THE GLASGOW SCHOOL OF ART

Performing Sites

choreographic approaches in installation practice

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Declaration

I, Inês Cristina Fragão Bento Coelho, declare that the enclosed submission for the degree of Doctor of Philosophy, consisting of a joint portfolio with dissertation, meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee of The Glasgow School of Art. I declare that this submission is my own work, and has not been submitted for any other academic award.

Signed: Inês Bento Coelho

Director of Studies: Stephanie Smith

Abstract

The 2010s have seen the emergence of the choreographic in major galleries and museums. Choreographers such as William Forsythe, Siobhan Davies and Xavier Le Roy are expanding their practices into installation art, while artists such as Tino Sehgal, Alexandra Pirici and Anne Imhof are working with choreographic concepts and strategies. The current choreographic turn raises new issues regarding the relationships between the performative, the choreographic and the visual in gallery settings, which have been studied by scholars such as André Lepecki (2017 and 2012), Susan Leigh Foster (2010) and Claire Bishop (2017). However, the relevance, influence and methodological impact of the choreographic within the artist's studio have not been addressed: what this turn implies for artistic production *before* the encounter with the viewer remains unclear. This context has led to my research question: *how might artists integrate choreographic approaches in their processes of making to explore performativity within a site?* This research focuses mainly on studio practice, and is less concerned with the experience of the audience.

To address this question, I examined the choreographic through a practice-based research approach informed by my artistic practice. Utilising distinct mediums such as video, performance and installation in different forms and contexts, I produced five site-responsive artworks combining installation with choreographic approaches. I investigated how the choreographic influences, contributes to and manifests in the making process, and conceptualised its role in shaping new ways of thinking about making. This study contributes new knowledge to the field by arguing that the integration of the choreographic with installation practices fosters a conception of the *site as performative*. Furthermore, I developed a tool for transforming a site into a *performative site* – the *choreovisual model (CM),* which is comprised of three spheres of action: *tracing*, *mapping* and *situating*. In my proposed method, a *listening* outlook underpins the three action spheres; the rehearsal process emphasises the relevance of the site as a situational context for *drawing with movement*; and an iterative approach involving working with both live and digital movement is central. The model offers artists working in installation, sculpture, dance and performance a process which emphasises the potential and the challenges of producing artistic work that approaches site performatively.

As an in-depth study of the emerging relationships between installation art and choreography, this research examines, clarifies and highlights how an expanded choreographic practice may take place in installation art. In doing so, the study also addresses the need for a suitable terminology to identify, discuss and specify the current choreographic turn. I propose the new term *choreovisual practice* to refer to visual artistic projects which consider the body, the site and movement at the core of the work, developed through processes of making which are directly informed by choreographic approaches. The research contributes to current debates on installation art and choreography as expanded fields of practice, widens the understanding of evolving contemporary artistic trends, and repositions the current perception of the relationships between the visual, the choreographic and the site.

Acknowledgements

There are many people and organisations that I would like to thank. Firstly, this project would not have been possible without the support of my wonderful supervisors. I am thankful to Stephanie Smith for her encouragement, fresh perspectives, and critical advice; to Dr Sophia Lycouris for her generosity, thoroughness, and inquisitive approach; and to Dr Laura González for her rigour, guidance, and challenging questions. I am also thankful to Noël De Buck at the Royal Academy of Fine Arts in Ghent, and to Margot Bannerman at Central Saint Martins in London for their words of advice as I embarked on this journey.

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I am immensely grateful to all the wonderful people involved in the various projects of this research, some of whom have since become close friends. I hold dear their valuable insight, commitment and high standards, and look forward to working with them in the future. Thanks go to performers Madeleine Virginia Brown, Maria Braender, Egan Chan, Nina Enemark, Enya Zia, Rowan Flint, Nikki Kane and Donata Vezzato; and to dancers Kai-Wen Chuang, Monika Smekot, Katie Armstrong, Lucy Ireland, Kieran Shannon, Shona Miller, and Fergus McIntosh. I am also thankful to Eszter Biró, Miriam Calvo, Hugh Watt, Tim Cooper, Catherine M. Weir, Mele Broomes, and Melissa Geraghty for their assistance in many facets of the different projects, from holding a ladder while I worked at heights to photographing a rehearsal or providing advice on technical aspects. Special thanks are due to Donata Vezzato for her invaluable assistance in making *Workroom,* and Lucas Kao and Jack McCombe for their support with the documentation of *This is Not About Dance* and *Workroom.* Further thanks go to Noelle and Robert McFadyen who so warmly welcomed me and my bulky equipment to their home in the Scottish Highlands to

film *Birds*. My deepest thanks are due to my dear friend Julia Harms for the superb support with the design of the portfolio. You are a star.

I would also like to thank the research community at The Glasgow School of Art (GSA). I am deeply indebted to Dr. Thea Stevens, who thoroughly revised with me my subsequently successful PhD funding application; to Prof. Ross Sinclair and Dr. Nicky Bird for devoting their time to a challenging and rigorous mock examination; to Dr. Ranjana Thapalyal, for generously showing me the ropes of teaching; to all my students at the Master of Research in Creative Practice at GSA; and further thanks to Dr. Giovanna Guidicini, Dr. Susannah Thompson, Colin Kirkpatrick, Kevin Reynolds, Dr. Madeleine Sclater and Dr. Alison Hay.

Finally, I wish to thank my friends and family, who have supported me from day one. Thanks to Marta for the leisurely moments in the beach and that unexpected massage coupon, you are far but so near; to Mafalda for our walks in the countryside discussing everything and nothing; to my sister Ana for typing away at transcripts when time was scarce; to my dear mother Natália, who flew over and cooked me meals while I worked; and specially my father, José, for his continuous encouragement, for reading my drafts and for being my rock when things got tough. Thanks also to old friends Catarina, Pedro, Julia, Rosa and Luísa and to recent PhD friends for sharing the ride.

I gratefully acknowledge the doctoral fellowship awarded by the Portuguese Foundation for Science and Technology (FCT) through the European Social Fund (ESF) and the Human Capital Operational Programme (HCOP) which made this PhD possible. I am also thankful for the Postgraduate Welcome Scholarship awarded by GSA in the first year of studies. Further thanks are due to The Work Room for their residency award, which enabled the production of *Workroom*; The Art School for the contribution in producing this work; the Reid Gallery for their support in making *This is Not About Dance*; the GSA Research Office for the training grants and for the support in completing this project fully in the challenging post-fire environment; as well as the Scottish Graduate School of Arts and Humanities for the inspiring Writing Retreat with Rowena Murray which enabled me to get on with writing this thesis.

Finally, Iain, I thank you for believing in me and carrying me gently towards the finishing line. This is for you.

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Choreovisual Works

The artworks produced during this research were presented and disseminated in varied contexts. They can be viewed in the portfolio, which is comprised of the book *Choreovisual Works* and the audiovisual files on the USB, as outlined below:

Doors, 2016

Performative installation for small audiences.

- Video documentation of the performance: *Doors.mp4*
- Photography documentation: *Choreovisual Works* (pages 5–11).

Birds, 2016

Video installation exhibited at the Tontine Lecture Theatre at GSA on 12 and 13 August 2016.

- Video work: *Birds.mp4*
- Video documentation of the installation: *Birds install.mp4*
- Photography documentation: *Choreovisual Works* (pages 13–27).

This is Not About Dance, This is Not About Movement, This is Not About Performance, 2016

Performative installation shown at the Reid Gallery, GSA, on 14 and 28 October and 3 November 2016. The work was part of the exhibition *Whereabouts you are* curated by Viviana Checchia and Allyson Keehan. For ease of reading, the title is shortened in this thesis to *This is Not About Dance (TINAD).*

- Video documentation: *Tinad.mp4*
- Photography documentation: *Choreovisual Works* (pages 29–47).

Workroom, 2017

Performative installation presented at The Work Room, Tramway, on 25 May 2017 followed by an informal public discussion. Developed as part of a two-week residency at The Work Room.

- Video documentation: *Workroom.mp4*
- Photography documentation: *Choreovisual Works* (pages 49–67).

Landscape, 2017

Installation exhibited at The Studio Pavilion, House for an Art Lover, Glasgow, on 28 July 2017. The piece was produced as part of my participation in the *Toolbox* residency with artist Fraser Taylor and Chicago-based dance company *The Seldoms*. The video *Experiments on Landscape*, which depicts the making process, was shown at the *Unveiling Choreographies* screening at Centre for Contemporary Arts (CCA), Glasgow, on 15 November 2017, followed by a filmmakers' questions and answers.

- Photography documentation of the installation: *Choreovisual Works* (pages 69–85)
- Video of the work in progress: *Experiments on Landscape.mp4*.

Relevant Research Dissemination

My research in progress was presented in different contexts:

Article: *Listen to the others: the rehearsal process as a constant act of care*. Scottish Journal of Performance, Volume 5, Issue 1. 6 April 2018.
– Peer-reviewed article which depicts my initial conception of listening as a practice in the rehearsal context in relation to the piece This is Not About Dance.

Paper presentation: *Choreography beyond the human body: screendance as an expanded choreographic practice*. Light Moves Festival of Screendance Symposium, Limerick. 3 November 2017.
– This paper discussed some of my thinking on the choreographic in the mind of the beholder discussed in Chapter 5 in relation to the piece Birds.

Public discussion: *Birds & On the choreographic beyond bodies – Screening & Talk*. *Fictional Matters* festival curated by Colette Sadler, CCA, Glasgow. 4 December 2016.
– The video work of Birds was shown at the CCA cinema room followed by a public discussion on the choreographic beyond the body. The paper presented at the Light Moves Festival builds upon the ideas discussed in this event.

