

On our proposed four week residency, ***What's That?***, we would undertake research towards the development of a new choreographic work for the gallery, with the working title ***This***. This interdisciplinary research would emerge from the intersection of dance, performance and visual arts - drawing from our existing experience of these distinct disciplines (and their unique questions) whilst interrogating their boundaries.

Our research during *What's That?* will be developed from two foundations:

- the dancer has the power to refer to something within the space by pointing their finger, gesturing, or simply directing their gaze while stating 'this' or 'that'.
- the dancer experiences intangible sensations, that might exist imperceptibly within their body (temperature, discomfort, pain, pleasure) or that might arise as semi-perceptible affect between themselves and an audience (awkwardness, playfulness).

From these propositions, we seek to create a choreographic work that explores the complexity of temporary meaning-making and reference, questions the power dynamics of gaze in spectator-dancer relations, and problematizes binary distinctions of interior/exterior sensation. *What's That?* will contribute to an ongoing enquiry within our practice; taking place across multiple works, this research explores processes of negotiation, gestures of choice and communication, and differing states of (in)attention under an audience's gaze.

In ***Floorplan*** (2015), for example, two performers altered a gallery space by directly placing lines of tape onto the walls and floor. In silent a game of deliberation driven by ambiguous logics, new architectural possibilities were demarcated, influencing the audience's possible movement within the space. In ***Being Here or There*** (2015) a dancer haunts the gallery, wearing the cheap ghost costume of a sheet with two holes for eyes. Both seen and unseen, the performer mutely negotiates the distance and proximity to an audience with whom their relationship is unspecified; awkward and full of unrealised potential. The performer's contradictory act of hiding while heightening their visibility both incites and unnerves the audience's gaze, and friction arises as proximity, availability and permission are brought into question.

Most recently our two works for the stage, ***Meaningless Dance 13 (Empty Gestures)*** (2016) and ***Meaningless Dance 15 (Some Possibilities)*** (2016) have explored the labour of attention and the possibilities of indirect representation of fidgeting and hesitancy. *Some Possibilities* is constructed out of simple task-like scores that are easy to perform. Presenting different modes of pedestrian movement - jogging, walking, bouncing - the seemingly disconnected, distant and disinterested dancers move between, and speak from, states of boredom and inattention. *Empty Gestures* is a growing choreographic score composed of hand gestures sourced from the internet,

performed as an act of citation and virtuosic memory. Reproduced to the precise beat of a metronome, the simplicity of the movements amplifies the hesitations and minor differences between the fiercely concentrating dancers. These gestures critically question expectations of commitment, communication and understanding between performers and audience.

During this residency we would examine gestures that explore sensation of a space - tapping, touching, rubbing - and direct referential address to architecture - pointing, gesture and speech. How do these sensual and authorial gestures interconnect, designating experience of a space? Problematizing frequent claims of performance as a site of interpersonal exchange, how does a performer's varying absorption produce empathy or distance within a temporary observer? And in a space lacking overt boundaries between performer and spectator, how might an observer's actions be distinguished from a choreography of turning, looking, leaning and shifting?

The residencies we have undertaken have provided invaluable time to critically examine and consolidate our practice. Essential for collaborative work, they enable us to quickly and playfully work through a complicated web of ideas, gestures and fragments. Rather than developing a set physical practice or a pre-understood artwork, we would rather move associatively and intuitively through different possibilities of how bodies can occupy an exhibition space. We would like to organise open rehearsals throughout our residency, inviting a public's encounter to inform our work, alongside welcoming specific colleagues to observe and practically interrogate our research. As such we propose a four week residency within which we can balance time across both public and private enquiry. Our work is deeply interdisciplinary: responsive to developments in choreographic, performance, visual arts and political discourse. We are drawn to CCA as an institution that supports artists and organisations working across these disciplines and histories, and believe its network would be responsive to the questions with which we work. It can be hard to find a home for durational performance, and this residency would provide us with time and support to find strength and complexity in this sometimes-unruly form.

Furthermore, having lived and worked in Glasgow and Edinburgh in recent years, yet now living in England, we would relish the opportunity to reconnect directly with the arts community and the wider national context; both of which have deeply influenced our practice. We admire the vitality of the Glasgow arts scene, its development of independent spaces and focus on interdisciplinary projects. Working at CCA would help us forge a new relationship with a major institution whilst we strengthen existing relationships to peers; and allow us to feedback our research to the communities from which we originally emerged.

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