

ANATOMY #16: Return of the Frostkid Gang. Dec 8th, 8pm

Summerhall, Edinburgh

Multi-Arts Cabaret

Call for Proposals: Deadline October 29th

We welcome applications in alternative formats, such as video or audio, if this is more accessible for you. Please contact us for details at hello@anatomyarts.co.uk

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CONTACT INFO:

Name of Artist(s): Timber & Battery (Paul Hughes and Rohanne Udall)

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BASIC INFO ON THE PIECE:

Name of piece: Five-a-Day

How many artists are in the piece?: 2

Where would the artists be travelling from?: Nottingham and London

How long is the piece?: 20mins overall

What are your technical, logistical and accessibility requirements?

The piece needs a basic wash, no set or AV requirements. There is no speech.

We have no specific accessibility requirements.

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PROMO INFO

Blurb for piece: *(max 150 words suitable for marketing)*

Five-a-Day

Apple, Orange, Grapes, Banana, Lemon

(subject to change)

Facebook handle?: n.a.

Twitter handle?: @paul_paschal @rohanneudall

Instagram handle?: @paul_paschal91 @rohanneudall

Website link?: www.timberandbattery.com

Please also link to or include as an attachment an image we can use to promote your piece.

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THE APPLICATION BIT

Who are the artists?

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 (Edinburgh College of Art) and philosophy (University of Edinburgh), our practice is a meeting point between disciplines; a persistent and fidgeting enquiry that continually questions itself and the contexts it finds itself within.

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.

What do you want to do at Anatomy?

- *What exactly happens on the stage?*

In between acts, while 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 - the gesture remains unexplained, but these brief and entirely inadequate interludes become somewhat legitimised by their repetition. Some fruits are easier to eat, some more difficult. Each has their own associations, logics, problems, readings.

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

- *What artforms are you using*

Performance and dance, but we often think about our work as sculpture too.

- *and how are you stretching them?*

We're interested in working in relation to the contexts we're in. *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.

- *What are the ideas you're exploring?*

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 want to have a clear picture of what you're making and why it matters.

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.

Why do you want to perform at Anatomy?

We're totally unsure about *Five-a-Day* - we really like the idea, but we have no idea how it'll go down. When we think of other cabaret, mix-bill or work-in-progress evenings, we don't feel particularly confident in presenting it elsewhere. We respect the people behind, around, and inside of Anatomy - this is always the most important thing for us to have a good time and the work to go as best it can.

We work across disciplines - while we are probably most influenced by the live art scene at the start of our practice, we've since moved away from it as we've experimented with our ideas and process. Since we've grown more confident, we're now interested in returning to the live art scene - to see how our ideas, values and interests might align or productively clash.

We'd like an excuse to revisit the Edinburgh art scene - Paul and Rohanne lived there roughly 2009-2014 - it's be nice to come back and say hi - to rekindle some old friendships and peers.

Do you have any supporting documentation?

We don't have much for this work. However, some relevant works with good documentation include:

- [Meaningless Dance 13 \(Empty Gestures\)](#), stage performance, ~15mins.
- [It's Out of Our Hands](#), video, ~1mins 30sec.
- [Just One Thing On Top Of Another](#), installation, found objects.
- [The Rules of the Game](#), audio series, duration variable.
- [VVVV](#), video, 4mins 20secs

You can see more of our work on our website: <https://timberandbattery.com/>