Paper presentation: *Choreographic methods in installation work: intersections between visual arts and dance*. National Association for Fine Art Education Symposium: *Research Practice Practice Research,* The University of Cumbria Institute for the Arts, Lancaster. 15 July 2015.
– An analysis of my methodological approach where I discussed the process of making Doors.

Paper presentation: *Borrowing methods: what might creative practitioners in visual arts and dance learn from each other?* University of Glasgow Fourth International Post-Graduate Arts and Humanities Conference: *Creativity: Method or Madness?* Glasgow. 27 May 2015.
– An overview of my research.

Note to the Reader

This practice-based submission is comprised of two books. This volume, *Performing Sites: choreographic approaches in installation practice,* is to be read in tandem with the portfolio book, *Choreovisual Works,* which presents five installations with a choreographic component produced as part of this research. A variation of the piece *Workroom* was shown in the Viva, offering an opportunity to experience the work. The two volumes inter-related and interweaved together highlight the contribution to knowledge of this PhD.

This submission is complemented by a digital component (USB stick) which contains video documentation of the portfolio of works and of the process, as well as a digital PDF of the portfolio book. Throughout the text, the audiovisual files are indicated by *file name*. For instance, *see Birds.mp4* refers to the video file entitled *Birds.mp4* on the USB. The appendices contain supplemental information and are referred to as *appendix number, page number* – for example, *appendix A, page* ***Error! Bookmark not defined.***.

I invite you now to start by experiencing the practice component of this submission: please view the artworks in the book *Choreovisual Works*, which will afford you an overall understanding of the practice when reading the subsequent chapters. The video files for each piece can be viewed in tandem with the portfolio book, or afterwards, following the order indicated in the USB. I return to the artworks in Chapters 3 and 4, and you may refer to the portfolio documentation at any moment.

Chapter 1: From the dance studio to the encounter with the viewer

In 2006, I took part in a workshop held in Brussels by the Belgian company *Ultima Vez*. There is one exercise I remember clearly. There must have been twenty of us, performers, dancers, actors, movers, standing in a line, shoulder by shoulder, facing the wall on the opposite side of the room. We were moving slowly, no one leading, no one falling behind, just as one sole body. I could sense the breath of the people around me, hear their presence, feel their collective energy. There was an awareness of togetherness as we completed the task: to walk in a straight line to the other side of the room. As we traversed the space, consciously, a line of human bodies moving, I was overwhelmed by a feeling that the group and the room had become one and the same: the connection with each other extended to the space we were in. I could feel the wall behind me as much as the one in front, and the people by my side, as we moved steadily from one wall to the other. We became part of the room, a force moving *within* it. This exercise highlighted how a connection between our bodies and our environment can be developed through performance training and practice. I began considering how to translate the perception of a given space from the performer in the dance studio to the viewer in a gallery context. Focusing on the relationships between the body of the performers and the structures of the space, I started paying attention to the role of space in an artwork, and how it could be approached as performative.

The concept of *space consciousness* as the process by which a response to space takes place is useful here: 'what is meant by the various ways of being located in space and reacting to space becomes clear from a specific experience, which we will in anticipation call the concept of *space consciousness* or the sensation of space' (Bollnow, 2011: 257, emphasis added). I wrote my MA Fine Art dissertation in 2013 on how one might encounter space awareness – or space consciousness – in visual arts. Investigating how an artwork could foster in the viewer a new perception of the space around them, achieving a sense of connection with the environment, I argued that *staying* enhances one's awareness of space. By spending time, moving within a space to perceive it from various viewpoints, one is able to experience, for example, an architectural context (Zevi, 1957). Architect and writer Bruno Zevi proposes the act of being somewhere, *staying*, as a tool to perceive space. Staying enables one 'to become more aware of its [space] characteristics, gaining a heightened understanding

of a place' (Bento-Coelho, 2018: 77). Through *staying* as a methodology to make work, I am able to able to grasp particular aspects of a space, conceiving it as a physical material to work with; I am able to work with the space performatively, and ultimately, to investigate how space awareness can be passed on to the viewer.

Visiting *This Variation* (2012) by contemporary artist Tino Sehgal at Documenta'13 in Germany, I felt an overwhelming sense of being *in the middle* of the work, with other audience members, the performers, and the environment. As I entered the exhibition space, I was met by darkness and various sounds at rhythmic intervals. I heard voices close to my ears surrounding me at different moments – sometimes intimately near – and distant ethereal sounds travelling in the space. Sound is a crucial material in the viewer's experience of the work: the listener associates what they hear with their own experiences, which may thus generate distinct meanings (Hermida et al., 2019). In *This Variation*, the sounds from several directions offered a sense of the dimension of the room, they constructed the spatial context of the work for the viewer. I found myself in a large area where performers and visitors intertwined: we became equals in the dark. The darkness of the piece enhanced listening and made it impossible to discern at first between who was performing and who was visiting. After a while, the sounds began to multiply and increase, and the lights turned on for a brief moment before returning to darkness. *This Variation* integrates sound, space and movement, which one can only perceive through listening, making it a work to be experienced as well as viewed. The piece overtakes the space of the encounter with the viewer, subverts the traditional relations between audience and performers, and creates a minimal performative experience. Sehgal, who trained in dance and economics, applies choreographic practices to an installation context in most of his works. In this piece, there was no stage, no frame; the sounds travelling created the experiential context for the audience.

This Variation highlights the blurriness between the roles of the viewer and the performer, and suggests a bodily and physical perception of the artwork. Here, I use the terms 'viewer' and 'audience' interchangeably to refer to the public of the works. I consider the term viewer, which I expand on in the next chapter, as proposed by art historian Claire Bishop in relation to installation art. She suggests that installation art 'presupposes a viewing subject who physically enters into the work to *experience* it' (2005: 10, emphasis added). In this thesis, 'viewer' refers to a person who encounters the work using multiple senses, not only vision: an *experiencer*. For example, a viewer

may have an active role in apprehending the work, they may perceive a piece in its entirety in many levels: visually, experiencing its sound qualities, sensing its surrounding space, as well as having an embodied experience of the artwork.

Being in the dance studio as a performer, and visiting *This Variation* as a viewer led me to consider how I could integrate choreographic practice in my work to foster a sense of space awareness in the audience. As a visual artist with a background in dance and theatre, having practised ballet for over a decade and other forms of dance movement and physical theatre, I brought elements from my performing arts training to my installation practice in previous works. It became crucial then for me to critically interrogate how the two different fields of art and dance intersect, inform one another, and take hold in my creative process. Further, putting into words the process by which my dance background contributes to my artistic work may help other artists working in similar ways to gain clarity about how their practice unfolds, and develop work departing from an informed position. This study begins with the enquiry into how the choreographic can become a tool to engage with space in making and viewing installation work. The choreographic allows me to explore movement in spatial practices in a systematic way, bringing the history and the processes of movement composition to an installation context. This leads me to the question of how movement – and therefore choreography, the discipline of movement composition – can be a tool to *make space perform*, and how to highlight the qualities that may render the space as performative. I began investigating how choreographic approaches such as improvisation and task-based exercises might act as a framework for *sensing site* in installation work; and how to use choreography to explore performativity within a site, bringing it alive, activating it, and therefore making it perform.

In contemporary art practice, several artists engage with movement to enhance, alter, construct and play with the audience's perception of a site, using movement for differing purposes. In several examples, artists activate the qualities of the sites in which they are working, from a pristine ordinary gallery setting to complex urban interventions. In *Turning the Place Over* (2007), British artist Richard Wilson cuts a large circular section of the building and rotates it at a steady pace (Figure 1). Possibly drawing on Gordon-Matta Clark's works from the seventies, where the American sculptor cut sections of derelict buildings and photographed them, in an act where the absent section was as important as the remaining one, Wilson does not

subtract elements from the building; rather, he lends it the performative capacity of being in constant motion, even when its life span may be over. In this piece, movement becomes a catalyst for change in how we perceive an everyday city building, opening the imagination of the viewer to other potential urban landscapes. A different piece, where movement highlights the white walls of the gallery, is *Three Sections* (Figure 2), by Marcius Galan (2011). Perhaps influenced by Fred Sandback's minimalist line drawings/sculptures in the space devised decades earlier, *Three Sections*, although not using movement per se, *invites the viewer to move* to apprehend and understand the piece. Consisting of wood, wax and paint on the walls, the work creates the illusion of large panes installed in the space. The viewer is, therefore, compelled to test this and move across the panes. The illusory barriers create a physical strangeness in the space, and, in a way, it could be argued that by creating a space within the gallery space, the work lends a performative quality to it.

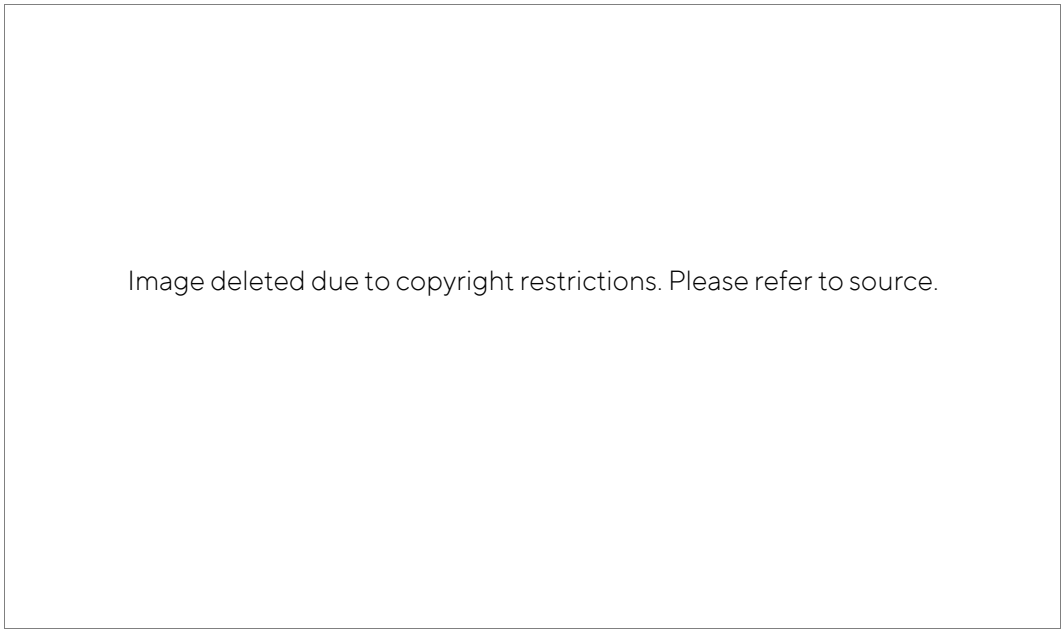

Figure 1: Richard Wilson, *Turning the Place Over,* 2007. Liverpool. Source: Liverpool Biennale.

