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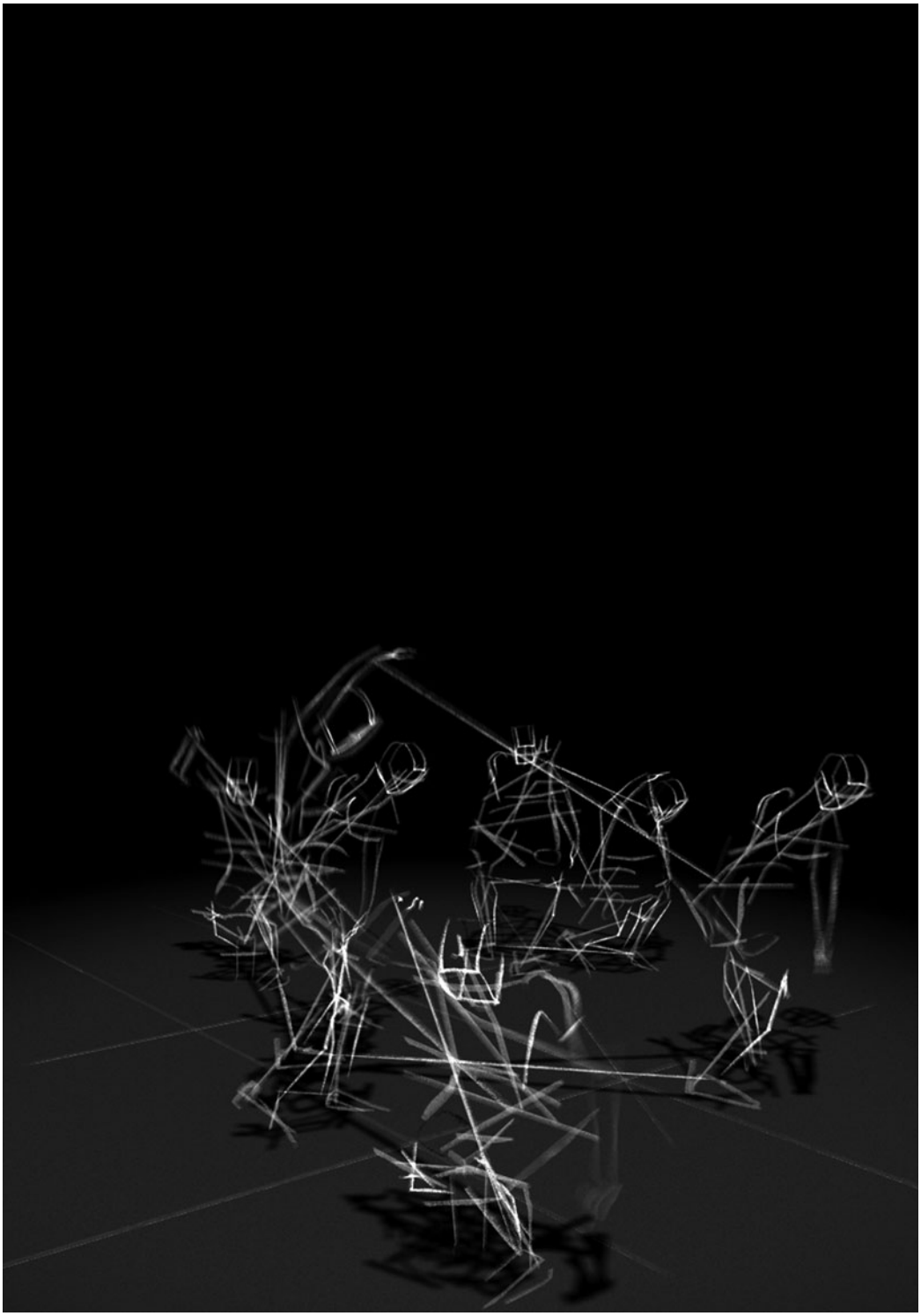

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Dance and the Gallery: Curation as Revision

Erin Brannigan

> *. . . for several years now I've failed to find a solution to the London Tate Modern's demand for an exhibition of dance. . . . I never managed to find an adequate connection between the museum framework and dance. . . . We must try and solve this problem: dance is starting to be recognized as art. In the end it's as if you had to enter the museum to be legitimized! As a result, pressure to exhibit is growing.*
>
> (Jérôme Bel n.d. 2014)

13 Rooms, an exhibition curated by Hans Ulrich Obrist (Serpentine Gallery, London) and Klaus Biesenbach (MoMA, New York) and presented in Sydney in April 2013, included the work of choreographers and dancers as authors, performers, objects, and gallery guides.[1] Described by its curators as an exhibition of "living sculptures" featuring "protagonists," it raised many issues around dance-based knowledges, power relations between dance and the visual arts, art as commodity, and performer agency in performance-based works exhibited in galleries, particularly re-enacted durational works. During the course of the exhibition, a cast of around 100 performers, drawing on their own repository of physical training and "body-archive," realized works by artists such as Marina Abramovic (*Luminosity*, 1997) and Joan Jonas (*Mirror Check*, 1970). These two works in particular required physical skills and training, and the performers were chosen on this basis. For both these pieces, the body-to-body transmission of the artists' intentions—which is so important in dance processes—was undertaken by the artists' representatives.

Just prior to *13 Rooms*, the Philadelphia Museum of Art and the Barbican in London presented *Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp*, an exhibition curated by Carlos Basualdo and Erica F. Battle with a *mise en scène* by artist Philippe Parreno (Basualdo and Battle 2013).[2] In the following survey of selected exhibitions from 2008–2013 that highlighted the choreographic content in their titles, artistic rationale, and content, this is the

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one I experienced in its London manifestation, and it occurred at a crucial time in my research. While it was thrilling to hear John Cage's music and to see the works of Robert Rauschenberg, Jasper Johns, and Marcel Duchamp, the representation of dance in the exhibition was disappointing. Videos of Cunningham's work were played in the gallery shop, parts of Rauschenberg's sets for the choreographer were exhibited, and live performances were scheduled in the evenings and on weekends. Parreno also added the sounds of "ghost dancers" to the exhibition that was affecting; the rhythm of Cunningham's invisible choreography was brought to light in an unexpected way in this instance. Cunningham's *Rainforest* (1968) was performed by the Rambert Dance Company on a small stage in the middle of the gallery, and I saw some other Cunningham choreography performed by dance students from London Contemporary Dance School. In comparison to the care that had been taken with the art objects, taken in its totality, and in comparison with the care that had been taken with the art objects, this seemed an inadequate way to present Cunningham's contributions that were not designed for such a space and, in several cases, were performed by students rather than professionals.

The catalogue accompanying *Dancing Around the Bride* is described as a "reader" for the exhibition, and delivers frameworks and a model of curatorial organization that echo the ideals of the featured artists. The curators' opening essay begins with Cunningham's memorial at the Park Avenue Armory, NYC, in 2009 and the dancing they witnessed there. They describe how the dancing "brought [the dancers] together in space and time while unmistakably setting them apart" (Basualdo and Battle 2013, 19). They use this choreographic image as a metaphor for the relationships between Cunningham, Rauschenberg, Cage, Duchamp, and Johns, and it is this model of "alongsidedness" that shapes the exhibition. Cunningham's choreography is used by the curators as a model in *Dancing Around the Bride* for staging the interdisciplinary exchanges and collaborations between these artists as an exhibition, yet the dancing slips away between the art objects.

Dancing Around the Bride and *13 Rooms* introduce some central issues that can be drawn from curatorial and critical activity framing recent exchanges between choreography and the gallery or museum. They highlight the largely unacknowledged influence of dance on past and recent developments in the visual arts, and the challenges of revising the relevant histories and showcasing that revision in the gallery context. I draw from important catalogue essays that have received little attention in dance studies, which offer frameworks for progressing debates on dance and its relationship with the visual arts. Those frameworks include the contribution of dance to a critique of the ocular-centric nature of the gallery encounter in favor of a participatory paradigm for the same, a choreographic analogy for the act of curation, a reconsideration of the status of the work of art as "object," new models of the archive that engage with physical presence, and how this all contributes to a critique of the sociopolitical givens that shape our major institutions.

