

Summarise your DIY in 100 words – indicating the subject matter, your methodology and who the intended participants are: (100 words)

Our proposed DIY is dedicated to wasting time: in, around and beyond art-making. In a context of demanding workloads, urgency and activism, we give participants the opportunity to procrastinate boldly and to find new strategies and pleasures in their time-wasting. Open to lazy artists, freeloading academics and pointless bureaucrats (and those who'd just like to take it easy) this DIY luxuriates in distractions and deviations in the form of a salon: 'a gathering of people [...] held partly to amuse one another and partly to refine the taste and increase the knowledge of the participants through conversation' ('Salon', Wikipedia).

Do you have a region or location(s) in mind for your DIY project? If so, please state where and why (50 words)

No

Describe your proposed project and its artistic rationale (i.e. What is your project about, and why?): (300 words)

We propose a DIY dedicated to wasting time. In a context of demanding workloads, activism, and urgency, we aim to give participants confidence in bold and pleasurable procrastination. How to own it; to luxuriate in their non-productivity.

This research considers:

- Wasting time within art-making.
- Wasting time as a performance strategy.
- Wasting time in personal life and wider society.
- Contradictions in valuing the benefits of wasting time.

Occupation and productivity are seen as vital to personal betterment and self-value, whereas idleness or laziness have long been treated as undesirable, in reference to both the skiving bum and the degenerate landed gentry, alongside the artist themselves. The experimental performance scene often explicitly announces its political utility as a space of assembly, exchange and critique. However, within a climate of neoliberalism and austerity that calls for stringency and accountability, we resolutely defend art's potential to remain wasteful and non-instrumentalized. By proposing this DIY we assert the significance of strategies of insignificance and meaninglessness, and explore the complexities and contradictions they invite.

Within our artistic practice, we've instrumentalized, enjoyed, abused and sometimes neglected strategies of 'wasting time'. Our current project, *Open Platform*, creates an environment in which participants endlessly warm up, facilitating a peripheral conversation (an informal exchange you might have with fellow cast members before the director arrives, where all the truly useful gossiping and deliberation about the work might be shared), or in the stage work, *Some Possibilities*, where boring 'pedestrian' choreographies access a performer's elusive and inattentive fidgeting. How we can continue to generate this obliqueness within our work? The insights that arise from pointlessness and distraction must themselves be shirked. We want to share our exploration in this DIY; to see how other people's approaches and ideas might complicate or expand on our research.

What is your proposed methodology (what and how)? Please include a proposed schedule of activity for the DIY project. (300 words)

How might we avoid a carefully constructed set of activities to earnestly and successfully waste our time? Any schedule for this workshop presents obvious problems. We propose instead the following methodology as a 'salon', running for five days (Wednesday - Sunday).

Lazily copying Wikipedia, the salon is 'a gathering of people [...] held partly to amuse one another and partly to refine the taste and increase the knowledge of the participants through conversation'. Ours take place in an environment of pleasurable distractions including books, laptops, games, food, that facilitate the group's individual and collective thinking on what it means to intentionally waste time.

Relating to notions of liveness, embodiment and performance presentations, we hope to create opportunities for the unexpected articulations of conceptual and practical strategies.

In order procrastinate, however, we need something to put off:

- We will start the week with two physical lists: 'To Do' and 'Distractions'. The first and only tasks will be to 'Write the To Do list', and 'Discuss the Distractions'. Each list then becomes a deferral from the other, and a distraction in itself.

- Each day will end with a reflection. On Thursday and Sunday we will collectively review the two lists. On Wednesday, Friday and Sunday participants will make a solo, or collaborative, presentation based on their insights so far.

Whilst encouraging the participants to consistently return to questions of how, and why, they might actively waste time in and around their practice, we hope this framework will generate diverse conversation and strategies to be employed in meeting our questions. Individuals will be free to add to the tasks or distractions, and to decide what they might undertake or avoid – including questions of how they might document, or disseminate, or otherwise make use of their research beyond the week.

Please give an indication of who the proposed participants might be. For example: areas of practice, levels of experience. (200 words)

We're only interested in spending our time with lazy people, procrastinators, and good-for-nothings, and those who aspire to be.

This salon will be geared at artists (early to mid-career - late-career too, if they're not too busy) and non-artists, who are interested in contemporary art and performance; not just practitioners or performers themselves, but also academics, writers and administrators. Our work is interdisciplinary, and in the past we have had success in facilitating environments in which artists across disciplines and non-artists have had positive exchanges, allowing for surprising and tangentially productive encounters.

We want to attract participants might be interested in a social history of laziness, leisure time, non-productivity; those interested in themes of art and idleness, duration and time; and also those invested in wider questions about working conditions in art.

We wish to make the methodology of the DIY transparent in the call out, to ensure artists applying have the confidence to challenge and be bold in the negotiation of a loose and potentially unpredictable workshop schedule. However, we're also happy for participants to apply with little commitment or diligence as to what they can offer; those who will traipse along with us with an indifference.

