

CV:

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Collaborative Exhibition and Performance history

Digital Writing Group

Monthly open writing group; March 2016 - present

Empty Gestures

MFA Duet Project; University of Roehampton, London; March 2016

Open/Close

The Shag; FLAC Collective Take-Over; Exhibit, London; January 2015

being here or there

Breaking The Habitual; University of Roehampton, London; December 2015

Partner Dances For One

Freshly Scratched; Battersea Arts Centre, London; October 2015

Calm Down, Dear 2015; Camden People's Theatre, London; September 2015

Floorplan//Here Or Now

Rich Mix, London; September 2015

Residency

New Wolsey Theatre Studio; March 2015

Imaginary Festivals Project

Forest Fringe, Edinburgh; Yard Theatre, London; Teviot Row House, Edinburgh; May - August 2014

Attend

Shag; Studio 180, London; November 2014

Fresh Cream; India Buildings, Edinburgh; November 2013

Shorts and Bloomers 3-6; Teviot Row House, Edinburgh; March 2013, September 2013, October 2013 and November 2013

Office Simulation Space

JOBCENTRESUPERPLUS; Castle Terrace, Edinburgh; March 2013

Jamboree

An Apology; Shorts and Bloomers 2; Teviot Row House, Edinburgh; February 2013

Opening Ceremony; Shorts and Bloomers 1; Teviot Row House, Edinburgh; October 2012
A Labour of Love and Shame; Bedlam Theatre, Edinburgh; September 2012

Education

Paul

MA Dance Studies, University of Roehampton; September 2015 - September 2016

Philosophy (MA Hons), University of Edinburgh; September 2009 - July 2013

Rohanne

Fine Art MA (Hons) (Undergraduate Degree) First Class, History of Art and Intermedia
University of Edinburgh and Edinburgh College of Art; September 2009 - July 2014

L'école supérieure des arts décoratifs de Strasbourg. (Erasmus)

Pole Art: Hors Format (Open Format) and Phonon Lab (Sound Lab); September 2011 – January 2012

Statement of Proposal:

Tempo Rubato (Rohanne Udall and Paul Hughes) collaboratively make work exploring suggestion, possibility and playfulness. Our current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning. Our work is playful and abstract, and rooted in a bodily and material space. We work with improvisation, and techniques that draw from clown, dance and task-based performance. We move in and out of meaning, nonsense, pleasure and labour, and play with the distance between internal sensations and a viewing audience.

Our work comes from a playful and critical approach to the stage, beginning with a series of riotous clown performances in 2012/13. Since then, we have moved into dance and live art - developing ways of negotiating these contexts, and moving into the theatre and gallery with more questions and a greater articulacy.

We are attracted to processes of fidgeting, filtering, emulation and disruption; our work is born out of, and speaks to, a culture that is saturated in content and meaning, and subject to endless streams of information, reference and possibility. We notice a growing political consciousness, which demands education, awareness, participation, and presence - the commitment to which is communicated in many different gestures and choices; being one of many at a protest, signing a petition or sharing an article online. We want to engage with this discourse, but in an abstracted, bodily and concentrated form; this feels urgent and very particular to us right now, a distinctive process of understanding and (in)articulacy.

Within the past year, we have undertaken two week-long residencies, which have offered us invaluable time to consider, critically examine and consolidate our practice. We also find these periods lead to the production of the smaller or lighter works that we might otherwise not give due focus. However, they are also filled with relaxation, pleasure, wandering, taking stupid jokes too far and stumbling across new enquiries and material. Each residency has so far offered us a chance to relax our grip on what we think our practice is, and encounter a far richer and deeper set of questions that have been already embedded within our work. We hope our time at Hospitalfield can be equally unhurried and unpressured, allowing ourselves to respond to the the stimulus of the environment and the baggage we have taken with us.

That being said, we are particularly interested in developing the conceptual parameters of two projects; our Meaningless Dances series, and our work as the fictional artists 'Jem and Zak'. Initially born out of improvised and playful interactions, and filmed on the spur of the moment, Meaningless Dances now include two 'full' and crafted works for the dance stage. We want to explore this project with greater depth, and understand how and why it might move between digital, physical and written materials, throwaway gestures to considered performances.

'Jem and Zak' is the name we adopt in our playful recreation of significant works from the history of performance art. Creating 'as' these artists we would like to see what the grounds of Hospitalfield throw

up, as we consider the school's history and collection. The frame of the residency would provide a fruitful context to develop possible understandings of performance and live art reenactment.

Images:

Some images in the 'portfolio of images' folder in 'applications'... except mega low quality... so hopefully we can refind them.

1. Floorplan: <https://temporubatoresearch.files.wordpress.com/2015/10/floorplan.jpg>
2. Here or Now: <https://temporubatoresearch.files.wordpress.com/2015/10/here-or-now.jpg>
3. Being here or there: https://drive.google.com/open?id=0B0_qLfrtCjDSDS09DVXNHSGETS1U
4. Deck 4: <https://temporubatoresearch.files.wordpress.com/2015/10/bits-1.jpg>
5. Log Pile: https://drive.google.com/file/d/0B0_qLfrtCjDbGx0VHNNTVpyODg/view
6. Jem & Zak:
[.http://40.media.tumblr.com/e83900a1a13100cfb1b174dc908f55d0/tumblr_nw9wwm8sfS1urjcbfo1_1280.jpg](http://40.media.tumblr.com/e83900a1a13100cfb1b174dc908f55d0/tumblr_nw9wwm8sfS1urjcbfo1_1280.jpg)
7. IFP (participation image):
https://drive.google.com/file/d/0B0RJwfH_qqWoVknvejJJeDVLWfU/view?usp=sharing
8. There Will Be New Rules Next Week
https://drive.google.com/open?id=0B0RJwfH_qqWoUIVYVmtVOXRmQWs

Videos:

Partner dances for one - roehampton version
Meaningless Dance 10

Bio:

Tempo Rubato's recent work includes *Partner Dances For One*, a solo performance for stages (work in progress showings Camden People's Theatre, Calm Down Dear Festival 2015 and Battersea Arts Centre, Scratch October 2015), *Floorplan//Here Or Now*, an exhibition of performance at Rich Mix, London in September 2015; and the *Imaginary Festivals Project*, a collaborative writing project with the Forest Fringe 2014. Tempo Rubato run a monthly digital and performance writing group, research on which they will present this April, at the International Conference on Artistic Research in The Hague.