A very different approach to working with movement is the piece *International Feel* (2011), by artist David Rokeby (Figure 3). This complex work involving technology *overlaps* two gallery rooms in different cities. The changes in the sound in each room as the audience members move in the space indicate whether the bodies of the visitors in two different countries *overlap* with each other. By moving, the viewer is invited to connect virtually to a body thousands of miles away. Their movement becomes the catalyst for the experience, activating not the site where they are, but a sense of connection to a site in a different country. This work possibly revisits the

feeling of connectedness to the space that I felt in the dance studio in Brussels. By utilising movement, or by inviting the viewer to move, these artworks highlight the qualities of the spaces into which they are integrated, creating a symbiosis between the work and the environment where it takes place. These examples, in urban, gallery, or virtual spaces, use movement to foster a sense of connection to a site. They acknowledge to varying degrees the importance of site and of movement in the work in a contemporary visual arts context.

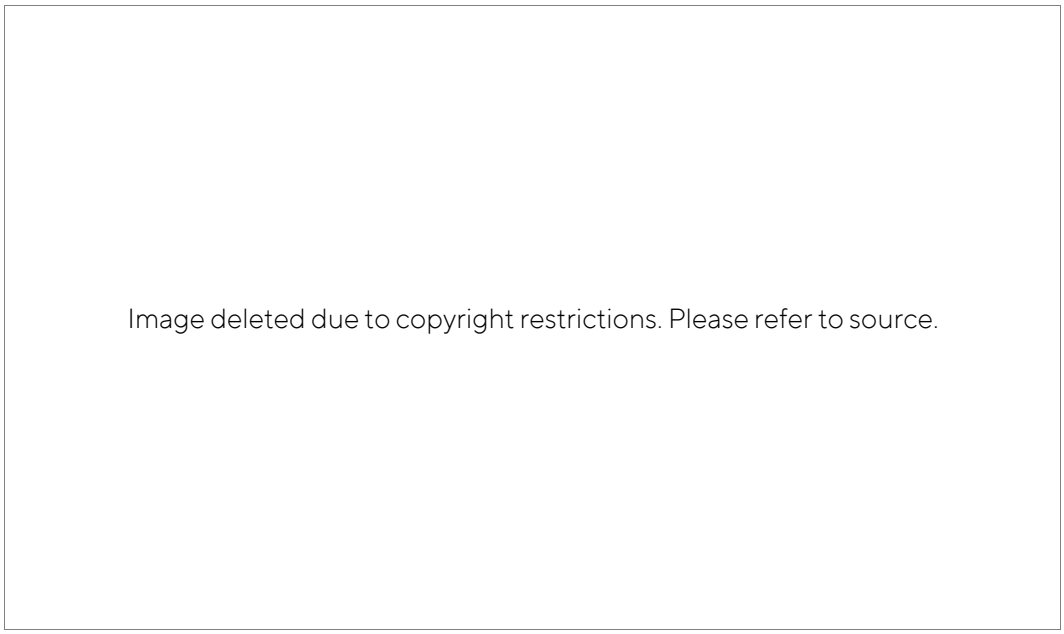

Figure 2: Marcius Galan, *Three sections*, 2010. CIFO Cisneros Fontanals Art Foundation, Miami. Source: Luísa Strina Gallery.

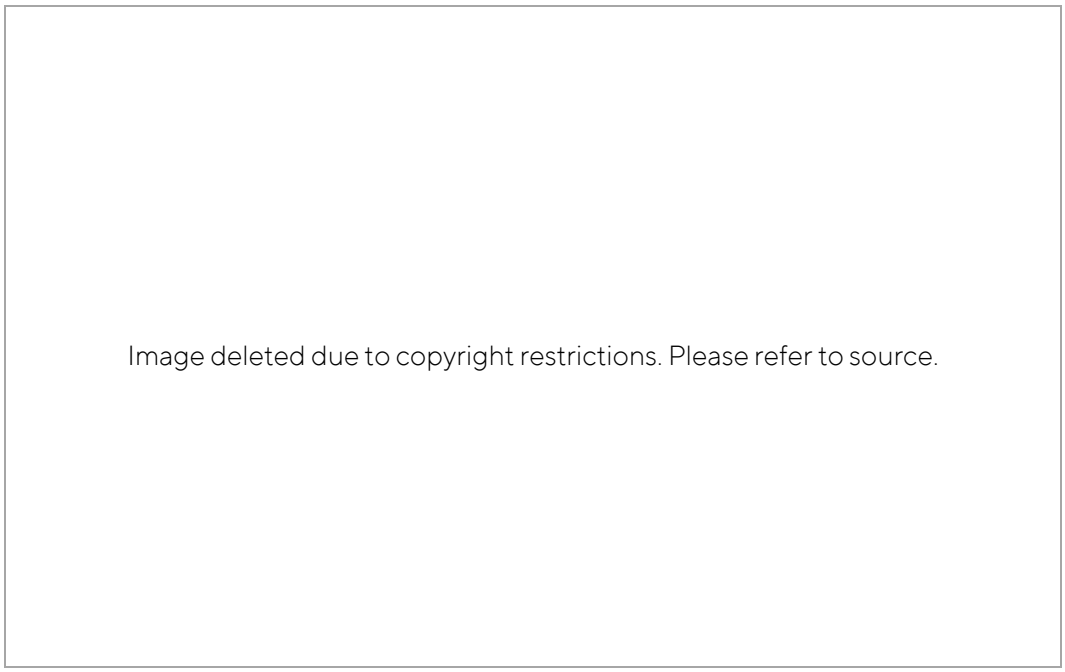

Figure 3: David Rokeby, *International Feel*, 2011. Toronto on the left and Rotterdam on the right, Strategic Arts Initiative 2.0. Source: the artist's website.

1.1 The lure of the choreographic in installation practices

Although the above examples depict installation artworks where movement has a strong role in the construction and perception of the piece, several contemporary works focus more specifically on how movement is devised: choreography. The growing interest in the intersections between visual art and the choreographic has arisen since the 1960s. The lure of the choreographic within the visual arts, curator Stephanie Rosenthal argues, is mostly due to its ability to enable art to escape objecthood (2010). Visual artists were attracted by dance's qualities of ephemerality, corporeality, precariousness, scoring, and performativity (Lepecki, 2012a and 2017). Some authors posit that the attractiveness of dance's ephemeral qualities rests in the move towards de-objectification in visual arts in the past decades, accentuated in response to questions around the economic value of the artwork since the sixties (Rosenthal, 2010; Lepecki, 2012a). Post-modern dancer and choreographer Simone Forti's works were essential to highlight ways for artists to use choreography, one example being her piece *See–saw* performed in 1960 (Rosenthal, 2010). She turns everyday movements into dance works, a crucial influence for artists in the sixties and seventies (Rosenthal, 2010). In 1971, Robert Morris's *Bodyspacemotionthings* exhibition at Tate Britain included works to be acted upon, to be experienced through the body, works that required the visitor to dance (Rosenthal, 2010). This focus on the presence of the body in a given space was one of dance's contributions to the visual arts: artists such as Robert Morris and Bruce Nauman produced choreographic works that highlighted the viewers' experiences of their own bodies (Rosenthal, 2010). A choreographic work in a gallery context raises questions within installation making, particularly due to its relation to the space, a concern shared by several installation and choreographic practices.

The increase in choreography-based artworks in the past ten years brought developments in galleries and museums, as choreographic practices expanded into new territories in contemporary art, leading to what is currently known as 'dance in the museum' (Bishop, 2014: 63). Tino Sehgal's *constructed situations* are good examples. His works *These Associations* at Turbine Hall (2012), London, and *This Variation* (2012) mentioned above earned him a Turner Prize nomination in 2013. The piece *Untitled* at Venice Biennale in 2013 won the Golden Lion prize for best artist. These prestigious awards highlight a current interest in an artistic practice which not only

engages with the viewer in precisely conceived forms but also depicts fresh approaches to movement, performance, the space of the museum, and the politics of the exchange between the artwork, the context, and its public informed by the legacy of the Judson Dance Theatre. Sehgal's dance background and subsequent choreographic approach to constructing a live encounter between performer and viewer inform his political view of the dematerialisation of the artwork within the museum.