Are you happy to open your DIY to producers, curators, writers, or others who work in Live Art but who do not consider themselves performers? (Your answer is for our info only, and won't be used for selection.)

Yes

Please indicate the ideal number of participants for your project, and explain how you will select them: (200 words)

10 participants will take part in this work. This will allow for close conversations, and also possibilities for people to cop out without feeling like they couldn't get away with it.

Application will involve a statement of interest, and a little info on the applicant's usual approach in researching and making work, if they are artists. For both artists and non-artists, we would be keen to hear about their strategies of wasting time in work environments and their approach to laziness in life more generally.

We will select a group representing a diverse range of practices, interests and social backgrounds. We will not only choose those who are bravely wasting time already, but those who want to take time out, but understand this as a challenge and are keen to develop their strategies of unproductivity.

As the process of this research will be predominantly through self- and group-directed distractions and deviations, we hope to find both people who will make bold and forthright choices - and lead each other astray - without freezing out those who tag along or comment lazily from the side.

Please indicate the imagined outcomes and benefits to you: (200 words)

This DIY will give us an opportunity to undertake an idiosyncratic and self-avowedly pointless process: a 'hard sell' in any other context.

The time, finances and administrative support offered by LADA, alongside its community and encouragement of experimental process, would allow us to be confident and bold in holding an open and explorative environment. This represents a significant professional development opportunity for us as emerging artists and pedagogues.

Having undertaken significant and lengthy research discussing and playing with the themes we've proposed, we're now keen to hold an open call on this major platform to connect with practitioners interested in similar questions. We understand our practice as taking place in an interdisciplinary gulf, and find our concerns to be at odds with the work we observe around us. In facilitating this DIY we hope to discover those we have an affinity with; to build a network within a climate in which participants can produce a discourse that transcends disciplinary boundaries.

This workshop could be deeply generative for our practice and future collaborations. Alongside the participants, we hope undertaking this 'salon' will lead to unexpected outcomes for our own work: challenging our thinking and opening up new routes for exploration.

Please indicate the imagined outcomes and benefits for your participants: (200 words)

We hope that this DIY will engender a sense of empowerment for participants, providing a sense of playfulness and resistance to the pressures they might work under, or place over themselves.

We are interested in how we might aid practitioners in reframing the workload of their practice, and their distractions. We want to question how one's "work" might take place in surprising ways across, between and on the peripheries of administrative, research and material processes.

In relishing an unconventional and oblique approach, the participation in this DIY could be a refreshing experience. A chance to make bold suggestions and play with concepts, questions and actions in a very tangible way; a practice led research that may take surprising diversions, to be negotiated with a sense of ownership and drive.

We also hope that this salon will provide an opportunity for artists sharing the political concerns of productivity or antiwork - or artistic processes of boredom and procrastination - to connect and find resonances in each others thinking and practice. We see this as an opportunity to build a network of contemporary practitioners working within this discourse.

Please provide a short biography including your (and/or your collaborators') experience or interest in leading similar initiatives (200 words)

The collaborative practice of Rohanne Udall (London) and Paul Hughes (Nottingham), Tempura Batter's work takes place across choreographic, performance and visual arts contexts. Alongside video work, stage performances, and participatory projects, we have recently undertaken residencies with New Wolsey Theatre (Ipswich 2015); Hospitalfield Arts (Arbroath, 2016); and TOP SHED (Norfolk, 2017).

We're ashamed of how industrious we are:

In the past, we have run participatory projects including Imaginary Festivals Project (Forest Fringe, Edinburgh, 2014) and Digital Writing Group (International Conference on Artistic Research, The Hague, 2016). More recently, we have run our research lab 'Open Platform' at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017).

In October 2016 we undertook a choreography commission with Third Row Dance Company, leading a weekend workshop in the development of a new dance work, *Infinite Tango*, which explored the possibility of a choreography demanding no attention to perform.

From January to March 2016, we helped organise a peer-led class at the University of Roehampton, which was open to students, staff and those outside the institution, with the intention of sharing knowledge and undertaking embodied and artistic research.

Please propose a simple budget which shows how you will spend the £1500 (DIY), or £4000 (DIY+), including your fee (300 words)

Artist Fees - Total: £1000
(£500 Rohanne Udall, £500 Paul Hughes)

Materials - Total: £200

(Assorted items: food (£20 per day = £100 for the week), plus £100 for relevant reading, irrelevant reading, magazines, stationery.)

Participant Grant * - Total: £300

A grant of up to £100 to be requested on application.

* We are keen to make this DIY as accessible as possible, and we are conscious of the privilege implicated in wasting time, with this in mind we like to propose that £300 of our budget be dedicated to supplying grants of up to £100 that may be requested on application.