

Dear Debbie, Ira and Andy,

We would like to propose an as-yet-untitled project to take place during the Edinburgh Festival Fringe in collaboration with the Forest Fringe: an imaginary festival to be created with a community of artists and audience.

This project was originally workshopped as the Wellworth International Festival in May 2013, with a group of art and performance students from the ECA and Edinburgh University (some images from this project are attached). Over a day's workshop we created works, artists, venues, curators, city maps, awards, traditions and individual narratives to flesh out the imaginary city of Wellworth and its sprawling international art fair. The project gave us tremendous freedom as theatre makers and artists to think outside of our individual work, abandon financial or physical necessity and create vicariously through numerous fictional artists. It also revealed a personal and collective map of how we view art, artistic institutions and the relationships that might exist between a city and a festival.

The project as we envision it for the Forest Fringe would be in two parts; the first being a printed programme and accompanying website of shows that take place at a fictional Fringe venue, available from the start of the festival. The programme would be to a standard of any other venue programme or preview magazine (Rohanne worked as Bedlam Theatre's Publicity Manager during Fringe 2013, where she designed and co-produced the venue programme) and may not at first arouse suspicion.

The second part would be a review sheet, written, printed and distributed during the festival, much like Broadway Baby, or ThreeWeeks. This review sheet would consist of open submissions of any fictional show people wish to write about, with the opportunity to draw from our programme. We imagine these works would move between parody, utopia, the impossible and the banal. We would like to hold the review sheet as an installation within the Forest Fringe at Out of the Blue – working openly within the space each day in order to invite people to join us, be introduced to the project and submit a review. We believe a community can come together to playfully articulate their desires and imaginings of what an arts festival could/should/might (not) be.

Much of this project is driven by our interest in how we develop relationships with artists and artwork, particularly work we have never seen and artists we have never met. The Fringe festival is saturated in promotion and discussion of artwork. The quantity of art makes it physically impossible to witness everything, yet people can be aware of and have their experiences shaped by work they've never seen; we want to examine this phenomenon by exploring documentation of fictional artwork and elaborate narratives and characters via twitter, blogs or websites for fake artists and companies (and encourage the audience to do the same). There is a marketing slogan that says "a performance starts when you first hear about it and finishes when you stop thinking about it": does this still hold if you never even see it?

The project would need little funding. A small amount would be required to cover printing costs, mostly going towards the programme. Though we would keep the print run to a minimum (in order to keep them free) we would like to have enough for them to be taken and spread. We will be applying for funding via IdeasTap, and would look for other sources should the project go ahead.

We're extremely excited to have a chat with you guys about how this project might take place.

Yours,  
Rohanne Udall and Paul Hughes

The original Wellworth collaborators were: Rohanne Udall, Paul Hughes, Alex Fernandes, Kate Banks, Timothea Armour, Kieran Curran, Rachel Evans, Harriet Braine and Carla Sayer.

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Rohanne Udall, is currently finishing an MA in Fine Art at Edinburgh College of Art. Her work explores the distance and observability of internal and external reactions, both in performer and audience. She often collaborate with artists Fiona Anderson, and Kate Banks as 'Good Punch' who recently co-created a performance night 'Now Look Here' which playfully deconstructed ideas of performance, direction, and audience expectations. Further details about her work can be found at [www.rohanneudall.com](http://www.rohanneudall.com).

Paul Hughes makes site-responsive theatre and performance that plays with control and autonomy, including work at Summerhall Edinburgh with Conflux Theatre and at Hackney City Farm with Artsadmin. Most recently, he has created a city-wide intervention on 10 Days in Dublin exploring the relations and values of the uncurated arts festival, as well as durational performance developed with the arts cooperative Exchange Dublin. He has an underused website at [www.paulpaschalhughes.blogspot.co.uk](http://www.paulpaschalhughes.blogspot.co.uk)