In the following, I seek to draw out underlying assumptions and emerging paradigms regarding the dance–gallery interface rather than argue for one model over another, and certainly have no conclusions to draw regarding the possibilities or impossibilities of future dance-based exhibitions in the gallery. This is a subject of my ongoing critical research in my larger project, "Dance and the Contemporary Arts." What I will indicate in this article are some problems with an overexpanded concept of "the choreographic," and how we can re-center knowledges and processes particular to "dancing" and "choreography" in our efforts to best acknowledge the contributions of the art form to the major forces shaping the contemporary arts.

Currently, "choreography" as a term and "dance" as a practice are both in a state of productive crisis that is forcing a redefinition of both. By way of introducing my use of these terms here, I refer to Australian dance academic Sally Gardner's (2014) recent essay that draws on the work of French dance theorist Laurence Louppe.[3] Gardner describes how from Duncan on, "the project of contemporary dance" (as Louppe coins it) would be shaped by individual dancers who distanced themselves from the choreographic notations of ballet. In the experiences of these pioneering artists,

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"bodies and their choreographies are mutually creating. . . . the dancer . . . is, ideally, both doing and undergoing choreography in an ever present moment of 'writing' the dance" (Gardner 2014, n.p.).[4] This model of choreography, realized and embodied in the dancer-artist, is a touchstone for contemporary dance of the twentieth and twenty-first centuries (which Louppe sets as a complex but united field against classical ballet), and serves as a basic definition for the use of these terms in this article (Louppe 2010).[5] In contrast to these practice-based definitions, "the choreographic" will refer to a concept unhinged from its corporeal home in the mind/body of the subject and transposed to many other phenomena.[6] While the choreographic—such as in the case of William Forsythe's "choreographic object"—has been productively employed to understand the expanded influence of dance upon the contemporary arts, my issue is with an "undisciplined" use of the term within the visual arts that simplifies or reduces both the current influence and potential contributions of the art form (Forsythe n.d.).

Re-Centering Dance

> *That dance should reflect these changes [in minimal art and beyond] at all is of interest, since for obvious reasons it has always been the most isolated and inbred of the arts. What is perhaps unprecedented in the short history of the modern dance is the close correspondence between concurrent developments in dance and the plastic arts.*
>
> (Rainer 1995, 264)

This quote from Yvonne Rainer articulates the apparent accepted wisdom regarding the condition of dance in its relationships with the other arts in the mid- to late-1960s when Rainer was writing. According to this position, theater dance was isolated from contemporaneous arts practices until it began to "reflect" and "correspond" with developments in the visual arts in mid-century America. The language Rainer uses here is ambiguous ("reflect" suggests a subsidiary role for dance while "correspond" suggests equality), as is her writing on the traffic of ideas across art and dance at this time. The impression that dance co-opted developments pioneered in other art forms, primarily Minimalist sculpture, was fed by Rainer's own writing where she compares "aspects of so-called minimal sculpture and recent dancing," and has had a lasting effect on accounts of the relationship between dance and the gallery (Rainer 1974, 63).[7] (As seen in the last 20 years, this power relation has returned to some degree in comparisons between Conceptual Art and Conceptual Dance.[8]) Recently, in correspondence with dance theorist André Lepecki, Rainer has recalled that it is likely she wrote her article comparing the two art forms (from which the above quote is taken [published 1968]), "at the same time Morris was working on his 'Notes . . . [on Sculpture – published 1966]'," with Lepecki adding that Rainer's essay "reveals the deep artistic interlocution between Rainer and Robert Morris at the time" (Lepecki 2013, 103). However, an impression persists that postmodern dance followed Minimalism in sculpture, and this view negates the numerous ways in which dance contributed to major, cross-disciplinary aesthetic shifts through its own knowledges, conditions, research processes, and compositional methods.

So this article is partly a response to the increasing tendency, in the beginning of the twenty-first century, to "think" contemporary dance through various relationships with contemporary visual arts. This has given rise to territorial comments such as the following from art theorist/curator Yvane Chapuis in a recent dance studies anthology: ". . . the visual arts territory does not constitute an asylum for artists known as choreographers. This is a fact that should cut short any tendency to believe that an undisciplined movement is currently being (re)enacted in the dance scene, a movement that consists in leaving the stage" (Chapuis 2014, 136). In Australia—in Sydney at least—this tendency has led to increasing opportunities for dance artists who are consciously aligning their work with gallery-based practices. This can be seen as part of a shift that, first, views visual arts–aligned dance as more innovative than other work, and second, that considers visual artists as being able to turn their hand to choreography with no former experience in/with dance. As an

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example, a choreographic prize newly established in 2014—the first of its kind in Australia—was open to artists with a reputation outside the discipline but with a "choreographic idea," and one visual artist was supported through the scheme.[9] The inclusion of non-choreographers in the competition, and other similar cases, led local dance artist and theorist Julie-Anne Long to describe an "underrepresentation of dance-in-dance" that suggests a lack of faith in expertise from within the discipline (2014, 24).[10]

Beyond local politics, it is a story I have heard anecdotally from Spanish-, American-, and French-based artists throughout my research, and the opening quote to this article from Jérôme Bel describes a directive *coming from* the galleries that may "curate" the form beyond the artists' chosen aesthetic trajectories. Dance scholar Noémie Solomon comments on the commodification of dance suggested in this move and the challenge this presents to both dance and the gallery or museum: "As witnessed recently, one space that dance has ventured toward is that of the museum, functioning in turn as the newest desirable art object, or engaging in practices that re-imagine how things and bodies are assessed around thresholds of visibility and knowledge in such institutions" (2014, 20). What models of "choreography" are circulating in this most recent, and often institution-driven, relationship of dance with the visual arts? The genuine intermedial exchange that occurred in mid-century America is echoed in many similar communities at a grass-roots level, such as in the work of Justene Williams in Sydney and the partnerships of other Australian artists such as Brooke Stamp and Agatha Gothe-Snape, or Helen Grogan and Shelley Lasica, or Jennifer Lacey and Nadia Lauro in Paris.[11] But in calling dance into the gallery context and, by extension, thinking dance through a visual arts lens, how do the disciplinary skills of the art form figure among the strategies, techniques, and paradigms of the visual arts? Does this movement signal a loss of confidence in the art form to develop, curate, and represent itself? What does dance and the gallery gain from this new affiliation? And perhaps most pointedly—is there any reason to discuss disciplinary specificity anymore?

French curator Alexandra Baudelot takes up an extreme position on this last point in her discussion of Lacey's collaboration with Lauro:

> Consequently, Lacey and Lauro consider choreographic research no longer the prerogative of only the choreographer and the dancer, but also of the visual artist, the performer, and the sound artist, who all work so that the multiple voices of the body and its modes of representation can resonate together. . . . The body and "its dance" are no longer the monopoly of choreographic conventions, but the result of constantly changing observations and reflections that expose the body to multiple relations within its cultural, social, political, and artistic environment . . . able to introduce different systems of representation . . . that are independent of the canons of the choreographic institution.
>
> (Baudelot 2014, 181)[12]

This statement suggests there is a "new" model of dance that acknowledges choreographic research as a collaborative project involving multiple, contributing disciplines, and that this departs from choreographic "conventions" and "institutions." The old model of dance described by Rainer as an "isolated" art form is evoked here, and seems to contradict more than a century of interdisciplinary choreographic practice. What does seem to be new is the idea that *all* the arts can "do" choreography (and this would be true if the definition is as broad as Baudelot's—"dance is first and foremost a question of the body, languages and frames" [2014, 182]), and that there is little of value in the traditional, discipline-specific knowledges of choreography.