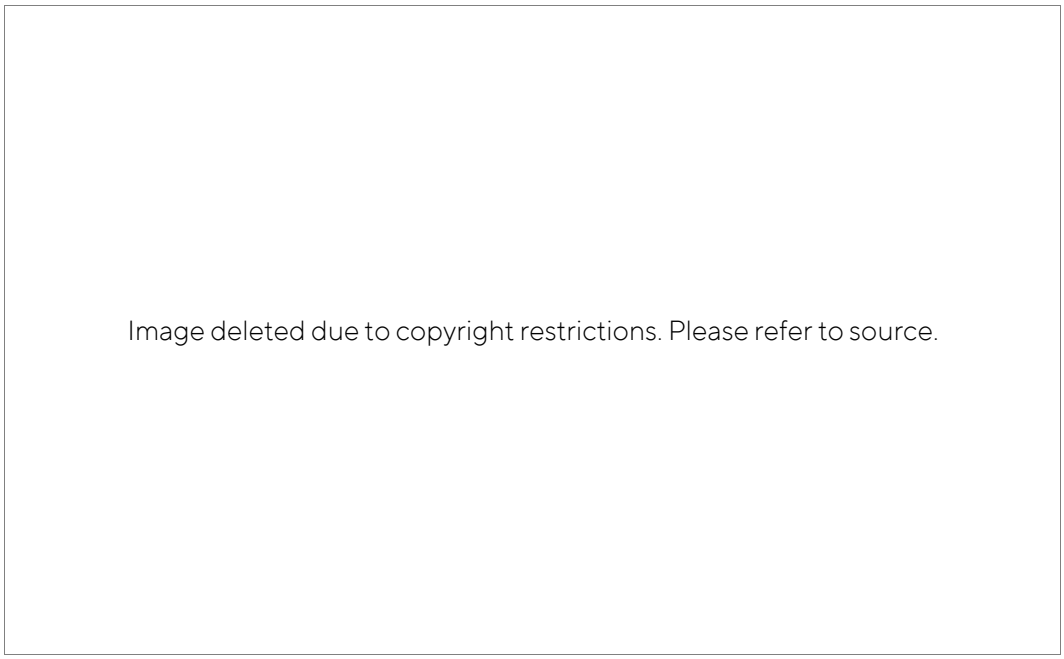

Figure 4: Alexandra Pirici and Manuel Pelmus, *An Immaterial Retrospective of The Venice Biennale,* 2013. An enactment of a drawing of two tigers in the Japanese room of the 1924 Venice Biennale. Romanian Pavilion, Venice Biennale. Photo: Italo Rondinella. Source: e-flux.

Another choreographic piece in a gallery context is *An Immaterial Retrospective of The Venice Biennale*, by Alexandra Pirici and Manuel Pelmus (2013) at the Romanian Pavilion of the Venice Biennale (Figure 4). The piece re-enacts artworks from previous Biennales, creating static images with bodies in the space in ever-changing moving sculptures, each one announced by a performer. The *Enactment of 'Number 12'* (a painting by Jackson Pollock in the American Pavilion of the 1950 Biennale) strikingly looked and felt like a Jackson Pollock work. Seeing a Pollock painting brought to life by bodies in the space – as well as in my imagination – highlights the potential of choreographic practice within the museum to open fresh avenues for making work. In the UK, the Siobhan Davies Dance company showed *Table of Contents* (2014) at the Institute for Contemporary Arts in London and at Tramway in Glasgow, and the performative installation *Material / rearrange / to / be* (2017a) at

Tramway (Figure 5). The latter involves an ambitious project of performance, projected film and sculptural objects, where 10 artists worked together creating individual responses to similar themes and concerns (Davies, 2017b). The different works co-exist in the gallery, inviting the viewer to gravitate around changeable compositions (Davies, 2017b), rendering the project as a 'choreographic device, of constant spatial and temporal rearrangement' (Davies, 2017b: 38). The gallery space becomes a setting for a live experience where nothing is ever the same; something new in the work unravelled on each of my visits keeping it constantly alive.

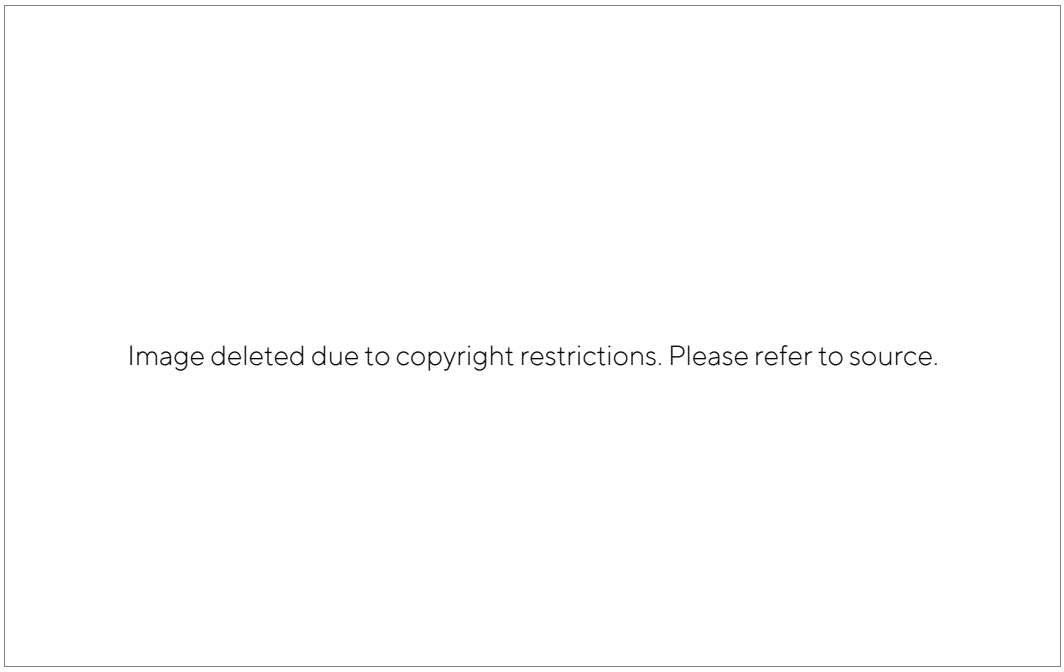

Figure 5: Siobhan Davies Dance, *Material / rearrange / to / be*, 2017. Tramway, Glasgow. Photo by the author.

A striking example of a contemporary work where installation and choreographic practices meet is *Faust*, by Anne Imhof (2017), which won the Golden Lion Prize at the 2017 Venice Biennale (Figure 6). The piece draws on the existing architecture of the gallery as well as the glass structures built for it. Using painting, installation, movement, and sound, *Faust* is centred on notions of power and resistance, where the relationship with the viewer is mediated by the transparent glass structures which often separate the audience from the performer (Pfeffer, 2017). The work activates the architecture of the German Pavilion with performative activities (Fullerton, 2017), with dancers appearing in unexpected places such as on the roof or above doors, in carefully constructed compositions integrating bodies, the gallery space, site-specific structures, and movement. This piece and the previous examples highlight the current tendency towards the choreographic in established galleries and

museums. Dance in the gallery, an emergent practice with roots in the 1960s, is taking hold in visual arts contexts, combining installation with choreographic concerns.

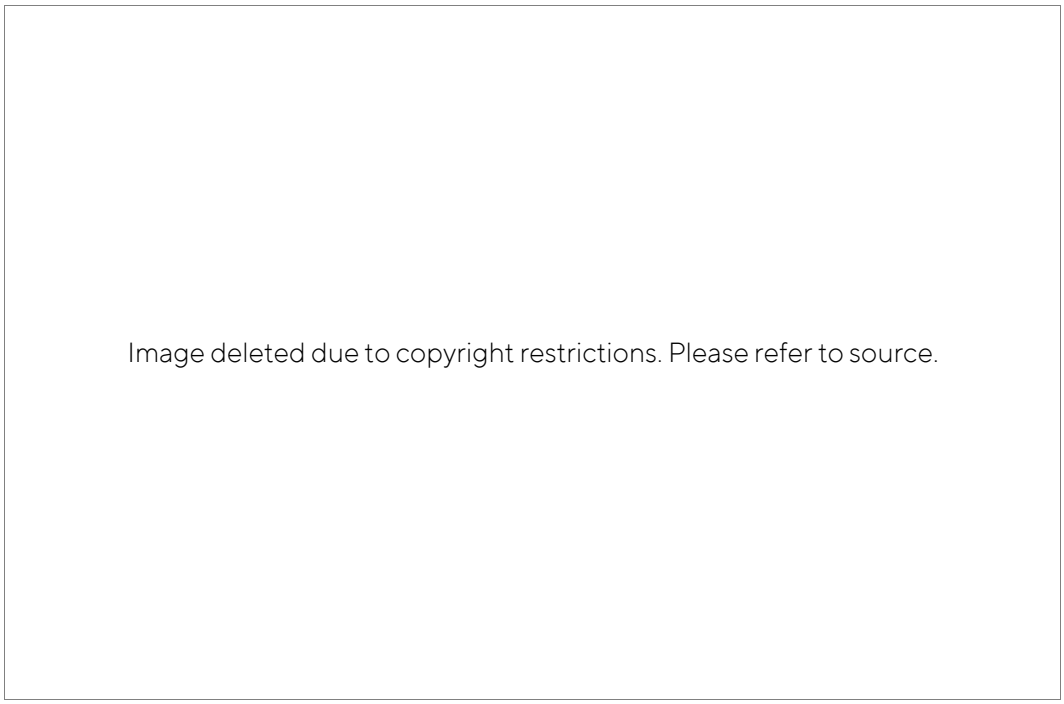

Figure 6: Anne Imhof, *Faust,* 2017. German Pavilion, Venice Biennale. Photo: Nadine Fraczkowski. Source: Mousse Magazine.

