

Can You Feel It? - a proposal for MEDITERRANEA 19 'School of Waters'

"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."

- Sara Ruddock, Artist and choreographer, on *Can You Feel It?*

We propose to present our sixty minute stage-performance *Can You Feel It?* at MEDITERRANEA 19.

CYFI? sees two performers grapple with a series of emotional states on a seemingly-bare stage. The audiences witness childish tantrum, erotic sensuality and sudden tears. These sensorial commitments are variously introspective, loud, space-devouring, artificial, legible, convincing, sustained and / or brief.

CYFI?'s formalist approach to these elusive interior sensations echoes the optimism, comedy and futility of the School of Waters' action of 'writing in water'. Yet despite this self-conscious frame, there is undeniably true feeling here. As they struggle with these excesses of feeling, the two performers become avatars for the audience. The viewers recognize and vicariously exercise their own urgent need to thrash, wail, weep, touch, tremble and release. There is a flow between my feeling and yours, and between the cliché and the 'truly felt'. CYFI? reveals 'feeling' to be a complex system of interlocking waterways, impossible to cleanly border and separate.

What happens we cannot read another's feeling? Or when we reach out to feel, but nothing is there? What are we feeling, when we 'feel nothing'? And how is all this feeling framed, permitted, contested, policed and sold? *CYFI?* addresses the necessities, limits and economies of feeling (individual or shared) as it connects to wider oceans of climate crisis, political-military spectacle and our most intimate relationships. Playful and entertaining, the work is a sharp critique of the visual and gestural language of 'true feeling' in contemporary artistic practice and the socio-political world more broadly.

Isolated in the theatre and under the dry heat of stage lanterns, this performance will contribute to the biennial the question of how we can summon and work with the most elusive, flowing and urgent of materials – our interior sensation. Can we tap into the merest trickle in order to encourage a wild flood – and what might this achieve? What can be done when we are left in drought? Under the banner of this temporary school, *CYFI?* reveals the possibilities and pleasures of studying that which seeps, flows, fills and trickles out from us, even as we attempt to grasp it.

Rohanne Udall and Paul Hughes
Channing Tatum
Jan 2020

Full video documentation available at: <https://vimeo.com/377427250> (password: CYF1?). Tech specifications available on request.

Can You Feel It? was made in collaboration with lighting designer Alex Fernandes. It premiered at Rich Mix, London in October 2019; and was developed through PACT Zollverein Residency programme with additional support from DanceXchange and Rich Mix, and funding by Arts Council England.

Can You Feel It? at Rich Mix, London. October 2019. Photos by Anika Vajagic











Channing Tatum

Rohanne Udall (b. 1990, London, UK) and Paul Hughes (b. 1991, Dublin, Ireland)

Rohanne: +0044 (0)7913555364 | rohanneudall@me.com

Paul: +0044 (0)7809421749 | p.hughespaul@gmail.com

www.channingtatum.info

EDUCATION:

Rohanne Central Saint Martins, MRes Art: Theory and Philosophy, 2017-19
Edinburgh College of Art, MA Fine Art and History of Art t MA, 2009-14
Paul University of Roehampton, MA Dance Studies, 2015-16
University of Edinburgh, MA Philosophy, 2009-13

RESIDENCIES, AWARDS + COMMISSIONS:

2020 Award, a-n Artists Bursary, UK
Residency, Nottingham Playhouse, Nottingham, UK
2019 Residency, PACT Zollverein, Essen, Germany, UK
Residency, DanceXchange, Birmingham, UK
Project Grants, Arts Council England, UK
Award, Allotment Fund, Chisenhale Dance Space, London, UK
2018 *DRAF x KOKO*, David Roberts Art Foundation, London, UK
Open Choreography Residency, Siobhan Davies Dance, London, UK
Dance4, Nottingham, UK
2017 DX Choreography Award, DanceXchange, Birmingham
Summer Lodge, Nottingham Trent University, Nottingham, UK
Top Shed, Norfolk, UK
Research grant, Dance on the Radio
2016 Interdisciplinary Residency, Hospitalfield Arts, Arbroath, UK
Choreography Commission, Third Row Dance, London
2015 New Wolsey Theatre, Ipswich, UK

SELECTED EXHIBITIONS + PROJECTS:

2019 Salon Rouge, Edinburgh, UK
UKYA Citywide Takeover, Backlit Gallery, Nottingham, UK
Making an Exit, Chisenhale Dance Space, London, UK
GRAFT, The Harris Museum, Preston, UK
V&A Lates, Victoria and Albert Museum, London, UK
As If Nobody's Watching (solo exhibition), four/four, Nottingham, UK
This, Nottdance, Nottingham, UK
2018 *DRAF x KOKO*, David Roberts Art Foundation, London, UK
This, Vivid Projects, Birmingham
This, Rich Mix, London
Dance Insights, Birmingham International Dance Festival, Birmingham
Being Together is Not Enough, Five Years. London,
Reading. Talking. Performance. Rhubaba, Edinburgh
2017 Work Processing, Chisenhale Dance Space, London
Radiophrenia, Glasgow
DISKURS '17, Institute for Applied Theatre Studies, Gießen, Germany
SET me Free, VeNe and the Festival de Videodanse de Bourgogne, Venice and London
Live Lab, Vivid, Birmingham
Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment,
Coventry University

