

## Proposal - Hidden Lines of Space - Floorplan

Timber and Battery

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### Proposal and description of interest

An open space is continually renegotiated by lines of tape placed on, and removed from, its walls and floor. Melancholic city planners endlessly project towards wistful or utopian desires: their suggestive marking of the space constituting unspoken speculations. A silent game of deliberation, *Floorplan* is driven by the ambiguous logics and subjective judgement of its two performers. Desires come into conflict; territories, proximity, distance and occupation are mapped out. These moves belong to a game known only to the player, yet they implicate any possible positions and movements of its spectators. At the edge of the negligible, the duration and simplicity of the work frames processes of comprehension, indecision, and negotiation.

Originally presented as a four-hour durational performance in our exhibition *Floorplan//Here or Now* at Rich Mix, London (October 2015) and designed for a white cube gallery space, the work marks and disrupts a smooth and abstract territory. Similar to Jorge Luis Borges's concept of the map made to the same scale as the territory it depicts, *Floorplan's* enquiry takes place across and within the space it questions. Restricted to the linear placement and removal of a line of tape, the mimetic function of the floorplan becomes supplanted by immediate and sensuous considerations of composition, (im)balance and provocation.

The work relentlessly digs into the possibilities of the architecture - what can this particular space contain, sustain, or uphold? What spatial complexity can be constructed, before collapsing into an asignifying mess? What are the borders between meaning and meaningless - and in whose eyes? In an attempt to draw and redraw itself, *Floorplan* endlessly builds, shifts, reframes, strips back; revealing and questioning the space, alongside the signifying possibilities (and responsibility) of the technology of the floorplan itself.

The entire room is subject to the performance and the viewer is forced to address how and where they choose to spectate this work. Lines boldly frame areas of absence to inhabit; unstable territories which themselves become threatened. Resisting the seductive relational appeal of performance, the hidden lines that *Floorplan* makes overt mark the fullness of space between people, and detail the stuttering flows of hesitation, awkwardness and uncertainty. *Floorplan* continues our practice's problematization of the theatre and gallery as a space of encounter; we

reject claims of empathetic exchange or temporary utopia in place of the uncertain distance of strangers, and the negotiation and diplomacy relational encounters demand.

Strongly identifying our work as research, we feel it imperative to engage with interdisciplinary discourse, working outwith the UK, sharing our knowledge beyond the production of artworks. In returning to this work, we are keen to deliberate with the organisers how a durational performance might be presented, specifically in a research context, and what kinds of spaces might be available to work within. We continue to develop and present our work across visual arts, dance and theatre platforms, and hope *Hidden Lines of Space* would allow us to contribute, and be exposed us to, international developments which might challenge and reorient our thinking.

## Bio

Rohanne Udall and Paul Hughes (UK) collaboratively make work across multiple disciplines. Rather than committing their research to a single work at any time, their playful practice as Timber and Battery engages with multiple gestures and possibilities, which simultaneously drive and interrogate a developing enquiry. Their practice foregrounds encounters with possibility, choice, and indifference. This work emerges from a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Recent performances include; *Infinite Tango*, in collaboration with Sam Pardes and commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Some Possibilities* (Michaelis Theatre; Chisenhale Dance Space; Coventry University; 2016-17), *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016), *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; l'Klectik Art Lab; 2015-16) and an 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 run our research lab *Open Platform* at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017)

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