Barbara Formis recently uncovered the pathway to this situation "where any clear difference between visual and performing arts is considered out of date" (2013, 65).[13] In her article, "Performance Here and Then," Formis suggests that there has been a recent conflation of

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performance art and dance, a pattern that recurs in recent writing on French "conceptual" dance.[14] She cites the work of Belgian art theorist Thierry De Duve (who follows the logic of Michael Fried) on the element of *presence* as the distinguishing characteristic of this broader notion of *performance* defined, as it is, in relation to the visual arts: "Performance is an art of the *here* and *now*. . . . *Presence* can be said to be a pertinent trait in the appearance of the performance phenomenon, as it comes from the practice of painters and sculptors" (DeDuve quoted in Copeland and Pellegrin, 58). Formis states, "De Duve explains the paradox of presence through this historical background which shows that while performance shares essential characteristics with theatre, it actually derives from the visual arts, more precisely, minimal art" (2013, 58). This folding of dance into *performance*, which is distinguished from *theater* by its affiliations with visual arts, has had the effect of framing the development of contemporary dance in the latter twentieth and early twenty-first century within a visual arts context. This is reiterated in another account of the situation by dance academic Céline Roux, who elaborates on what she calls "the unframing of the choreographic" through a collusion with "performative practices" (2014, 261).[15]

The distinction that has been lost—as pointed out by Formis to some extent—is that many performance art practices have emerged from the visual arts, and this has been well documented, beginning with artists who extended their practice into performance such as Marcel Duchamp, and then Allan Kaprow, Ana Mendieta, Robert Rauschenberg, Red Grooms, Carolee Schneeman et al., followed by Abramovic and her generation. In contrast, dance artists such as Yvonne Rainer, Simone Forti, Steve Paxton, and Trisha Brown identified first and foremost as *dancers*, and the practices they undertook have their genealogy primarily in the work of Merce Cunningham and Anna Halprin, and through them, Delsarte and the other foundational figures.[16] The notion that contemporary dance has its roots in Minimalism in the visual arts is one premise that needs to be critiqued. I would rather follow Chantal Pontbriand's position as she discusses the expanded field of choreography in relation to how "contemporary dance allows us to see beyond dance and the body" (2014, 285), and I will draw out this distinction in my critical orientation.

In the mid-century American scene, new approaches to making art were formulated interdisciplinarily, as encapsulated in this quote from New York critic Jill Johnston, whose writing was so important during the period: "Artists made dances. Dancers made music. Composers made poetry. Poets made events. People at large performed in all these things, including critics, wives and children. Dogs, chickens and turtles made it, too. One result of the notion that anyone could do it was an orgy of Intermedia" (1994, 93).[17] In this context, artists like Simone Forti undertook choreographically informed projects that were grounded in dance-based knowledges, but realized what could be described as "undisciplined" creative outcomes: art works that defy discrete medium-based categories.[18] In my current research project, *Dance and the Contemporary Arts*, I argue for this undisciplined status of dance in the mid-century period and beyond in relation to how choreographic knowledges were introduced by dance artists to other disciplines (by Forti, Rainer, and Brown et al.) or introduced by dancers to artists working in other fields who then incorporated dance practices and methods into their work (Cage, Rauschenberg, Nauman, Brecht, etc.). This is in opposition to "the choreographic" as a concept and practice that, in Baudelot's view, can be taken up by any of the arts or, in De Duve's view, is colonized by the fields of performance and visual arts.

The current critical perspectives on the dance–visual arts nexus are quick to recognize the provenance of debates in the work of these mid-century pioneers. Anna Chave's writing, particularly her article "Minimalism and Biography," written in 2000, is important here and has been given little attention to date. Chave reconsiders the origins, trajectories, and beneficiaries of Minimalist creative practices across dance and the visual arts. Other theorists of the period who have described the contribution of dance to the broader aesthetic developments are Ramsay Burt (2006), Nick Kaye (2000), Hal Foster (1996), and Henry Sayre (2012), along with overviews by Barbara Haskell (1984) and Thomas Crow (1996).

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Another field of research that has written the contributions of dance into this artistic milieu since 2008 is the curatorial work that has focused on the dance–visual arts interface. Internationally renowned curator and theorist Corinne Diserens has recently described a "*désir désespéré du musée pour la danse*," and this has resulted in a broad range of approaches to presenting dance within the gallery context.[19] While this has tested the parameters of the form as outlined above, the work of certain writers and curators seeks to reinstate dance as a leader in, and generator of, the micro- and macro-ecologies that shaped creative practice in the twentieth and early twenty-first centuries.

Diserens, Dance, and Decentralized Perception

> *For a dancer, working on sight will immediately modify proprioception, movement.*
> (Godard and Rolnik 2008, 208)

Curatorial research in this field in recent years was re-ignited by French curator and theorist Corinne Diserens at the Museion, Bolzano, Italy, in 2008 with her exhibition that re-opened the venue, *Peripheral Vision and Collective Body*. Broad ranging, this exhibition was built around the themes of a sensual, decentralized perception, interdisciplinarity, experimentation, and the relevance of the historic avant-garde to contemporaneity, performance, and collectivity (Diserens 2008).[20] It included performance works by choreographer-artists Latifa Laâbissi, Xavier Le Roy, and Jérôme Bel; films of work by the German modernist dancers along with Rainer's feature film *Journeys from Berlin/1971* (1980); and drawings by choreographer Trisha Brown. In the leading catalogue essay by architectural theorist Yehuda E. Safran—which draws together the exhibition content of music, dance, and architecture—he states, "Often spatial conceptions during the last century were first rehearsed in the dance studios" (2008, 16). He cites Mondrian's *Broadway Boogie Woogie* (1942–1943), the Cage/Cunningham collaborations, and Adolphe Appia's architecture for Émile Jacques-Dalcroze as exemplifying the transfer of knowledges from dance to the other arts (Safran 2008).[21] Safran writes of "a completely new imperative in the field of sound and rhythm" post the industrial revolution, in which "the very elasticity of internal time consciousness was discovered" via Henri Bergson and others. Following Deleuze, he concludes, "in its different forms, dance became the arena in which such potential was discovered and expressed" (Safran 2008, 17).

Other essays by dance theorists Christophe Wavelet and Hubert Godard focus on comparisons between processes in choreography and the visual arts. Wavelet interviews Xavier Le Roy and Jérôme Bel (2008), two French dance artists whose open references to Continental philosophy and conceptual-based art have made them popular with theorists and the visual arts scene. Wavelet and Le Roy agree that the main difference between dance and the visual arts—specifically in training and the creative process—is that the visual arts promotes the singularity of the artist while "choreographies suppose a certain communion: of bodies, of movements, of their capacities, and their way of offering all of these a visibility" (Wavelet et al. 2008, 116). These interviews, and particularly the one with Bel, support a perception that dance as a discipline has become something of an embarrassment in the early twenty-first century, and that those artists who have distanced themselves from its methods ("there was no question of rehearsals, of dance classes or training sessions … there was no way I was going to be a 'lactic acid addict'" as Bel puts it) find favor in the broader contemporary arts scene more readily (Wavelet et al. 2008, 89).

In contrast, Godard's discussion with interviewer Suely Rolnik, "Blindsight," talks specifically about the relevance of corporeal knowledges and processes—that are fully realized in dance practices—to the radical visual arts practices of Lygia Clark (Godard and Rolnik 2008).[22] Godard describes specific sensorial aspects of both the production of, and encounter with, a work of art that elaborates possibilities for participatory and non-vision-centric experiences that owe much to his important

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work in dance and movement research and analysis. In this sense, Godard is important in this survey in contributing dance-specific knowledges that provide some robust rationale for dance's currency in the contemporary arts scene. That the interview with Godard—Dean of Dance and Movement Research at the University of Paris 8—is so rigorous and is given so much page-space here, speaks of the recognition of dance knowledges present throughout Diserens's exhibition. Drawing on his knowledge of kinesiology, biomechanics, and physical rehabilitation, Godard explains subjective vision—as opposed to objective vision—as "subcortical," where "the person blends into the context. There is no longer a subject and an object, but a participation in a general context" (Godard and Rolnik 2008, 178). This vision is not related to time, gravity, history of the subject, or interpretation, but is "more of the order of 'geographic' vision" informed as the subject moves in space-time. He refers to this type of vision as "blindsight" and describes not being able to see the chair directly in front of you but still being able to negotiate around it *indirectly* (Godard and Rolnik 2008, 180–3). This begins to sound less like vision and more like a network of sensorial exchanges that shapes our experience of being and moving in the physical world. He refers to this as "intersensorial plasticity" or "plurisensoriality" (Godard and Rolnik 2008, 204).

