

The Art House Residency Programme 2018/19

Residency project title

Sound Art Residency

Proposal for your Residency

The Context: Fionn, Rohanne and Paul met while undertaking the Interdisciplinary Residency at Hospitalfield Arts, Arbroath in Winter 2016. Alongside the vibrant exchange that took place between the resident artists, we collaboratively produced a short film shot on the grounds of Hospitalfield with original compositions written for historic instruments held as part of their collection. Since then, we have kept up a friendship and dialogue - inviting each other to participate in our platforms and projects, and seeking opportunity to undertake more extensive collaborative process.

In Summer 2017, we were awarded a small grant by 'Dance on the Radio' - a commissioning scheme supporting artistic research into the cross-disciplinary possibilities of sound and dance - which supported a brief time to work together. These two days of experimentation and improvisation uncovered a rich and diverse seam of possibilities, including:

- An installed pair of headphones through which the sound of running feet are heard, approaching and abandoning the listener.
- An recording of three singers listening to Ed Sheeran's 2014 album 'x' for the first time attempt to sing along - a choral karaoke without any backing track, that moves from irony and joy to uncertainty, vulnerability and genuine emotive singing.
- The itemised sounds of a group playing a game of kick-about.
- An exhaustive audio catalogue of the bells on each and every bicycle chained up outside of King's Cross railway station.

We're excited by the wealth of possibilities that have emerged from this collaborative encounter; rather than actualising a preconceived, pre-imagined concept, this work together has opened up invigorating new methods and ideas for the use of sound within our practices and more broadly.

The Project: We would like to apply for this residency with The Art House in order to extend and develop this collaborative research. Rather than seeking to merely 'produce' polished versions of these initial discoveries, we wish to spend time together continuing our experimentation and play - in order to explore the many possible relations between body, sound and gesture, and to reconsider the material possibilities and limits of sound as an artform.

During the time, we would:

- Pursue creative research around this project.

We are curious about testing methods of recording, transmission and installation; alongside the use of sound within live performance. We are interested in: the body, texture, speech, the materiality of the mouth and lungs, the intangibility of sound, the relation between sound and space, intimacy, the sound of laughter, the introduction and framing of sound, anticipation, hosting and uncertainty.

- Share this research with peers, friends and the public.

Throughout 2018, Timber & Battery will be hosting a series of performative broadcasts, Radio Play - an irregular radio station broadcasting evening-length online transmissions, that crosses geographical and disciplinary distance as it hosts artworks and artist's thinking. We would like to put together and broadcast a Radio Play as part of this residency with a live audience - to feedback our ideas and thinking to peers and public: including material from our own experimentation, alongside invited works from peers around the country, and selected and historically significant works and texts.

- Consider the beginnings of a collaborative solo exhibition: how (and where) might this collaboration between sound and performance take place? We would hope to have dialogue with the team at the Art House to around the work we are making, with the hope of finishing the residency confident in pursuing further supporting an exhibition for sonic art in late 2018/early 2019.

Description of your artistic practice

Having had an early education in classical music Fionn Duffy's (b. Glasgow, 1991) practice centers on the convergence of systems of communication and interpretation and the ways in which cultural narrative shapes subjective experience.

She is interested in how we shape and are shaped by unseen structures built into the fabric of our environments, be that on a social level or through visual and aural cues within our surroundings. Fionn considers the action of producing sound as a bridge between temporal and physical boundaries, and is involved in dissecting the dialogue established between body and barrier through tactile exchange with an object.

Timber & Battery's playful work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall (b. 1990) and Paul Hughes (b.1991), it takes place across choreographic, performance and visual arts contexts. Trained in fine art and philosophy, the practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

Links to Websites

www.fionnduffy.co.uk

www.timberandbattery.com

<https://fpraudio.bandcamp.com/releases>

Please detail any barriers you have faced, past or present, to achieving your creative aspirations.

Rohanne, Paul and Fionn's work faces difficulties common to interdisciplinary practice - slipping in the cracks between the support offered by most institutions. Otherwise, we are all white, middle-class twenty-somethings, with all the privileges that that entails.