Choreography can also be seen in major curated exhibitions of the last few years. MoMA's exhibition *On Line* (Butler and Zegher, 2011), which focused on the evolution of drawing through the 20th century, included performances from acclaimed choreographers such as Trisha Brown, Anne Teresa De Keersmaeker, and Xavier Le Roy, centring on the mark-making qualities that drawing and dance share. The Hayward Gallery showed *Move: Choreographing You* in 2010–11, an exhibition which investigated the interplay between art and dance, presenting a selection of works from the 1950s onwards, with which visitors were invited to interact (Rosenthal, 2010). Earlier, *A Choreographed Exhibition*, curated by Mathieu Copeland in 2007 at the Kunst Halle in St. Gallen, consisted of three dancers performing works by eight artists in an empty gallery space, developing a choreography of gestures and movements in a succession of solos which overlaped at some moments (Copeland, 2013). In 2011, *Pioneers of the Downtown Scene, New York 1970s* at the Barbican Art Gallery highlighted parallels between the works of musician Laurie Anderson, choreographer Trisha Brown and sculptor Gordon Matta Clark (Anderson et al., 2011). Brown's performance pieces dominated the gallery

(Quaintance, 2011), particularly *Walking on the Wall* (1971) which I discuss in the next chapter. The following year *Moments. A History of Performance in 10 Acts* (2012) curated by contemporary choreographer and founder of Musée de la Danse (Museum of Dance) Boris Charmatz, opened at the Center for Art and Media Karlsruhe in Germany, displaying works by performance artists and choreographers. Finally, *Danser Sa Vie* (Dance Your Life), curated by Christine Macel and Emma Lavigne in 2012 at the Pompidou Centre in Paris, detailed the relationships between art and dance since the start of the 20th century (Macel et al., 2012). These exhibitions highlight the current interest in choreography and dance forms in museums and gallery contexts.

Although the new choreographic turn has been widely studied by scholars in dance and theatre (Lepecki, 2012a and 2017; Leigh Foster, 2010; Le Roy, 2017; Bauer, 2008), little has been researched within a visual arts context, and therefore, its implications for visual artists remain poorly investigated. In a climate where artists and curators are currently exploring the choreographic within the museum setting (Bishop, 2017; Wood, 2017; Butte et al., 2014), questions such as *how the choreographic in the visual realm may affect installation practices*, *how artists may respond to this environment in their studio practice* or *how interdisciplinary practices might flourish* clearly deserve further consideration. Dance and choreographic appearances in galleries and museums have potential to offer new possibilities for artists to shape their artistic context.

The confluence of installation practices and choreographic approaches thus becomes the departing point for this research. This PhD study asks the following question: *how might artists integrate choreographic approaches in their processes of making to explore performativity within a site?* Discussions have been held in museums and galleries around the choreographic within the visual ignoring the artist's voice. The Tramway event *Turner Prize Thursday: Introducing The Visitor Audience Art, Performance and Dance* (Davies et al., 2016), where a panel of choreographers debated choreography in the museum in the context of the Turner Prize 2015, is an example of this (Bento-Coelho, 2016). Few artists have contributed to the contemporary discussion on choreography within the museum, although they are living sources of knowledge as the gallery is traditionally their prime vehicle for work dissemination. This thesis focuses on integrating choreographic approaches in installation art, in the making process, through processual modes of practice, and in doing so, bringing choreographic practices to the artist's studio. As studio practice is the main focus of the research,

this project is not concerned with an in-depth examination of the audience experience. The study aims to build the initial blocks of a shared language between artists and choreographers, so they can share tools of practice from an informed position. It functions as a starting point to reduce communication and language barriers between these fields, accentuate what they share, and investigate forms of practice that can be productive for both contexts.

This study puts forward a framework for artists working with performativity in spatial practices to integrate choreographic approaches in their work: the conception of space as a performative entity, and a new working tool, the *choreovisual model (CM)*. Altering the perception of our surroundings in artists and viewers may contribute to new forms of engagement with the world, fostering creativity and a sense of connectedness to our environment, contributing to the current discussion on choreography and installation art as expanded fields of practice. As a hard of hearing individual, it may be that my distinct hearing led me to contemplate and investigate how it may shape our artistic practices and forms of making, and contributes positively to establishing more fulfilling connections with spaces, people, our work, and ourselves.

1.2 Shall we begin?

In the next chapter, I interweave contemporary definitions of installation and choreography to address points of encounter. I begin with an outline of installation art and its evolution during the last few decades. After addressing performance and performativity within the research, I discuss the meaning of the term choreography and how it has evolved over the years to encompass much more than dance. I follow this with a discussion on spatial practices before focussing my attention in the areas where installation, movement work, and site encounter one another, articulating the research in a spectrum of site movement work. Throughout the chapter, I refer to selected artworks to highlight intersection points, arguing for an understanding of installation art as a choreographic activity.

In Chapter 3, I present the artistic research methodology employed in this study. To answer the research question, I integrated choreographic approaches in my work, and studied my own process of making, searching for an overarching framework to merge installation and choreographic processes: the *choreovisual practice*. This

contributes to the continuous development of contemporary art making by offering new concepts, working methods and compositional tools that might inform other artists' approaches or the ways in which they think about their practices. The chapter introduces the *choreovisual model (CM)*, a tool grounded in holistic listening to create installation works using choreographic strategies, which considers the importance of the site as performative in the process of making and presenting work.

To study an artistic process where installation and choreography meet, I devised a portfolio of five installations, which I invite you to examine as you delve into Chapter 4: *Doors* (2016); *Birds* (2016); *This is Not About Dance, This is Not About Movement*, *This is Not About Performance* (2016); *Workroom* (2017); and *Landscape* (2017). Following the process of making each piece, Chapter 4 narrates and analyses how the *choreovisual model* functions in practice. The descriptions of the making processes interweave with the analysis, and a summary of lessons learnt highlights points to address further in the following chapter.

In Chapter 5, I draw on the portfolio of artworks, the *choreovisual model*, and the *choreovisual practice* to contextualise the main research findings encountered in the studio: I propose that a listening outlook in the creative process, an iterative approach to working with live and digital movement and a situational rehearsal as a context for *drawing with movement* contribute to a conception of the site as performative. I bring the chapter to a close by addressing the challenges, limitations and biases encountered in the research.

In the Conclusion, I briefly synthesise my research journey, and outline the contribution to knowledge and the research findings. I look towards the future to discuss how this study may be applied by researchers, artists or teachers, and summarise the potential research areas it may open up.

Chapter 2: Installation art as a choreographic activity

In this chapter, I address installation art, choreography, dance studies and a range of discourses to examine the rich area where they encounter one another. I draw parallels between installation art and choreographic approaches, discuss the role of the performative in the research, address choreography and the evolution of the meaning of the term in the past decades, and discuss the importance of the site and site specificity in the context of situational practices. Throughout the chapter, I identify points of encounter between installation, choreography, and site, drawing upon works where these fields intersect to lay out the contextual background where this thesis is situated.

2.1 Towards a situational practice

Installation art encompasses a wide range of practices where the focus of the work lies in its encounter with the viewer, the spatial conditions of that encounter, and the relationships between its parts. Although authors disagree about its history (Reiss, 2001), Bishop (2005) proposes that its roots lie in El Lissitzki's *Proun Room* (1923) and in minimalism. In *Proun Room* (Figure 7), Lissitzki integrates all the surfaces of the gallery space into one artwork, compelling the viewer to move around the room (Bishop, 2005). It can be argued that this piece is the first installation ever, since it requests an experiential process to apprehend the work. In minimalism, the viewer's attention shifts from the work itself to the process of perceiving it (Bishop, 2005), enhancing the viewer's awareness of the piece's relationships with the exhibition setting. In this sense, Robert Morris's *L-Beams* (1965) may be considered the first minimalist installation, as it focuses on the relationships the objects create with the gallery space (Figure 8). Consisting of three similar large Ls placed in distinct orientations in the room, the piece highlights how their *sameness* is perceived differently in 'the moment of experience', although the viewer *knows* a-priori that the objects are similar (Krauss, 1977: 267). Constructing a work that revolves around the relationships between the objects and how they are placed in the space, Morris focuses on how the audience perceives the work. By inviting the viewer to move around it so as to understand it, he highlights the role of movement in the viewer's encounter with the object.

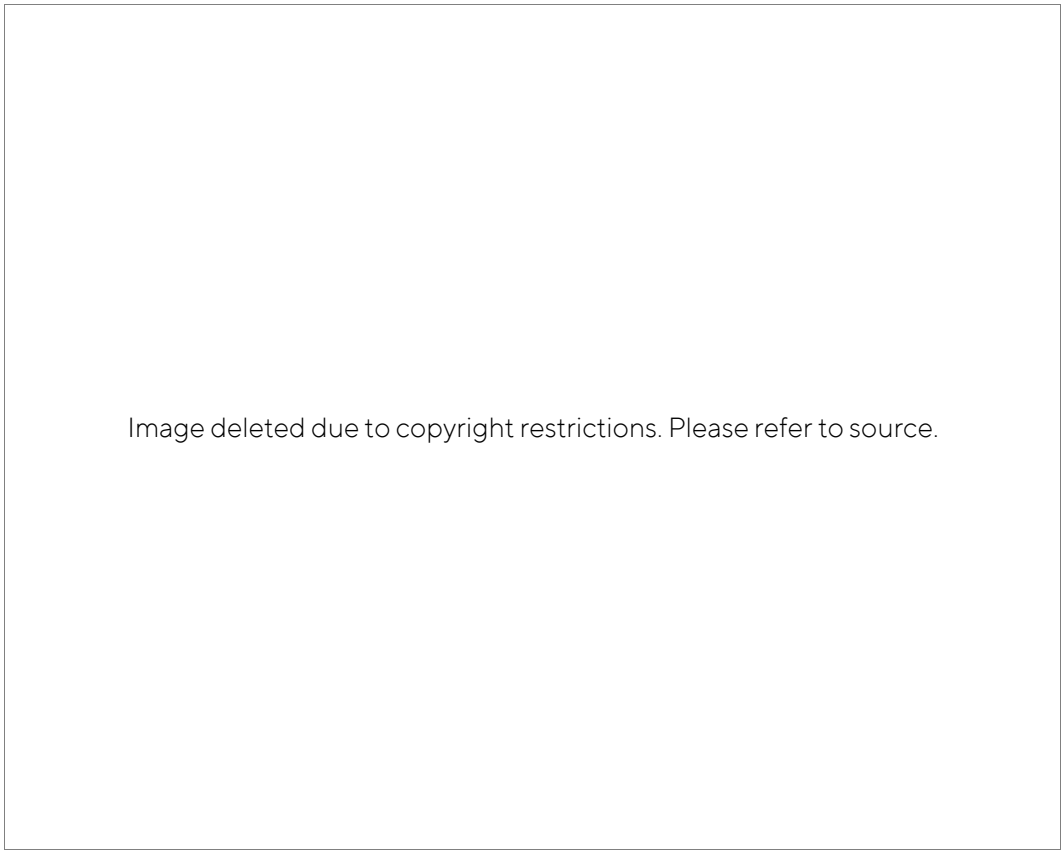

Figure 7: El Lissitzky, *Proun Room,* 1923 (reconstructed 1971). Source: Tate.