Godard goes on to discuss movement development in contemporary dance in relation to this nexus between perception and movement production; if my perception is expanded through engaging blindsight or plurisensoriality, then my experience of space and movement potential is expanded, and with this, the possible "movement of thought" (Godard and Rolnik 2008, 201)[23]:

> For a dancer, [plurisensoriality] is fundamental; dancers must be able to reproduce a movement they have seen, match it with a musical sound, and modulate their motor function accordingly … the work carried out in contemporary dance aims to do away with this compartmentalization [of the senses] which is caused by the catastrophe of language, by history.
>
> (Godard and Rolnik 2008, 208)

He applies this to the dance practice of contact improvisation, which he posits as beyond vision, "to try to be face-to-face with the other as weight, as contour, as colour, as a gesture, and to be in the urgency of these primal things—a kind of incredible vigilance … it is a peripheral, panoramic sight … which is the blindspot" (Godard and Rolnik 2008, 196–8).[24] Godard thus outlines a model of participation in the art event that is informed by dance practice and clinical knowledge and which offers an alternative to the static, ocular-centric regime of the direct gaze of the art spectator. Given the title of Diserens's exhibition, the influence of these dance-based knowledges on her curatorial vision is clear.

Curating as Choreography

> *I'm not convinced that galleries are where the revolution is going to happen.*
>
> (Lacey 2013, 125)

Another important exhibition that was held in the same year as *Peripheral Visions* was *A Choreographed Exhibition* (2008) at the Kunst Halle in St. Gallen, Switzerland, and at the Centre d'art contemporain de la Ferme du Buisson, France, where curator Mathieu Copeland presented

> … an exhibition only composed of movements. For over a month and a half, three dancers from the Tanzkompanie Theater St. Gallen are present in the kunsthalle during the opening hours to perform in space the choreography of movements, patterns and choreographed gestures, following the scores and instructions as provided by the invited artists, dancers, and choreographers.
>
> (Copeland 2014)[25]

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Those artists who contributed scores and instructions were Roman Ondák (visual artist), Jennifer Lacey (choreographer), Jonah Bokaer (visual artist and choreographer), Philipp Egli (choreographer), Karl Holmqvist (visual artist and poet), Michael Parsons (composer), Fia Backstrom (visual artist), and Michael Portnoy ("director of behavior"). This exhibition replaced the art object in the gallery space with the dancing body in a unique project that asked the following question: what is choreography in relation to gallery practices and processes? For Copeland,

> If, classically, the curator curates the exhibition, the artists create the art, the question [in his exhibition] becomes one of the status of those who "embody" the pieces. Subjects that, despite appearing as objectified, object to being an object . . . the relation to the spectators is thus fundamentally shaken, as they no longer evolve around objects, but twist around subjects and become carried with these conflicting movements. . . . In a space where nothing is present but movement, in a gallery left empty and devoid of any "props," only the opening hours and the duration of the exhibition determine the rhythm. Movements produce a critical experience of the ephemeral, affirming a critical counter-attitude to a world saturated with objects. A choreographed exhibition will only exist for the time needed for its overall realization.
>
> (Copeland 2013, 21)[26]

Scored-improvised movement as art in a gallery space is, for Copeland, a political choice—an opposition to the culture of the art object and an importation of dance knowledges from the dance studio or stage to the gallery.

The accompanying publication for *A Choreographed Exhibition* edited by Copeland and Julie Pellegrin features essays by and interviews with artists, commentators, and theorists such as Myriam Van Imschoot, André Lepecki, Barbara Formis (whose essay has already been referred to), and Boris Charmatz (director of Centre chorégraphique national de Rennes et de Bretagne). The inclusion of these voices indicates an engagement by Copeland with dance theory—particularly around *scoring* and *time*. Time haunts the dance–gallery relationship, with the time of dance (warm-up, rehearsal/development, performance) coming up against the opening hours of the public institution.[27]

But importantly here, Copeland ventures a definition of "exhibition" in relation to "choreography:" "A proposition for a definition: Exhibition . . . noun—a material, textual, textural, visceral, visual . . . choreographed polyphony" (Copeland 2013, 19).[28] In this definition, *choreography* is equated to the exhibited result of curating and organizing materials, bodies, space, temporal frameworks, and potential for subjective feelings, perceptions, thoughts, and memories that constitute the phenomena of the gallery exhibition. So Copeland takes the role of "choreographer," and choreography is a process of control and constraint across a multiplicity of physical and intangible variables, echoing Lepecki. In Copeland's particular experiment in 2008, objects are rejected in favor of "the ephemeral and the (un)physical, or the (im)material again—may these be through the absence or the void, the voice and the works, the gesture and the movement, and their inherent choreography." (Copeland 2013, 49).

In relation to the "choreographed polyphony," or in this description multisensorial dimension, of any exhibition it is aptly the corporeal mode of composition (*choreography*) that is called upon to define such an event. What is missing here is an understanding of the labor of "choreography" and "dancing." For Copeland, choreography is something that can happen "everywhere, at all times, with and for everyone," so that its ephemeral status results in "an exhibition that inhabits nothing other than the 'inner self' . . . the spectator becomes the host, and the whole, of this plural environment" (Copeland 2013, 23). The methods and practices of choreography—as it is understood in the discipline of dance—are lost here, and the term stands for a much broader concept of a

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composition for living bodies that is scored by choreographers, visual artists, and composers as discrete "pieces." In the exhibition, these pieces are set back-to-back across the gallery's opening hours, and there is little mention in the catalogue of the actual scores, techniques, or the names and background of the dancers in the two manifestations of the exhibition.[29] There is, rather, an emphasis on the curatorial gestures that brought them into being.

In Copeland's interview with Lacey, the choreographer takes him to task on his use of dancers from a repertory company with the Tanzcompagnie Theater in the St. Gallen iteration of the exhibition "as the neutral material of the thing. This is such an old idea in dance, that of course still exists, but it is extraordinarily dated" (Lacey 2013, 123). There is some account in Lacey's interview of how she approached a score for the dancers based on duration, the transitions between the total of eight artists' scores, and the fact that they would be performing to no one or each other for large chunks of time.[30] Lacey brings a choreographer's perspective to bear on the dancers' experience and the composition of the whole for both them and their audiences, acknowledging the problems for the dancer as interpreter/medium in the gallery context. So while Copeland's *Choreographing Exhibitions* confronts, head-on, the place of dancing in the gallery as the content of an exhibition, it underlines the tensions between curatorially driven arts practices and the more complex condition of "authorship" in contemporary dance practices, and some of the practical problems for dancers around duration, spectatorship and physical space which are given voice in the (marginalized) writing of the dancers.

Dance and Objects

> *Sometimes, I saw no one at all for the whole hour, not a visitor not C, V, or Mi. Just the walls, the floors, the scores written on little cards instructing movement and, if I had it that day, the timer.*
>
> ('MC,' Phelippeau et al. 2013, 184)[31]

Central to the attraction of dance for museums and galleries is the challenge the art form presents to institutions and associated economies that are based on the circulation of material objects. Three different relationships between dance and the object have been formulated in relation to choreography and the gallery. One suggests that dance offers an escape from object-centric museum practices. Another proposes that dance offers new models for engaging with objects in a museum context that promotes co-existence. And yet another sees dance approaching the status of object—or more precisely "thing"—as central to the dance–art encounter.

In 2010, *Move. Choreographing You: Art and Dance Since the 1960s*, curated by Stephanie Rosenthal, was presented at the Hayward Gallery in London and toured to Munich and Dusseldorf into 2011. Answering Bel's opening quote regarding the call of the gallery and the problem of what to exhibit, the exhibition comprised remounted and commissioned installations (some participatory), artworks, and live performances (mostly reenactments). There was a large video database of documentations and films that could be viewed at private computer stations, and a sense of "performances ongoing all the time" (Move 2010). Re-performances included works by Rainer, Forti, Brown, Halprin, and Kaprow, and there were exhibited works by their peers Morris, Nauman, Clark, and Graham. Other artists commissioned to create work for the gallery space included Thomas Lehman, Xavier Le Roy, Mårten Spångberg, Wayne McGregor, Boris Charmatz, Tino Sehgal, and La Ribot. This particular group is representative of the dance artists who are most often invited into gallery-based projects, with some inclusions from the visual/performance arts such as Tania Bruguera, Joao Penalva (an ex-Pina Bausch dancer), Pablo Bronstein, and Janine Antoni.

