

Stanley Picker Fellowships in Design & Fine Art 2017

Outline Proposal / Project Brief

For the Stanley Picker Fellowship we propose to undertake a major research project *What's That?*, with the following aims:

- To critically address the recent and overwhelming appetite for live performance in exhibition contexts, through public discussion and a new publication.
- To re-introduce the overlooked history of slapstick as a possibility and mode in performance, through workshops and studio-based practice.
- To produce and present a new body of work - including photography, video, sculpture and performance - titled *This*.

Proposed Activity & Area of Research

The recent and popular rise in the presentation of dance in the gallery has explicitly raised questions of time, labour, the body, and ephemerality. However, these performances predominantly present a 'neutral, task-like body' (via '60s minimalist practice) or an excessively expressive and uncontainable subject (drawing from '70s feminist performance). Given the deeply political potential of performance, we feel urgent to critically address and reorientate these legacies through an alternative methodology of slapstick.

Slapstick presents a clumsy, irresponsible and difficult body; unlike the smoothly efficient 'task-like' body, it disrupts flows and the processes of a factory. Uncontainable and full of problems, it sidesteps the charged recognition as an identitarian subject through its anonymity and irreverence. Over the past few years, our work has begun to develop a technique for this alternative framework of performance - fleshy, awkward, nonchalant and imprecise - our performers playfully cause problems for the strict formal constraints they inhabit.

Our project would draw from histories of conceptual and performance practice, alongside our own archive of work, to make a case for clumsiness and excess. Through discursive platforms, workshops with staff and students, and studio-based experimentation, we will develop a major new body of work; all infused with our particular playfulness and criticality. Trained in fine art, philosophy and dance, our fidgeting enquiry is a meeting point between disciplines - developed within and in response to the unique questions and unspoken expectations the contexts in which we find ourselves. We are uniquely positioned to undertake this enquiry within Stanley Picker and its broader academic context.

We will approach the philosopher Ludwig Wittgenstein throughout this research. His sprawling *Philosophical Investigations* explores the complexity of temporary meaning-making and reference: his language games and thought experiments staging absurd relationships between the body, utterance, reference and possibility. We will ambitiously draw together Wittgenstein's often-overlooked writing with the legacies of slapstick as a new conceptual framework. Boldly

articulating our artistic and scholarly practice, this would develop a philosophical and performance language for future artistic research.

Strongly identifying our work as research, we feel it imperative to engage with interdisciplinary discourse and share our knowledge beyond the production of artworks and frequently participating in research platforms. We are inspired by the School of Fine Art's drive to create dialogue between the traditional and emerging. We are excited to expand the young discipline of Fine Art Performance by incorporating the much older and low-status history of slapstick; thereby establishing fresh possibilities for both. Through dialogue and collaboration with a broad range of artists, students and researchers; we believe this ambitious proposal will give rise to innovative, playful and long-term cross-disciplinary exchange.

Our proposed schedule:

- Autumn 2017
 - Initial engagement with Stanley Picker and Kingston University.
 - Public presentations.
 - Archival research.
- Winter 2017
 - Workshops with staff and students.
 - Public discussions.
 - Initial development of new work.
 - Theoretical research and writing.
- Spring 2018
 - Development and exhibition of new work.
- Summer 2018
 - Evaluation
 - Consolidation of research through publication.
 - Developing further avenues of relations and research.

Additional Supporting Material

Please also see portfolio of 10 images below.

1. **Open Platform:** <https://timberandbattery.wordpress.com/open-platform/>
Research project and workshop. January 2017 – present.
2. **Digital Writing Group:** <https://timberandbattery.wordpress.com/digital-writing-group/>
Research project and monthly writing group. January – May 2016.
This research was presented at the International Conference on Artistic Research on Writing at The Hague, April 2016.