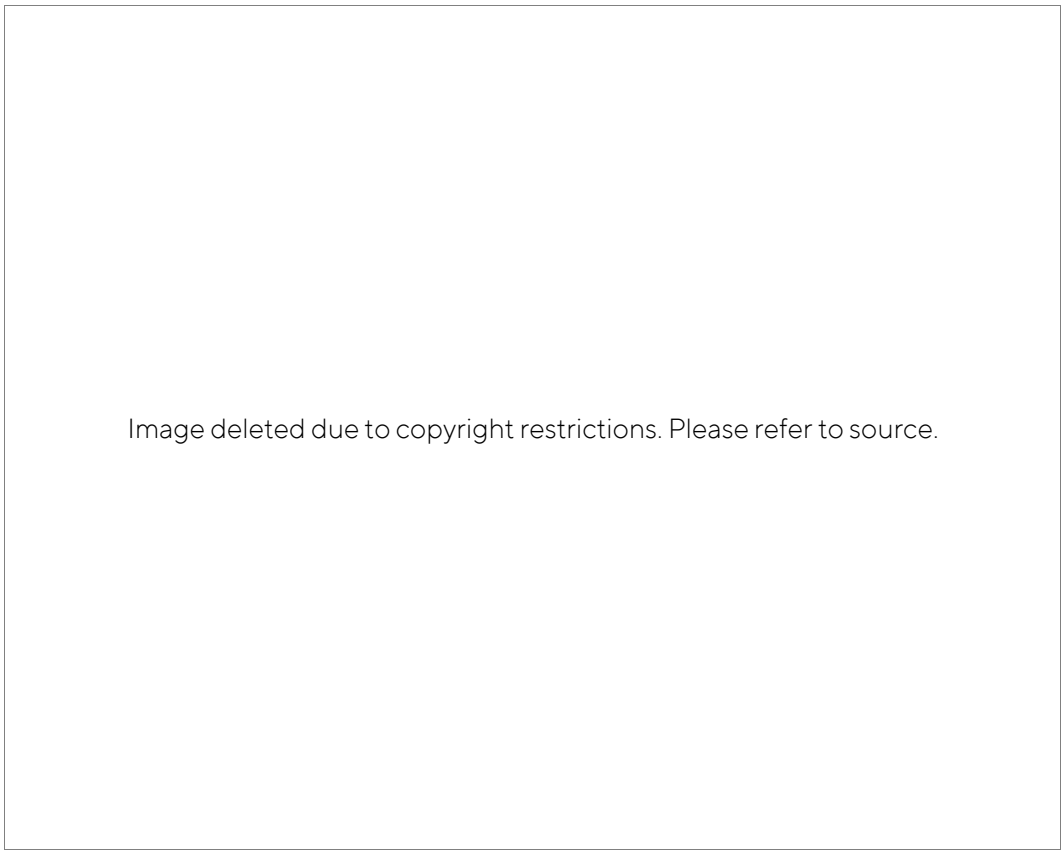

Figure 8: Robert Morris, *L-Beams*, 1965. Source: Smart History.

With the emergence of minimalism, the role of the viewer underwent a significant change from its modernist conception. In his *Notes on Sculpture* (Part 2) first published in 1966, Robert Morris points out that the viewer 'is more aware than before that he himself is establishing relationships as he apprehends the object from various positions and under varying conditions of light and spatial context' (1993a: 15). For Morris, *duration* becomes part of the work, 'the present tense of immediate spatial experience' of the viewer in the space (1993b: 176). American art historian and critic Michael Fried criticises minimalist sculpture for being *theatrical,* due to its focus on the conditions of the encounter between the viewer and the work (1998). Minimalism enters an arena which 'lies *between* the arts' (Fried, 1998: 164, original emphasis), instigating a situational context and inviting the viewer for a durational experience that includes them. The situation '*belongs to* the beholder' (Fried, 1998: 154, original emphasis) and the viewer becomes part of the work's equation, which, Fried argues, is akin to theatre. Here lays precisely the importance of minimalism in shifting the paradigm of relationships between the artwork and the viewer. Professor of Performance Studies Nick Kaye argues that '[i]n emphasising the transitory and ephemeral act of viewing *in* the gallery, minimalism enters into the theatrical and performative' (Kaye, 2000: 3, original emphasis), repositioning viewing as an integral part of the work. In *Notes on Sculpture*, Morris articulates the viewing experience as 'a phenomenological relation between the viewer, the artwork, and the material properties of the viewing space' (Peltomäki, 2010: 26). The minimalist conception of the viewer which considers the context of the encounter between the viewer and the work as 'embedded in the very nature of spatial perception' (Morris, 1993b: 176) informs my approach to the term *viewer* throughout this thesis, which I expand further in this chapter and in the next.

American artist Donald Judd's well-known assertion that minimalist pieces were 'neither painting nor sculpture' (1965: 207) shows a new context for making work beyond the boundaries of traditional sculpture. Minimalist works represent the first sculptural move from *objecthood* to *situation*, denoting a focus on the space and on the encounter with the viewer which installation art also emphasises. However, it can be argued that minimalism diminished sculpture by shifting its emphasis towards a realm between the object and the monument (Foster, 1998). Nonetheless, in doing so, 'it pointed toward a *situational practice* with few apparent limits' (Foster, 1998: 14, emphasis added). Installation art develops around this situational practice: its focus is

on the work, the space, and the encounter with the viewer as a single situation, defined by its temporality, its dependency on its display, and its attention to the audience (Reiss, 2001). In the context of this study, I consider the term installation art to apply to works that aim to 'produce in spectators an *expanded spatial awareness*, a phenomenological sensitivity to all that is actual and present within a bounded space' (Elwes, 2015: 1, emphasis added). Installation presupposes a *situation* for the viewer to enter to fully experience the work (Bishop, 2005).

Art critic Hal Foster identifies two relevant principles in making sculpture when he discusses American artist Richard Serra's works from the mid-seventies: the phenomenological principle 'that sculpture exists in primary relation to the body, not as its representation but as its activation, in all its senses', and a 'situational' principle as 'sculpture engages the particularity of place, not the abstraction' (1998: 17). Foster suggests that these principles 'define sculpture as a structuring of materials in order to motivate a body and to demarcate a place: (…) a specific relay between subject and site that frames the one in terms of the other, and transforms both at once' (1998: 17). His thoughts highlight two elements at the core of a number of contemporary installation practices addressed in this study: the activation of the body – the viewer, the maker, and/or the performer – and the engagement with a particular site. The viewer, or potentially, in performative installations, the performer, creates new propositions for engaging with the site of the work. Further, as sculpture moves away from its object-based form expanding into space, its focus shifts towards the site itself.

Installation art has been credited with focusing on activating the viewer and de-centring the subject (Bishop, 2005). However, this was previously explored by some practitioners, such as Brazilian artist Hélio Oiticica. He places the spectator – which he calls *participator* – at the core of the work, activating it through motion: action becomes an essential element to experience the artwork (Ramírez, Figueiredo and Oiticica, 2007). The *Parangolés* (1964–79), for instance, a series of capes, banners, flags and tents made with painted fabric, plastic, or other materials, were made to be worn, experienced, and moved with when dancing samba (Figure 9). They highlight the freedom of improvisation dance, which Oiticica had embraced in looking for a transcendent form of de-intellectualisation (1965). He describes the immersion into dance and its rhythm as a 'new discovery of the image', which becomes 'mobile, fast, ungraspable' as opposed to the aesthetics of the visual arts (Oiticica, 1965: 52).

Inducing a higher awareness in the participator by requesting them to *move* and to *act*, engaging the viewer in a performative experience, the *Parangolés* become a mobile living painting, which the participators – the wearers – bring to life. In the *Parangolés*, Oiticica seeks to instigate a full magical experience ('vivência mágica'), where the work is only completed when mediated by the viewer's participation.

