

CHISENHALE DANCE SPACE

SMALL SPACES COMMISSION Application form

Please complete the application form answering all questions within the specified word limits.

Save this form as: surname_firstnameSSCapp

Email all documents to opportunities@chisenhaledancespace.co.uk with 'Small Spaces commission' in the subject line.

DEADLINE: Tuesday 1 June, 2016, midnight

Name of Applicant: Flavia Bertram

Name of Company: (if applicable) HOAX

Name of other partners/collaborators: (if applicable) Ayesha Tansey, Andrea Carr, Anais Lalange

Contact details:

Email: hoax.theatre@gmail.com

Phone Number: 07531292791

Address: C/o Building BloQs, 4 Arthur Way, N183QT

Website address: www.hoaxtheatre.com

Twitter: [@hoax_theatre](https://twitter.com/hoax_theatre)

Artist bio: (200 words)

HOAX is a UK/CAN/AUS performance company based in London. Our work focuses on alternative performance styles responding to social and ecological issues. Contributing artists come from mime, physical theatre, butoh, clown, fine arts, dance and performance-art backgrounds. Their most recent collaborative projects include, Please Don't Talk About Me When I'm Gone (Origins Award for Outstanding New Work VAULT 2015), The Ugliest Buildings in London (London Festival of Architecture 2014/15) The Lonely Room (Mimetic Festival UK and Mimesis in Paris) and Hysterical at the Brighton Fringe/VAULT Festival 2016 (People's Choice Award).

ARTISTS/

FLAVIA BERTRAM/ is a physical theatre performer and director who trained in Corporeal Mime. She has performed with Twisted Hip, OneTaste Cabaret, OneTaste Theatre's Buster's Silver Screen Daydreams commissioned by Happy Days International Beckett Festival Enniskillen. Recent credits include Hysterical at VAULT festival, Tack-On Tours in association with the London Festival of Architecture and In TRANSIT Festival and The Lonely Room with Eloise Carles. She has worked behind the scenes with Theatre Re and Noh Budget Theatre.

AYESHA TANSEY/ trained at the Royal Central School of Speech and Drama in London and Ecole de Jaques Lecoq in Paris. Over the last ten years she has worked across performance platforms including stage, audio, immersive, film and live art. She co-founded company HOAX who recently were in residence in Fliotstunga, Iceland and The Pleasance, London. Recent credits include 5 star (Pick of the Londonist 2015) The Ugliest Buildings in London for the London Festival of Architecture and Please Don't Talk About Me When I'm Gone, a co-production between Les Foules and MKA: Theatre of New Writing at VAULT Festival 2015.

ANAIS LALANGE/ studied Arts du Spectacle (Drama and Film studies) and Philosophy at the University of Caen in Normandy (France). In 2010, she did an Erasmus exchange at Queen Mary University of London and graduated in Drama.

Her work is often focused on the body and requires an important physical involvement. Back in France she did several years of physical theatre and also trained in ballet and contemporary dance intensively when she was younger (notably at the Conservatoire Régional de Toulouse). Since September 2011, Anaïs has been training as a professional wrestler at the London School of Lucha Libre in Bethnal Green (Resistance Gallery) with Garry Vanderhorne and Greg Burrige.

ANDREA CARR/ is a scenographer, performance maker and artist, with a first class honours degree in Theatre Design from Nottingham Trent University and an M.A from Slade School of Art. She has worked recently with Michela Sisti, WOW Festival Southbank, Extant, Kew Gardens, and Bath Fringe Festival. She is the co-founder of the Eco-Stage Pledge.

The project: (400 words) What is your commission idea? How will this help you to develop? What is your main focus?

Eco-Worrier Vs Jane Pepper: Doomsday Prepper

Get rrrrready for a world-class wrestling Eco-smack down! The stakes are high in this battle to the ideological death. In this All-Star Raw and Uncut match, the odds are even as Clarry Clarry and Jane Pepper battle it out for ONE. LAST. TIME!

Eco-Worrier Vs Jane Pepper is interactive at its core and will draw upon the peculiarity of pro-wrestling entertainment, motivational and instructional vlogs and social media statistics. The idea for this work has evolved along-side our theatrical reimagining of the Jules Verne novel, Journey to the Centre of the Earth. While Journey explores the epic form and has a poetic process to reflect its expansive remit, Eco-Worrier vs Jane Pepper seeks to strip things back to 2 movement artists and a ring. We want to physically and comedically punch up the urgency of the ideological battle-ground around climate change. Working with scenographer Andrea Carr, (WOW Festival, Bristol Old Vic) and fight choreographer Anais Lalange (Lucha Libras, Tate Modern) we hope to continue developing strategies for contextualising environmental narratives by locating them within our bodies.

