

Tell us about your current choreographic interests and how they relate to your work to date (1500 characters) \*

Trained in fine art, philosophy and dance, Channing Tatum's (Rohanne Udall and Paul Hughes) artistic, performance and curatorial projects have been supported by and presented at Hospitalfield Arts, PACT Zollverein, Siobhan Davies Dance, DRAF, UKYA, The Harris Museum, and Dance4's Notteddance.

Our work engages question the expectations, disciplinary boundaries, economies, authorship, and power relations of artistic production and presentation. By toying with gestures, materials, objects, textures, attentions and arrangements, our practice offers new, critical and often joyful movement into apparent dead-ends.

Projects include:

- Can You Feel It?, a stage performance that exploits the gestures of sensation to respond to somatic dance, and question society's performances of, desperation for and policing of 'authentic feeling'.
- Ghosting, a two-day research project commissioned by LADA at Artsadmin, in which 20-odd participants transformed themselves into ghosts and haunted institutional spaces (studios, offices, public areas and store-rooms).
- As If Nobody's Watching, an exhibition of collage, print and sculpture at artist-led gallery Four/Four. This show was co-current with Notteddance'19, and critiqued the festival's relationship with Nottingham's cultural landscape.
- Independent initiatives (residencies Plus One, radio broadcast Radio Play, publication Footnotes) in which we create space for artistic production and peer-exchange outside of institutional frameworks.

## **Outline the research you would like to undertake and how it meets the criteria for the award**

This bursary would support immediate and open-ended research into the table dance and the board game as playful and critical tools.

Our research comprises of:

- Working with Rukeya to create a table dance (a non-contact erotic dance form), to be performed on the office desks of dance organisations.
- Working with Hamish MacPherson to develop a board game which invites audiences, artists, staff and stakeholders to boardroom tables, to adopt speculative roles and envision the future of institutions.

Together, these activities question:

- How artists present/perform themselves within institutions and at tables of power.
- What forms of dance are presented within the frame of contemporary art/performance.
- Delimitation of space and the division of time and resources.
- The artist-institution relationship, through comparison and divergences to the sex worker & client.
- Whose voices are present in or absent from discussions of governance.

Echoing wider trends within the sector (e.g. the 'Artist-Curator-Leader' project), we believe that artists need to take up space in institutions; in particular, around and on the tables at which agendas are set and conditions are determined. Going forward, we will carry this research in our pockets, to be wielded and shared during meetings, residencies, evaluations and engagements; to mature in complexity in response to need and thought; and to incite critical re-imagination and dialogue between artists, audiences, stakeholders and staff.

## **Address how the award could help position you as a dance artist/choreographer**

Much of our past work has relished in the DIY, the independent and the extra-institutional. While we believe in (and will continue) this work, we know it is not enough. We must also engage with institutions – entering, challenging, upholding and transforming them. This development grant would be a key support for our emergent practice of ‘re-choreographing the institution’: that materially questions spatial organisation, transparencies and opacities, entrances and exclusions, funding and in/attentions; within a broader contextual understanding of power, class, race, gender, empire, austerity and cultural democracy.

Our practice is at a crucial moment in how it is being invited into institutional spaces. We need this dance and this game to equip us as we walk into and out of and between continual meetings and negotiations. We need these to be bold, to insist on practice, to insist on body and voice, on questions, watching, listening, erotics, imagination, and breath.

**Explain what support, skills and expertise you require from external collaborators and/or specialists and how they would contribute to, and support your research. Please outline how you propose to work with them**

Most of our performance is choreographed and danced by Rohanne and Paul. Inviting Rukeya as an external choreographer for three studio days would be a significant intervention into our practice to re-work and re-write our bodies.

Rukeya is a working class artist living in London with roots in Bradford & Sylhet, Bangladesh; and has shown work exploring trans embodiment, self-defence & south asian queer muslim sexualities at the Stedelijk Museum, Odbhut Queer Bangla Group & Chisenhale Dance Space.

Additionally, we would work with Hamish MacPherson for three half-day sessions to support the development of the board game. Hamish is a London-based choreographer whose games, workshops and LARPing establish relational structures used for learning and performance-making. Hamish would bring a critical eye, offering references from across his specialist fields, and supporting rigorous playtesting.

**Please include a video link to recent work/s of no more than 3 minutes' duration: \***

<https://vimeo.com/217874112>

You may explain why you have selected this video link (1000 characters)

'It's Out of Our Hands' is a video work we made in 2017. We find it a useful introduction to our practice. It demonstrates how a seemingly simple proposition (in this case, dropping things) can unfold into complexity (in this case, questions about ir/responsibility, risk, violence, chance, narrative, cliché, shape, gender, etc.). And it manages to be that while also a bit funny, easy-going, slightly absorbing, and compositionally efficient. It's oblique and enticing: a good representative of our work as a whole.

Please provide a supporting statement from an individual of your choice, who knows your work or works with you. They could be a funder, programmer, collaborator, peer, participant or audience member. Please also provide their name and contact details.

Please upload your supporting statement of no more than 200 words (PDF or Word) \*

I am delighted to support Channing Tatum's application for this award, in my roles as an artist, admirer, a curator who has programmed their work, and as a BBCF advisor. Channing Tatum is one of the few artists in our field whose practice is rigorously committed to institutional critique - approaches highly developed in other fields (such as contemporary visual arts), but far less so in dance. Their unique approaches introduce new ways of working, and their engagement with the infrastructures and practices of dance has already begun to effect those they have come into contact with. I admire the integrity and care with which they engage challenging, tricky and risky subjects. While deeply and critically engaged, their work is witty, funny and highly enjoyable. It is evolving rapidly, and demonstrates a commitment to the craft of performance and composition. They bring a range of strategic connections that are of huge benefit to the field: a timely 'D.I.Y.' approach making important inter/national connections as it crosses over to visual arts and live art contexts. Their work - including the research project proposed for this award - is a welcome intervention in the field that I am very happy to support.