André Lepecki and Peggy Phelan's essays for the catalogue are a part of each theorists' broader interest in dance and the visual arts (Lepecki 2011; Phelan 2011). Phelan's writing—particularly on

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Rainer—has been important in placing dance as central to both the critique of performance and spectatorship, and the separation of form from content, which are at the heart of the mid-century revolution in the arts.

André Lepecki co-curated the interactive digital archive in the exhibition, "Dance and Visual Arts Since the 1960s," and his interest in dance and the visual arts makes his recent research very relevant. His essay for the Rosenthal catalogue begins with a discussion of the Gutai Group from Japan, who extended the logic of Jackson Pollock's action paintings into performance art, and Allan Kaprow's use of scores—which Kaprow refers to as "choreographic" scores—in his *Happenings*. Lepecki argues that, together, they mark the beginning of a new age of complicity between dance and the visual arts in the mid- to late-1960s (2011, 155). He brings this up to date with Bel, Seghal, and others and writes:

> . . . since the mid 1990s dance and visual arts have become profoundly imbricated. It is as if dance starts to be perceived not only as providing a renewed visuality to the visual arts (as [Helio] Oiticica wanted), but as being a practice able to provide the necessary tools for rearticulating social-political dimensions of the aesthetic. In this move, dance reinvents itself deeply, shedding its modernist identity as "the art of movement," while embracing its capacity to critically decode forces already choreographing our gestures, habits . . .
>
> (Lepecki (2011, 155)

Here, and elsewhere, Lepecki describes both what he sees dance offering the visual arts (reformulating social and political possibilities for art via the presence of the body and the choreographic critique of our gestural sphere, as well as muddling the object/subject divisions of visual culture), and how the visual arts has helped dance "reinvent" itself (as distinct from what he sees as the "modernist" imperative to move, and towards a relationship with the art object or "thing").[32] He also makes it clear that the relationship between dance and the visual arts frames his definition of "experimental dance" (Lepecki 2012, 75).[33]

For Lepecki, the object is the link between dance and the visual arts, beginning with Morris, Forti, and Rainer: "If there is a distinguishing trait of recent experimental dance, it is the noticeable presence of objects as main performative elements. . . . Indeed, it is the history of this presence that has shaped the vivid dialogue between dance and the visual arts over the past century, most significantly after World War II" (Lepecki 2012, 75–6).[34] This is interesting in comparison to Copeland's view of dance as a release from the tyranny of the object in art in the gallery—a view extended in curator Catherine Wood's essay, "People and Things in Museums" in Copeland's catalogue. Wood critiques the museum's desire for dance and performance as a pursuit of "the mirage-like end-point of radical non-object art," citing the work of Seghal as exemplary of this desire (but for her also problematic) (Wood 2013, 118). She suggests that it is a linear logic that drives a perceived progression from object through sculpture to the potential of performance. This progression is well articulated by visual artist Gordon Matta-Clark in 1978 as being at the heart of his and others' research in the 1960s and 1970s: "a progression from line to plane, to various kinds of planes to volumes to something beyond the volume, which is a sort of 'dynamic volume'" (quoted in Blancsubé and Espinosa 2014, 193).[35] In critiquing this linear movement (and consequently the current rush to include choreography and performance in the gallery), Wood is arguing for the value of objects *as they circulate with bodies* in the museum and the "complex ecology in which objects and actions are imperfectly co-existent," evoking Bruno Latour's network theory. In citing Mike Kelley, Mark Leckley, Clementine Deliss, and Boris Charmatz, she provides examples where objects from the museum archive and the subject comingle to produce new works of art that are time-based and performative.

In contrast, Lepecki posits the way objects are used in the dance practices he discusses as reducing them to a "thing," disconnected from utility and functionality through defamiliarization: "A thing is

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less an object than a mode of actioning the absolutely unforeseen. Unexpected, unrecognizable, yet clearly there, it is expressive of its extraneousness. It is determinate vagueness" (2013, 99). In his reading, experimental contemporary dance is characterized by its inclusion of objects within the choreographic *dispositif*, and his theory of *proximal aesthetics* propounds "a dissolution: of things and bodies, of subjectivities and objectivities" in a way that brings the body closer to "thingness" (Lepecki 2013, 100).[36] He cites Le Roy, La Ribot, Ibrahim Quaishi, Christian Rizzo, Vera Mantero, Trajal Harrell, Yingmei Duan, Joao Fiadeiro, Aitana Cordero, and Lehmen, among others (crossing dance, performance, and visual artists), as being "invested in a concern with being alongside things" (Lepecki 2013, 100) and/or "how to move as thing and how to become-thing" (Lepecki 2012, 78). His reading can be situated within the new philosophical paradigms of Graham Harman, Bruno Latour, and Jane Bennett, which model an object or tool-oriented approach known as "speculative realism" or "vital materialism."

Across Lepecki's writing, it takes time to find what is specifically "choreographic" about the "critique of the object" he is interested in in this work (2012, 90). He speaks of a mediating force between "objecthood and subjectivity" and seems to be setting up traditional choreography as a "system of command" (a very traditional concept of choreography) in opposition to the "alongsideness" he observes in this "experimental dance" where subjects and objects begin to blur (Lepecki 2012, 90). His analysis of Oiticica's use of the social dance form samba in his work of the 1960s, however, comes very close to Godard and Rolnik's (2008) discussion of Lygia Clark's work (who was an artistic colleague of Oiticica), both of which are intense forms of participatory art that approximate dance in their troubling of the aesthetic object as being ontologically discrete from the viewer.[37] Lepecki writes:

> Oiticica understood dance as the *actioning* of a making-dissolution that directly leads to unforeseen redefinitions of what would constitute an aesthetic object. Through the non-object of *dance*, sculpture and painting could escape from their objectality and thus finally become a "*proposition* for a new perceptual behavior, crafted through and in the ever increasing participation of the spectator, which in the end leads to the overcoming of the object as end of aesthetic expression." (2013, 101)

This connects with Godard's comments on the expansion of the visual arts field toward a "'disobjectivization' of the art object" through Clark's dance-like privileging of perceptions peripheral to vision. By this, Godard means "a dereification of vision … an attempt to modify the position of vision, to become reimmersed in subjective vision" which is an "intersensorial" mode of perception (2008, 183, 204).[38] Lepecki and Godard's interest here is in the contribution of dance to the visual arts' critique of the subject/object division and the social and political forces this unleashes, along with a destabilization of the object as the primary model for the work of art, and finally the reactivation of an intersensorial mode of spectatorship in our encounters with art.

Helen Molesworth's *Dance/Draw* at The Institute of Contemporary Art in Boston in 2011–2012 is structured as a parallel to Kaprow's path that led the New York art scene from Abstract Expressionism into performance. Molesworth states, "I grew increasingly interested in and drawn to artworks that were derived from, or were about, the gestures, marks, and effects produced by the body moving and performing in space" (2011, 11). The works included drawings, paintings, installations/sculptures, videos/films, and photographs that depicted body parts, suggested movement or trajectories, recorded choreographed movement, or which functioned as real or imaginary notations. Babette Mangolte's films of Brown and others, Forsythe's instructional videos, and Brown's own drawings were included. Carrie Lambert-Beatty's (2011) essay in the catalogue is a part of her important writing associated with this curatorial thread.[39] She reiterates the key concerns for dance in its new relationship with the gallery when she states, "In a post-medium, interdisciplinary condition, does it matter if the articulate body in art is shifted into this particular

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categorical container [of dance]? What is at stake when art goes dancing?" (Lambert-Beatty 2011, 27). This quote gets to the heart of the disciplinary-interdisciplinary tensions at stake here.