Clarissa "Eco-Worrier" Champion is an Australian model, professional wrestler, and professional wrestling valet. Better known by her ring name Clarry Clarry, she studied broadcast journalism and environmental science hoping to become a television anchor, and has worked as a model for Toowoomba Swimwear and Tropical Delights Ice Creams. This Eco-Worrier alleviates concern and, in some instances, the OUTRIGHT PANIC caused by the changing climate, rising sea-levels, arctic sheet melts, draughts, deforestation, teeth whitening- I mean reef whitening. When there is just so much worry about, the Eco-Worrier will worry for you, channelling her wisdom into the things you CAN DO.

Or, if you just CAN'T

Take out the trash with underdog Jane Pepper: Doomsday Prepper. As a retired professional wrestler, fitness model and guru, Jane's been waiting for the end of world for over a decade. She's passed time toying with our civilisational suicidal tendencies, rhetorical irrational impulses and spiritual self-immolation for greater salvation. Since 2007 she has been a spokesperson for 'Jane Says' an instructional company that coaches people to survive the perils of climate change, zombie apocalypses and personal armageddons. She's back in the ring for a final take-down. Auto-destruct!

Why small spaces? (100 words)

The impact of our ever-changing environment on our bodies is evident. Whether it is through the cold rain that numbs our toes, the warmth of the sunshine on our backs or the viscous gasp of monoxide as a double-decker exhales next to us. In London we live in small spaces and our bodies are smaller spaces still- yet all that we experience of our environment manifests itself in one way or another. Our urban environment of sewage, computer, tube, gyrator systems is one that distances us from the real impact of our actions. *The Eco-Smackdown* uses the artifice of entertainment to raise global questions in an up-front, up-close and visceral way.

We not only want to present the physical experience of our changing climate (and all that comes with that including overpopulation, pollution, lack of diversity in local fauna and flora, weather extremes- flooding etc), we want our audience at close quarters, unable to look away or distance themselves from the questions we are raising. We want to give them a RAW, UNCUT, CLOSE-UP experience of the action.

Dialogue Events: (200 words) What are your idea(s) for public-facing events in dialogue with your commission?

As part of our work, we would like to reach out to the Tower Hamlets community by facilitating a pop-up weekend festival called 'Urban Bodies/Wild Beginnings'. This mini festival would actively pursue a dialogue with participants who reside in the urban landscape asking the question - 'How can our bodies engage with our immediate environment?' Drawing on our experiences of Tack-On Tours as well as facilitation experience, we would create a programme of activities that challenged our physical relationship to the environment and architectural and virtual systems that determine how we move through the city. Through play, we will promote questions about the understanding of our physical impact on our local and global environment. This would take form as free physical storytelling workshops, seminars and forums, kids activities and participatory live-art events for the community in the Chisenhale area.

These conversations are crucial to the development of our work as dialogue, community feedback, stories and anecdotes are integral to our creative process.

Budget: How are you planning to spend the commission fees? Please details artists fees and materials

BUDGET BREAKDOWN/

£675 Artist Fee Ayesha Tansey

£675 Artist Fee Flavia Bertram

£200 Artist Scenography Consultancy Fee Andrea Carr (2 sessions)

£250 Fight Choreography Consultancy Fee Anais Lalange (2 sessions)

£200 Materials and costumes including safety kneepads, binds, mouth guards.

How did you hear about the commission?

Mailing list.

Supporting documentation:

Complete the monitoring information below.

Please include 2 x links to examples of past, relevant work (video clips no longer than 1 minute):

VideoLinks can be found at <https://hoaxtheatre.com/portfolio/video/>
Please see first two videos for most recent/ relevant work.

Please attach:

- ***Current and relevant CV (Max 2 sides) saved surname_firstnameCV***
- ***2 pictures (jpegs) of past, relevant work saved as surname_firstnamePic1 / surname_firstnamePic2***

MONITORING INFORMATION

For the lead/applicant artist please indicate:

Age (tick):

Under 18	18 – 24	25 – 34	x	35 – 44	45 – 64	Over 65	
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Ethnicity:

Do you consider yourself to be disabled: No