

A short artist(s) biography with full contact details (250 words).

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our practice is a meeting point between disciplines; a fidgeting enquiry that continually questions itself, and the contexts it finds itself within.

Recent performance include; *Some Possibilities* (Chisenhale Dance Space; 2017), *Infinite Tango*, commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Empty Gestures* (Attenborough Arts Centre; 2016), the exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015). Conference presentations include The International Conference on Artistic Research (The Hague, 2016), Yes Conference (Applied Theatre Institute, Giessen, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

We have been awarded residencies with New Wolsey Theatre (Ipswich 2015), Hospitalfield Arts (Arbroath, 2016) and TOP SHED (Norfolk, 2017). In early 2017, we performed for Vlatka Horvat in new work *Minor Planets*, commissioned by HAU, Berlin.

<https://timberandbattery.wordpress.com/>

Paul Hughes

MA Dance Studies (First Class), University of Roehampton, London, 2015-2016

Philosophy MA Hons, University of Edinburgh, 2009–2013

Rohanne Udall

Fine Art MA Hons (Undergraduate Degree, First Class): History of Art and Intermedia University of Edinburgh and Edinburgh College of Art, 2009–2014
L'école supérieure des arts décoratifs de Strasbourg. (Erasmus) Pole Art: Open Format and Sound Lab, 2011–2012

A short paragraph (350 words):

A collaborative enquiry, residencies and concentrated studio time are essential to our practice. They provide uninterrupted space for an accelerated dialogue; combining critical reflection with the rapid testing of multiple ideas. They are also a vital opportunity to become sensitive to irresponsible and tangential distractions to which we would otherwise not give due focus. These are invariably the most vital and enriching for our work: directly generating new artworks or forming core insights that drive larger projects over the following months.

However, we need something to be distracted from. Nominally, we would like to use our time to undertake practical work on a sculptural project *Just One Thing on Top of Another*, planned for exhibition later this summer. Often working in dance or digital contexts (and living in two different cities), Summer

Lodge would provide the rare studio space necessary to undertake this project.

While avoiding any pressured expectation of establishing new collaborations, we hope that the relatively 'known' project of *Just One Thing on Top of Another* will encourage lively and oblique deviations while hanging out with other participating artists. In a recent residency, two unplanned projects emerged through casual exchange with other residents: a slapstick film, and an illustrated publication. With our restless and fidgety practice, the terrain in which we find ourselves and those who share it deeply influence (and often directly provide the raw materials for) whatever work might emerge.

We continually seek new ways to orient ourselves. Although visual arts discourse informs our practice, we predominantly produce and share our work in performance or choreographic contexts. Summer Lodge would be invaluable in introducing us to a broader range of artists and researchers. Not only would our ideas encounter and being shifted by these new conversations; we hope possibilities might emerge for longer term cross-disciplinary exchange.

We are committed to contributing to interdisciplinary discourse, and frequently participate in research platforms. Paul was inspired and excited by the *Exhausting Academies* event at Nottingham Trent this past November; we are keen to continue conversations around the possibilities and challenges of artistic practice as/and academic research.