

DIY:16 2019

Name *

Tate n Lyle

Summary About Your Project

*Summarise your DIY in 100 words – indicating the subject matter, your methodology and who the intended participants are: * (100 words)*

THE RULES

- The ghosts cross boundaries; moving freely between offices, studios, public and exhibition spaces.
- The ghosts interact with the physical plane (they pick things up, slam doors, turn things on and off).
- The ghosts can't speak.
- The ghosts can't be seen.

'Ghosting' is an experiment in haunting institutional spaces. Clad in crude ghost costumes, we ask:

- as artists, how do we negotiate our boredom, awkwardness and permissions in these spaces?
- what is our capacity or desire to disrupt?
- can this haunting make tangible the absent and excluded; the bad feeling; the histories we'd rather forget?

Do you have a region or location(s) in mind for your DIY project?

If so, please state where and why: (50 words)

This DIY requires organisational partners with buildings with a mix of offices, public/exhibition spaces and artist studios. We the following might suit:

Artsadmin
Artshouse
Cambridge Junction
Colchester Arts Centre
Dance4 IC4C
HOME
Lancaster Arts
National Theatre
Tate Liverpool
Whitstable Biennale

If you are responding to a specific partner brief, please tick all that apply:

Live Art and Collaborative and Socially Engaged Practice (Tate Liverpool)

Live Art and Collaborative and Socially Engaged Practice

Live Art and Managing the Radical (LADA) – two DIY projects

Live Art and the National Theatre New Work Department
Live Art Took the Money and Ran (Artsadmin)

Describe your proposed project and its artistic rationale (i.e. What is your project about, and why?): (300 words)

This DIY would invite artists to 'haunt' institutional buildings over a two day period. Borrowing the crude costumes and playful logics of 'the ghost', the group would experiment with ways to physically occupy and (re)negotiate institutional spaces.

As artists, we experience profound tensions – of power dynamics, discomforts and permissions – when visiting institutional spaces. The generic 'good-feeling' between arts workers masks endemic issues of power-inequality, unjust pay, and gendered and racial aggressions. We must grit our teeth and beg entrance if we wish to access valuable resources.

The stupidity and childishness of 'Ghosting' open the possibility of transgression, learning and change within this otherwise tense and tired subject. This workshop supports artists to highlight and experiment with how they physically occupy and disrupt these spaces. We will examine gestures, provocations and micro-disruptions and their attendant bodily feelings of reticence, awkwardness, resentment and permission.

The ghost is the figure of memory, melancholy, bad-feelings; of unaddressed or unfinished histories. Ghosts powerfully evoke a huge range of possibilities: a fleeting vision, wailing echoes, slamming doors, floating objects, mysterious messages, a wronged ancestor, a lost love. Haunting becomes a rich choreographic field: a method, resource, logic and texture for filling time and space – the subject protected by the pretense that they cannot be seen.

We want to know what it means to play the poltergeist: to outstay welcome, to manifest disturbance. How do these spectral silent presences affect those in the 'real world'? How much can the host institution put up with, learn from, or be transformed through this experiment?

Playful and transgressive, and with a clear practical focus, this DIY facilitates participants researching a diverse range of institutional/historical/gendered/racial critiques relevant to society and culture today.

What is your proposed methodology (what and how)?: Please include a proposed schedule of activity for the DIY project. (300 words)

Tate n Lyle host space and collective processes with a playfulness and a light touch. We propose clear tangible activities that are accessible to people across diverse disciplines, interests needs; supporting fleeting collaborations and individuals to pursue fleeting or sustained curiosities. We strike a careful balance of structure, openness and obliqueness, that gives

space for subtle and unstable experiences. We revel in tinkering, giddiness, flirtation, reluctance, subversion, back-and-forth jokes, and ridiculous collective resolutions.

Month 1 & 2. Open call, select participants.

Month 1 & 2. Liaise with partner venue, set dates. Visit in person, and discuss practicalities and concerns with host institution (spaces, permissions, rules, no go areas, safe words, etc.).

Month 4:

Day 0: Tate n Lyle go to organisation. Prepare workshop/spaces. Speak to broad staff team. Prepare them, discuss questions, potential issues, concerns.

