

### *1) Company details*

Company name: Tempura Batter  
Contact name: Paul Hughes  
Role: Co-artistic director  
Website: <https://tempurabatter.wordpress.com/>

### *2) The title of your piece and the number of artists involved*

Title of the work: RP  
Artists involved: 2

### *3) A brief company history - inc any images or footage you may have of previous productions*

[Please find a portfolio of past work attached, including video links.]

Tempura Batter's work considers meaning and meaninglessness through oblique gestures. The collaborative practice of Rohanne Udall and Paul Hughes, it takes place across choreographic, theatre and visual arts contexts. The 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 attracted to forms of sidestepping such as fidgeting, shifting, distraction and emulation.

Collaborating since 2013, we work across diverse media with what is close to hand. Our work questions audience/performer relations, moving between the empathizable and the distant, unsettling and engrossing both the fleeting spectator and a more sustained encounter. Alongside stage performances, we organise participatory writing projects; photo and video works; and facilitate exchanges across traditional disciplinary boundaries.

Recent work includes Empty Gestures (Rich Mix; Attenborough Arts Centre; 2016) and Partner Dances For One (Camden People's Theatre; BAC; I'Klectik Art Lab; 2015 -16); an exhibition of performance Floorplan//Here Or Now (Rich Mix; 2015); collaborative writing projects Imaginary Festivals Project (Forest Fringe, Edinburgh Festival Fringe; 2014) and Digital Writing Group (International Conference on Artistic Research; 2016). We have undertaken residencies with New Wolsey Theatre, Ipswich (2015) and Hospitalfield, Arbroath (Interdisciplinary Residency 2016).

### *4) A description of what you would like to show at First Bite*

RP stages two performers simultaneously repeating a news broadcast as it is delivered to them through headphones. Our experimentation with these contemporary town criers reveals this apparently simple task to be complex and

laborious in the text's live mediation through the body. The original rhythms of the broadcasters' speech, alongside the subjects of an everyday news broadcast, become muddled in the inevitable misunderstandings and translations that occur in its repetition.

The doubling of the performers creates an imprecise echo of the source material, exposing each performer's deviations whilst phasing in and out of synchronicity. A short duration quickly exposes the mental and physical fatigue of the body as it processes information. Re-speaking an news broadcast within an artistic context reveals it to be an overwhelming and dense period of information. Within a culture of 'fake news', the work opens questions into the labour involved in becoming 'informed', and the instability and uncertainty of language and information.

This project emerges from a series of stage works presenting performers in different states of attention and focus. Without compromising the powerful and complex relationships that an audience develops to a simple compositional or formal structure, we hope to delve into this work and complicate our initial proposition; questioning physical and vocal delivery and the movements of how the performers' in/attentive bodies inhabit the stage, in order to frame and amplify this seemingly minor poetry of accidents, synchronicity and misunderstandings.

#### *5) The work's current stage of development*

The work has had initial research and an informal showing during a residency at Hospitalfield Arts, Arbroath in November 2016. We have a residency with TOP SHED, Norfolk, in May 2017 in order to fully develop the work.

We would like the work to be presentable in both stage and gallery contexts. Depending on the length of the resulting work, it could form a standalone work, or be paired in a double bill with another of our stage pieces (in a similar manner to how Jonathan Burrows and Matteo Fargion's work is presented, for example).

#### *6) Concise technical requirements*

Lighting: Basic wash

Set: None

Audio: Provided and operated by artists on stage. Mp3 player transmitting to bluetooth headphones.

#### *7) Marketing copy*

The latest national and international events, followed by the weather.

A new performance by Tempura Batter, *RP* destabilizes a culture of (mis)information with a minor poetry of accidents, synchronicity and misunderstandings.

8) *Any press quotes*

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).

9) *Specification of availability for the First Bite dates*

Available 7th and 22nd April

Not available 25th March