

This – A presentation of practice

Performed by Rohanne Udall and Paul Hughes, *This* is an improvisatory practice by bodies and materials.

Exploring the gestures of sensation, investigation and thought, two idiots introduce and explore a pair of collapsible tables. Lost somewhere between the rigours of scientific exploration and a childish recklessness, they point, tap and gesture - gradually escalating towards the wild extremes of clattering, shaking and shouting. Body and furniture contort around one another; the minimal script, restricted to the unstable demonstratives 'this' and 'that', shifts from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

Exploring and exhausting the possibilities of body, object, gesture and space, *This* draws together the restless and rebellious bodies of slapstick with contemporary choreographic and sculptural thought, in order to interrogate popular understandings of materiality alongside the slippery gestures of identification, definition, demarcation and demonstration. The concern of this research is not 'why' do materials matter, but rather 'how': how can materials retain their agency – an ability to confound or exceed our understanding - as we approach, contain or constrain them?

This, the latest performance from the interdisciplinary collaboration Timber & Battery, building from their past research into fidgeting, meaning/lessness and aesthetic autonomy.

Bio

Timber & Battery's work considers meaning and meaninglessness through oblique gestures. Originally trained in fine art (Edinburgh Collage of Art) and philosophy (University of Edinburgh), the collaborative practice of Rohanne Udall (b.1990, currently MRes Art: Theory and Philosophy, Central Saint Martins) and Paul Hughes (b.1991) takes place across choreographic, performance and visual arts contexts.

Technical details

This is a flexible choreography for exhibition, gallery and foyer spaces. It requires very little installation time - no lights, no sound, no electrics - merely an open space, and the two collapsible tables which the performers take on with themselves. It can be presented to an end-on audience, although it's best suited for a standing audience who are free to reposition themselves. The practice has been presented once before at Work Processing, an event organised by TECHNE PhD students to share artistic research, at Chisenhale Dance Space, December 2017.

We would like to be considered for a travel bursary for Paul, who lives in Nottingham.