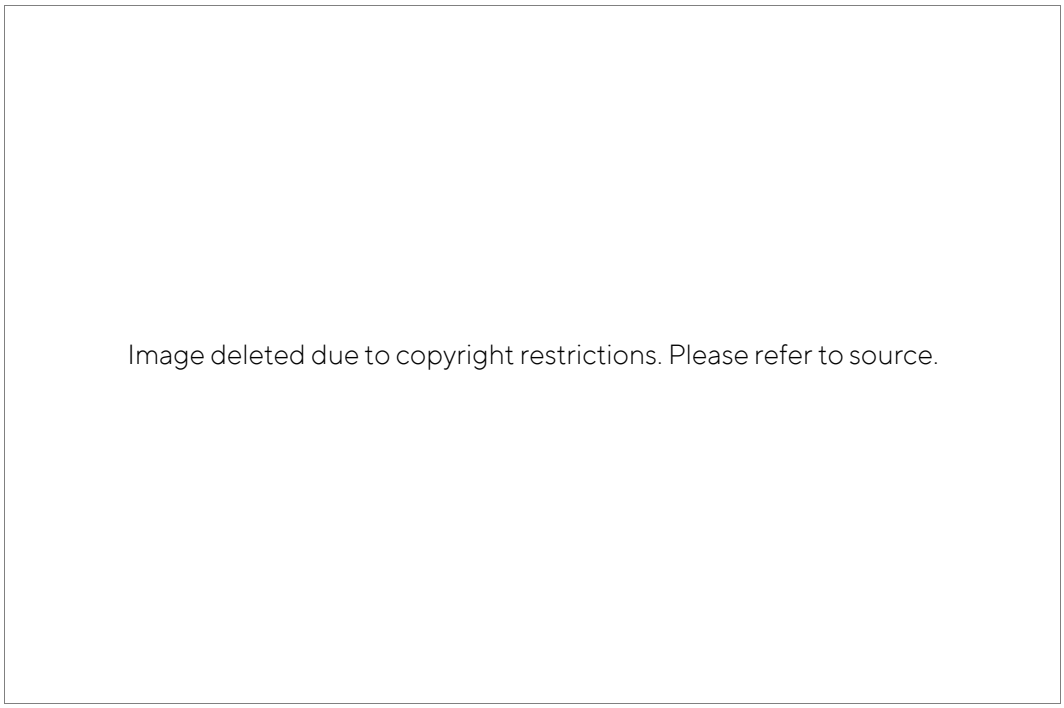

Figure 9: Hélio Oiticica, *Parangolé P4 Cape 1,* 1964–86. Source: Modern Art Museum, Rio de Janeiro.

In this context, the *performative*, which has been addressed by scholars in speech act theory (Austin, 1975), and art and performance practices (Hantelmann, 2014; Jackson, 2014), deserves further consideration. In the 1950s, artist Allan Kaprow invited members of the public to take part in Happenings, blurring the line between performer and audience (Kloetzel and Pavlik, 2009). The following decade saw performance art break with theatrical conventions by removing the traditional separation between audience and performer, the proscenium arch, activating the viewer in performance (Elwes, 2015). Several artists working in installation – such as Allan Kaprow, Robert Morris, Bruce Nauman and Vito Acconci – engaged in performance practices in the 1960s and 1970s (Petersen, 2015). The term *performative* was applied by John L. Austin in his William James Lectures, first published in 1962 in *How To Do Things With Words*, to refer to speech utterances which *do* rather than describe. Austin states that the very 'issuing of the utterance is the performing of an action' (1975: 6), coining the expression 'performative utterances' to represent it. For example, saying the words *I do* in the context of a marriage ceremony *is* to *do*, to get

married (Austin, 1975). Consequently, these words become 'actions *in themselves*' (Loxley, 2007: 2, original emphasis).

In art and performance practice, the term *performative* provides an 'umbrella to cluster recent cross-disciplinary work in time, in space, with bodies, in relational encounters – even if the term does this work without saying anything particularly precise' (Jackson, 2014: 2). Scholar Dorothea von Hantelmann argues that 'there is no performative artwork because there is no nonperformative artwork' (2014: 1). Hantelmann addresses Austin's understanding of the impossibility to make a clear distinction between his *constantive* (*reality-describing*) and *performative* (*reality-producing*) speech utterances terms. She concludes that the same applies to artworks, as all artworks have a 'reality-producing dimension' (Hantelmann, 2014: 1). Bringing the term *performative* from speech act theory into an art context relies on the assumptions that philosophy and visual arts share the meaning of the term. However, the term means different things in each field (Parker and Sedgwick, 1995). What the performative brings to visual arts is a 'shift from what an artwork depicts and represents to the effects and experiences that it produces – or, to follow Austin, from what it "says" to what it "does"' (Hantelmann, 2014: 2). Hantelmann then argues that creating experiences has, since the 1960s, become more and more part of the conception of the work, suggesting the term 'experiential turn' to describe the growing concerns about the relationship of the work with the viewer and the situation of that encounter (2014). She asks, '[h]ow are experiences created, shaped, and reflected in artworks, and how do they produce meaning?' (Hantelmann, 2014: 3). In the next chapter, this study proposes the *choreovisual model*, which focuses on the performative aspects of the site and the work since its inception, a potential answer to Hantelmann's question.

Author Shannon Jackson suggests that the term *performativity* describes works which, although related to performance, do not fully comply with the performing arts conventions (2014). She argues that the role of the viewer is fundamental to understanding performativity, suggesting that as the viewer decides *how* they view the work, the performative's capacity to *produce reality* (relating back to Austin) takes place in the moment of the work's encounter with the viewer (Jackson, 2014). While Jackson (2014) and Hantelmann (2014) suggest that the performative offers an experience to the viewer, scholar Anne Ring Petersen places the emphasis on the context of that experience. She states that in installation art, performativity is

particularly related to the 'situative aspect of the viewer's experience of the work, its character of interaction in the present and the generation of meaning and experience' (Petersen, 2015: 243). In this research, I adopt a definition of *performativity* which emphasises the site-specific context of the encounter between the work and the viewer as one that has potential to foster meanings and experiences. I consider the term *performative* as the potential in the work – and the site – to offer an experience for the viewer as Hantelmann suggests, highlighting the importance of the site in the audience's encounter with the work. In the next chapter, I expand on this definition in relation to my practice.

An exploration of performativity within a site may be pursued through performance as a 'staged event or action' which the artist produces and directs (Petersen, 2015: 247). Art historian and curator Angelika Nollert (2003) proposes the term 'performative installation' to refer to object-focused artworks with an event element, where the 'situative aspect' becomes an integral component of the installation, merging event and artwork. Considering performative installation as a framework for decision-making in the artistic process allows artists to work with 'presence, temporality, space and experience' (Nollert, 2003: 9). Nollert's proposition of performative installation as a link between the ephemeral performative moment and installation's static component is useful here to consider artworks that function as a 'synthesis of art event and artwork, of presence and representation, of immateriality and materiality' (Nollert, 2003: 4), as some of the works discussed in this study exemplify.

Performativity within a site may also be pursued through strategies of activating the site itself, examining its potential for developing movement material. The genre of site-specific dance performance addresses some concerns regarding the relationships between site and choreography. Practitioner-researcher in site dance Victoria Hunter proposes that site-specific dance performance has moved away from the emphasis on the primacy of 'specificity' of the site of visual and live art investigations of the 1960s and 1970s, towards concerns with 'mobility, presence, subjectivity, affect, disruption and resistance' through a range of practices including installation, walking, and site-adaptive works amongst others (2015a: 14). Hunter depicts site-specific dance performance as a practice of response to a particular site, which reveals the site 'in a new light, as a place of performance' (2015a: 1). Doing so perhaps elicits in the viewer – and the maker – what German philosopher Otto Friedrich Bollnow (2011)

calls space consciousness, as Hunter states that the site is 'illuminated, brought forward to consciousness through the site-specific research process' (2015a: 18). She presents the creative process in site-specific dance performance as a synergic collaboration between choreographer, performer and site, where the outcome becomes the synthesis between 'space, performance, and audience' (2015b: 38). The audience, by choosing their viewpoint in positioning themselves in relation to the work, actively contributes to the construction of meaning, enhancing their sense of agency as viewers (Hunter, 2015b). In de-centring the subject, site-specific dance performance challenges notions of spectatorship as installation art does. A few concerns are shared between some site choreographers and installation artists working with site and movement: the focus on the process, on revealing a new space within the site, and on the active engagement of the viewer. Exploring the relationship between movement and the site, site choreographers open the door for an interrogation of how the site might perform.

Some examples of British choreographers engaged in site dance practices are Rosemary Butcher, Rosemary Lee, and Anna McDonald. In *Passage North East* (1976) a piece designed to be adaptable to distinct sites, dancer and visual artist Rosemary Butcher contrasts the geometric lines of the buildings with the organic and fluid body movement of the dancers. When performed at Arnolfini Gallery in Bristol, the piece commenced outside on the dock, opposite from the gallery where the audience was located. The dancers were then rowed across the river to finish the work closer to the audience (Butcher, 1976). Changing the distance between dancers and viewers allowed for distinct ways to experience the work: seen from far, the dance becomes more evidently framed by the environment. Butcher is preoccupied with 'geometries in space – the invisible lines between dancers and their surroundings', paying attention to the importance of including the site in the work (Meisner, 2005: 38). Bringing the dancers close to the audience shifts the scale of the work, allowing for an intimate encounter with the piece in an impersonal industrial site. Although Butcher does not consider herself a site-specific practitioner (Butcher, 2001: 60), her work is inclined to be 'spatially led, where the immediate spatial situation and setup has tended to determine how her dancers move' (Leask, 2005: 152). Her movement material is often in close relation to the environment where the work takes place, as it can be seen in *Body as Site* (1992), which I discuss later in this chapter.

Rosemary Lee is known for her large-scale site-specific works. *Passage for Par* (2018), created for and shown at Par Beach, is a mesmerizing work in close connection with nature where 30 women move through the tidal landscape. The movement quality of the work, the vocabulary, and the minimal and linear aesthetics resemble waves in the sea. The piece merges site, movement and the human body in a performative work which accentuates the qualities of the context where it is located. Another practitioner often working with site-based practices is Anna McDonald. Her piece *This is For You* (2013), about the pleasures of being seen (Fowler and Hart, 2014), was commissioned as part of *A Million Minutes*. This is a work for a single viewer looking out of a shop window, where a local and a dancer perform in a busy street in Archway, London. As the performers fuse with the cityscape, everyday passers-by and the audience member seen through the window unknowingly become part of the work (Fowler and Hart, 2014). Quotidian gestures in the urban environment are seen through the lens of performance, activated by the dancer's movement and the situation of the encounter with the work. A reflection on how beauty can be found in everyday cityscapes, the piece suggests a personal connection between the viewer and the performers, between the viewer and the site. These examples of site dance depart from a practice grounded on the primacy of the site to explore new forms of engagement with the sites where they take place.

