

## Statement

Tempura Batter's oblique gestures playfully consider systems of meaning and meaninglessness. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, performance and visual arts contexts. The work emerges from and speaks to a culture that is saturated in information, reference and possibility; we are attracted to processes of sidestepping, fidgeting, obliviousness, distraction and emulation.

Our interdisciplinary work questions and extends the possibilities of the body in live performance. In *Empty Gestures*, a choreography for the stage, two dancers expose a labour of memorisation by performing an ever-growing series of hand gestures and signals sourced from the internet. *Here or Now* presents a group of artists in an empty gallery space narrating and reperforming absent artworks. Our *Digital Writing Group* hosted online encounters between a group of anonymous writers, the shared document forming a temporary stage to collaboratively co-produce texts.

We have been awarded a two-week residency in May 2017 at TOP SHED in Norfolk, organised by artists Imi and Sue Maufe. This residency offers four artists a year the opportunity to undertake open-ended research in a relaxed context. Unfunded, the Maufes can only support the selected artists with a small fee of £500. The Jerwood micro-bursary would make this residency affordable; allow final development of a stage work; and open up new avenues of research.

As collaborators, residencies are essential for our work. They provide uninterrupted time for an accelerated dialogue and the rapid testing of multiple ideas. They give rise to a uniquely playful and bold mood, offering time for unlikely ideas which inevitably lead to our most exciting and surprising discoveries. For the past two years, our annual residencies have generated the seeds of the following year's work, which are then undertaken across and within diverse contexts.

At TOP SHED we will develop a new piece of work for the stage. *RP* features two performers as contemporary town criers, simultaneously respeaking the day's news broadcast as it is delivered to them through headphones. Initial research made clear the need for bluetooth technology to achieve synchronicity, which would be inaccessible without funding. Beyond this particular piece, we hope to explore possible tangents and surprises from this technology. Influenced by artists who have experimented with the potential of performers equipped with headphones in performance, we firmly believe this technology will enable a rich new seam of experimentation, play and development. Our past work has featured actors and audiences encountering live tasks and prompts during performance, alongside performers dealing with an overload of information. By the end of this residency, we will have developed *RP* into a finished work for the stage ready to present to publics, alongside having identified new avenues of research.

## **Project Budget**

This micro-bursary award of £900 would provide:

Travel - £50

Food - £50

Required technology (two bluetooth headphones and splitter) - £200

Contribute to the artist's fee - £600, or £300 each

In addition to the £500 residency grant each, this would result in each artist receiving £800 for two week's work.

## **Documentation**

### **Weblink:**

*Digital Writing Group* (Spring, 2016): <https://tempurabatter.wordpress.com/digital-writing-group/>

### **Video:**

*Here or Now* (Rich Mix, 2015): <https://vimeo.com/143470633>

*Meaningless Dance 13 (Empty Gestures)* (Attenborough Arts Centre, 2016): <https://vimeo.com/177359138>