

EXPERIMENTOR APPLICATION FORM

Artist profile (no more than 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 performances 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), Yes Conference (Applied Theatre Institute, Giessen, 2016) and Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment (Coventry, 2017).

Our burgeoning curatorial practice encompasses publication, teaching, public events, 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.

Statement explaining your work (no more than 300 words)

Through formal simplicity and game-like propositions, our playful and gestural work mediates on questions we face as artists; how to collaborate? (*Floorplan*, 2015); how do we present one of our works beside another? (*Pointing the Finger*, 2016); how do we contextualise ourselves? (*Finding the Frame*, 2016); what does it mean to choose this, over that? (*Some Possibilities*, 2016); what does it mean to learn and reproduce dance movements (*Empty Gestures*, 2016); what is our relationship to an audience? (*VVVV*, 2017)

Indecisive in the face of these anxieties, we strive to skewer and sidestep these problems through a persistence and poetic simplicity that takes place over many light and fidgety works. We are attracted to a certain weakness (weak positions, weak gestures, weak ideas and weak images), aligning ourselves with a history of critical and conceptual practice while directly borrowing from the figure and physicality of the fool. We are idiots, stumbling into situations that appear to confound us; forcing ourselves to playfully adapt in the hope of generating liberating new possibilities.

Through an effort to resist any single work being reduced to any fixed and communicative message, our practice instead foregrounds the complex materiality of the body - fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and deeply political. Although we work across video, photography, print and sculpture, we are primarily influenced by (and critically respond to) artists and theorists concerned with the recent wave of choreography presented within gallery spaces. While many of these artists have established themselves either exclusively within dance or the visual arts, both perspectives uniquely inform us, our practice having developed within and in response to each discipline's unique questions and unspoken expectations.

Your motivation for applying (no more than 300 words)

Collaborating for four years, we have developed an expansive portfolio, alongside a confidence and articulacy in our interests, ideas, and processes. However, as interdisciplinary artists interested in minor gestures, our work is often presented on the fringes of contexts, often in awkward and unsatisfying conditions. We are keen to share our work with audiences and peers, but yearn for a greater ownership in contextualising our subtle and minor gestures. NEA's familiarity with artists working across many disciplines makes them well equipped in supporting our entry into a more confident period of professional and artistic practice.

We approach ExperiMentor as a chance not only develop new work, but also ourselves and our position as artists, through a period of peer and professional support. We hope dialogue with NAE can develop for our practice greater autonomy and longevity; through practical provisions of space and public-facing opportunities, alongside more intangible contributions of industry advice and critical dialogue.

We seek support in three main ways:

- Help in reflecting on our diverse body of work, and support in developing platforms for ourselves in which we can boldly present this archive, and new work, on terms that best support it.
- Advice on the multiple curatorial projects we have been developing; which aim to develop a peer network, and sow the seeds of long-term mutual support. This might include

guidance on project management alongside support in identifying and applying for funding.

- Further introduction to industry networks throughout East Midlands. We develop and present our work across the UK, but somewhat struggle to locate ourselves closer to Nottingham where Paul lives. We would deeply value your help in establishing potentially long-term relations through which we can better support ourselves and plan for more ambitious projects in the future.