

We would like to propose an audio project, **The Chorus**, to DISKURS 17. A new work, this project would critically contribute questions towards the notion, practice and representation of discourse, through a playfulness, irreverence and obliqueness that infuses our work.

### **The Concept**

*The Chorus* is an audio installation reconstructing a dawn chorus, in which each of the bird's individual call's have been substituted for a human's attempt to mimic it. Layered, durational, and following the precise timings of the original field recording, the work moves through different periods of density, noise, silence, distance, humour, success and failure. Some sounds are recognizable - belonging to a history of virtuosity, authenticity and a clichéd image of rural life - while others remain a cacophony of perplexing and improbable gurgles, squawks, whistles and hums, as the performers fail to capture or communicate their source.

Generously idiotic, the work creates a contemplative and irreverent space for its audience playfully interpret and associate. However, the apparent 'simplicity' of the proposition unfolds into a subtle and satisfying complexity, the work gradually exposing the materiality of the human voice, mouth and throat as it contorts to achieve ever more improbable and ambitious substitutions.

Presenting the dawn chorus of birds (a subject continually returned to throughout cultural history) as a discourse, the piece draws attention to the ways in which conversation and dialogue are documented, translated and fixed - and the possibilities (and limits) of how these materials might be accessed by a viewer in the present or future moment. Speaking to the popular wave of Object Oriented Ontology and speculative ecological practice, *The Chorus* raises questions over the limits of who can speak, who can be heard, and who can be spoken for.

### **Technical Info**

The work consists of 4 speakers, placed at the corners a room, each playing their own channel of audio. The work is designed to be exhibited within a white-cube gallery space, but we'd be happy to hear any ideas you might have of an interesting and suitable space - it just needs to be indoors and relatively bare! The piece is roughly 4 hours long as is to be played on a loop.

### **Budget**

We would need DISKURS to provide speakers and audio equipment to install the work - we're unsure whether they would need to hire these materials, and if so what cost that might be locally.

The major cost would be to bring us over:

Flights from London to Frankfurt = €70  
Trains Frankfurt to Giessen = €20  
Per diem = €10 per day  
Staying on someone's couch = Free!

Return flights for two artists = €280  
Return trains for two artists = €80  
Per diems = 2 artists x 5 days = €100

Total = €460

Total plus contingency = €500

We would love to be able to travel to Giessen to participate in the DISKURS, but we understand the cost might be unfeasible. We're proposing an audio work to you as it might be a way in which we can contribute to the festival even if we physically can't be there. If so, would someone from the festival team be able to install the work for us? We can obviously be a bit closer in dialogue if this needs to happen.

## CV

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), a solo exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015). Conference presentations include The International Conference on Artistic Research (The Hague, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

Our burgeoning curatorial practice encompasses publication, teaching, public events, the hosting dialogues between artists and the co-presentation of work. Participatory projects include *Imaginary Festivals Project* (Forest Fringe, Edinburgh, 2014) and *Digital Writing Group* (International Conference on Artistic Research, The Hague, 2016) and movement research lab *Open Platform* (Chisenhale Dance Space, London, 2017). Across 2015/16, we hosted a series of work-in-progress performance nights at the University of Roehampton and co-organised a peer-led class open to the public, staff and students.

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

Paul presented some research at the Yes Conference held at Applied Theatre Institute, Giessen in 2016 - and we'd love this opportunity to share a bit more of our work, and deepen our relations with the community there.

### Documentation, links and website

Our website includes details and documentation of the history of our practice:

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

### *Selected works:*

**The Rules of the Game:** <https://timberandbattery.wordpress.com/the-rules-of-the-game/>

Audio series, duration variable. May 2017.

***It's Out of Our Hands:*** <https://vimeo.com/217874112>

*Video. 01:29, colour, single-channel. May 2017.*

**A House Made of Cardboard and Tape:** <https://vimeo.com/194484684>

Durational performance. 2 hours approx. November 2016. Developed at Hospitalfield Interdisciplinary Residency 2016.

***Meaningless Dance 13 (Empty Gestures):*** <https://vimeo.com/177359138>

*Performance. First shown at Michaelis Theatre, University of Roehampton. March 2016.*