

OOPS FESTIVAL, Brighton, UK

20.03.19 - 24.03.19

We are searching for exceptional international live performance makers, visual artists and film makers who use their practice to react to or escape from their current surroundings. We welcome submissions from artists working in all mediums with emphasis on the body as the central form of expression.

We aim to bring empowerment to independent dance makers through collaborative practice and international exchange. This is a paid opportunity that is funding dependent. We cover accommodation in Brighton, an allowance for travel expenses and performance fees for each company. Please download the Open Call guidelines from oopsfestival.co.uk

APPLICATION Form

Please complete the form below. Applications may be submitted in other formats including video. Please note every section must be completed. If written please do not use more than two A4 pages

Please indicate which space you are applying for: (delete all that are not relevant).

■ MAIN SPACE : FLOOR

PLEASE INSERT LINKS TO **FULL LENGTH** VIDEO FOOTAGE OF YOUR WORK :

<https://vimeo.com/280684579/4d43ef403d>

BRIEF SUMMARY OF THE WORK:

Tell us about the main themes/ideas of your work and how an audience experiences it.

The piece we would like to present is a performance designed for open spaces with a standing audience (chairs can also be made available to those that need them, and audiences can sit on the floor).

It is called 'This', and consists of two performers demonstrating and exploring two collapsible tables. Working with a restrictive script of 'this', 'that', 'here' and 'there', they use the gestures of sensation and observation: tapping, rubbing, knocking, pointing, flicking. Their exploration is improvised, responsive to the material unpredictabilities of the tables themselves – how they ping, squeak, rock, fall, collapse.

Pointing and tapping gradually escalate to the wild extremes of clattering, shaking and shouting. Unpredictable results are seized, temporary games become established of falling, dropping, breaking, swinging. There's a frantic, manic, childish gleefulness to this work; both body and material are tested and exposed. Body and furniture contort around one another; the unstable demonstratives 'this' and 'that' shift from detail to whole, gesture to pose, position to architecture; and eventually to the emergent and fleeting relations between performer and viewer. They explore how their bodies fit around and across the tables – how they can sit on them, go underneath, fall off. Standing on the tables, they become two bodies on plinths - the performers begin to reposition themselves, to pose – they ask their audiences: "this?" "here?" "that?" What does it mean to present oneself, to reveal one's body, to ask to be gazed at, to ask how one should present oneself for gaze?

We are interested in the tonal reaches of the work – hovering somewhere between scientific exploration, salesman-like presentation, pedagogical introduction, childish experimentation. The work operates through a continual definition, demarcation, identification: we are interested in our whiteness within this work. These are white bodies standing at and over tables, saying 'this', 'that', 'here', 'there'. What does it mean to be the voice of authority, of

privilege? Who gets to set the subject matter, to define the conversation, to set parameters? What is the relationship between this childish glee – this freedom, this naivety – and these subtle articulations of power?

'This' was developed with support of Dance4 and DanceXchange, it premiered at Rich Mix, London in May 2018, and has also been performed at Vivid Projects, Birmingham in July 2018. Audiences expressed their glee at these performances – the manic childishness, the sense of improvisation, inventiveness and explorations – and most of all the tight restriction of the language.

TECHNICAL/PRODUCTION REQUIREMENTS:

Please ensure to include all elements (including get in and get out time). Please highlight anything essential to your work that you are not able to provide.

The work has no lighting, sound, or projection needs. In a theatre space, such as The Old Market, a general wash in the centre of the space for performance would be needed, supplemented by house lights.

Get in / get out for the performance can be as little as 30 minutes, dependent on the time needed to clear the space / retract raked seating.

NUMBER OF PEOPLE IN COMPANY (on the road):

Please include their roles in your company.

ROLE IN COMPANY	NUMBER OF PEOPLE
Performer / Artist	Rohanne Udall
Performer / Artist	Paul Hughes

ANYTHING ELSE WE SHOULD KNOW:

About Tate n Lyle: Tate n Lyle is the collaboration of Rohanne Udall (b. 1990) and Paul Hughes (b. 1991). Trained in fine art, philosophy, and dance, they undertake artistic, performance and curatorial projects. Their work is produced within and presented across stages, galleries, studios, universities and digital spaces. They are currently preoccupied with: gesture, hosting, idiocy, in/sincerity, institutions, logics, materiality, peers, undercutting and smirking.

Our recent credits include: performances, screenings, broadcasts and group exhibitions at Rhubaba (Edinburgh, Jan 18), Radiophrenia (Glasgow, Nov 17), DISKURS17 (Gießen, Germany, Oct 17), ICW (Blackpool, Jun 17), SET me Free (Venice and London, Sep 17) and Attenborough Arts Centre (Leicester, May 16). We are currently working towards a solo exhibition 'Better Out Than In' at ICW (Blackpool, Oct 18) and a newly commissioned performance for DRAF (London, Oct 18).

**PLEASE SEND YOUR COMPLETED APPLICATION AS A PDF TO
OOPSFESTIVAL@SWALLOWSFEET.COM
BY 20:19 BST ON SATURDAY 15TH SEPTEMBER 2018**