

Placement and Displacement: Korea 2017

Description of work (up to 300 words)

An open space is continually renegotiated by two performers taking turns to lay down lines of tape directly on its walls and floor. The clear space builds to a dense web, only to be reduced to nothing once again. A silent game of deliberation, placement and displacement, '*Floorplan*' is driven by ambiguous logics and subjective judgement. Boundries are drawn and proposed – a way of dividing, constructing, inhabiting and separating – but also renegotiating, shifting, transgressing or erasing. Simple and childlike in its chess-like proposition, and undertaken without speech, the work's rules are immediately clear. However, it retains a gripping and dynamic complexity by the unpredictable liveness of choice, and the invocations of urgent questions of migrancy, conflict, territory and occupation. The viewers are given space and time for their own consideration, but as each move temporarily alters the space, the position of their spectatorship (free to stand, sit or move about) becomes threatened, inviting (and sometimes demanding) they reposition themselves. At the edge of the negligible, the duration and simplicity of the work frames processes of comprehension, indecision, and negotiation.

Originally a four-hour durational performance as part of our exhibition '*Floorplan//Here or Now*' at Rich Mix, London (October 2015), the work marks and disrupts the smooth and abstract spaces in which artwork is presented. The restricted palette immediately evokes the design of a floorplan, a building site, but reduces to more sensuous considerations of composition, (im)balance and provocation. We would be excited to present this work as part of a group show in order to dynamically and playfully intervene in the spatial dynamics of how the other (and static) works might be seen, experienced and categorised. A line draws a border – one to be challenged and crossed - but it also has the power to make tangible and unexpected connections.

Taking part (Up to 300 words)

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 an enquiry into meaning and meaninglessness that continually questions both itself and the contexts in finds itself within.

We would be deeply excited to participate in the UKYA's Placement and Displacement programme for two main reasons:

- To continue to form dialogue within likeminded artists across our generation, and to further the interdisciplinary exchange that sits at the core of our practice. Our work moves between contexts, and we are driven by the communication of insights, questions and energy between different disciplinary perspectives. We are keen to forge greater links with artists of our age and peer group in order to make friends,

and further our curatorial and publishing projects; to build networks in which artists can mutually support one other.

- To instigate international dialogues and partnerships with our work. We are keen to experience an art context unknown to us – to have our work placed within a totally new context – and to see how it might be read, received and understood within a different frame of reference. This would be a unique and potentially deeply transformative opportunity, which would open our eyes to different cultural spaces and understandings alongside artistic approaches and methods.

In these contexts, we are always playful – seeking to form new and unexpected conversations and games. In a context in which we're living with other artists, we thrive on creating connections, as much social as in a formal artistic discourse. We hope this work would be particularly appropriate, exciting and provocative within this context – teasing out possibilities of exchange, dialogue and playfulness while speaking to the actualities and realities of borders, distance and negotiation.