Day 1: A day when the host organisation is usually closed (Sunday/Monday etc.). Workshop participants work together in private across diverse spaces. Participants are guided in creating crude ghost costumes with found materials. We practice haunting; how to waste time, how to test limits of objects/gestures in space. Lunch. Discussion. Further exercise or activity in response to the group's questions. That evening: fish & chips, down time, fun evening, enjoy each others' presence.

Day 2: A day that the building is usually occupied by staff and/or open to public. First haunting session. Lunch. Discussion. Group reviews process, interests, ambitions, frustrations, possibilities. We decide how to work with the rest of the afternoon in response – individual or collective activity – a mass haunting – an exorcism – whatever. Participants leave.

Day 3: Tate n Lyle return to organisation, have debrief with them. Aftercare, talk about feelings, a chance to say if something went wrong. What became evident/clear/confusing/urgent/a question?

Please give an indication of who the proposed participants might be. For example: areas of practice, levels of experience. (Maximum Allowed: 200 words)

We seek to form a group that is diverse in relation to age, gender, race, disciplinary and intellectual background, experience, humour, seriousness, anger, focus, openness. Whoever ends up joining in will be determined by whoever is attracted to the project. But we can imagine:

- someone from a fine arts background with their head in the clouds.

- someone who claims to “not work with the body”.

- an overly-keen theatre graduate who eventually calms down.

- someone doing a PhD who makes focussed choices with a sensitivity to materials, textures and the corners of things.

- someone loud and critical, who references payment, exploitation and class; who talks about their own work a lot.

- someone whose English isn't very good.

- two people who know each other.

- an old friend of ours.

- someone who works in arts administration who frequently references their nervousness in joining in a 'creative' process.

- a dancer from a Mediterranean background, who we gently encourage to relax their focus on beautiful and overly-wrought movement.

- someone very quiet of whom we have no idea whether they're having a good time, but near the end they say that they did.

Are you happy to open your DIY to producers, curators, writers, or others who work in Live Art but who do not consider themselves performers? (Your answer is for our info only, and won't be used for selection.)

Yes

Please indicate the ideal number of participants for your project, and explain how you will select them:*(200 words)

This workshop could support a maximum of 12 participants.

Our invitation text would make it clear that artists/theorists/practitioners from across broad disciplines are welcome to apply. In response to our description of the project and our underlying curiosity, we would ask the applicants to:

- briefly introduce the experience and interests of their practice.
- say why they are interested in participating in the project.

Our selection criteria would be as follows:

- that they would most benefit from participating in the project
- that they would contribute unique knowledges to form a complementary and diverse group of thinkers/doers/artists/provocateurs
- that we feel a sense of vibrancy and curiosity in their practice, based on how they articulate ideas and their interest in the project

We would very carefully consider the composition of the group. We are deeply sensitive to the subtle power dynamics at play in small art communities. We would seek to form a group that brings together new encounters; that compliments different kinds of experience with freshness and first-encounters.

We see the organisational partner as a key participant in this DIY, and would seek candid exchange with them throughout this process.

Please indicate the imagined outcomes and benefits to you: (200 words)

'Ghosting' brings together and furthers diverse long-term interests of our practice. We are curious about how participants encounter and develop these enquiries:

- 'Ghosting' accompanies our new performance '*Can You Feel It?*', that researches gestures of sensation, haunting, excess and consent.
- The 'Ghosts' are trapped in an impersonal realm, in which they pass time by listlessly wandering or toying with objects. This develops our interest in indirect and subtle choreographies of boredom and fidgeting; and avoidance of 'the encounter' that instead gives rise to relational textures of distance, tension and awkwardness.
- Our particular streak of childishness seems capable of generating new momentum in the dead-end of historical institutional critique. 'Ghosting' directly experiments with, and makes overt, this legacy.

Hosting and facilitation are an important part of our practice – such as our curatorial radio broadcasts Radio Play and weekend-retreats Plus One. This DIY would be an exciting chance to lead a laboratory/workshop on a bigger platform to develop our confidence and skills.

