

### **Describe your practice**

Please provide detail about the form your practice takes, any themes or concerns your work addresses, and any practical information that may be relevant. Please limit your answer to under 350 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 persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

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 contextualise ourselves? (Finding the Frame, 2016); what does it mean to choose one aesthetic decision over another (Some Possibilities, 2016); what does it mean to learn a performance (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 which appear to confound us; forcing ourselves to playfully adapt in the hope of generating liberating new possibilities. Each individual work resists being reduced to any fixed and communicative message, our practice rather foregrounding the complex materiality of the body – fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and deeply political.

Our work has recently been included at DISKURS festival in (Giessen, Germany, October 2017), SET.mefree international film selection (Venice and London, September 2017), and residencies at Hospitalfield Arts Arbroath and Nottingham Trent University's Summer Lodge. Our stage work includes *Some Possibilities* (Chisenhale Dance Space; 2017), *Infinite Tango*, commissioned by Third Row Dance Company (Michaelis Theatre, 2016) and *Empty Gestures* (Attenborough Arts Centre; 2016). 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).

### **Project Title (working title)**

The Orchestra (working title)

### **Project Description**

Describe the project that you would like to focus on developing. Please limit your answer to under 500 words

*The Orchestra* is a video installation made in collaboration with an amateur orchestra group. This project seeks to celebrate the identity, labour and possibilities of amateur artist groups - of any sort - by playing with the tensions and possibilities around the notions of voluntary labour, artistry, passions, play and leisure.

Filmed on the location of a regular rehearsal, an amateur orchestra would be filmed reciting one of their repertoire. However, instead of playing their instruments, each member of the orchestra mimics the sound of their instrument using their own voice. This childish substitution contradicting the seriousness, effort, knowledge and skill they apply to their practice - whilst reveling in play, the sensual pleasure of imitation and noise-making, and the vital lightness enjoying music plays in people's lives.

Working in collaboration with an amateur orchestra, this film project seeks to invite questions around the possibilities of the amateur - for reinvention, recklessness, rebelliousness and play - that is constrained within the pressures of professional contexts - becoming an intimate portrait of the pleasures, politics and democratic act of a group of people who come together to play, for no other reason beyond the pleasure and personal importance of it.

Appropriating the aesthetics and technologies of high quality documentation and filming of classical orchestras, this project questions authority, taste, seriousness, constriction, choice and reverence - how we value the arts, and to whom and when we choose to listen.

***How will this programme develop your practice and career?***

*Please limit your answer to under 500 words*

This feels particularly vital to us and our practice now, after having built up a strong body of work across disciplines. We look to opportunities like these to get to grips with a particular level of quality and dedicated time we see this project demanding.

Much of our activity since we began in 2013, has been focused on largely self-sufficient experimentation in medium, concept, material and context. We have arrived at a signature tone of playfulness, innovation and wit - and also a specificity of aesthetic clarity and material quality, as much as our resources can allow (a particular issue with regards to film work). Our work is broadly driven by what is close to hand, and so the audio and video technologies our work has used in the past has primarily been equipment we already have, or are familiar with. This project would constitute a major change in the quality of work we would have the resources for.

Additionally, this project would see us working in collaboration with a larger group of participants, than we have previous. Since early 2016, we have become more confident in our ideas, and begun to extend out our practice and thinking through curatorial projects, that have seen us share our thinking and connect people between disciplines -

for example, we have run the we have run participatory projects including Imaginary Festivals Project (Forest Fringe, Edinburgh, 2014) and Digital Writing Group (International Conference on Artistic Research, The Hague, 2016). More recently, we have run our research lab 'Open Platform' at Chisenhale Dance Space (Open Lab, London, 2017) and Decoda (Groundwork, Coventry, 2017).

However, these projects were mostly organised with existing and easily available resources, allowing us to experiment with and gain confidence in how we approach, host, invite and play with others. This project would be a significant step up for us in funding, scale and support - resources we have held this idea in reserve for, in order to do it well; to properly commit to this group, of whom we'd be asking so much - and to commit to it the high quality it demands.

