

## Open Lab Barbican Guildhall Creative Learning

**1. Please describe your project and how you wish to utilise the Open Lab residential week and the Pit theatre. Please refer back to the criteria listed in the application info sheet on the previous page).**

We would like to use this Open Lab to explore a new work, provisionally titled '*RP*'. Our initial concept is to stage two performers simultaneously repeating a news broadcast as it is delivered to them through headphones. Preliminary experimentation with these contemporary town criers has revealed this simple task to be complex and laborious in the text's live mediation through the body. While keeping the rich nuance that emerges from its simple structure, we want to delve into and complicate this initial proposition; questioning our physical and vocal delivery; the selection of its content; and the compositional choices of how it inhabits the stage.

Our 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 curious about the choice to re-speak the news - repurposing this familiar or everyday material within an aesthetic context. Speaking it live within the concentrated space of the stage reveals a regular news broadcast to be a deeply challenging and dense period of information. Placing this text within an artistic context immediately opens questions into the labour involved in becoming informed and politically aware, and what it means for art to directly engage with political discourse.

Often working quickly and playfully, our projects as Tempura Batter develop an ongoing enquiry through diverse works; strategically adopting a variety of orientations, positions and possibilities. Often starting with or reducing to minimal forms, our work has been described as "bold... apparently simple, yet complex in its thinking and deceptively demanding in its execution" (Efrosini Protopapa, practicing artist and Senior Lecturer in Dance at University of Roehampton). Throughout the Lab, we plan to invite numerous collaborators into our residency to engage with, challenge, and support our process. By drawing on a cross-disciplinary support network, our work is formed through diverse discourses and bodies of knowledge.

We would approach Open Lab with two main aims:

(i) To grow confident and bold with the headphone technology required by the work. Early experimentation of this project made it apparent that bluetooth technology would be needed to produce a simultaneous transmission to two headphones. This is a radical departure for our practice - our work is often very low budget, using materials that are already close to hand. However, we have long been interested in the idea of using audio delivered directly to performers (or audience). We feel excited to invest in these new resources and experiment with their creative potential, and would primarily dedicate this Open Lab to growing familiar with the particularities of their use. '*RP*' will be a useful project to playfully engage with this otherwise potentially intimidating technology in order to uncover for ourselves, and others, possible uses within performance.

(ii) To find the multiple ways the work might inhabit stage, video or gallery contexts. The ways we have pursued past projects have led us from choreography for the stage; to durational performances in gallery spaces; to photography, video and participatory writing projects. The key to this work is duration; it exposes the tiredness and limitation of the body as it processes information. Rather than predetermine its form, we are curious about what media and rules of staging might emerge to support the subtle dynamics of the work. The research will explore the diverse modes in which this apparently minor poetry (of accidents, synchronicity and misunderstandings) might be preserved, framed or amplified.

**2. Please tell us what your longer term hopes or aspirations are for this project and/or your company.**

Our work takes place across traditional disciplinary boundaries and we hope this work's formal simplicity can adapt to diverse contexts. With rich associations to a variety of urgent themes, this piece can offer much to diverse audiences. In introducing new technology into our practice, this project opens up rich new avenues of research. This Openlab would offer time for the seeds of new ideas to emerge, particularly involving audio delivered to unrehearsed performers or audience members.

Tempura Batter's long term aims include:

- Continuing to develop work to be presented across visual arts, dance and theatre platforms. Not only is this work deeply informed by these contexts, we believe our work has the power to cross-pollinate radical ideas between these spaces and feed back to the diverse communities we participate within.
- Forming peer networks to support ourselves and others. Peer support can help identify common questions and concerns, establish bold new thinking, and organise mutually supporting platforms in which a new generation of artists can present their work.
- Establishing international partnerships, and present work outside of the UK. We wish to expand our audiences, while becoming sensitive to international developments which might challenge and reorient our thinking.

**3. Please put together a technical breakdown along with a summary of any technical requirements you might have at this stage for this project. (AV, Light, Sound, Stage/Set)**

AV - None

Light - We would be keen to invite a lighting designer (an existing collaborator), if he would be allowed to have access to the technical facilities throughout the week. If not, we can also work with a basic wash.

Sound - None (we will provide our own audio equipment for the project)

Stage/set - None

**4. Please provide a full list of the artists/collaborators who will be involved in the project and their role during the week.**

Paul Hughes - collaborating artist and performer.

Paul is an artist, performer and dramaturg based in Nottingham, UK. Working across diverse collaborations, he has presented interdisciplinary projects at venues including Forest Fringe, Summerhall, Artsadmin, Battersea Arts Centre, Rich Mix, The Yard Theatre and SPILL festival. Recently completing an MA Dance Studies with the University of Roehampton, he organises peer-led pedagogical projects and has presented his work at international conferences.

Rohanne Udall - collaborating artists and performer.

Rohanne graduated from the MA Fine Art at The University of Edinburgh in 2014, where she was awarded the Helen A Rose Bequest for Distinguished Work. As Good Punch, with Fiona Anderson, she has presented work at SmashLab, The Arches, Rich Mix and Edinburgh Festival Fringe. In 2015 she attended Hospitalfield's Interdisciplinary Residency, funded by Hope Scott Trust and Glasgow City Council. She is currently working with Vlatka Horvat on a commission from HAU Berlin.

***5. Who would you choose as a mentor and why? (Please note that your mentor will be paid and contracted to see you across two sessions.)***

We would like to work with the researcher, dramaturg and curator Martin Hargreaves as our mentor. Martin's work across dance, visual arts and performance situates him as an ideal figure to situate and respond to our work. After having made contact with Martin in the past, and being deeply influenced by his research, we would like to further this relationship by working with him in the studio.

***6. If you have any extra supporting information/illustrations then do put these forward as part of the application. However please ensure that you have fully answered all the questions as it cannot be guaranteed that your extra information will be looked at.***