

## **Performance style**

Contemporary performance

## **Please tell us a little bit about yourself and your previous performance experience (100/100 words plus a performance CV)**

Tempura Batter'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; born from and speaking to a culture that is subject to endless streams of reference and possibility.

Our work has been presented in numerous venues across the country - including Forest Fringe, Rich Mix, Attenborough Arts Centre and Battersea Arts Centre. We have been awarded residencies with New Wolsey Theatre (Ipswich) and Hospitalfield (Arbroath). Most recently, we have performed with Vlatka Horvat on her new work *Minor Planets* at HAU, Berlin.

## **Why would you like to be part of the Breakthrough programme? (227/250 words)**

At its simplest, Breakthrough would offer us concentrated time and space to develop *RP* into a strong stage piece. Our work often takes place through fleeting video and text works, and we recognize the invaluable opportunities offered by a dedicated rehearsal space for developing new work and new ideas.

However, we understand that Breakthrough offers much more than just time and space. We are also approaching this opportunity for the chance to not only develop the work, but ourselves as artists, in a concentrated space of peer and professional support. Within the past couple of years, we have rapidly developed our ideas and methods; we have emerged from this period of experimentation very proud and confident in our work, and are keen to share this with audiences and peers. We hope that Breakthrough can support us in developing an industry network; help us develop lasting relationships with institutions; and begin to connect our interdisciplinary practice with an audience. We hope to understand how we can articulate and present our work in order to provide access to experimental performance which attempts to both speak from, and to, a rapidly changing world.

Additionally, we are very keen to meet our peers; after having moved to the East Midlands last summer, we want to work with other local artists - to exchange ideas and support. We deeply value peer-networks, both formal and informal, and we consider them vital for a sustainable career in the arts.

## **Tell us about the project that you would like to develop for Inside Out 2017 (250/250 words)**

Our proposed project '*RP*' would start by staging two performers repeating a news broadcast, delivered to them via headphones. A formally simple proposition, we are interested in how this text is mediated through the performers' bodies, and the mental and

physical fatigue this leads to. As they phase in and out of synchronicity, the original rhythms of the broadcaster's speech become muddled in inevitable misunderstandings and translations; the broadcast is revealed as an overwhelmingly dense period of information.

Within a culture of 'fake news', there's an urgency in questioning the reliability of information, what is considered a 'voice of authority', and the wider instabilities of the mis/use of language. What labour is involved in becoming 'informed' in an overwhelmingly saturated age of noise and text? When do we choose to listen, and when do we decide, or feel we have to, turn away? We want to explore these questions while digging into this work; playing with the possibilities of the technology; and considering how these endlessly speaking figures might move and occupy the stage.

Our past work has explored performers in states of inattention, hesitation and distraction. From our interdisciplinary background, we have developed a minimalist sensibility of performers working with a fidgeting and fluctuating concentration; producing a minor poetry which invites an audiences into a quiet and intimate mode of watching. Performers become exposed in their formal tasks; we feel the stark reproduction of the found text will raise questions for the audience of how they themselves encounter and carry this information on a daily basis.

### **Where do you see yourself / your group in a year's time? (233/250 words)**

In the past year, we have created '*Empty Gestures*' (20 mins) and '*Some Possibilities*' (35 mins), both for the stage. We feel proud of these works, and our audience's reactions have been extremely positive. '*RP*' will complete this trilogy of works, which we aim to present at diverse venues as either double- or triple-bills (as has been done by Matteo Fargion & Jonathan Burrows, or Nora). In a year's time we hope to have organised a UK tour for these works, positioning them across the contemporary performance scene.

During this time, we hope to present our work outside the UK, developing our engagement with audiences and institutions in continental Europe. We are keen to develop where or how we can share our work, particularly in contexts which have had a clear influence on our practice.

Finally, we hope to have a more refined sense for our next few years in how we can sustainably continue our practice; currently we work across a wide range of media and contexts (dance, visual arts, text), consistently returning to a broad set of questions and themes. We want to be more specific in how we develop a larger scale work which embraces our questions, but can emerge from a longer term relationship with an institution and their interests. We wish to have a clearer sense of where, and how, we can create developed works, while retaining our rigorous and confident language.