

**Name:** Tempo Rubato (Rohanne Udall and Paul Hughes)

**Website:** <https://temporubatoresearch.wordpress.com/>

**Title of performance:** In It Or Out Of It

**Number of artists involved:** 2

**1. Please describe your performance in no more than 300 words. (Include what inspired you to make it and what form you expect it to take)**

Much of our work is interested in the ambiguous and internal states of performers: their visibility or availability to an audience's gaze; and the politics and inter-subjectivities of this. We are interested in exploring a rehearsal exercise we have worked with for a couple of years called 'the pleasure exercise' - in which a performer moves in search of pleasure and curiosity in their body - and the experience of watching this performer in this vulnerable and intimate state.

We propose a new performance, *In It Or Out Of It*, in which two performers take turns engaging with the 'pleasure exercise' while the other films them, this image being reproduced live on a monitor within the space. We're interested in the audience's viewing of both of these activities - the movement and the filming - and questions they might have over their similarities and distance. We're thinking about the embodiment of gaze; the cyborgian nature of the camera-operator; the histories and realities of gendered gaze, and the power relations involved in the consensual undertaking of an objectifying practice.

We're curious about the performer's experience of pleasure - questions of mutual and different satisfactions between performers and an audience, and the questions of empathy, distance, complicity that arise with this gesture. We hope examining the gesture of an available body, a body to be seen, a body locked in pleasure, a body watching, one body reproducing another, two bodies in asymmetric dependence, has a fruitful presence at Buzzcut.

**2. Technical aspects // Please state any technical requirements you know of at this point. (We're aware that there may be no known requirements at this stage, and/or your requirements may change over the coming months. However if you have any known requirements, we'd be grateful to know at this point)**

We will be using a camera with live feed to a monitor. Ideally, the monitor would be rigged on a stand. We will also need some basic stage lighting, which could be a couple of floor parcans.

**3. What kind of performance space/set-up does your piece require? (EG – end-on studio set-up, outdoor, one-on-one, live installation, etc)**

A live installation, with audience free to come and go. Needs to be indoors.

#### **4. What is its estimated duration?**

Each 'session' can last for 90 mins. We propose a number of sessions scattered throughout a morning and afternoon (e.g. 11am - 12:30pm, 1:30pm - 3pm, 3:30pm - 5pm). We're happy to be flexible though.

#### **5. Tell us a bit about your arts practice. (No more than 200 words)**

Rohanne Udall and Paul Hughes collaboratively make work exploring suggestion, possibility and playfulness. Their current practice operates through seriality, moving through different gestures and materials to establish and exhaust systems of meaning.

Tempo Rubato is an umbrella title for a number of works exploring these ideas. 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.

Our recent work includes Partner Dances For One, a solo performance for stages (work in progress showings Camden People's Theatre, Battersea Arts Centre), Floorplan//Here Or Now, a solo exhibition of performance at Rich Mix, London; and the Imaginary Festivals Project, a collaborative writing project with the Forest Fringe.

We are also informed by our solo art practices which can be found at <http://rohanneudall.com/> and <http://www.paulpaschal.tumblr.com/>

#### **6. In what way will this opportunity benefit the development of your current practice? (No more than 200 words)**

As a major festival within the Scottish, and the UK's, experimental performance scene - showing the work of artists who have inspired and informed our practice. Not only would presenting our work alongside them be significant; but we're excited for our work to begin dialogues with this community - to learn from, develop alongside and feed back to this, and the next, generation of performance artists.

Within the past year, we have undertaken a significant overhaul of our collaborative practice. Since then, we have been making a series of works that respond to a variety network of ideas across different media, and has found a refined and playful voice as we have grown with momentum and energy. Working on this piece at Buzzcut, would open up new lines of enquiry in our practice within this wider interrogation, offering us new methodologies and contexts for these thoughts and actions.

Additionally, this work unpicks and questions our own methods of working and rehearsing with our bodies. Buzzcut would be a supportive environment and would allow us to be more

open, more vulnerable, more questioning, less sure; knowing that the community around us will respond with mutual support and rigor.

**7. Please provide one or two links to relevant documentation you would like us to look at. Don't worry if you don't have this, it won't count against your application :)**

Relevant work:

[Floor Plan](#)

[Partner Dances for One, at BAC, October 2015](#)