

Five-A-Day

What?

In between acts, while other artists are setting up props or clearing up their mess, two figures walk out to centre stage. Without introduction or context, they take out a single piece of fruit from each of their pockets; in unison, they begin to eat. They finish the fruit, put the remaining peel, pith or core in their pockets, and walk off stage.

They do this 5 times throughout the evening - while the the kind of fruit changes, the gesture remains unexplained; these brief and entirely inadequate interludes become somewhat legitimised by their repetition. Some fruits are easier to eat, some more difficult. Each carries their own associations, logics, problems, readings.

Barely anything, the work exists as a minor poetry that briefly flares at the corners of the evening.

Five-a-Day is a performance conceived specifically for mix-bill nights; occupying a viral position, it troubles traditional borders between performances - inviting an audience to sit and think with an idea across an evening. It manifests itself as individually weak and minor performances (not funny enough, not difficult enough, not tense enough, not developed enough, not dramatic enough, etc.) while smothering the evening in its presence.

Why?

We're interested in weak gestures, minor gestures - how to do less? What if it was 'just' that? What might happen? We're polite, white, middle-class kids - failing to adopt any radical gesture or pose - toying with and foregrounding the complex materiality of the body - fleshy, uncertain, demanding, awkward, restless, lethargic, playful, and inescapably political.

We don't think our work matters. We want to make work that doesn't matter - or more accurately - this is the work we notice ourselves making. We're not sure if it matters that some things (art, in particular) don't matter. You see the contradiction? This has sustained us for a couple of years now. We've also heard that it's important to eat a certain amount of fruit each day.

Who?

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.

You can see our work on our website [here](#), but particular relevant works include:

- Meaningless Dance 13 (Empty Gestures), stage performance, 15mins. <https://timberandbattery.com/empty-gestures/>
- It's Out of Our Hands, video, ~1mins 30sec. <https://timberandbattery.com/its-out-of-our-hands/>
- Just One Thing On Top Of Another, installation, found objects. <https://timberandbattery.com/just-one-thing-on-top-of-another/>
- Untitled Score for Two Performers, gallery performance, 20mins approx. <https://timberandbattery.com/untitled-score-for-two-performers/>

Let us know if we can offer any other info! Big love, and hope to see you soon either way,

Paul and Rohanne x