LADA's DIYs are an important national platform for the discourse and visibility of current performance practice. Our work takes place across disciplines: this DIY would insist on the relevance and contribution of our work to the frame of Live Art.

Please indicate the imagined outcomes and benefits for your participants: (200 words)

- It'll be fun. This is important.
- This DIY is for all of us to learn. When leading workshops, we explicitly highlight and challenge our own authority. Participants will be encouraged to cultivate their interests throughout. We will support participants working independently and in groups to autonomously pursue their curiosities.
- We trust participants will leave emboldened in how they enter and take up space in institutional contexts. We are empowered by others' power. We hope this entitlement and confidence might echo out and spread.

- Ghosts and haunting offer deliciously rich imaginaries. We expect participants will learn from experiencing the diversity of each other's understandings.

- This is true for most DIY's, but worth stating: people will meet new people. New encounters, new ideas, new relationships, new collaborations. Some of the most significant developments of our career came from meeting co-participants at workshops.

We understand our organisational partner as being one of this DIY's participants. We see this as an opportunity for them to acknowledge and confront their authority. While institutions may claim to welcome critique, we have often found them deeply incapable of receiving a voiced problem. We want to support our institutional partners as they learn, grow, and transform.

Please provide a short biography including your (and/or your collaborators') experience or interest in leading similar initiatives: (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, we undertake artistic, performance and curatorial projects. Our work is produced within and presented across stages, galleries, studios, universities and digital spaces. Recently presentations include: UKYA Festival (Nottingham, Feb 19), David Roberts Art Foundation (London, Oct 18), DanceXchange (Birmingham, Jul 18). Rhubaba (Edinburgh, Jan 18), DISKURS(Gießen, Germany, Oct 17).

We have recently led workshops open to diverse participants at Greenwich University, Siobhan Davies Studios and DanceXchange. Participants often describing these as "unique", "liberating" and "stimulating". Our regular curatorial and hosting projects, such as performance 'Here's to', radio broadcasts 'Radio Play' and weekend retreats 'Plus One', provide support to diverse artists to propose and undertake their own enquiries. We pride ourselves on our capacity to work with and support artists and non-artists across diverse disciplines – performance, dance, writing, fine art, socially-engaged practice, scholarship, teaching, etc.

Paul has significant experience of supporting artists through his work as a dramaturg, with artists such as performance artist Gareth Cutter, choreographer Sam Pardes, playwright Andy Edwards and visual artist Jez Dolan. He also co-lead a LADA DIY 'Men From Behind' in 2017 with Gareth Cutter at]performance space[, to positive response: "*What Gareth and Paul are proposing... represents an invaluable opportunity to generate both art and community, to establish networks of support and care, and to locate a site for the creation of new queer connections and artistic traditions.*" (participant feedback).

Please propose a simple budget which shows how you will spend the £1600, including participant expenses (where necessary) and your fee: (300 words)

£900 = 2 x £450 artist fees for Rohanne Udall and Paul Hughes

£200 travel budget = 2 x 2 x £50 return trips (train/coach) for Rohanne and Paul, for pre-workshop site visit and DIY itself.

£195 accommodation = 3 x £65 two bed Airbnb for Rohanne and Paul to stay at site across project.

£200 travel bursaries = £40 x 5 return coach tickets for participants needing support to travel to/from the workshop.

£100 food budget = breakfasts and lunches prepared by us for the participants across the two days

We will work with the partner organisation to find cheap solutions to participant overnight stay (permission to camp out in the studios, or digs list, etc.). If they have a regular nearby host they work with for artist accommodation, we will use the £200 travel bursaries and the £195 for Rohanne and Paul's accommodation to put towards supporting most participants accommodation.

Supporting Material

It is not essential to supply supporting material. However, if you feel that supporting material will help us understand more about you and your proposal then we welcome it. You can submit supporting material including a link to a website in the boxes below. You can upload your supporting material to the internet (e.g. You Tube, Vimeo, Dropbox etc.) and share that link below or upload your CV.

Link 1 <https://vimeo.com/217874112#at=1>

Link 2 <https://vimeo.com/284355065>

Link 3