

Project description

Meaningless Dance 15 (Some Possibilities) is a stage work (35 mins) constructed out of 'weak choreographies': simple task-like scores that are easy to perform. Two performers instigate different modes of pedestrian dancing - jogging, walking, bouncing, tapping. Repeated, modified, and traded between them, they iteratively re-propose how they might organise themselves on stage. This continual rearrangement is as much directed to each other as the audience; their questioning of "what about this?" "or this?" extends and reshapes their performance, while interrogating how a choreographic work might form. Grounded in a material space, these minor gestures reveal seemingly insignificant asymmetries across their bodies; smuggling the minor and rebellious poetry of an awkward and imprecise body. A subtle dynamics of restlessness and fidgeting corrupts an apparently cool exterior.

Performed nearly entirely in a redundant unison, the piece maintains a distance between two bodies undertaking the same action in the same space: like two magnets, their symmetry capable of producing an eerie distance as much as any close bond. This mutual distance is reproduced in their relation to their audience. As the work expansively loops in on itself, their simple actions are framed by a softly spoken self-interruption and mutual questioning, playfully interrogating how and why an audience might gather to watch this display. While enquiring into its own assembly, the work gives space for the viewer to contemplate their own spectating, distractions and desires. *Some Possibilities* continues our practice's problematization of the theatre as a space of encounter between audience and performers; we reject claims of empathetic exchange or temporary utopia in place of the uncertain distance of strangers.

About Tempura Batter

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. 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 sidestepping, fidgeting, obliviousness, distraction and emulation.

We work across diverse media, with whatever is close to our restless hands. 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 legible, the empathizable and the distant; manipulating the space between internal sensation and a viewing audience.

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* (2016). Trained across dance, philosophy, and visual arts, we are committed to developing and contributing to interdisciplinary discourse, and have presented our work at

conferences (International Conference on Artistic Research, The Hague, 2016; Yes Conference, Applied Theatre Institute, Giessen, 2016). We have undertaken residencies with New Wolsey Theatre, Ipswich (2015) and Hospitalfield, Arbroath (Interdisciplinary Residency 2016), and are currently working with Vlatka Horvat on new work *Minor Planets* for HAU, Berlin, premiering January 2017.

We would be deeply excited for this opportunity to expand our international network and open new conversations about our practice.

Documentation

Images and video excerpts can be found on our website here:

<https://tempurabatter.wordpress.com/some-possibilities/>

Full performance footage can be found here:

https://drive.google.com/open?id=0B0RJwfH_qqWocWhJZmiTM2wyWIU