

Applicant Details

Male/Female Female

First Name Rohanne

Name Udall

Profession Artist

Street / No

Address s

Postcode

City London

Country UK

Telephone 02085219412

Mobile 07913555364

Email rohanneudall@me.com

Website <https://tempurabatter.wordpress.com/>

Requested Requirements

Studio/Rehearsal space: Yes

Technical stage rehearsals Yes

Requested period of residency:

From **18th September**

Until **2nd October**

Alternative period of residency

From **2nd October**

Until **16th October**

Accommodation

Would you require local accommodation in a guest apartment? (max. 6 people)

Yes

Number of people

3

Project Information

Links to work x 2

Empty Gestures: <https://vimeo.com/177359138>

Some Possibilities: <https://vimeo.com/186176047>

Motivation Statement (1930/2000 characters)

Rohanne Udall and Paul Hughes collaboratively make work across multiple disciplines. Rather than committing their research to a single work at any time, their playful practice engages with multiple gestures and possibilities, which simultaneously drive and interrogate a developing enquiry. This work emerges from a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Alex Fernandes, their friend and a professional lighting designer, has been a peer, collaborator and performer on many of these projects. Due to limited resources however, Tempura Batter's work is predominantly produced outside of theatre spaces and their technical facilities, even when later presented in them. As such, stage lighting as a material remains unavailable within the body of the creative process, and can only feature as a secondary practice in response to, or in support of, the artwork. Alex is rarely part of the conversations from which these projects are born, but rather invited near the end, once the project has predominantly taken form. In order to reposition his creative agency within this work, we propose a residency to undertake a period of creative play in which his voice and disciplinary skills are embedded from the start, rather than an addition upon completion.

Understanding our creative practice as playfully driven, and operating according to its means and context, this residency at PACT would allow us to reform our relationship (and inform its languages, tastes and understandings) as one sited within a theatre space with lighting technology. This intensive period would offer our future projects a literacy and independence, providing us with a new vocabulary and understanding. We hope the culture of PACT will offer us a conducive site to form the basis of this new period of critical collaborative enquiry.

Summary of project description (1166/1500 characters)

This residency would form the basis of a new and interdisciplinary collaboration project between choreographers Tempura Batter and lighting designer Alex Fernandes. Repossibilizing the existing relationships between these disciplinary positions, it proposes stage lighting as a responsive and dynamic practice within the creative process from the start. Working from our history of collaboration and friendship, this

open-ended project seeks to find ways in which in the choreographic process might be decentred, allowing for a creative dialogue to be established from which future projects can emerge.

Our work would take place both in the studio and in the theatre. The possibilities of stage lighting would be understood as both a starting material to work with, and also as an active and embodied practice taking place within the theatre - rigging lanterns, forming circuits and manipulating control desks. Playing within this environment, we seek to undertake research across multiple fragmentary performances, projects, videos - establishing a language of interests and possibility, rather than work towards a singular stage work. In identifying and articulating the potential problems and possibilities of this interdisciplinary research, we hope to contribute and engage with the community and team at PACT, seeking out challenge and provocation.

Project description (10796/15000 characters)

Tempura Batter is the collaborative practice of Rohanne Udall and Paul Hughes, operating across choreographic, performance and visual arts contexts. Based in the UK and beginning their work in 2013, they have created clown shows, stage works, short films, durational performances and installations. Drawing from a playful and critical approach to the stage, their work toys with systems of meaning and meaninglessness through oblique gestures. They are born out of, and speak to, a culture that is saturated in content and subject to endless streams of information, reference and possibility. As collaborators and independently, Rohanne and Paul are deeply committed to supporting the production of discourse within and around contemporary performance: engaging in peer-led platforms, contributing to conferences and symposia, and participating in networks across traditional disciplinary boundaries.

