

IN GOOD COMPANY'S SCRATCH NIGHT

Timber & Battery
Paul Hughes and Rohanne Udall

Brief summary of the work you would like to present

We would like to share a new work we are developing for theatres and galleries, *RP*. This work stages two performers simultaneously repeating a news broadcast, delivered to them via headphones. A formally simple proposition, the results are complex in how the text is mediated through the performers' bodies, and in the production of mental and physical fatigue. As the two performers phase in and out of synchronicity, the original rhythms of the broadcaster's speech become muddled in inevitable misunderstandings and translations; the news broadcast is revealed to be an overwhelmingly dense period of information. Within a culture of 'fake news' and political turmoil, the work opens questions into the labour involved in becoming 'informed', and the instability and uncertainty of language and information. The work proposes an unresolved juxtaposition of languages of violence and political difference, with the banalities of a weather forecast or the unfamiliarity of the shipping forecast (it's reproduction encountered as a kind of alienated, experimental poetry), represented systematically on the same platform.

As interdisciplinary artists, we are excited by how the work interweaves our interests and understanding of theatre performance, music, choreography and technology. *RP* emerges from our ongoing research into performing in states of inattention, distraction and hesitation. This choreography of fidgeting and fluctuating concentration produces a minor poetry, a quietly intimate encounter with the viewer undercut by the dumb and insistent repetition; a striking humor in contrast to the clearly political and sober themes. The performers, caught up in a clear formal game of childish repetition, become exposed in the process; while the stark reproduction of the found text raises questions for the audience of how they encounter and carry this information on a daily basis.

After having presented an early form of *RP* first at Low Stakes Festival, London (February 2017), this opportunity would be a great chance to develop the work and present it in a stage/theatre context.

Technical specification (as much as you know/think at this point)

We would need a basic wash, and have no external audio or AV requirements (all the audio technology is handled by the performers on stage).

Brief summary about you and your previous work

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. Foregrounding encounters with possibility, choice, and indifference, their work emerges from

a legacy of conceptual practice that engages with what is close to hand, resourcefully rewriting the possibilities of a given circumstance.

Recent performances include; *A House Made of Cardboard and Tape* (Attenborough Arts Centre, 2017), *Infinite Tango*, in collaboration with Sam Pardes and commissioned by Third Row Dance Company (Michaelis Theatre, 2016), *Some Possibilities* (Michaelis Theatre; Chisenhale Dance Space; Coventry University; 2016-17), *Empty Gestures* (Rich Mix; Attenborough Arts Centre; 2016), *Partner Dances For One* (Camden People's Theatre; Battersea Arts Centre; I'Klectik Art Lab; 2015-16) and an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015).

We have recently undertaken residencies with New Wolsey Theatre (Ipswich 2015); Hospitalfield Arts (Arbroath, 2016); and TOP SHED (Norfolk, 2017), and are resident artists with Nottingham Trent for their annual research lab Summer Lodge (Nottingham, 2017). We have recently performed for Vlatka Horvat on new work *Minor Planets*, commissioned by HAU, Berlin.

Having presented our work at In Good Company's *DEParture Lounge Check In Festival* in March 2017, we would be excited to continue and develop our relationship with Derby Theatre, and see how we might continue to sustainably develop our work in the region. It's important for us to develop a local audience - we feel like this Scratch event would be a good place to introduce ourselves and our work to theatre audiences, alongside artists, venues and organisations.