- Provocations, ICW, Blackpool
 Fiver Fridays (with Gareth Cutter), Chisenhale Dance Space, London,
 Departure Lounge, Attenborough Arts Centre, Leicester
- 2016** *Meaningless Dance 15 (Some Possibilities)*, Michaelis Theatre, London
 Exhib[5]itions, Mingbeast; Rich Mix, London
 US & THEM 6, Tetrad Collective; Attenborough Arts Centre
 R.A.W, I'Klectik Art Lab, London
 International Conference on Artistic Research, Society for Artistic Research, The Hague,
- 2015** *Floorplan//Here or Now*, Rich Mix, London
 Calm Down, Dear 2015, Camden People's Theatre, London
- 2014** Forest Fringe, Edinburgh Festival Fringe, Edinburgh
- 2013** *Fresh Cream, India Buildings*, Edinburgh

CURATORIAL:

- 2019** *Trade*, the library of commissioned dances
- 2018** *Radio Play*, quarterly independent radio station inviting work by over 30 artists
Footnotes, a publication of writing from ten artists, dancers and writers
Plus One, Dance4. Weekend retreats for artists.
- 2016** Dance Practice as Research, the University of Roehampton. An independently organised and open class of artistic research.

TALKS, TEACHING, PUBLICATION + WORKSHOPS:

- 2020** Ghosting, digital publication
 Only Losers Left Alive, independant choreography school, Nottingham
- 2019** Workshop, University of Central Lancashire, The Harris Museum, Preston
Ghosting, DIY16, Live Art Development Agency and Artsadmin, London, UK
- 2018** Workshop, University of Greenwich Theatre Department, London
 Workshop w/ Fionn Duffy, Siobhan Davies Studios, London
 Workshop, DanceXchange, Birmingham
 Dance Insights, *Birmingham International Dance Festival*, Birmingham
 TaPRA PG Symposium, Central School for Speech and Drama, London
 Reading. Talking. Performance., Rhubaba, Edinburgh
- 2017** Live Lab, Vivid, Birmingham
 Dialogues on Dance, Philosophy and Performance in the Contemporary, Neoliberal Moment, Coventry University
 Ground Work, Decoda, Coventry
 Open Lab, Chisenhale Dance Space, London
- 2016** Positioning: Postgraduate Symposium w/ Samantha Pardes, University of Roehampton, London
 International Conference on Artistic Research, Society for Artistic Research, The Hague
 Yes Conference, The Young, Institue for Applied Theatre Studies, Giessen

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.

Over the past 6 years, our work has been produced within and presented across stages, galleries, studios, universities and digital spaces, including: Hospitalfield Arts, PACT Zollverein, Siobhan Davies Dance, Live Art Development Agency, David Roberts Art Foundation, UKYA, The Harris Museum, and Dance4's Nottdance. 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; we keep things fresh by working with things we don't already know about. Our commitment to the unjustifiable has continually lead us to new and unexpected ways to think about power, relationality and the role of art.

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

This portfolio introduces a number of our recent and key projects. For more information on particular projects or our practice more broadly, please visit www.channingtatum.info or get in touch with us by email. To get a quick feel for our work, we recommend watching *It's Out of our Hands*, a 90 second video work we made in 2017 [here](#).

Rohanne Udall and Paul Hughes
rohanneudall@me.com | p.hughespaul@gmail.com



As If Nobody's Watching

Solo exhibition at 4/4, Nottingham, October 2019.

Our first solo exhibition, *As if Nobody's Watching* presented a collection of works that expressed a hesitant relationship to their own visibility and display. Paint rollers were precariously balanced to form a crude and futile barrier; sliced up plastic water bottles were re-arranged into shy and miserable figures; newsprint images of footballers were reassembled into tender and ironic suggestions of classical painting. Visitors to the exhibition were finally rewarded with 'Been there, done that', an endlessly replenished pile of free and one-off lino print t-shirts.

The exhibition was concurrent with our participation at Dance4's biennial of choreography, Nottdance, and sought to bridge this international professional dance audience with the city's independent and artist-led ecology. We marked the exhibition's close with a performance of *Untitled score for two performers* (2016), in which two parallel announcements veer between the officiousness, aggression, cliché, sincerity and solemnity.

At the same time as being deeply critically engaged, Channing Tatum's work is witty, funny and highly enjoyable.

Matthias Sperling
Curator of Nottdance19

collage | logics | sculpture | displacement | in/visibility



Can You Feel it?

