

Please give us a brief overview of your company's work to date, including venues you have performed at. If you are currently working on your first production, please provide details about the process you are employing and what your aspirations for the production are.

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.

Rohanne graduated from a MA in Fine Art at The University of Edinburgh in 2014. Paul is currently studying MA Dance Studies with the University of Roehampton and is a member of performance collective Ponyboy Curtis.

Our 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*, a solo exhibition of performance at Rich Mix, London in September 2015; and the *Imaginary Festivals Project*, a collaborative writing project with the Forest Fringe 2014. We are currently developing a monthly digital and performance writing group, and will be presenting this research, this April, at the International Conference on Artistic Research in The Hague.

We are developing two projects for the theatre stage:

Meaningless Dance 13 (Empty Gestures), in which two performers move through a series of signs and gestures borrowed from multiple 'everyday' sources (such as sign language, codified religious movements, or casual unconscious motion in conversation), performed as an act of citation and virtuosic memory. Operating as a quiet poetry and an intimate encounter, the performance draws from a history of abstract dance but uses a curiously everyday and 'meaningful' movement material.

Partner Dances For One, a solo duet drawing on clown and improvisation techniques, interrogating the power relationships and possibilities between a female performer and her audience. Assertively fragile and faulting, the work is structured through an exploration of references, cliches and performative modes of seeing the female body, provoked or pursued through to breakage or abandonment.

Tell us a bit about the style of theatre your company make. What makes you unique as a company?

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 our interests in these new contexts and returning to theatre with more questions and a greater articulacy. 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.

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.

Where possible, please list some reviews or feedback you have received on your companies work.

Audience feedback from *Partner Dances For One* at Battersea Arts Centre:

"A sense of watching something really genuine. Sad and funny.. Loved it - simple idea, beautifully done - very polished."

"It was very touching but not at all laboured or deliberate."

"Mesmerising to watch"

"Felt captivated and confused"

Andreas Louca (artist) on *Floorplan*:

"The performance was very committed and intense, but without being exclusionary."

Jenny Cummings (dramaturg):

*"I think that the strength in *Tempo Rubato* is its oblique humour. But that said, I'm curious about these dark tones too."*

Tell us a bit about the artists who inspire you.

We love artists working at the edge of meaning, using performance as an unstable, tricky, pointless and irrelevant medium: Marten Spangberg, Jerome Bel, Nature Theatre of Oklahoma, Martin Creed, Jacques Tati, immigrants and animals, Project O, Stewart Lee, AKHE Theatre

Briefly describe how you market would a show.

Having worked across visual art, theatre, dance and academia, we would market the work to the multiple networks we operate within across disciplines, and frame our work as such in marketing material, appealing to a breadth of audiences and particularly those interested in interdisciplinary projects.

In the past we have predominantly used the internet (social media platforms, our own website and mailing lists) in marketing our work. This can be very successful, especially as artists producing multimedia content, we have plenty of short videos, texts and images that stand alone and can act as enticing 'ins' to our work. We have also made handmade promotional materials, which, when relevant to the work being shown, can be distinctive, playful and memorable.

Why you think you'd benefit from being on the Graduate Emerging Companies Programme.

In March 2015, we undertook a residency with the New Wolsey Studio. The first material support we had received within our collaborative practice, this space and time offered us a chance to reflect on our work and explore new ways of making. Since then, we have worked rigorously on a series of works that respond to a variety of questions and concerns across different media, and feel we have taken on a more refined and distinctively playful voice.

We believe now, one year on, we're ready to begin working in a more independent and public way; we would relish the benefits, challenges and momentum this opportunity offers. This platform would provide us with huge support and direction in developing relationships with venues.

We're keen now to share our ideas and work to a wider audience, and also to a broader pool of artists, contemporary to ourselves, from whom we can learn from and bounce off.