

//BUZZCUT// FESTIVAL 2020

//BUZZCUT// is a 2 day festival of experimental performance and Live Art taking place in Glasgow on 29th/30th May. Here is the application form to perform at the festival - more info here: <https://www.glasgowbuzzcut.co.uk/double-thrills-2019#/buzzcut2020/>

Your Name

Channing Tatum (Rohanne Udall and Paul Hughes)

Your Address *

...

Website (if you have one)

chatumtanning.info

Where will you be travelling from to attend the festival? *

London and Nottingham

Email Address *

...

Describe your performance. Include what form you expect it to take, what you expect to happen and what inspired you to make it. (300 words max) *

'This' is a performance for indoor spaces (e.g. studio, foyer, gallery) with an audience standing and seated around its edges. Working with a restrictive script of 'this', 'that', 'here' and 'there', two performers introduce, demonstrate, explore and exhaust two collapsible tables: tapping, rubbing, pointing, twirling, falling, knocking, twisting, and repositioning.

Centering the tables unpredictability, 'This' is a structured process of discovery responsive to 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 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 perfunctory clarity, joyful discovery, authoritative insistence and the ever present threat of void and boredom. We are interested in the tonal reaches of the work – the movements between scientific exploration, salesman-like presentation, pedagogical introduction, colonial violence and childish experimentation. What does it mean to perform the voice of authority? These are white bodies standing at and over tables, insisting and

demonstrating. Who gets to define the conversation, to set parameters, to define the borders? What is the relationship between freedom, naivety, and these troubling yet delicious articulations of power? How deeply do we need to unpick our relationships to simplicity, directness, power, authority, exploration and violence?

Audiences express delight and nervous fascination at performances of 'This' - its exposure of both object and body, its manic and unpredictable inventiveness, and most of all, its contagious and vibrant possibilities of gesture and language.

Tell us a bit about your practice - e.g. what inspires you to make work, recent achievements (250 words max)

Channing Tatum are Rohanne Udall (London) & Paul Hughes (Nottingham), a self-producing artist duo. Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects.

Since 2014, we have worked across stages, galleries, studios, universities and digital spaces, including: festivals DISKURS'17 (Giessen), Nottdance'19 (Nottingham) and DRAF for Frieze Week 2018 (London); a solo exhibition at 4/4 (Nottingham) and group shows at ICW (Blackpool) and The Harris Museum (Preston); and residencies at Hospitalfield Arts (Arbroath), PACT Zollverein (Essen) and Siobhan Davies Studios (London). Our movement across different contexts fosters – and is nourished by – our artistic communities, and their diverse understandings of process and politics.

Through a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Our process is sensitive to texture, context, history, composition and expectation. Our commitment to the unjustifiable has continually lead us to new and unexpected ways to think about power, relationality and the role of art.

On the go:

- Stage performance 'Can You Feel It?' – with lighting designer Alex Fernandes – exploring the desperation for and policing of 'authentic feeling.'
- 'Only Losers Left Alive' an independent choreography school for losers, loners, doubters and lovers across the East Midlands.
- 'Table Dances and Boardroom Games', which will present table dances on the office desks' of arts organisations.
- 'Two Hander' (eta 2021?), a historical drama written by Glasgow based playwright Andy Edwards.

In what way will this opportunity benefit the development of your current practice? (200 words max) *

- What does it mean to tour a giddy, responsive and semi-improvised work like 'This'? We know 'This' is a crowd pleaser: but it's also a surprising work that will develop over time. We are hungry to develop as performers – a rigour and sensitivity to rhythm, anticipation, invention – something only to be learned through doing it live.
- We both studied in Edinburgh, and we're rekindling and deepening our relationship with Glasgow, and Scotland - working with old and new friends, and building and maintaining relationships to institutions (Playwright Studio Scotland, CCA, Dance Base, Rhubaba and Hospitalfield). We envision premiering our 'next big project' Two Hander in Scotland in late 2021. Performing at Take Me Somewhere / Buzzcut would demonstrate the relevance and potential for our work in the region. It'd be a unique and concentrated chance to deep-dive: see what others are up to, learn from our peers, share drinks, and have a good time.
- Despite an momentum to our work currently, we feel a persisting invisibility within the Live Art scene. Buzzcut is an important platform – we'd love the opportunity to say to a national community: "we're here, we're pushing the conversation, we've got bite, energy, and a sense of humour."