The residencies Tempura Batter have undertaken since 2015 have offered us invaluable time to critically examine and consolidate our practice. We take these as vital opportunities to spend time working on small and tangential ideas which we might otherwise not give due focus. Invariably, these easily dismissible ideas become the most vital and enriching within our work, directly leading to new pieces or forming the core of larger projects to be developed. Our practice is driven by a sense of playfulness and curiosity; these residencies are filled with relaxation, pleasure, wandering, taking stupid jokes too far and stumbling across new enquiries and materials. As such, the terrain in which we are situated deeply influences what possible work might emerge.

For this residency at PACT Zollverein we would invite Alex Fernandes to work alongside us. A professional lighting designer and friend, Alex has designed, performed in and supported a number of our previous projects. Alex's work has a specific focus on live art and dance. He is the recipient of the 2013 Michael Northen Bursary, awarded by the UK Association of Lighting Designers, and has been the technical director of the Forest Fringe in Edinburgh for three years. He has designed and toured with numerous UK and international companies and artists, including Sleepwalk Collective, Made In China, Christopher Brett Bailey, and Emma Frankland.

Alex's work researches alternative and innovative approaches to lighting, both on a practical level and how it is incorporation into performance. He is currently interested in the communication gap that can exist between a lighting designer and other creative leads on a project. Difficulties can emerge when communicating design ideas which have been developed in isolation, and kept outside of a lead artist's early development process. How might this differ when incorporated earlier? The intangible nature of light

(and the hefty physical requirements to produce it) distinguishes it from other components of production design.

Due to the independent and unfunded nature of many of Tempura Batter's projects, collaboration with Alex has often been through fleeting or late-in-the-day invitations to participate or advise. As rewarding and positive as these experiences have been, the creative decisions and possibilities of the work have always been, for the most part, set or established prior to his involvement. The development model for lighting design in theatre and performance, at least in the UK, broadly operates in one way - due to funding and space constraints it's largely impossible for lighting to be implemented into a rehearsal, thus rarely allowing it to fundamentally affect the trajectory of making work. Lighting is almost always brought in at, or near, the end of a development period when access to a performance space with technical capabilities is possible - which often means severe time restrictions and a hampering of creativity.

Not only would the financial and accommodation support enable us three to undertake this residency together, but the technical facilities would provide an environment in which our work with Alex could apply his discipline and expertise with stage lighting. We want to explore what might be produced from 'hanging out in the theatre' with two performance artists and a lighting designer who might not stick to their initial roles; to have facilities to hand to frame the seemingly small and tangential, and allow work to be born within the technologies of the stage, rather than solely in the rehearsal room. We will not be following a traditional model in which performance material is viewed by a lighting designer, who then decides how it should be illuminated, but rather a working methodology in which our range of disciplines are 'to hand', available and potentially active within a creative process.

Confident in our history of personal friendship and existing professional collaboration, we seek to engage in interdisciplinary research where light, performance, design and materials are proposed and associatively worked from consistently from the beginning of a process. We do not specifically aim to finish this residency with the seeds of a singular stage work as an outcome, but rather hope to develop creative relationship from which the primacy of the choreographic practice is challenged. We hope to create a future context for ourselves in which a wider range of ideas can emerge, including ones where lighting is a primary (or even sole) material. We expect to make many fragmentary and playful gestures throughout the residency period, including performance, text and video works, as we develop and manifest this new practice. We hope this research might offer new insights into the possibilities of stage lighting as a

creative agent, and the use of it as a material beyond serving as decoration, or visibility of the body.

To being this residency, we might approach our 'Meaningless Dances', a series of works over the past two years. Originally a series of fragmentary choreographies for video, the latest of these have included significant works for the stage presented at numerous venues. As an ongoing search for what meaninglessness on stage might look like, these dances are a *via negativa*; attempts to engender meaninglessness inevitably produces significance, affect and political positions. Working serially, each work uses the pitfalls of the last to step backwards into new terrain.

