Scope of the Project

Following the development of so-called ‘conceptual dance’ in the 1990s, there has been a growing discourse on choreography as an expanded field of practice; this means that contemporary choreographic practice might refer to a set of protocols or open cluster of tools that can be used as a generic capacity for both analysis and production. In this sense, choreography is often understood as an enquiry-driven practice that arguably draws on the fields of dramaturgy and curation, practices which have traditionally been associated with theatre and the visual arts respectively, but which have also been redefined and expanded through contemporary experimental approaches. The proposed PhD project may therefore explore or question the ways in which choreography incorporates, interrogates or resists: a) dramaturgical thinking as a productive analytical and practical approach to performance-making and/or performance criticism; and/or b) curatorial practice, from the principles of collecting art, to setting-up the parameters and contexts for events through which art becomes public.

Candidates may approach choreography ontologically and/or through the development of an enquiry-led choreographic practice that theorises a political-philosophical field to investigate such a context, through questions such as the following:

- How might contemporary practice address renewed understandings of choreography as an expanded field?
- What kinds of physicalities, bodily gestures, or actions could such an approach give rise to?
- If we understand curating and choreographing as practices that share the characteristic of ‘putting things in relation for a public encounter’, how might an interrogation of, or resistance to, this understanding, unfold the potentials of an expanded field?
- How can the generative possibilities of the choreographic as dramaturgy as curation, open space for an encounter with the politics of production?
- In what ways could a choreographic practice drawing on dramaturgical structures and/or curatorial models propose new approaches dance research and knowledge production through p-a-r?

Prospective students are expected to apply with projects that embody and exemplify an expanded understanding of artistic (choreographic) work and (dance) scholarship and which do this through practice-as-research. They should also consider how they would benefit from the relationship between Roehampton and Sadler’s Wells Theatre and the specific expertise and resources offered.

Resources and collaborative arrangements

The PhD student will be based at Roehampton, where they will have access to a computer, desk and regular studio space, as well as the library and audio-visual resources; additionally, they will spend an average of 5 weeks a year at Sadler’s Wells utilising the resources and programme of activities scheduled there. The way this time is spent will depend on the specific focus of the proposed research project and the programmed projects of Sadler’s Wells, but could include:

- rehearsal / studio space at Sadler’s Wells
• observation of visiting or associate artists’ rehearsals or projects
• participation in visiting or associate artists’ rehearsals or projects
• attendance of performances and/or talks by visiting artists and companies
• meetings with the Sadler’s Wells production team depending on needs of research.

Supervision meetings will be held at either location.

**Supervisory Team**

Dr Efrosini Protopapa, Director of Studies (Roehampton)
Dr Nicola Conibere, Co-Supervisor (Roehampton)
Eva Martinez, Co-Supervisor (Sadler’s Wells)
Robyn Cabaret, Advisor (Sadler’s Wells)

**Application process**

The project would be best suited to a student with Masters-level training in dance, choreography, performance-making, dramaturgy and/or curatorial practice, preferably an artist with a significant professional practice in one or more of these fields. This project will allow them to hone their artistic/research interests for a sustained period of time in a rich environment, while gaining skills and experience in practice-led research, and developing a range of professional artistic and academic networks. Overseas applicants are not eligible for TECHNE studentships. To be eligible for a full award you must have no restrictions on how long you can stay in the UK and have been ordinarily resident here for 3 years. EU applicants are generally eligible for fees-only awards. For more details on eligibility criteria, please see the documentation on the AHRC’s [current award holders](#) page.

**Application deadline: 3pm (GMT) 19 November 2018.**

For more information on the Roehampton application process and to apply please click here: [https://www.roehampton.ac.uk/graduate-school/degrees/](https://www.roehampton.ac.uk/graduate-school/degrees/)

The successful candidate will be directed to complete a TECHNE application through the Doctoral Training Partnership’s online application system Flexi-Grant in December.

**Interviews for shortlisted applicants:**

Thurs 29th November or Monday 3rd December 2018 (London venue, tbc)
(you will be notified about whether you have been shortlisted for an interview by the end of Friday 23rd November 2018)