



# Open Call Application

Swallowsfeet festival 2017  
21ST - 25TH MARCH 2017

[festival@swallowsfeet.com](mailto:festival@swallowsfeet.com)  
[swallowsfeet.com](http://swallowsfeet.com)

[@swall0wstweet](https://twitter.com/swall0wstweet)  
[facebook.com/swallowsfeet](https://facebook.com/swallowsfeet)  
[instagram/ swallowsfeet](https://instagram/swallowsfeet)

Please send your completed application form to  
[FESTIVAL@SWALLOWSFEEET.COM](mailto:FESTIVAL@SWALLOWSFEEET.COM) by 5TH NOVEMBER 2016

## ABOUT US

**Swallowsfeet Festival** is a dance and performance festival based in Brighton, UK, that promotes interdisciplinary practice and presentation. We provide an open environment that encourages risk-taking and conversation between its artists; a place where they not only come to perform, but to absorb and exchange.

The 2017 festival will take place from 20th-25th March 2017, encompassing performance, installation, exhibition, discussion, and guest teacher workshops. Successful applicants will be invited to the Festival for three days (23rd - 25th) to participate in guest workshops, stay in our 'Artists House' and showcase their work as part of the International Festival Weekend at The Old Market Theatre, as well as experience Brighton's cultural surroundings.

An artistic fee and a per diem is provided per artist/company dependent on funding. Please find further details at [swallowsfeet.com/opencall](http://swallowsfeet.com/opencall).

We welcome applications from high quality artists of all genres for new or existing works.

Please send your completed application forms to [festival@swallowsfeet.com](mailto:festival@swallowsfeet.com) by the **5th November 2016** (remember... remember the 5th November). ALL applicants will be notified on the 13th December 2016.

If you have any queries about the Festival, the application form, or Swallowsfeet in general - please get in touch! We'd love to hear from you.

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## ABOUT YOU

Name:	Paul Hughes / Rohanne Udall
Date of birth:	19/07/1991 / 18/09/1990
Company name (if applicable):	Tempura Batter
Your address:	Paul: 55a Colwick Road, Nottingham
Postcode:	NG2 4AL
Main contact number:	07809421749
Email:	<a href="mailto:p.hughespaul@gmail.com">p.hughespaul@gmail.com</a> / <a href="mailto:rohanneudall@me.com">rohanneudall@me.com</a>
Do you have any access or other specific requirements? If yes, please tell us about them:	<b><u>No</u></b>
How did you hear about Swallowsfeet? (please delete as appropriate)	<b><u>Facebook/twitter</u></b>

## ABOUT YOUR PROJECT

*Notes/hint in italicised text (can be deleted)*

<p>1. Please describe</p> <p>a) <b>The work that you would like to present</b> (276/500 words max)</p>	<p>In this work we playfully ask ourselves: what if dancers do not need to work hard? What if they do not have to concentrate to perform their dancing? What if they choose not pay attention to each other? What if they do not get bored? Or exhausted? What happens? What is left? And what might emerge?</p> <p><i>Meaningless Dance 15 (Some Possibilities)</i> is a stage work constructed out of ‘weak choreographies’: simple task-like scores that are easy to perform. Different modes of pedestrian dancing - jogging, walking, bouncing, tapping - expansively loop over time and space. Repeated, modified, and traded between the two performers, these recycled gestures reveal seemingly insignificant asymmetries, smuggling in a poetics of the minor rebellions of an awkward and imprecise body. A subtle dynamics of restlessness and fidgeting corrupts an apparently cool exterior. The simple actions of the performers frame their softly spoken self-interruption and mutual questioning, which playfully interrogate how and why an audience might gather to watch this display.</p> <p><i>Some Possibilities</i> continues our collaborative practice’s problematization of the theatre as a space of encounter between audience and performers; trading claims of empathetic exchange or temporary utopia for the uncertain relation of strangers. Performed nearly entirely in unison, the piece reveals the distance between two bodies undertaking the same action in the same space: like two magnets, their symmetry capable of producing an eerie distance as much as any close bond.</p> <p>Our work as Tempura Batter operates across disciplines, and so our understanding of choreography is informed by our work within video, installation, texts, and stage-work. <i>Some Possibilities</i> employs a bold visual simplicity and spacious relationship to time. The performers’</p>

	use of both intense absorption and inattentiveness offers its audience an understated yet rich display of details, but also a relaxed distance from which to consider, question and disengage.
b) <b>What stage of development the piece is at</b>	Some Possibilities had a work-in-progress showing at the University of Roehampton in September 2016. Over winter we will be redeveloping it into a finished work.
<b>2. Please indicate which category best describes your work</b> <i>(not limited to one)</i>	Live Performance
<b>3. Please indicate the type of space that would best suit the work you would like to present</b> <i>(not limited to one, but indicate preference: number 1 being favourite)</i>	Theatre Stage
<b>4. What length do you intend your work to be?</b> <i>(If installation/durational include more details of how the audience experience your work if not already described)</i>	35 minutes
<b>5. Please describe the basic technical requirements of your work.</b>  <i>include any: sound, audio visual, props or objects, staging, storage, clean up required.</i>  <i>We will carry out risk assessments, so please tell us as much as you can at this stage.</i>	No sound, set, or AV or storage requirements. The work requires a general lighting wash with two simple cues.

<p>6. <b>Please attach a short bio about yourself/your company</b> (50 words max) <i>(for promotional and publicity purposes)</i></p>	<p>Tempura Batter’s work takes place across choreographic, performance and visual arts contexts, considering meaning and meaninglessness through playful and critical gestures. Our processes of fidgeting, filtering, distraction, emulation and disruption are born out of, and speak to, a culture saturated in an endless stream of information, reference and possibility.</p>
<p>7. <b>Please attach one landscape and one portrait image, and up to 3 links to any video documentation</b> of your work online that supports your application that best represents the work and/or your practice.</p>	<p>Meaningless Dance 15 (Some Possibilities) - work in progress: <a href="https://vimeo.com/186176047">https://vimeo.com/186176047</a>  Meaningless Dance 13 (Empty Gestures): <a href="https://vimeo.com/177359138">https://vimeo.com/177359138</a>  Meaningless Dance 14: <a href="https://vimeo.com/177154968">https://vimeo.com/177154968</a></p>
<p>8. <b>What kind of specialist workshops would you be interested in attending?</b></p>	<p>Choreography  Critical discussions on performance production  Experimental processes  Practices of avoidance, restlessness, fidgeting, awkwardness, refusal, uncertainty, softness</p>

Remember more info online at [swallowsfeet.com/opencall](http://swallowsfeet.com/opencall) Thank you for taking the time to complete this application.

Don't forget to send it to [festival@swallowsfeet.com](mailto:festival@swallowsfeet.com) by the 5th November 2016.