Stage performance made in collaboration with Alex Fernandes. First presented Rich Mix, London, October 2019. 60 mins duration.

Our first evening-length stage performance, *Can You Feel It?* is about the visibility, legibility and performance of feelings. It presents a virtuosic, excessive, and mischievous laboratory of feeling, in which two performance thread an (impossible) line between feeling and fakery. The work questions appropriation and vampiric empathy; our insatiable desire to feel something; and our terror at feeling nothing.

Created in collaboration with lighting designer Alex Fernandes, the work grapples 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.

Can You Feel It? was developed through PACT Zollverein's Residency programme, with support from DanceXchange and Rich Mix, with funding by Arts Council England.

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.

Sara Ruddock
Artist and choreographer, 2019

I am loving the persistence of this performance – the swerving, the circling back, the concrete form. I love watching the woman and the man writing their bodies on to the stage.

Lara Pawson
Author, 2019

emotion | in/sincerity | sculpture | light | instability



This

Performance for exhibition, foyer and studio spaces. First presented Rich Mix, London, May 2018. 45 mins duration.

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.

We wanted to make a lo-fi performance that could be performed in any kind of space. *This* exploits the gestures of investigation and thought, drawing together the restless bodies of slapstick with contemporary choreography and sculpture. Driven by the unpredictable movements and textures of the collapsible tables, this wild and joyful work continues to mature and develop, critically responding to each context it is presented in.

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

materiality | slapstick | authority | glee | improvisation



Empty Gestures

Performance. First presented at Attenborough Arts Centre, Leicester, May 2016. 15 mins duration (and growing).

To the unassuming beat of a metronome, two figures synchronously perform a series of unique hand gestures.

Empty Gestures presents is a mandala of decontextualized data, intense focus, clumsy hands, faulty memory and precarious unison. The gestures are stripped of their meaning - the only certainty left is the intense and material commitment of the performers to learn and reproduce them. A deceptively simple premise produces a quietly poetic and complexly intimate encounter. An exposing and laborious act of remembrance, *Empty Gestures* questions the role of the fleshy and faulty body within a world in which information is produced and circulated more rapidly and widely than ever before.

An early but important work for us, we think of *Empty Gestures* as our 'party piece' – always ready to be attempted if the mood is right. With each performance we add to the string of gestures.

Empty Gestures has been presented at Attenborough Arts Centre (Leicester), Rich Mix and Tender Loin (London) and Salon Rose (Edinburgh).

A bold work, apparently simple, yet complex in its thinking and deceptively demanding in its execution.

Efrosini Protopapa
Artist, dramaturg and researcher

*'Sensational'
'Such a great & innovative piece'
'Loved the shifts in pace + humour - clever & subtle'*

Audience comments

gesture | memorisation | meaning/lessness | synchronicity | in/attention



Radio Play

An independent pop-up radio station. Running throughout 2018-19 as live online broadcasts.

Radio Play is an independent, infrequent and idiotic radio station hosted by Channing Tatum; a platform to host artworks and thinking by artists we admire. It has run since early 2018 as an online evening-length broadcast every two or three months.

First developed at Summer Lodge 2017, Nottingham Trent University, *Radio Play* is an experiment in organising an independent space for artworks, discussion and ideas. We exercise our radio host fantasies as we learn the technical ins and outs of producing and distributing sound.

You can listen back to previous broadcasts as podcasts [here](#).



With Fionn Duffy

Filibuster

Single-channel video made in collaboration with Fionn Duffy. First exhibited at UKYA City Takeover, Nottingham, February 2019.

Filibuster is a 10-minute single channel video set within the clean and dominating environment of the dance studio. The three artists take turns to fidget and contort before a microphone, as the viewer tracks the anxiety, pleasure and vulnerability surrounding the choice of whether or not to speak.

Filibuster was made in collaboration with Fionn Duffy, and developed in residence at Siobhan Davies Dance, London, in August 2018. This residency culminated in an open studio, in which an expansive set of video, performance, drawing and sound materials were presented across the studios, charting our research into the complicated relationship between sound and the body.

sound | distance | muteness | fidgeting | voice



FPR Audio

Band, website, performances. First presented at Backlit Gallery, Nottingham, February 2019.

FPR Audio (2017-19) is the a cappella band of Fionn Duffy, Rohanne Udall and Paul Hughes. We find whatever album has the highest streaming count of that week, and attempt to sing along as we listen along to it for the first time. Voices hesitantly commit themselves to the melodrama and confidence contemporary pop. Audiences begin to recognise fragments of melody and lyrics as chorus return each time. As they attempt to keep up, the performer's attention is visibly pulled between the unknown music, the uncertainty and delight of the audience, and the strangeness of their own contorting voice.

Alongside our live performances, we maintain a Bandcamp page on which you can listen to our albums ~, *Staying at Sue's*, and *Half Way Where?* Listen [here](#).

sound | appropriation | mis/understanding | exposure | song