TIMBER & BATTERY CV

website: <https://timberandbattery.wordpress.com/>

Paul Hughes - p.hughespaul@gmail.com - 07809421749
Rohanne Udall - rohanneudall@me.com - 07913555364

RESIDENCIES

Summer Lodge
Nottingham Trent University, Nottingham; July 2017

Interdisciplinary Residency
Hospitalfield, Arbroath; November 2016

TOP SHED Residency
Osprey House, Norfolk; May 2017

Residency
New Wolsey Theatre Studio; March 2015

SOLO EXHIBITIONS AND PERFORMANCES

Meaningless Dance 15 (Some Possibilities)
University of Roehampton, London; September 2016

Floorplan//Here Or Now
Solo exhibition; Rich Mix, London; September 2015

SELECTED GROUP SHOWS, MIX-BILL EVENINGS AND FESTIVALS

Just one thing on top of another
Inaugural Exhibition; ICW, Blackpool; June 2017

Exhib[5]itions, Mingbeast; Rich Mix, London; June 2016
US & THEM 6, Tetrad Collective; Attenborough Arts Centre; May 2016

Meaningless Dance 15 (Some Possibilities)
Fiver Fridays; Chisenhale Dance Space, London; May 2017

being here or there
Breaking The Habitual; University of Roehampton, London; December 2015

A House Made of Cardboard and Tape
DEParture Lounge, In Good Company; Attenborough Arts Centre, Leicester; March 2017

Partner Dances For One
R.A.W; I'Klectik Art Lab, London; May 2016
Freshly Scratched; Battersea Arts Centre, London; October 2015
Calm Down, Dear 2015; Camden People's Theatre, London; September 2015

RP
Low Stakes; New River Studios, London; February 2017

Infinite Tango
Third Row Dance; University of Roehampton, London; October 2016

Imaginary Festivals Project
Forest Fringe, Edinburgh; Yard Theatre, London; Teviot Row House, Edinburgh; May - August 2014

Meaningless Dance 13 (Empty Gestures)

CONFERENCES, TEACHING AND SYMPOSIA

Open Platform
Ground Work, Decoda; Coventry University, Coventry; February 2017
Open Lab; Chisenhale Dance Space, London; January 2017

Digital Writing Group
International Conference on Artistic Research, Society for Artistic Research; The Hague; April 2016

Dance Practice-as-Research, University of Roehampton, January – March 2016

EDUCATION

Paul: MA Dance Studies, University of Roehampton. London, September 2015 - September 2016

Rohanne

Philosophy (MA Hons), University of Edinburgh. Edinburgh; September 2009 - July 2013

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

TIMBER & BATTERY

Rohanne Udall and Paul Hughes

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Website: <https://timberandbattery.wordpress.com/>

Vimeo: <https://vimeo.com/user22040742>



It's Out of Our Hands | May 2017
Video. 01:29, colour, single-channel
Video link: <https://vimeo.com/217874112>



Just One Thing On Top Of Another | May 2017

Installation. 10 object pairings. First shown at Provocations at ICW, Blackpool, May 2017.



VVVV | February 2017

Video. 4:20, colour, single-channel, silent.

Video link: <https://vimeo.com/205370103>



Finding the Frame | November 2016

Video. 03:36, colour, single-channel. Developed at Hospitalfield Interdisciplinary Residency 2016.

Video link: <https://vimeo.com/191170541>



Untitled Score for Two Performers | November 2016

Performance score. Developed at Hospitalfield Interdisciplinary Residency 2016, with Fionn Duffy and Jeremy Hutchison.

First shown at Scratch Off The Page, Object Book, London, June 2017.



Pointing the Finger | November 2016

Durational performance. 3 hours. Developed at Hospitalfield Interdisciplinary Residency 2016.

Video link: <https://vimeo.com/191617277>



A House Made of Cardboard and Tape | November 2016

Durational performance. 2 hours approx. Developed at Hospitalfield Interdisciplinary Residency 2016.

First shown at Departure Lounge at Attenborough Arts Centre, Leicester, March 2017.



Infinite Tango | October 2016

Performance for the stage. 40 minutes. Made in collaboration with Samantha Pardes, and commissioned and performed by Third Row Dance Company, University of Roehampton. First shown Michaelis Theatre, University of Roehampton, London, December 2016.

Video link: <https://vimeo.com/190270772>



Meaningless Dance 15 (Some Possibilities) | September 2016

Performance for the stage. 35 minutes. First shown Michaelis Theatre, University of Roehampton, London, September 2016.

Video link: <https://vimeo.com/186176047>



Meaningless Dance 13 (Empty Gestures) | March 2016

Performance for the stage. 15 minutes. First shown at US & THEM at Attenborough Arts Centre, Leicester, May 2016.

Video link: <https://vimeo.com/177359138>