaust systems of meaning. Rooted in a bodily and material space our work draws on techniques from clown and task-based performance, moving across dance, performance art and installation.

Playing with the distance between internal sensations and a viewing audience, shifting between finding pleasure and the labour of producing meaning, our seemingly insignificant gestures result in uncertain relationships; unsettling and engrossing for both a fleeting spectator and a sustained encounter.

We are born out of and speak to a society that is saturated in content and subject to endless streams of information and possibility. This culture constantly demands awareness, participation and decisiveness within a profusion of choice. We want to engage with this discourse, in an abstracted, bodily and concentrated form; a distinctive process of understanding and (in)articulacy.

Rohanne and Paul met while at the University of Edinburgh, where he studied MA Philosophy and and she a Fine Art MA (Hons) with Edinburgh College of Art. Paul studies MA Dance Studies, University of Roehampton and performs with Ponyboy Curtis. Rohanne recently undertook a residency at Hospitalfield, Arbroath, funded by the Hope Scott Trust and Glasgow City Council.

Why is this a good opportunity for you? *
Why us, why you, why now? (1397/1400 characters)

Presenting work at SPILL 2016 would allow us to raise the stakes and make bold choices; to refine our work and have it interrogated on its own terms.

Having worked rigorously since graduating, interrogating our practise and developing a distinctively playful voice, now feels a vitally important time to share our work and have it mature through interactions with audiences and other artists. As interdisciplinary artists, we often feel our work doesn't fit within the contexts and programmes available to us, resulting in multiple short, fragmented works so as to make the most of opportunities. Whilst this process has let us adapt and push ourselves, this platform would provide a context for clarity and depth.

We've long admired the work of SPILL, which we see as working at the edge of performance and liveness, pushing and testing both audience and performer. We see our work exploring these relations by producing ambiguous and unstable encounters; however, we want to work towards deepening these enquiries in oblique and surprising directions. Whilst we enjoy working across different contexts, we are deeply influenced by live art practices, past and

present. We wish for our work, situated within this discourse, to form wider relations with audiences, artists and institutions. Presenting at SPILL will open up possibilities for us to participate in wider, more diverse, networks.

What kinds of professional support would you benefit most from at this stage in your career? e.g. mentoring, meeting other artists, the opportunity to perform your work publicly etc. (Maximum 1395/1400 characters)

Presenting this new work at the national platform would be an invigorating and challenging opportunity. Our work often sits within mix-bill evenings, or interventions into larger contexts. The freedom, exposure and autonomy of presenting at SPILL would allow us to rigorously question how we identify the values of our work and exactly what kinds of relationships we want to build.

We would be interested in a mentoring relationship, in which we would have to hold ourselves up to another artist's different questions and standards; to be challenged to argue, defend or reconsider our practice. Alongside the work we produce, we understand our role as artists to challenge and experiment with our practice over longer periods of time. We would like to begin to form long term relationships with other artists, and frame our experimentation and development within their witness and critical engagement

We would also deeply benefit from advice on self-producing our work, particularly the logistics, possibilities and restrictions of working with venues and programmers. We feel uncertain how to best represent ourselves and communicate our work to the networks and institutions we admire. Although we feel confident in our working methods, we would benefit from practical guidance on how to develop these relationships, and other essential skills like applying for grants or marketing our work.

How long have you been making work for?

Collaboratively since August 2012. Paul finished his undergraduate degree in 2013, Rohanne in 2014.

Have you shown work publicly before? If so, please give us up to 5 examples telling us the title of the work, the venue/festival and the date

Digital Writing Group; International Conference on Artistic Research, Society for Artistic Research; Royal Conservatoire and Royal Academy of Art, The Hague; April 2016

Partner Dances For One; Freshly Scratched; Battersea Arts Centre, London; October 2015

Floorplan//Here or Now; Rich Mix, London; September 2015

Imaginary Festivals Project; Forest Fringe, Edinburgh Festival Fringe; August 2014

Office Simulation Space; JOBCENTRESUPERPLUS, Edinburgh; March 2013

ABOUT YOUR PIECE

Please describe the work that you would like to present at the Platform and what stage it is at in its development * e.g. finished, in development, brand new
(2796/2800)

this? is a single piece of work comprising of a series of six durational performances for the white cube gallery space. Developed through an ongoing enquiry into an aesthetics of shifting and fidgeting, the hour-long works are undertaken over a number of days by the same two dancers.

Four pieces have been performed independently at work-in-progress showings, including 'Better or Worse', in which two performers constantly move while asking themselves and their audience "better? worse? better or worse?" in the manner of an optician, and 'Bounce', in which two performers shift a bouncing action around their body for the duration of the piece. These works have been developed through a performance practice that critically engages with the relation between dance and the eye of the gallery spectator, departing from and blending in with the movement and poses of the audience themselves; these pieces will be revised, and the last performances produced, specifically for SPILL.

Each piece is composed within a different structure of attention and address, the performers shifting between absorption within their own bodies, each other and the external viewer. Moving between unobservability, everyday movement and virtuosic technique; the performance is improvised within its rules and is responsive to the audience's presence (many, few or none; coming and going as they choose), an instability which produces a constantly shifting artwork, exposing the ambiguities that arise from the intangible nature of live performance as a material.

The live encounter with our work produces questions around the audience's and our own desires, expectations or possible satisfaction. Continuous self-editing produces an arbitrary or insignificant content, juxtaposing serious commitment and flippant gestures: questioning what we can, or want, to offer an audience. A viewer may grow bolder and more determined in their desire or understanding of the work, or begin to form a relationship with the performers. However, the piece may also reject, wilfully ignore or contradict this encounter, forming an agonistic relationship. The ambiguous and changing relations between the performers, space and audience creates critical and anxious situations, questioning the spectator's complicity within or distance to the work.

