

From: Google Forms forms-receipts-noreply@google.com
Subject: SURGE 2018: Submission and Guidelines
Date: 9 March 2018 at 09:27
To: rohanne@timberandbattery.com

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Thanks for filling out [SURGE 2018: Submission and Guidelines](#)

Here's what we got from you:

SURGE 2018: Submission and Guidelines

TERMS & CONDITIONS OF ENTRY

Eligibility:

SURGE 2018 is open to individual artists or collaborative groups who meet the following criteria. Collaborate and group applications are eligible only if all members of the group meet the following criteria.

Applicants must meet at least one of the following:

- Undergraduate currently enrolled in a fine art or art related degree at a London university
- Postgraduate current enrolled in a fine art or art related degree a London university
- Those who graduated from either an Undergraduate or Postgraduate fine art or art related degree at a London university in the 2016-2017 academic year

* 'Fine Art' refers to the visual arts including but not limited to painting, sculpture, video, audio, printmaking, performance, and installation.

** 'London university' refers to any higher education institution offering recognized degree qualifications at undergraduate or postgraduate level. In addition, only universities located within the M25 radius are eligible.

Email address *

rohanne@timberandbattery.com

Submission Guidelines

This is a web-based submission process. Artists must complete all stages of the application in order to be considered. Partially completed applications will not be considered.

Selection will take place in two parts: initial image selection and physical viewing if required. All images will be viewed on high-resolution monitors during the initial round of selection. The quality of submitted images is crucial to the first round of selection. The higher quality the image, the better the work reflects.

HOW TO APPLY

- Step 1: Personal details
- Step 2: File Upload
- Step 3: Artist Statement

*Application forms must be completed at once and cannot be returned to at a later time.

****Application forms must be received no later than 9 March 2018, 5:00 pm UK time.**

All successfully uploaded entries will receive an email acknowledgement.

If you experience problems with the online submissions during the application period, please contact: eastwing.collection@courtauld.ac.uk within 2 days of the submission deadline.

Please note: the decision of the selectors is final and East Wing Biennial cannot enter into further discussion regarding selection. Unfortunately, East Wing Biennale cannot offer any feedback on submitted applications.

Personal Details

Name *

University *

Major/Degree Level *

Email *

Phone

Website/Social Media (if available)

File Upload

Guidelines to Submission of Artwork(s)

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DIGITAL IMAGES

Applicants submitting 2D and 3D works can upload a maximum of 5 images. The work must be completed and available for the second stage of the application process as well as for the exhibition itself. Only JPEG format will be considered. All JEPGS should be in RGB mode and have a minimum width of 800px and a maximum width of 2000px.

WRITTEN PROPOSALS

Unfortunately, written proposals for future projects cannot be excepted unless the work is a live performance. Please upload a document of no more than 300 words outlining the live performance along documentation of no more than 5 previous works. Please indicate the intention and execution of the performance with strict clarity.

FILM AND VIDEO

Applicants working in time-based media should upload their work in the following formats only: .flv, .mov, .mpeg, or .wmv.

Applicants may submit a maximum of 3 moving image works, each lasting a maximum of 5 minutes. Longer works should be represented by an expert of 5 minutes maximum. Anything longer will not be considered. Do not submit stills from moving image works.

Suggested video specs for First Round:

Video settings: H264, size 1024x576 if 16:9, or 720x576 if 4:3. Data rate restricted to 1000 bits per second.

Audio settings: AAC 320 kbps 44.1 KHz. Tick web streaming and check quality.

AUDIO

Please upload sound works, maximum of 3, in .MP3 format only. Audio files should be no longer than 5 minutes long. Please indicate if these are excerpts. Anything longer will not be considered.

Please upload your artwork(s): *

Files submitted:

The Chorus_3m30sextract - Rohanne Udall.mp3

This - Rohanne Udall.pdf

The Chorus - Installation - Rohanne Udall.mp4

The Field_20mb - Rohanne Udall.mp4

Artwork Title(s) *

The Chorus, 2017
This, 2017
The Field, 2018

Medium *

Audio
Performance
Film

Measurements (cm) *

The Chorus, 2017

The Chorus, 2017

Audio installation of two speakers, preferably wall mounted.
30mins.

[Extract provided + installation footage]

This, 2017

Improvised performance for exhibition spaces. 30 mins.

[Details provided in attached document]

The Field, 2018

Short film. 4:20, colour, single-channel.

[Provided in full. Please note quality is poor due to uploading issue.

Higher quality can be streamed here:

<https://vimeo.com/254495340>]

Artist Statement

Please provide a brief description of your artistic practice (500 words max). *

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, 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 practice works primarily across visual arts and dance. We work with whatever materials are close to hand - performance, sculpture, video, sound, publication - seeking to frustrate the demands of any given context, and open possibilities of practice and thought. Recent credits include Chisenhale Dance Space, Rich Mix, Bethnal Green Working Men's Club (all London), Attenborough Arts Centre (Leicester), DISKURS (Gießen, Germany), VeNe (Venice, Italy), ICW (Blackpool) and Radiophrenia (Glasgow), with residencies at Summer Lodge (Nottingham) and Hospitalfield Arts (Arbroath).

Alongside presenting our work at conferences and symposia (University of Roehampton, May 2016; ATW Institut Giessen, February 2016; Society for Artistic Research, The Hague April 2016; and Coventry University, June 2017), we consistently organise projects for peer-support: including residencies ('Plus One', University of Roehampton, July 2017), interdisciplinary crits ('Fragment, (consider revising)', Eastbourne House Arts, August 2017), publications ('Footnotes', forthcoming) and pop-up radio station ('Radio Play', Nottingham Trent University, July 2017 and February-November 2018).

Notes on Submissions - PLEASE READ CAREFULLY

BY MAKING AN APPLICATION, THE ARTIST CONFIRMS THAT:

Work submitted is of his/her/their own origination, and that he/she/they hold all moral and intellectual property rights in the work.

Works must be available for collection and return within London. Works collected for second round selection are loaned at the lender's risk, until selected for exhibition. Lenders are responsible for appropriate packing, inadequately packed works will not be accepted. Regrettably any costs associated with failed collection or delivery attempts will be passed onto the artist .

Any work submitted may be reproduced at no fee by East Wing Biennial in association with the exhibition, including press, publicity, and catalogue.

STAGES OF SELECTION PROCESS

Stage 1

The selection committee look first at the virtual documentation of artwork. Selection at this stage is made entirely on the digital images presented. Therefore it is of the utmost importance that the images reflect the submitted work as accurately as possible.

Stage 2

Shortlisted applicants will be contacted via email and, if required, an appointment will be made to view the submitted artwork in person. These appointments will occur in mid-March.

THE EXHIBITION

The work shown in the East Wing Biennial is not exhibited for sale purposes. If the participating artist's work is available for purchase and if there is an interested buyer, East Wing Biennial can provide contact details to the buyer on behalf of the artist with pre-approval. East Wing Biennial will not require a commission charge if this occurs.

Exhibiting artists will show their work with no monetary compensation and will not be responsible for travel and accommodation costs associated with the private view of the exhibition. Selected artists will also have the opportunity to benefit from professional development opportunities such as public programming (tours, panel discussions, education events, etc.).

Details of the exhibition will be discussed with the team of East Wing Biennial.