For example, *Meaningless Dance 13 (Empty Gestures)* is a growing choreographic score for two performers, composed of a string of hand gestures sourced from the internet, performed as an act of citation and virtuosic memory. Reproduced linearly without added expression and to the precise beat of a metronome, the simplicity of the movements amplifies the hesitations and minor differences between the fiercely concentrating dancers. A deceptively simple premise produces a quietly poetic and intimate encounter, that interrogates the relationship between performer and spectator. What can each offer the other? And what kind of commitment, to communication, interpretation or understanding, is demanded or expected from either side?

Eliminating the rigid attention and labour of memorisation within this work, *Meaningless Dance 15 (Some Possibilities)* is constructed out of 'weak choreographies': simple task-like scores that are easy to perform and become distracted from. We playfully ask ourselves: what if dancers do not need to work hard? What if they do not have to concentrate to perform their dancing? What if they choose not pay attention to each other? What if they do not get bored? Or exhausted? What happens? What is left? And what might emerge? Presenting a series of different modes of pedestrian dancing - jogging, walking, bouncing, tapping - the work is expansively looped over time and space. Repeated, modified, and traded between two bodies, these recycled gestures reveal seemingly insignificant asymmetries, smuggling in a poetics of the minor rebellions of an awkward and imprecise body.

On this residency we might continuing this enquiry by examining the actions, gestures and embodiment of stage lighting itself - for example, the rigging of lanterns, forming of circuits and manipulation of control desks. Rather than resting in a cross-disciplinary collaboration in which two practices are placed side by side, with the audience invited to witness their distinct embodiments (as countless examples of improvised dance and

music can attest), we will play within these environments to consider alternate possibilities of presentation and artistic endeavor.

Often our interdisciplinary work can lend to feeling outside of any single discourse. Our most recent residency in Scotland, at Hospitalfield Arts, was deeply enriching in terms of the collegiate atmosphere of the residency; exchanging ideas, critical approaches and playfulness with a large group of artists. We felt able to expose our practice, take risks with how we presented ourselves and start new and rewarding conversations. Working at PACT Zollverein would offer us an unique opportunity to encounter artists and institutions outside of the UK within a supportive and critically engaged network. As early-career artists, we are still negotiating and questioning our position within the arts scene in the UK. We feel strongly informed by, yet removed from, the contemporary performance practice taking place on the continent, and its surrounding discourse. Through this residency, we would seek to make new friends, and gain an understanding of how our work and values might connect to, or form dissensus with, a distinct arts scene. We hope our practice might find new contexts in which to place itself, and discover new ways to reorient ourselves in the spaces in which we are already situated.

Strongly identifying our work as research, we feel it imperative to engage with discourse and share our knowledge beyond the production of artworks. In the past year, we have presented our work and spoken at two conferences (Yes Conference, ATW Institut, Giessen; February 2016 and The International Conference on Artistic Research, Society for Artistic Research, University of the Arts and Leiden University, The Hague; April 2016) and a postgraduate symposium (Positioning, University of Roehampton, London; May 2016). We are inspired by the role of discourse and critical engagement associated with PACT Zollverein and seek out challenge, provocation and opportunities to share our thinking. We hope this residency will begin a dialogue with the team at PACT Zollverein and its community of artists and researchers.

Residency Participants (MAX. 6)

Name

Alex Fernandes

Project role

Lighting Designer

Short chronological CV

Technical Director, Forest Fringe Edinburgh 2014-2016

Production Manager, *This Is How We Die* UK/International Tour

Lighting Designer (Date, Premiere Location)

Actress, by Sleepwalk Collective (May 2015, The Yard) (Performance)

A Girl & A Gun, by Louise Orwin (May 2015, CONTACT Manchester) (Performance)

Tonight I'm Gonna Be The New Me, by Made In China (August 2015, Forest Fringe) (Performance)

Rituals For Change, by Emma Frankland (August 2015, Forest Fringe) (Performance)

Sisyphus' Wife, by Tanztheater Adrian Look (January 2016, The Place London) (Dance)

Wishbone, by Laura Burns (May 2016, The Yard) (Performance)

