

Introduction

Introduce yourself and your practice and tell us when your practice started

The collaborative practice of Rohanne Udall and Paul Hughes, Timber & Battery's work takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, our interdisciplinary practice is a five-year enquiry into meaning and meaninglessness that continually questions itself, and the contexts it finds itself within.

Our playful and gestural artworks mediate on questions we face as artists; how to collaborate? (*Floorplan*); how do we present one work beside another? (*Pointing the Finger*, 2016); how do we frame ourselves? (*Finding the Frame*); what does it mean to choose this, over that? (*Some Possibilities*); what does it mean to memorize pre-set dance movements for an audience? (*Empty Gestures*); what is our relation to the spectator? (VVVV)

Indecisive in the face of these anxieties, we strive to skewer and sidestep these problems with a relentlessness and poetic simplicity that takes place over many light and fidgety works. We are attracted to a certain weakness (weak gestures, ideas and images), aligning ourselves with a legacy of critical conceptual practice, and directly borrowing from the figure and physicality of the clown. We are idiots, stumbling into situations which appear to confound, forced to playfully adapt and ultimately generate liberating new possibilities.

Outline

Outline how you propose to use this opportunity including ideas and starting points for the new work you would like to develop, and your approach to making work across three exhibition moments and working with three organisations

For 3-Phase, we will directly draw from the history of our practice; a platform from which to undertake a major new choreographic work for the gallery.

This new work '*This*' starts from two propositions:

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

We will approach Ludwig Wittgenstein's '*Philosophical Investigations*' in producing and curating this work; inhabiting his sprawling text to explore the complexity of temporary meaning-making and reference, and to problematize binary distinctions of interior/exterior sensation. Interested in association, systems, communication and

gesture, the philosopher's use of language games and thought experiments explore absurd situations; detailing strange and playful relationships between the body, utterance, reference and possibility.

To form a contextual basis for 'This', we will selectively curate from our previous work. As interdisciplinary artists interested in minor gestures, our peripheral and parasitic work is often presented on the fringes of contexts. Intertwining this past research and new choreography, our proposal ambitiously draws together Wittgenstein's work with legacies of slapstick as a new conceptual framework. Not only boldly establishing our practice as a whole (and bringing to the forefront the artistic and philosophical approaches to this work) this would develop for ourselves and others a new philosophical and performance language for future artistic research.

Tell us

Tell us what informs your practice, how this project may enable you to develop your current practice and support your personal and/or professional development

We note a rise in choreography presented within gallery spaces - however, many of these artists have established their practices either exclusively within dance or the visual arts. Our practice is uniquely informed by both perspectives; developed within and responsive to each discipline's unique questions and unspoken expectations. In developing 'This' into a confident and carefully considered work, we will critically contribute to this recent inclination; and engage with the emerging influence and perception of dance across disciplines. An ambitious project, it demands for a new relational and gestural language, developed from subtle movement techniques.

Working with multiple organisations, in a concentrated space of peer and professional support, we hope to develop skills in mediating and negotiating our practice whilst building lasting relationship with institutions. We see this as a chance to solidify our practice - presenting our research as a whole while recapturing a history of ephemeral practice - and mark a certain breakthrough point within our work, freeing ourselves to pursue future and tangential enquiries. Enabling a process of thinking, the three exhibitions would provide space to explore multiple possibilities of framing our work; its relationships with its audience, itself, alongside the playful, propositional philosophical of Wittgenstein.