In her other writing, Lambert-Beatty spotlights Rainer's identification of the resistance of dance to perception "as an artistic problem" and the associated spectator-performer or subject-object complications, digging deep into the critique of ocular-centricity inherent in dance as an art form (2008, 1, 4). Lambert-Beatty's *Being Watched: Yvonne Rainer and the 1960s* is important in the clarity of her intention to write the Judson group's aesthetic project back "into social histories of the period" (2008, 72).[40] What Lambert-Beatty does brilliantly is identify compositional strategies that unsettle conventional habits of perception, thus highlighting *specifically* what dance and choreography achieved and contributed to the most progressive aesthetic concerns of this creative, and internationally influential, milieu. She cites how the following Judson strategies progressed the development of concepts of performance and spectatorship via the key dance fundamentals of presence, motility, and improvisation: "heterogeneity [or inclusiveness], stillness, slow motion," "indeterminacy, and other techniques of spontaneity," the use and abuse of the composition standard "repetition and variation," and nonhierarchical or "paratactic" movement (Lambert-Beatty 2008, 41, 51, 55, 140).

Molesworth's exhibition followed MoMA's *On Line: Drawing Through the Twentieth Century* in 2010–2011, curated by Catherine de Zegher and Cornelia Butler. Echoing Matta-Clark's statement on the progression from line to plane to volume and performance, this exhibition followed the development of line-based art works from paper into three-dimensional and performance work and included dance "represented by film and documentation," and live performances—mostly choreographed by Brown, De Keersmaeker, Ralph Lemon, and Le Roy (MoMA 2010).

Collectively, these exhibitions—from Diserens to Molesworth—draw in high relief the kind of programming spear-headed in New York at RoseLee Goldberg's Performa festival and curator Sabine Breitweiser's work at MoMA, which, according to Molesworth, "have framed performance and dance as crucial to understanding twentieth-century art and culture" (2010, 11).[41] They place mid-century "Minimalist," intermedial work at the center of the discussion and in direct conversation with recent "Conceptual" intermedial work. They also redefine *choreography* through an orientation to the visual arts and the associated themes of time, presence, and perception, and in doing so, magnify some important questions for dance-as-a-discipline. The following section draws some conclusions about the status of dance as it is viewed within this very current framework and very particular critical lens.

Body as Archive

> *The wealth of museum collections is productive of extreme poverty whereas the poverty of dance is productive of extreme wealth.*
>
> (Franko 2014, 254–5)

Movement scores, notation, and the dance archive are also pivotal to discussions about dance and the gallery or museum, the latter being the traditional gate-keepers of our cultural heritage. This is the material part of dance that the institution understands, and the exhibitions mentioned above included many methods for collecting and exhibiting the ephemera that surround the choreographic event. However, the e-mails between Bel and Charmatz—from which the opening quote for this article is taken—turn to the body as archive: "the dancer's experience of movement" as it exists and persists in the body, which has largely eluded the capture of dance history (Brun et al. 2014, 37).[42] I would like to turn to the body as archive—and the mind/body activity of the dancer associated with this—as a foundational characteristic of dance, and identify it as an alternative "key" to the dance/art "liaison," as an alternative to the interest in objects identified by Lepecki.[43]

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A superficial observation might state that an orientation toward the object in dance constitutes a movement toward the conditions of object-based creative production and presentation associated with the gallery/museum, while the dancing body and its resources as a creative producer, participant, and body-archive are what the museum desires, as we have seen.[44] This explains how the art form figures for the museum as both desirable and resistant. While visual artists could mobilize the object-oriented experiments of Simone Forti and import them into gallery spaces almost wholesale, the aspects of choreographic research that challenged the very conditions of aesthetic production such as experiments with the effects of gravity, an attention to the perception–action interface within the body, an exploration of the provenance of gestural production, the unpacking of physical presence as both process and product, and the epoch-defining effacement of a divide between art and life, would inform and dialogue with visual arts practices as a slow-drip feed, and at the same time, resist the complete colonization of dance by the gallery or museum.[45] As Charmatz understands, dance requires—or initiates—an entirely new model of the museum, and this is what he approaches in his work.

In his e-mail exchanges with Bel and elsewhere, Charmatz unpacks his idea of the *Musée de la Danse*. A proposition of his dramaturg colleague Angèle Le Grand, it offers an intervention into the National Choreographic Centres set up by the French government since 1980. He speaks of the *Musée de la Danse* as "a research project into institutional friction . . . where the barriers between the visual arts and dance can be moved." It asks, "In what way is dance more of a performing art than writing or the visual arts" in order to "affirm an existing institutional construction"? (Charmatz and Copeland 2013, 106).[46] His project, among the recent self-reflective, critically oriented dance work, confronts head-on the disciplinary crisis that intermedial migrations have fueled. His playful approach brings the terms "dance" and "museum" together against the broad range of approaches to presenting dance within the gallery context and all of the archival issues that accompany this shift.

Musée de la Danse has had many iterations, but Charmatz discusses *Musée de la Danse: Expo Zéro* at New York's *Performa* festival in 2011, which connects with Copeland and Le Roy's models already mentioned: "This is an exhibition project with no works. . . . But artists, areas occupied by gestures, projects, bodies, stories, dances that everyone can imagine as they like. Ten personalities (artists, architects, archivists, researchers) will be hosted in residence . . ." (Charmatz in Bel and Charmatz 2014, 236–7). In opposition to the "perennial, lasting, static" qualities of the museum, dance is for Charmatz "alive," inclusive, accessible, non-copyright-able, and "permeable" (Charmatz in Bel and Charmatz 2014, 236–7). Mark Franko's essay, "Museum Artifact Act," supports the idea that dance offers the museum what it itself does not have; dance creates its own museum in each instant in dancing bodies, thus constituting an "emancipatory procedure" when relocated to the museum: "The wealth of museum collections is productive of extreme poverty whereas the poverty of dance is productive of extreme wealth" (2014, 254–5). This optimistic tone from Charmatz and Franko is a celebration of the qualities of dance that have been the envy of the visual arts since Rauschenberg put on his skates. The power play between the robust gallery and transient dance is clearly articulated in Bel's opening quote, in which he suggests that the gallery as an institution bestows worth on dance as an art form: "dance is starting to be recognized as art. In the end it's as if you had to enter the museum to be legitimized!" (Bel and Charmatz 2014, 246). And Franko's use of economic terms points emphatically to the power relations inherent in the dance–gallery interface. This begs the question: is there anything for dance to lose in this exchange?

The curatorial discourse surrounding the *13 Rooms* exhibition claimed that the works exhibited were not "performance" but "art." This assured potential "buyers" that the work was "not temporary, not impermanent" (like performances and bodies) but could become part of a "collection" (Obrist and Biesenbach 2013). As curator Catherine Wood says, Sehgal's "introduction of conceptual choreography to the art exhibition space" is "purging aesthetic experience of stuff, things,

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clutter in favor of pure doing, being and saying" (2013, 114). You can thus buy and own a piece of conceptual choreography. Successfully bringing the conditions of contemporary dance into line with the sellable gallery commodity has been at the expense of the dancer-protagonists' agency, reducing them to a kind of exchangeable media. As confirmed by a participant, Sehgal's work resides in the bodies of "interpreters" who carry the score to be enacted—for the cost of a performance—at the request of the owner. (This wouldn't necessarily stop them from giving Seghal's away for free!) In this way, Sehgal and the *13 Rooms* curators have managed a rent in the visual arts that until recently would have seemed impossible: distinguishing between art and its medium. Unlike the action scores of Brecht or Kaprow that were written down and circulated to be deployed by anyone whatsoever, containing within the typed document the possibility of performance whether imagined or realized, Sehgal's work is entirely dependent on specific body-archives that hold the otherwise unrecorded score in their mind-bodies and yet who are paid by the hour and, so, are effectively replaceable/exchangeable.

This is perhaps a cynical challenge to Chamatz's assertion of the impossibility of a museum of dance based on the body-archive: "The whole interest in the *Musée de la Danse* is that it can't exist. The body ages and movement disappears." So, despite documentations of various kinds, "there's an 'immaterial' part of the collection [of *Musée de la Danse*]" that will always resist its conditions (Charmatz and Copeland 2013, 109). But for Seghal, Obrist, and Biesenbach (and some of the artists curated in Sydney), the body-archive is replaceable or interchangeable, despite containing the wealth of corporeal knowledges described by Charmatz and Franko. Wood pinpoints a return here to the choreographer–dancer dynamic that contemporary dance has been keen to rid itself of when she writes, "His interpreters . . . are, arguably, commodified themselves in their capacities as his creative, malleable 'human resource'" (2013, 115).

