

# Can You Feel It?

*A woman and a man are standing at the back of an empty stage. They stand apart. They face the audience. They stand barefoot. They stand still ...*

Through riotous study and customary wit, Channing Tatum present a new stage performance that bares their fickle hearts.

*Can You Feel It?* is about feelings. It is about the visibility, legibility and performance of feelings. It presents a virtuosic, excessive, and mischievous laboratory, in which two performance thread an (impossible) line between sincerity and fakery. The work grapples with appropriation and vampiric empathy; our insatiable desire to feel something; and our terror at feeling nothing. An exercise in rage, grief, slapstick, and delight — *Can You Feel It?* is surprising, hilarious, addictive and a little scary.

Created in collaboration with lighting designer Alex Fernandes, the work questions with the potent and seductive materials of stage lighting. Gels are swapped and lanterns move; a once bare stage is transformed, and re-framed through shadows and tapestries of colour. Isolated in the theatre and under the dry heat of stage lanterns, *Can You Feel It?* reveals the possibilities and pleasures of grasping at the most elusive, flowing and urgent of materials — our interior sensation.

Developed through PACT Zollverein Residency programme with support from DanceXchange and Rich Mix, with funding by Arts Council England.

[channingtatum.info](http://channingtatum.info)

Full performance documentation available [here](#) | Pass: CYF1?

A stage performance by Channing Tatum  
UK & International touring





## About Channing Tatum

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

Over the past 6 years their work has been presented across stages, galleries, studios, universities and digital spaces, including: PACT Zollverein, Siobhan Davies Studios, DRAF, UKYA, The Harris Museum, and Dance4's Nottdance.

Through a signature irreverence and resourceful wit, our work manipulates the seemingly-banal to produce a sense of possibility and transformation. Our process is sensitive to texture, context, history, composition and expectation; we keep things fresh by working with things we don't already know about.

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



# Presentation Basics

*... a twitch. The woman's eye. Another twitch. The man's lips. Then a shoulder. Now some fingers. Another shoulder. An elbow. The man's head tips left, the woman's mouth opens. They jerk. They spasm. The twitches go deeper, burrowing into their bodies, bouncing into their joints, running up their spines and racing up their noses ...*

## Get in

The get-in should take no more than six hours, less if an LX pre-rig has been done in advance. The get-out should take no more than an hour.

## Duration

Approximately 1 hour.

## Space

The minimum stage required would be 7m wide by 5m deep.

## On Tour

The show would travel with two performers and one technician. 1 suitcase. No additional freight.

## Sound

One mini-jack connection to the PA is sufficient.

## LX

A generic lighting plan can be found [here](#). Please let us know as soon as possible if booms/floor units are unavailable, or if there are insufficient amounts of certain units. The company travels with one PAR64 floor unit wired to 15A - please let us know if your venue

runs on different sockets. The show is operated via a fader wing, so a lighting desk with a fader wing is required.

**Important:** A significant portion of this performance involves the performers picking up, dragging and generally moving either the floor par cans or the side booms (at least three of the booms are moved on stage). We are happy to discuss the specifics with the technical team and come to a satisfactory arrangement on the specifics but please let us know as soon as possible if this raises significant red flags.

## Date

Dates from October 2020 into early 2021 sought in conjunction with a funding bid.





## wo-o-o feelings - on being with *Can You Feel It?*

It's hard work feeling strong and deep.  
It can be absolutely exhausting, painful, exhilarating and messy.  
Here, there are labourers at work, working the feeling, again and again;  
staying with it and insisting, in a roller coaster study of emotion.

What does a feeling feel like? What does it do?  
Trying it on like a shirt, feeling the touch,  
letting it seep through, soak in, unleash, fade ... and then try on another one.  
There is play and tension between the known and unknown. There is blurring  
and contamination. What is this feeling, and do I really need to know?

A tiny seed, a flush, a fragment - I feel something and it's gone.  
I observe, witness, sometimes from a distance, sometimes up close.  
It trickles in / strikes like lightning / offers flashes of recognition.  
I feel it and I don't feel it, and what is it really when I feel like I don't feel  
anything?  
At times I feel this nothing, and other times being flooded with images and  
bodily memories, or poked by some vague resemblance that grows,  
suddenly shifts, dissolves or morphs into something else.

It's definitely a bodily thing; like a kind of exorcism, or empathic massage.  
Like having your own avatar to rage and roar and throw themselves on the  
floor instead of you - liberating relief and no need for social stigma.

Labouring away, staying with the question, there is ferocious flirting with  
stereotypes and clichés, embracing the awkward and tender, the lush  
sensorial, the rich mess and slippery clarity.

It is an open invitation, no tricks, serious and playful, never fixed. It offers  
escape routes, and other ways of being, thinking and feeling with feeling, as  
one of these humans - these strange and fabulous emotional creatures.

Sara Ruddock  
Artist/Choreographer, 2019

# Audiences and Marketing

*... He yelps. He is neurotic, and I am laughing and a woman sitting across the aisle is laughing too. We look at each other, we laugh more. Everything is moving. The man and the woman are spinning around each other, bouncing off each other, heated molecules, faster and faster and faster and faster ...*

This is a new and experimental work by an artistic collaboration working nationally and internationally. Having worked across disciplines of visual arts, performance and dance for six years, their work appeals to and engages a breadth of arts audiences. Including:

- Dancers, dance attendees, dance teachers and students.
- Performers, live artists and those interested in live art practices and experimental theatre.
- Artists; teachers and students at art colleges, schools and universities; those looking to interdisciplinary practice.

The work has a number of selling points to appeal to a broad audience, including those without

formal investment in the performing arts. *Can You Feel It?*:

- presents a choreography of emotions, an exploration of everyday human desires, drives and frustrations. Challenging audiences to question our behaviours and habits.
- deconstructs the technology of the theatre, and plays with light, colour and frame in enticing and rarely seen ways.
- speaks to histories of empire and future ecological collapse; and our entangled emotions of anger, exhaustion, complicity and doubt.
- Channing Tatum have a record of creating enticing and complex work that is simultaneously witty, riotous and approachable.

*At the same time as being deeply critically engaged, Channing Tatum's work is witty, funny and highly enjoyable. It demonstrates a commitment to the crafts of performance and composition, and is evolving rapidly.*

Matthias Sperling, curator of Nottdance19





... Now I am losing control. I am laughing and I am twitching. My mouth is opening when the man's mouth is opening. My body is swinging with the movement of his body. The drama is leaking into the audience. I look around me and I see other people looking around them ... Everyone is moving. Everyone is twitching.

Lara Pawson, on *Can You Feel It?*  
Author of *This Is The Place To Be* and *In the Name of the People*

### Contact

Rohanne Udall  
[rohanneudall@me.com](mailto:rohanneudall@me.com)

Paul Hughes  
[p.hughespaul@gmail.com](mailto:p.hughespaul@gmail.com)

### Credits

Choreography and performance: Rohanne Udall and Paul Hughes

Lighting: Alex Fernandes

Mentorship: Nikki Tomlinson and Eileen Evans

Dance oracle: pavleheidler

Studio friend: Samantha Pardes

### Images

All images taken at Rich Mix, London, November 2019.

Photo credits, clockwise from top left:

Page 1: Jemima Yong

Page 2: Anika Vajagic, Jemima Yong, Jemima Yong

Page 3: Jemima Yong, Anika Vajagic

Page 4: Jemima Yong

Page 5: Jemima Yong, Anika Vajagic

Page 6: Jemima Yong