Estimated Duration *

45 mins

How many people will be performing in their work; please list their names & roles (i.e., Lead artist & performers, or equal collaborations) *

2 collaborators / performers: Rohanne Udall and Paul Hughes.

What kind of space(s) do you imagine the performance happening in? E.g., Studio/theatre, Hidden Gardens, corridor, cafe, outdoors, church hall, club, park. Please see 'Venues' page for more info on available spaces, or feel free to suggest alternatives which we will attempt to source for you: www.glasgowbuzzcut.co.uk/festival-venues *

Tramway Studio and Tramway Upper Gallery would both be suitable, as would other open place spaces.

What technical details will you require? For example, will you need lighting or sound equipment? A projector? For more info on available tech see: www.glasgowbuzzcut.co.uk/festival-venues *

'This' requires no additional tech and can be performed in natural light, house lights or a general wash depending on what's appropriate to the space. No sound requirements.

There is no set up besides the organisation of audience seating, however private space (the performance space or otherwise) to warm up an hour and half before performing would be required.

Is there a lot of waste material generated in your performance? (Large amounts of food or material etc.) If so can you please identify how you plan on sourcing and recycling/redistributing this sustainably? We will help you with this. *

'This' stages a somewhat destructive relationship to its props - two metal/plastic folding tables. These tables are used across numerous performances, and have been redistributed/put to use elsewhere as functional tables once they are not safe enough to perform with.

Do you have any access requirements we should be aware of?

No

Please provide up to 5 photographs or video clips of relevant documentation of your work that you would like us to look at. You can also provide links:

Links to online documentation: <https://vimeo.com/387157274>

Title of Performance *

This

Please provide 100 -250 words of marketing copy for your performance that you would be happy with us using on our website if you are selected. (this can be tweaked nearer the time but we will need info very quickly, ready for the announcement in April) *

Two idiots introduce and explore a pair of collapsible tables. Lost somewhere between scientific enquiry and childish recklessness, body and furniture contort around one another. Their giddy study shifts from texture to space, gesture to pose, and detail to whole.

'This' exploits gestures of investigation and thought, drawing together the restless bodies of slapstick with the stern authority of contemporary choreography and sculpture. Driven by the unpredictable movements and textures of the collapsible tables, as well as the reactions of the audience, this wild and joyful work is responsive, volatile and addictive.

'This' was developed with the support of DanceXchange and Dance4; and has been presented at Rich Mix and Central Saint Martins (London), Vivid Projects (Birmingham) and Backlit Gallery as part of Nottdance festival (Nottingham).

"This stripped-down, performance style with its limited vocabulary of isolated words "this", "that", "here" is direct and engaging, bringing to mind the playful work of one of my performance heroes Gary Stevens."

James Yarker, Artistic Director of Stan's Cafe

Please provide a 100 -200 word bio that you are happy with us using on our website if you are selected (you can copy and paste or adapt from above questions if you like) *

Channing Tatum are Rohanne Udall & Paul Hughes, a self-producing artist duo based in London and Nottingham, UK. Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects.

Provisional formalism rubs against dead-pan humour to create space for troublesome thought. Recent projects include: Nottdance'19 (Nottingham) and DRAF for Frieze Week 2018 (London); a solo exhibition at 4/4 (Nottingham); residencies at PACT Zollverein (Essen) and Siobhan Davies Studios (London). Our movement across different contexts fosters – and is nourished by – our artistic communities, and their diverse understandings of process and politics.

We are currently preoccupied with: acting, boardgames, drawing, erotics, hosting, institutions, peers, playscripts, undercutting and critique.

Please provide a publicity image that you are happy with us using on our website if you are selected (if you don't have this now, that's OK, but if you are selected we will need this by March 30th)