Kim Kardashian [The Ballet], by Sleepwalk Collective (May 2016, Bale Cidade de Palmas, Brazil) (Dance)

Be Gentle With Me, by Ira Brand (June 2016, Cambridge Junction) (Performance)

Tell Me Anything, by On The Run (August 2016, Summerhall Edinburgh) (Performance)

DOMESTICA, by Sleepwalk Collective (October 2016, Battersea Arts Centre) (Performance)

Education

MEng (Hons) Electrical & Mechanical Engineering, University of Edinburgh

Name

Paul Hughes

Project role

Artist

Short chronological CV

Selected Works as Tempura Batter

Infinite Tango (choreographic commission for Third Row Dance Company. University of Roehampton, London, October 2016)

Meaningless Dance 15 (Some Possibilities) (University of Roehampton, London, September 2016)

Positioning: Postgraduate Symposium (University of Roehampton, London; May 2016)

The International Conference on Artistic Research (Society for Artistic Research, University of the Arts & Leiden University, The Hague, April 2016)

Yes Conference (ATW Institut, Giessen; February 2016)

Floorplan//Here or Now (Rich Mix, London, September 2015)

Imaginary Festivals Project (Forest Fringe, Out of the Blue, Edinburgh, August 2014)

Selected work on other projects

Assistant Editor, *Choreographic Practices*; Intellect; April 2016 - present

- Dramaturgy

Load by Gareth Cutter (October 2016), Residual Ruin by Andy Edwards (August 2016),

Walking any distance with hot food isn't going to be convenient by Samantha Pardes

(May 2016), Trance by Emmeline Cresswell (May 2016), True North: An Ecography

(March 2016)

- Performance

Vlatka Horvat (HAU, Berlin, January 2016), Lucy Suggate (Nottingham Contemporary,

September 2016), Ponyboy Curtis (The Yard Theatre, London, June 2016, May 2015),

Colin, Simon and I (Siobhan Davies Studios, London, May 2016), Rosemary Lee

(University of Roehampton, London, November 2015), Greg Wohead (The Yard

Theatre, London, June 2015), Eva Weinmayr (SHOWROOM Gallery, London, March

2015), GETINTHEBACKOFTHEVAN (New Wolsey Theatre, Ipswich, October 2014)

Education

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

Critical Theory in Contemporary Art; Chelsea College of Art, London; March - July 2014

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

2013

Name

Rohanne Udall

Project role

Artist

Short chronological CV

Selected Works as Tempura Batter

Infinite Tango (choreographic commission for Third Row Dance Company. University of Roehampton, London, October 2016)

Meaningless Dance 15 (Some Possibilities) (University of Roehampton, London, September 2016)

Positioning: Postgraduate Symposium (University of Roehampton, London; May 2016)

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Imaginary Festivals Project (Forest Fringe, Out of the Blue, Edinburgh, August 2014)

Selected work on other projects

Performer

Minor Planets, directed by Vlatka Horvat (HAU, Berlin, January 2016)

Selected Works as Good Punch (with Fiona Anderson):

The Main Yvette (The Arches, Glasgow, January 2014; Rich Mix, London, August 2015; theSpaceUK@Surgeon's Hall, Edinburgh Festival Fringe, August 2015)

Relax. Enjoy (Kelburn Garden Party, Kelburn, July 2015)

Feedback (Kelburn Garden Party, Kelburn, July 2014)

Let's Go! (Fresh Cream, India Buildings, Edinburgh, December 2013; SmashLab XIV, The Book Club, London, April 2014)

Exhibitions of solo practise

Best of the Degree Show (Six Foot Gallery, Glasgow July 2014)

Gortex (An Tobar, Tobermory, Mull, January 2014)

Education

Fine Art MA (Hons) (Undergraduate Degree) First Class, History of Art and Intermedia
University of Edinburgh and Edinburgh College of Art, Edinburgh; 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

Other institutions involved / supporters

N.a.

Premiere venue and date

N.a.