Taking place in the white cube gallery (a supposedly 'neutral' context) rather than the comfortable distance of the theatre auditorium, these six dances playfully engage with the intrusion and proximity of the body of the spectator. The ambiguity of how these dances occupy the space, from the spectacular to the mundane or even invisible, creates a rich possibility to consider the ethics of spectating and interpersonal encounters in an intimate, immediate and abstracted way.

Which category best describes your work? *

Live performance

Duration of your piece *

Each performance is roughly 60 mins, varies per piece and per showing.

Maximum capacity of your piece * e.g. one to one, 60 people seated, etc.

Depends on gallery space but roughly 50 people standing/mobile.

Proposed number of performances over the festival *

We would like to perform each dance once, scattered over 2 or 3 days (e.g., performances at 12pm, 3pm, 6pm over two days; or 1pm and 5pm over three days).

VENUE

Which venue type would best suit your piece? *

Gallery (white box)

TECHNICAL REQUIREMENTS

Please tick any SOUND equipment you will need SPILL to provide for your piece *

None of the above

Please tick any VIDEO equipment you will need SPILL to provide for your piece *

None of the above

Please tick any LIGHTING equipment you will need SPILL to provide for your piece *

None of the above

Please list any technical equipment you/your company will be bringing with you which is specific to your piece

None

STAGING, SET, PROPS, FURNITURE, FOOD *

Incl. storage details

None

How long do you need for your get-in and what does it entail? *

No technical set up, but a two hour rehearsal to adapt the works for the space

Ideally, 30 mins warm up for dances for performance (in the gallery or in a nearby & private space)

How long do you need for the get-out and what does it entail? *

None

We conduct risk assessments for the whole festival. Please tell us anything you think would affect this in your proposed work (e.g. working with young people/animals, bodily fluids, breaking of the skin, working at height etc.) *

It's important that the works have no set distance between performers and audience - this can cause trip hazards, bumps etc. for both performers and audience. However, there is little 'dangerous' movement, and the proximity is constantly monitored by the performers.

MARKETING

Copy *

Please describe your project, in a way that you would be happy for us to use for promotional and publicity purposes (322/700 characters)

it's gonna be a bit like um eh it's sort of um two dancers people yeah in the and they they eh hah eh they move around and there's a few different they dance uh a few times in the day across a couple of days

this? is a series of durational dances for the gallery.

Not sure what you think of spaces?

Felt like it needed some space and lightness

I think spaces and commas at the same time don't makes sense; i like either the spaces, or the commas

Please add a short bio about yourself/company *
(302/350 characters)

Paul Hughes and Rohanne Udall are London based artists and performers. Their collaborative and interdisciplinary practice as Tempo Rubato explores suggestion, possibility and playfulness. Working in series they move through different gestures and materials to establish and exhaust systems of meaning.

Please provide links to one landscape and one portrait image that you feel represents the work or your practice. Consider the composition of your image as it may be cropped to both portrait and landscape orientation in the production of promotional materials *

No smaller than 300 DPI & 1MB file size, and in JPEG or TIFF format. Files should not exceed 6MB

<https://goo.gl/kUNeH5>

<https://goo.gl/UFxQEK>

Please add up to three links to video/audio documentation of your work that supports your application

Here or Now; Rich Mix, London; September 2015: <https://vimeo.com/143470633>

being here or there, University of Roehampton; December 2015:

<https://vimeo.com/150494422>

Partner Dances for One (rehearsal footage), University of Roehampton; January 2016:
<https://vimeo.com/153710926>

Please share a short quote about your work, if you have one
This could be a press quote or testimonial from another artist

- Audience feedback for '*Partner Dances For One*' at Battersea Arts Centre:

"It was very touching but not at all laboured or deliberate."

"Felt captivated and confused"

- Feedback by Emilyn Claid (Professor of Choreographic Practices, University of Roehampton) for '*being here or there*':

Any words I write here will give presence to absence and make marks that are bound to fix something that demands not to be fixed [...] exploring issues of the gaze and in/visibility, and how what is invisible draws attention to its power and politics while remaining unseen.

- Feedback by Efrosini Protopapa (practicing artist and Senior Lecturer in Dance at University of Roehampton) for '*Empty Gestures*':

A bold work, apparently simple, yet complex in its thinking and deceptively demanding in its execution.

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ADDITIONAL APPLICANT INFORMATION

Are you available for professional development support in advance of and during SPILL Festival 2016

Yes

How do you define your gender?

Paul - Male, Rohanne - Female

How do you define your ethnicity or cultural heritage

Paul - White british, Rohanne - White French and British

Do you consider yourself to have a disability?

Paul - no. Rohanne - no.

If invited to take part, would you have any access or other specific requirements?

Paul - no. Rohanne - no.

Are you happy to be added to the Pacitti Company mailing list? *

Both - Yes

How did you hear about the SPILL National Platform? *

We were nominated by Andy Field in 2014

Your address *

Flat C, 57 Gleneldon Road, Streatham, London

Post code *

SW16 2BH

Main contact number *

07809421749

Email address *

p.hughespaul@gmail.com, rohanneudall@me.com

Your date of birth *

Paul: 19.07.1991, Rohanne: 18.09.1990

https://docs.google.com/forms/d/11ZJGcUTyYLBZWxG-prt6Uf6mYNNgkLdfC-9k_J6sj3M/formResponse

<http://spillfestival.com/spill-national-platform-open-submissions-2016/>

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BASIC DETAILS

Are you/your company based in the UK or Ireland? *

Yes

Name of Applicant *

Paul Hughes and Rohanne Udall

Company Name *

Tempo Rubato

Title of your work *

this?

