

**Company Name**

Channing Tatum

**Choreographer**

Rohanne Udall and Paul Hughes

**Website**

www.channingtatum.info

**Application for**

Stage Performance

\*Site Specific Performance

New Production

Open Studio

Pitching

**Application as**

\*Young Artists

Established Artist

**Thematic focus**

“Tradition and Present“

\*Without Thematic Focus

**In the area**

\*Contemporary Dance

Urban Dance

**Title**

This

**One-line Description (20 Words max)**

Lost somewhere between scientific enquiry and childish recklessness, two idiots introduce and explore a pair of collapsible tables.

**Short Description (300 Words max)**

‘This’ is a performance designed for indoor spaces (e.g. studio, foyer, gallery) with an audience standing and seated around it’s edges. ‘This’ consists of two performers demonstrating and exploring two collapsible tables. Working with a restrictive script of ‘this’, ‘that’, ‘here’ and ‘there’, they employ gestures of sensation and observation: tapping, rubbing, knocking, pointing.

‘This’ is a structured process of discovery, responsive to the tables unpredictability – how they ping, squeak, rock, shift, collapse. Pointing and tapping gradually escalate to the extremes of clattering, shaking and shouting. Unpredictable results are seized and temporary games develop to rejoice in the deceptive simplicity of falling, dropping, breaking, swinging. There’s a gleeful childishness to this work; both body

and material are tested and exposed as they contort and transform. The unstable demonstratives of 'this', 'that', 'here' and 'there' shift from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer.

The performance oscillates between clarity, joy, and the ever present threat of nothingness, void, no ideas, boredom. We are interested in the tonal reaches of the work – the shifts between scientific exploration, salesman-like presentation, pedagogical introduction, and childish experimentation. What does it mean to be the voice of authority? These are white bodies standing at and over tables, insisting, demonstrating and setting the subject matter. Who gets to define the conversation, to set parameters around the table, to define the borders? What is the relationship between apparent freedom and naivety, and these troubling yet delicious articulations of power and violence?

Audiences expressed delight and nervous fascination at these performances – the manic inventiveness, the sense of unpredictability, explorations and threat of damage to object and body, and most of all, its precise and contagious possibilities of gesture and language.

### **Short biography of the choreographer (300 Words max)**

Channing Tatum is the collaboration of Rohanne Udall (b. 1990, living UK) and Paul Hughes (b. 1991, living UK). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Over the past 6 years their work has taken place across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: emotion, gesture, hosting, idiocy, in/sincerity, institutions, materiality, peers, undercutting and critique.

The work we make encourages interdisciplinary innovation through a signature irreverence and resourceful wit. We infuse everyday materials with charm and possibility. We work across disciplines to create new avenues of practice and new currents of knowledge and process.

Through teaching opportunities and collaborations, we invite others to experiment, develop and learn. Our works have a clarity and accessibility that speaks to both deep formal enquiries and first-time viewers – we aspire for all our work to cause experts to stroke their chins, and for children to leave babbling, grinning and experimenting with the world around them.

Recent commissions include stage performance 'Can You Feel It?' (PACT Zollverein, DanceXchange and Arts Council England, premiering Rich Mix Oct 2019), 'Here's To' (David Roberts Art Foundation, Frieze Week Oct 2018), and research project 'Ghosting' (with the Live Art Development Agency, hosted by Artsadmin, London, Oct 2019). Our work has been presented at: DISKURS Festival (Gissen, Germany), Nottdance 2019 (Nottingham, UK), Siobhan Davies Dance (London, UK), Victoria and Albert Museum (London, UK), Harris Museum (Preston, UK) and Four/Four gallery (Nottingham, UK).

In the past 12 months, our work has benefited from an influx of resources, support and visibility within the UK dance and visual art networks. Alongside our recent residency at PACT Zollverein, we believe our work is at a crucial stage in which it can begin to present itself and tour to international audiences.

**Date and Location of the premiere**

Rich Mix, London, May 2018

**Duration (Minutes)**

~45-50

**How many dancers are on stage?**

2

**How many people traveling with the Production to Tanzmesse?**

2

**Location**

Outdoor / Public Space

\*Indoor / Site Specific

**Width (Minimum width (in meter))**

6

**Depth (Minimum depth (in meter))**

10

**Height (Minimum height (in meter))**

4

**Flooring. You need**

\*black

white

You bring your own dance floor

**Lighting**

**Number of channels / Dimmers 2kw**

n/a

**Total number of lights**

n/a

**Do you need side light booms?**

Yes

\*No

**Do you need any kind of lighting fixtures other than: profiles, Fresnel, PC or flood?**

Yes

\*No

**Do you bring your own lightboard?**

Yes

\*No

Please upload your lighting plot here (accepted file formats: .pdf, .jpg, .png, .dwg, .dxf). Please do not forget to upload your lighting plot if you apply for a Stage Performance, as this information will also be taken into account in the selection process. We do NOT ask for the tech rider here. Please supply a generic plot, preferably with light, sound, video, draperies and your scenic elements.

**Do you need a video projector?**

Yes

\*No

**Do you need a projection screen?**

Yes

\*No

**Do you need a wireless microphone?**

Yes

\*No

We ask you to send us a link to a **DOWNLOADABLE** video of the work you are proposing. A simple <http://> link to an online video cannot be accepted, we must be able to download the video on a hard drive.