

## GENERAL ARTIST STATEMENT

Rohanne Udall and Paul Hughes collaboratively make work exploring labour, control, disruption and order.

Often occupying strict spatial, temporal or formal boundaries, our performances and installations attempt to exhaust systems of meaning. Resting in inarticulation, or a process of constant searching and continual change, we explore the ambivalence of potential action or choice and contingency. We have in the past devised and performed clown shows as Jamboree, contributed work to JOBCENTRESUPERPLUS and created the Imaginary Festivals Project with the Forest Fringe.

Rohanne Udall, graduated from a MA in Fine Art at The University of Edinburgh. Her work explores the distance and observability of internal and external reactions, both in performer and audience. Her work utilises instructions and automated systems, whilst revelling in rebellions and failed programming.

Paul Hughes is an artist and theatre maker, and is currently a student of the School of the Damned. Highly process driven, his work embeds itself within and develops in response to physical spaces or social contexts, and highlights the embedded politics within these environments.

## DESCRIPTION OF PROPOSED PROJECT

We propose an evolving performance installation, composed of a number of sessions, each lasting a number of hours. In this space, which continually archives the remnants of previous sessions, two performers will engage with and manipulate objects around a table and chairs - constructing a site of possibility and failure in which the materials (as much as the performers' bodies) are investigated, reworked or negotiated. This piece would be a direct development of a previous performance 'Table Piece' performed at FLATMAN (August 2013); a short performance around a dinner table, in which objects (food, saucepans, a vase etc.) were shifted, rearranged, displaced and combined in a developing conversation between two people (pictures below). In this work, the repetition, or marked nature of certain gestures, actions or placements created a form of temporary language/meaning throughout the progression of the work - it is this negotiation (between the performers, and through the audience's gaze) that we would like to explore in more depth.

Much of the material and imagery we will draw from will be rooted in the domestic, particularly drawing elements from the 'dinner table' - a site of necessity and a space in which possibility, power, labour, consumption and unspoken relations are performed through or suggested by the simplest objects and actions. Rather than returning to the table as a single unit, however, we would like to focus on the multiple possibilities and connotations of individual objects - a jug of water and some glasses for instance, from what placements these objects to take on to what actions that jug encourages.

Much of our previous work has been frenetic, information-rich and bound in language (for example, the Imaginary Festivals Project, an installation at the Edinburgh Festival Fringe 2013 in which fictional narratives, reviews, advertisement and documentation were produced and displayed amongst the text and imagery of the 'real' festival). With this project we hope to reside in a slower, more open, a more ambiguous space in which materials are relied upon and imposed with potential meanings, without any premeditation or agreed schema.

The framework of the open studio is important to us - simultaneously a productive and performative space in which the nature of the work (explorative, unplanned, dynamic in tempo and focus) is constantly renegotiated. Our practices as artists and performers are informed by clowning techniques in which the live confrontation with space, material, co-performer or audience leads to situations of stuck-ness, 'bad' routines, potentially 'trapped' situations and the attempt to elevate oneself or escape. In this way, the spaces between decision and action hold our attention much as the objects themselves. We're interested in the possibility of collapse and failure, personal performative tensions, and necessity to just "do something".

We will be researching and developing a form of this work whilst in residency at The New Wolsey Theatre for a week in March 2015. This period of development will not be public.