***In what areas do you feel you need the most support?***

*This might be general career support, or might be project specific. Please limit your answer to under 200 words*

We feel the most of support in the following areas:

- Access and understanding of resources to produce work of a quality higher than we are currently able. We're confident in our ideas, choices and abilities to envision and, once we have content, edit the work we want to see - but we crave significant support in understand the technicalities of filming and getting access to equipment.
- We would appreciate the opportunity to have semi-regular project meetings with Flamin to help us keep an eye on the broader timings and specifically finances of the project, without getting too bogged down with technical and everyday details.

***Production Budgets***

*Tell us about the production budget levels you have worked to in the past. What is the budget you think you will need for the project you would like to focus on during this development programme? If you have any other committed supporters on board please outline them here. Please limit your answer to under 250 words*

Whilst we have not received substantial support for a project such as this in the past - we have received funding for time spent at residencies for example - £250 for a two week period. We would be looking for guidance in how to best to support those we'd be working with.

**Artist Fees - £1000**

*(£500 Rohanne Udall, £500 Paul Hughes)*

Covering: Two sessions with participants - 1 rehearsal/project introduction and 1 filming session. Editing and production time

**Equipment and Production - £1000**

### **Space Hire - £500**

Whilst we'd want to use a space 'home' to the orchestra, we would need to cover the hire of this. An example space in Waltham Forest is estimated at £30 per hour on a weekday evening, or £40 at weekends. Two 5 hour sessions at this rate, would come to £400 - we have allowed for a small contingency here, which might also cover costs for refreshments etc.

### **Other funding**

We would apply to the Waltham Forest Council Arts Grants, where one of us is based in London, in addition to this seed fund, should we be successful in establishing a relationship with an orchestra to this area. This support could perhaps go directly to the collaborating orchestra as nominal fee for their time in support of the project.

### ***What stage has the project reached?***

*For example, is it an idea on paper, or have you shot any material or are there any collaborators on board. Please limit your answer to under 200 words*

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So far, the project in its most broad sense is merely a concept. However, we have been commissioned recently by DISKURS Festival in Giessen, Germany to produce a work that is an R&D for this larger project. This piece, The Chorus, is also working with the human voice as a substitution, and - after having made this work, we feel confident in the artistic themes we're working with - the particularities of the human voice - the interplay between seriousness and playfulness - and finally, what this might propose or mean for a viewer in an installation context.

***Please outline details of your Education, including Year Start, Year End, Subject, and Institution If you did not receive Higher Education, please indicate how long you have been practicing as an artist.***

Paul Hughes

MA Dance Studies; University of Roehampton, London; September 2015 - September 2016  
Critical Theory in Contemporary Art; Chelsea College of Art, London; March - July 2014  
MA Philosophy (Hons); University of Edinburgh, Edinburgh; September 2009 - July 2013

Rohanne Udall

Fine Art MA (Hons) (Undergraduate Degree) First Class, History of Art and Intermedia  
University of Edinburgh and Edinburgh College of Art, Edinburgh; September 2009 - July 2014  
L'école supérieure des arts décoratifs de Strasbourg. (Erasmus)

Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab); September 2011 – January 2012

***Please include links for up to 3 previous moving image works.***

*These could be links to videos, installation views, or documentation of performances. Works should be uploaded to a file hosting site such as Vimeo and supplied to us as URL links. These can be password protected if necessary. Please provide the passwords in your application. We do not accept hard copies (e.g. DVDs) as supporting material and cannot download files. All files must be kept available to view online throughout the duration of the assessment process. Please send links to full works rather than extracts or an edited showreel. Please indicate what you have linked. If your work is password protected please state the password here*

<https://vimeo.com/217874112>

<https://vimeo.com/221072574>

<https://vimeo.com/191170541>