In the *13 Rooms* curator's talk, Obrist and Biesenbach (2013) described Xavier Le Roy's position in the exhibition program as "an exception." They described how they had tried to lure him into the gallery for some time but that he had resisted—probably, one imagines, in the spirit of Bel. Le Roy's piece, *Untitled* [2012], features one dancer and a mannequin in dark gray moving in a small blacked-out room shared by the audience who can see less than they can hear and feel. This gives us a heightened sense of physical presence by suppressing visibility; a choreographic fundamental that is subsumed elsewhere in the exhibition into the body as an art object or, in the curator's words, "living sculpture." By denying the visual, Le Roy effects a powerful critique of the ocular-centric regime of the gallery by stalling the objectification of the dancers through the gaze, instead giving agency to the dancers (Rebecca Hilton, Jonathan Sinatra, and Aimar Perez Gali) who occupy the space with their own improvised response to Le Roy's scores. The dancers also invite the audience into the space as they rotate their role as a facilitator. In turn, the audience members are "activated" in a way that exceeds their "choreographed" manipulations in the other rooms as they peer, probe, and feel their way into a relationship and situation that puts them, in many ways, on equal terms with the black-clad "protagonists." This is not dissimilar to Le Roy's approach (with Mårten Spångberg) to the *Move. Choreographing You* exhibition, where he had dancers working on choreographic movement in process in the gallery space, answering audience members' questions. Le Roy was also present at the Sydney exhibition and "choreographed" the work in person with dance artists who toured with the work.

Reading about Rauschenberg during *13 Rooms*, I was also struck by the divergences between this curated exhibition and the artist-led programs that Rauschenberg produced. The curator as a commanding "choreographer" is here very apparent. Rare, however, is the ease with which Rauschenberg, Forti, and Morris moved between the worlds of art and performance. As stated above, these types of grass-roots exchanges do still occur naturally: communities of artists who share methods, collaborate, and "try on" other disciplines in collectives where authorship is suppressed in favor of experimentation and its companion, failure. This egalitarian model, exemplified in the Judson Dance Theatre as Thomas Crow points out, seems in direct opposition to the curator-

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or institution-led migrations that can result in awkward moments such as the presentations of Cunningham's choreography at the Barbican's *Dancing Around the Bride* exhibition, and the cringe-worthy piece by Pablo Bronstein in *Move*, "Magnificent Triumphal Arch in Pompeian Colours," where "a dancer addresses said arch, while performing ornate, courtly steps" (Crompton 2010). These seem to be the product of something forced rather than organic.

Choreographers such as Xavier Le Roy and Tino Sehgal who have moved into the gallery context clearly owe much to Forti, and artists employing choreographic strategies in gallery spaces are indebted to Nauman et al. While the works of key writers on dance and the visual arts—Chave, Lambert-Beatty, Godard, Charmatz, Wood, Franko, and Lepecki—focus primarily on choreographers (with the exception of Clark and Oiticica), my continuing research project in *Dance and the Contemporary Arts* reverses the perspective to understand what the *desire* was and is for visual artists approaching dance—to better understand its potency within the broader creative milieu of the past 150 years as a unique site of innovation and experimentation that is grounded in our corporeality. Here, I have attempted to survey the current scene through key, gallery-based exhibitions, drawing out common themes and paradigms from the programs' curatorial rationale. I have also highlighted discipline-specific responses to that primarily visual arts-based programming in the corporeally grounded work of Godard, rigorous ambiguity of Charmatz, and choreographic sensibility of Le Roy and Lacey. I anticipate that the authors of the next important moves in the current dance–gallery frisson will take much from the work described here and elsewhere, and progress the critical engagement that is testing the very parameters of the two art forms.

Notes

1. *13 Rooms*, Kaldor Public Art Project #27, Pier 2/3, Sydney, April 2013.

2. The exhibition was originally curated for the Philadelphia Museum of Art and presented there October 2012–January 2013.

3. For more by Gardner on the choreography-dancer nexus, see Gardner (2008). For an opposing view to Louppe and Gardner that posits choreography as a process of the subjugation of the dancer to various "systems of command," see Allsopp and Lepecki (2008).

4. Elsewhere Gardner compares this to "handwriting: a writing in and between the bodies of dancers personally invested in one another, rather than a writing on or with them" (2008, 58).

5. Louppe's use of "contemporary" as an umbrella for the still debatable use of the terms modern and postmodern in dance is strategic in placing the art form within the broader and interdisciplinary field of contemporary arts: "For me, contemporary dance only exists from the moment that the idea of a 'non-transmitted' movement language first appeared at the beginning of the century" (Louppe 2010, 17).

6. See Joy (2014) for an expansive approach to the term, "How does dance encounter other media (photography, sculpture as examples) materially and conceptually to undo notions of media specificity?" (20).

7. The dominance of the public profile of mid-century Minimalism by the male sculptors Robert Morris, Donald Judd, and Carl Andre, as well as the labeling of postmodern dance as "Minimalist," have had the effect of generating this cultural memory. For texts that label postmodern dance as Minimalist, see Joseph (2011, 84), Foster (1996, 38), and Burt (2006, 54–6). For a text reiterating the dance-follows-art narrative for this milieu, see the Thierry De Duve quote below.

8. See Cvejic and Le Roy (2014). Cvejic describes the first occurrences of the term "Conceptual Dance" as negative or harmful, being applied to the work from outside the field of practice (2014, 145). She then takes a "pros and cons" approach to unravelling its appropriateness in comparison to the term "Conceptual Art."

9. See the Kier Choreographic Award: http://www.dancehouse.com.au/you/article.php?id=453, accessed 24/6/2014. The visual artist supported through this scheme was video artist Shaun Gladwell.

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10. She goes on: "Once again there is a crack where it appears that the gap between choreographic ideas and choreographic craft has widened" (Long 2014, 24). This theme was taken up again by Australian dance theorist, Sally Gardner, in her catalogue essay "Choreography, or Framed Kinaesthetics" (2014) for yet another dance-based exhibition, *Framed Movement*. Gardner takes what she calls "a dance historical point of view" in her discussion of "choreography" linked to the act of moving and the "choreographic" in the gallery context and concludes, "what of choreography . . . remains or persists in the choreographic?" (unpaginated).

11. Thanks to Agatha Gothe-Snape who also suggested the work of Brendan Fernandes and Lili Reynaud-Dewar among the many others not listed here.

12. Later in this chapter I refer to Lacey's assertion of choreographic knowledges in her work in her discussion with gallery curator Mathieu Copeland.

13. Here she is specifically referring to current theories of presence where "the gesture becomes material" and "conversely, the material must reenact the gesture" (Formis 2013, 65).

14. This occurs particularly when Formis discusses spectatorship and cites the "performance art" of Halprin, Paxton, Le Roy, Bel, and Laurent Pinchaud as her examples. All of these artists are primarily known as dance artists. See also Noémie Solomon, who talks of dance as "performance," which is explained as designating "the experimental practices taking place on the choreographic scene and at its limits" (2014, 19). She understands this shift in terminology against a belief that "a constitutive technology of the choreographic discipline" is its "relation" or orientation to its "outside," resulting in "an experimental praxis that is based upon propositions for differences, variations, and metamorphosis" (Solomon 2014, 19–21).

15. In this essay, the perceived commonalities between "conceptual" dance, contemporary performance practices, and the visual arts is clearly laid out through Roux's discussion of the work of Le Roy, Latifa Laâbissi, and Bel.

16. On performance and the visual arts, see, for instance, Lippard (1997) and Jones (1998). Barbara Haskell (1984, 37) refers to the artists involved in Happenings as "painting in the shape of theatre" and distinguishes this from Fluxus and Judson Dance Theatre.

17. While I acknowledge the important precedents of interdisciplinary projects by the Ballets Russes and the historic avant-garde (Dadaism, Surrealism, Futurism), the roles of the creative team members remained by and large true to a single discipline in a way that the mid-century avant-garde rejected.

