

## **Camden People's Theatre Sprint 2019 - call out**

**Name of artist / company \***

Tate n Lyle

**Name of project \***

This

**Lead contact \***

Paul Hughes

**Email \***

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**Address \***

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**Website (if applicable)**

www.tatenlyle.com

**One-line summary of the proposed project \***

Two idiots explore a pair of collapsible tables, lost somewhere between the rigours of scientific exploration and a childish recklessness.

**Stage of development - e.g. early scratch, work-in-progress, full production \***

Full production

**Expected running time \***

45 mins

**Please check this box if this is your first professional production.**

**Please check this box if this will be the production's London premiere.**

**Please check to indicate whether your event will ideally take place in our theatre or another, non-theatre space at CPT (e.g. basement rehearsal studio, cafe/foyer area etc.) or off-site. \***

Non-theatre space at CPT

### **Theatre space**

**\*Other space at CPT (please describe below)**

Basement space

**Off-site / outdoor / other (please describe below)**

### **About the artist/company: what work you do and why; what work you've made, with whom and where (max. 250 words) \***

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 most recently presented a commissioned performance for David Roberts Art Foundation (London, Oct 18).

### **About the performance you'd like to bring to Sprint: what makes it distinctive? (max. 300 words) \***

The piece we would like to present is a performance designed for open spaces with an audience standing and seated. 'This' 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.

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.

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

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.

**Supporting documentation - please link to photos, reviews, videos (etc.) by uploading the information to either Google Drive or Dropbox and paste the 'share link' below. \***

<https://vimeo.com/261919675>

**Please note any periods between 5 - 23 March 2019 that you are not available. \***

N.a.

**If we want more info about you or your work, or a reference, who should we speak to? Please give us the name, organisation and contact details.**

Lauren A Wright, Programme Director, Siobhan Davies Dance,  
[laurenw@siobhandavies.com](mailto:laurenw@siobhandavies.com)

**Can you share any specific aims and objectives you have in applying to perform at CPT?**

While our work has grown in strength and confidence over the past few years, we feel like it is underrepresented in performance/contemporary theatre contexts. CPT has been an important space for us to see work of our peers – it feels time to be able to share our practice – which is deeply informed by questions around contemporary performance/theatre – with this community.