

Name:

Tempura Batter (Rohanne Udall & Paul Hughes)

Address:

Rohanne: 4 Hurst Road, Walthamstow, London, E17 3BL

Paul: 55a Colwick Road, Nottingham, NG2 4AL

Where will you be traveling from to come to the festival?

London and Nottingham

Email:

rohanneudall@me.com

Website:

<https://tempurabatter.wordpress.com/>

How do you identify your Gender?

Rohanne: Female

Paul: Male

How do you identify your race?

Rohanne: White

Paul: White

Do you identify as Disabled?

Rohanne: No

Paul: No

What is your age?

Rohanne: 26

Paul: 25

1. Title of performance:

Pointing the Finger

2. Describe your performance. Include what form you expect it to take and what inspired you to make it. (246/300 words max)

Pointing the Finger is a durational solo performance in which a figure repeatedly hangs and rehanges a series of drawings of pointing hands upon a wall. Over time, the task-driven yet semi-violent action of directly nailing the paper onto the wall tires both material and performer.

The hanging of a traditional row of evenly placed portraits is superseded by other logics. Each constellation produces vividly suggestive meanings - either grouping in specific areas of the wall; adhering to specific rules (all pointing in the same direction); or the hands themselves beginning to suggest and dictate their own placement, each pointing out where the next should be.

This performance draws upon and extends our previous research into gesture, hands and signs; questioning the symbols of social dynamics of collectivity, individualism, commonality and intimacy. These simple and rough drawings become deeply suggestive - the finger of god, pointing from heaven, perhaps reaching toward Adam; the delicacy of two fingers

touching, another hand pointing in apparent accusation. The hands might seem to agree, work towards common purpose, or fight against each other. Meaning and meaningless oscillate through shifting juxtapositions and playful games. Hands pointing out to the viewer where to look, or hands pointing out pointing itself.

Things are kept moving, with the system becoming continually reorganised, rearranged; quietly producing new possibilities and forgetting old choices. The work is humorous, poetic, simple, oblique, pointless. Born out of simple materials, these basic drawings summon a gripping power at the moments when new and surprising meanings emerge.

3. Tell us a bit about your practice (245/250 words max)

Tempura Batter's playful and critical 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. The work is born out of, and speaks to, a culture that is saturated in content and subject to endless streams of reference and possibility; we are attracted to forms of sidestepping such as fidgeting, shifting, distraction and emulation.

We work with what is close to hand, and across diverse media. Our writing projects host collisions and confusions between participants, and unfold out towards the reader through instruction and suggestion. These uncertain encounters take place on the stage through a spectator/performer relationship that moves between the empathizable and the distant. Exploring cliché gestures of sensation and thought, we manipulate the space between internal sensation and a viewing audience. In questioning the performance of the 'neutral' body, our work unsettles and engrosses both the fleeting spectator and a more sustained encounter.

Recent work includes Empty Gestures (Rich Mix; Attenborough Arts Centre; 2016) and Partner Dances For One (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art Lab; 2015-16); an exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015); and collaborative writing projects Imaginary Festivals Project (Forest Fringe; 2014) and Digital Writing Group (International Conference on Artistic Research; 2016). We have recently undertaken an Interdisciplinary Residency at Hospitalfield, Arbroath.

4. In what way will this opportunity benefit the development of your current practice? (183/200 words max)

Our work is deeply interdisciplinary; responsive to developments in choreography and live art, alongside political discourse and visual arts. Likewise, we feel like Buzzcut sits between these disciplines and histories, and its audience would be responsive to the questions and forms with which we work. It's very hard to find a home for durational performance, and we feel this festival context would be an ideal location for the first public showing of this work.

In recent years, our practice has taken place across numerous small platforms. After a period of critical reflection and development, and feeling more confident in our ideas, we

wish to engage with a wider scene and larger institutions. Buzzcut feels like a festival in which we would be given access to these platforms without losing a sense of care and support.

Having lived and worked in Glasgow and Edinburgh in recent years, yet now living in England, we would relish the opportunity to reconnect directly with this arts community and the wider national context; both of which have deeply influenced our practice. Participating in Buzzcut would allow us to feed back and contribute our ideas and work.

5. Estimated Duration:

2 - 3 hours

6. Number of performers/artists in the work (not including technicians, producers and production managers):

2 artists (but only performed by one)

7. What kind of space(s) do you imagine the performance happening in?

This work requires a large bare wall in which we can hammer small nails. Originally designed for a gallery or studio space, we would feel very positive about it in a disused shop. It couldn't happen in a cafe during regular open hours or in a corridor with heavy traffic - but would work well outside of a dedicated 'arts' space with an audience that could pass by, stay a little while, and move on.

8. Are there any technical requirements that you know of at this point? For example, will you need lighting or sound equipment? A projector?

No technical requirements. We will need to be able to hammer in tacks into the walls.

9. Do you have any access requirements we should be aware of?

No.

10. Please provide one or two links to relevant documentation you would like us to look at. Don't worry if you don't have this, it won't count against your application

You can find photo documentation of the work at our website:

<https://tempurabatter.wordpress.com/pointing-the-finger/>

And video here:

<https://vimeo.com/191617277>

11. Home Live Art are providing a Bursary for four unsuccessful applicants to attend the festival who identify as BAME, disabled or from low-income backgrounds. Does this apply to you and would you like to be considered?

No.