18. See Carrie Lambert-Beatty on Rainer's position being beyond "a medium specific artist" (2008, 11).

19. Email correspondence, August 27, 2013. Translation: a "desperate desire of the museum for dance."

20. These themes are drawn from an interview with Diserens (2008, 8–11) at the beginning of the catalogue.

21. Elsewhere in the catalogue, Manfredo Tafuri's account of the historic theatrical avant-garde (Appia, Meyerhold, Piscator et al.) also refers to the role of dance via Dalcroze, placing dance in a network involving the technologies of modernity, socialism, and the body as object (Tafuri 2008).

22. See also: Lepecki on the influence of dance on Helio Oiticica's work discussed later in this chapter; Diseren (2014) on the influence of Trisha Brown on Gordon Matta-Clark regarding gravity, space, physics, and architecture; and Louppe (2014) on the influence of dance on Vito Acconci.

23. He applies this to the way Clark positions the spectator *amongst* the physical elements of the work: "What I like too, is that she uses what we call the sixth sense; the sense of posture, the sense of the movements of one's own body, which she constantly uses to modify the rest too . . . all the ways we have of changing the posture of sight . . . I say posture, for sight is necessarily borne of the other senses and, notably, of physical posture. If I manage to completely change the universe of posture, the posture of sight will change too" (Godard and Rolnik 2008, 208).

24. A piece on contact improvisation by Steve Paxton from *Avalanche* in 1975 is reproduced in the catalogue for *Peripheral Visions* almost as a discrete art work of sequential images and quotes. Paxton refers to the perceptual challenges of the form, including its use of peripheral vision and a

conscious choice to absent language, which links the reader backwards (and forwards) to Godard's ideas (Paxton 2008, 178–9).

25. The same exhibition was presented in the French venue and described by curator Julie Pellegrin (2013).

26. In 2012, choreographer Xavier Le Roy presented an exhibition of a similar type at Fundació Antoni Tàpies in Barcelona, *Retrospective by Xavier Le Roy*, which engaged performers to carry out actions for the gallery's opening hours. His aim was to use the archive of his solos (1994–2010) to produce new work at the intersection of dance, theatre, and art, activating experiences of time and creative production. I saw this exhibition remounted in November 2014 at MoMA PS1, Queens, New York City; however it is beyond the scope of this article to engage with this work here.

27. See, for instance, Charmatz's discussion of Bel's work in *Musée de la Danse* [2011], in which Bel presented dances of varying durations from three seconds to three hours (Bel and Charmatz n.d.).

28. Elsewhere he states: ". . . my entire curatorial approach is based on the idea of choreographing an exhibition. For example, I increasingly think of my exhibition catalogues as scores" (49).

29. LeClubdes5, who Copeland describes as "a now defunct French collective of interprets [sic] whose self-professed motto was 'what is it to interpret,'" (Lacey 2013, 124) have a chapter in the catalogue where they recount some of the scores which are noticeably absent from the catalogue.

30. The dancers LesClubdes5 write in the catalogue; "Thanks again Jennifer! Thanks for making breathing room in the exhibition that way, for making room for the sometimes very few things that would make the ensemble more flexible as events unfolded" (Phelippeau et al. 2013, 184).

31. "MC" is not named in the *Choreographing Exhibitions* catalogue, although others of the five dancers in the group are. That LesClubdes5's article comes so late in the catalogue and is so badly signposted regarding authorship is indicative of the role the dancers were given in this exhibition.

32. See Lepecki (2006) for his critique of movement as a key characteristic of the choreographic.

33. See also Lepecki (2013) and (2014). Across this writing, Lepecki focuses on "conceptual" dance artists whose work comes closest to performance art and thus (as Formis has demonstrated) to the visual arts.

34. He states: "We could say that in *See-Saw* [1960] Morris and Rainer were being moved by things in the field of the choreographic" (Lepecki 2013, 96–7).

35. See also Diserens' essay (2014) on Trisha Brown's influence on Matta-Clark regarding this "progression."

36. His definition of this term in 2012 is slightly different: "an alongsideness without identification" (Lepecki 2012, 80.)

37. See Luciano (1996). Excerpts from their correspondence are available in English in Bishop (2006). These artists offer a significant alternative genealogy regarding participatory, corporeally based visual arts practices outside the white, Western one that is central to this book.

38. Lepecki describes it as "a visuality closer to corporeality" (2011, 162).

39. See also Lambert-Beatty (1999, 2003, 2008).

40. While Lambert-Beatty cites Nick Kaye, Hal Foster, and Henry Sayre who all draw dance *into* their relevant historical accounts of this New York scene, she follows Annette Michelson's lead in recuperating the importance of somatic-based research during this time. She goes so far as to suggest that Rainer is a "bridge between key episodes in post-war art" (Lambert-Beatty 2008, 9).

41. The MoMA performance programming has included mostly dance: Forti, Rainer, Brown, Bel, Lemon, and Charmatz (MoMA 2015). To MoMA and Performa I would add Catherine Wood's programming for BMW Tate Live at Tate Modern in London that has included choreographers Daniel Linehan, Anne Teresa De Keersmaeker, Trisha Brown, and Christine De Smedt. And also the Whitney Museum, as discussed in Bishop (2014).

42. Le Quatuor Albrecht Knust is a collective involved in research into historical dance scores and related remounts.

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43. In setting these two models in opposition, I acknowledge Lepecki's work on the body archive in Lepecki (2010), which focuses on the re-enactment of historical choreographies rather than the comparison between the body archive and the artistic artifact undertaken here.

44. Lepecki (2011, 162) talks of "a visuality closer to corporeality, and a dancing closer to things," in his conclusion in Rosenthal which succinctly summarizes the two positions I am setting up here.

45. Molesworth would add, "an acculturation with duration, a high regard for non-narrativity, and sensations of bodily empathy," as dance-based knowledges informing the other arts (2011, 16). Trisha Brown's gravity-based explorations of the early 1970s, premiering at artist-run spaces at 53 and 80 Wooster Street in NYC, and then the Whitney Museum of American Art, mark the shift of dance in this milieu into the gallery proper. Artists such as Helio Oiticica, Lygia Clark, Bruce Nauman, Ana Mendieta, and Dan Graham perhaps came closest to importing dance concepts into their visual art practices during this same mid-century period.

46. Charmatz points out that "it's a graft onto things that exist. I don't want dance studios to disappear in favour of exhibition spaces" (Charmatz and Copeland 2013, 107). And Copeland notes, "I'm struck by the proximity you maintain with the idea of the museum, and by the distance you establish with it" (Charmatz and Copeland 2013, 110). Charmatz's ambiguity resonates with my own position on the future of dance and the gallery.

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1. *Peripheral Vision and Collective Body*, Museion, Bolzano, Italy, May 24–September 21, 2008. Curated by Corinne Diserens.
2. *A Choreographed Exhibition*, Kunst Halle, St. Gallen, Switzerland, December 1–2, 2007, and at the Centre d'art contemporain de la Ferme du Buisson, France, November 8–December 21, 2008. Curated by Mathieu Copeland.
3. *Move. Choreographing You: Art and Dance Since the 1960s*, Hayward Gallery, London, October 13, 2010–May 15, 2011, and Haus der Kunst, Munich, February 10–May 15,

2011. Curated by Stephanie Rosenthal and the interactive digital archive co-curated by André Lepecki.

4. *On Line: Drawing Through the Twentieth Century*, MoMA, New York, November 21, 2010–February 7, 2011. Curated by Connie Butler and Catherine de Zegher.
5. *Dance/Draw*, The Institute of Contemporary Art, Boston, October 7, 2011–January 16, 2012. Curated by Helen Molesworth.
6. *Retrospective by Xavier Le Roy*, Fundació Antoni Tàpies Barcelona, February 24–April 22, 2012, and MoMA PS1, Queens, New York City, October 2–December 1, 2014, and various other venues. Curated by Xavier Le Roy.
7. *Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp*, Philadelphia Museum of Art, October 30, 2012–January 21, 2013, and Barbican Art Gallery, London, February 14–June 9, 2013. Curated by Carlos Basualdo and Erica F. Battle.
8. *13 Rooms*, Kaldor Public Art Project #27, Pier 2/3, Sydney, April 11–21, 2013. Curated by Hans Ulrich Obrist and Klaus Biesenbach.
9. *Framed Movement*, Australian Centre for Contemporary Art, Melbourne, October 10–November 23, 2014. Curated by Hannah Matthews.

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