In discussing site dance, Hunter writes that the 'interaction between site, performance, and observer results in the creation of a new "space", the conceptual space of performance that exists only temporarily yet brings a new dimension to the architectural location' (2015b: 36). She states that site-specific choreography is a 'unique form of spatial production emerging from the dancer's movement interventions in the site' (2015b: 30). Considering this idea in an installation art context – creating a new space which 'brings a new dimension' to the site – and considering how, in doing so, the artist engages in 'spatial production' to achieve a sense of performativity within the work, I observe a number of artworks where instead of the dancer's intervention in the site, the intervention of movement by elements such as objects, animals or non-dancing bodies becomes evident. Bruce Nauman's *Mapping the Studio* works (2001) discussed later in Chapter 4 is an example, as are *Turning the Place Over* (2007) by Richard Wilson and *International Feel* (2011) by David Rokeby. In all these works, a change in the environment lends the work a performative quality. Another example is *Approaching: Choreography Engineered in Never-*

Past Tense (2012), by contemporary artist Haegue Yang, where she installs a system of venetian blinds in a freight terminal (Figure 10). The movement of the blinds constantly alters the space: the mechanical sounds at different times and the constant revealing and hiding provided by the opening and closing of the blinds changes the viewer's perception of what the site is. Through carefully choreographing the different times in which something occurs, the piece renders the space anew at each moment, suggesting a spatial experience for the viewer and fostering a heighted awareness of this site. As Nollert states, installations made in relation to their surrounding space 'evoke a spatial experience' in the viewer (2003: 11). This approach to working relates with the conception of the choreographer as an 'agent of change' (Klien, 2007: 1087). In these artworks, the artists suggest a spatial experience for the viewer by introducing a change in the environment.

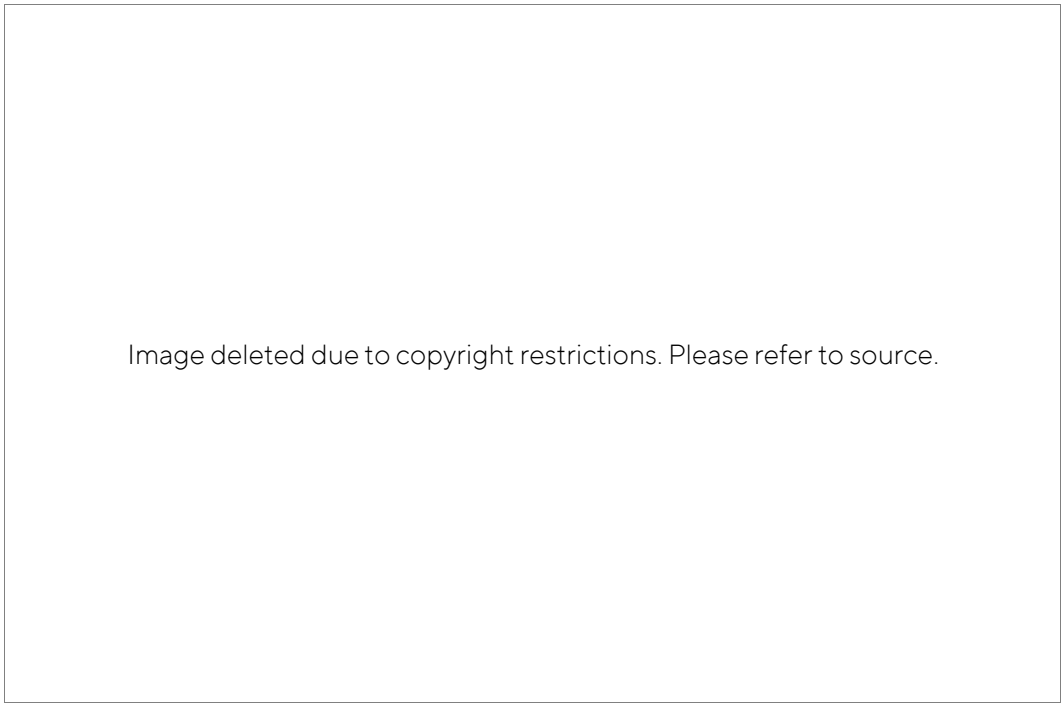

Figure 10: Haegue Yang, *Approaching: Choreography Engineered in Never-Past Tense,* 2012. Venice Biennale, 2013. Photo by the author.

Although visual arts and dance have had fruitful encounters since the beginning of the 20th century – one could expand at length on the paintings and sculptures of ballerinas by Edgar Degas, or the Triadisches Ballett by Oskar Schlemmer which embodied the Bauhaus outlook – it is since the early 1960s in New York, with the Judson Dance Theatre (JDT), that both worlds have intersected more deeply. The JDT dancers and visual artists were making work that stepped outside dance conventions at the time; they borrowed time structures from music and implemented

them in dance, exploring innovative choreographic methods such as radical juxtaposition (Banes, 2001). Young choreographers used chance processes inspired by Robert Dunn's class and based on John Cage's composition methods, as well as task-like movements (Banes, 2001). As the JDT choreographers began showing work in unconventional spaces outside mainstream theatres – such as galleries, lofts and the Judson Church – Trisha Brown was one of the first choreographers to exhibit in a museum (Maar, 2014). In *Man Walking Down the Side of a Building*, Brown (1970) evidenced spatial relationships between the human figure and architecture, taking choreography outside the black cube (Figure 11). She exhibited this work as *Walking on the Wall* (1971) at the Whitney Museum of American Art and most recently at the Barbican in 2011, bringing choreographic thinking to a museum context (Figure 12). Processes of making and forms of thinking were crossing over between visual artists, musicians, dancers, and choreographers.

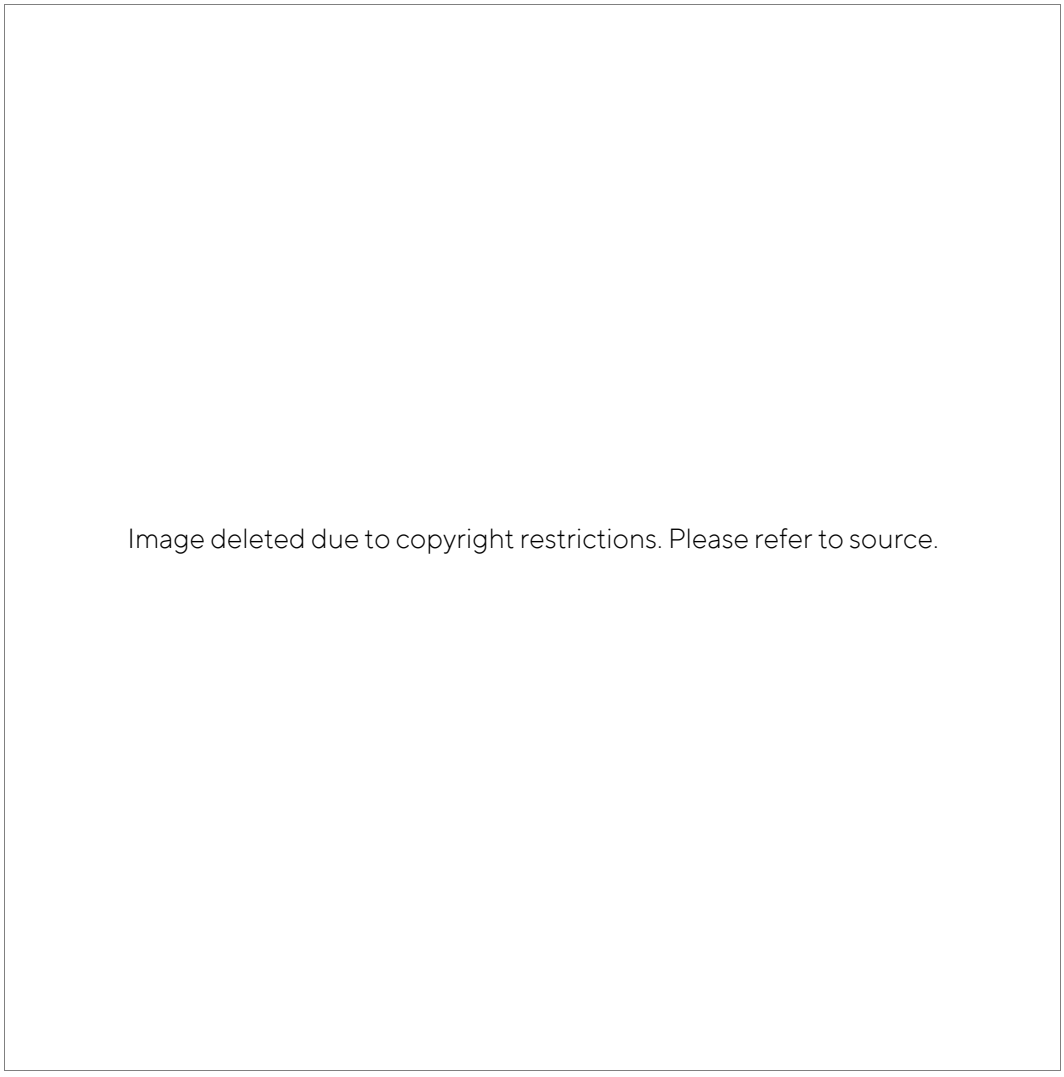

Figure 11: Trisha Brown, *Man Walking Down the Side of a Building*, 1970. Source: Frieze.

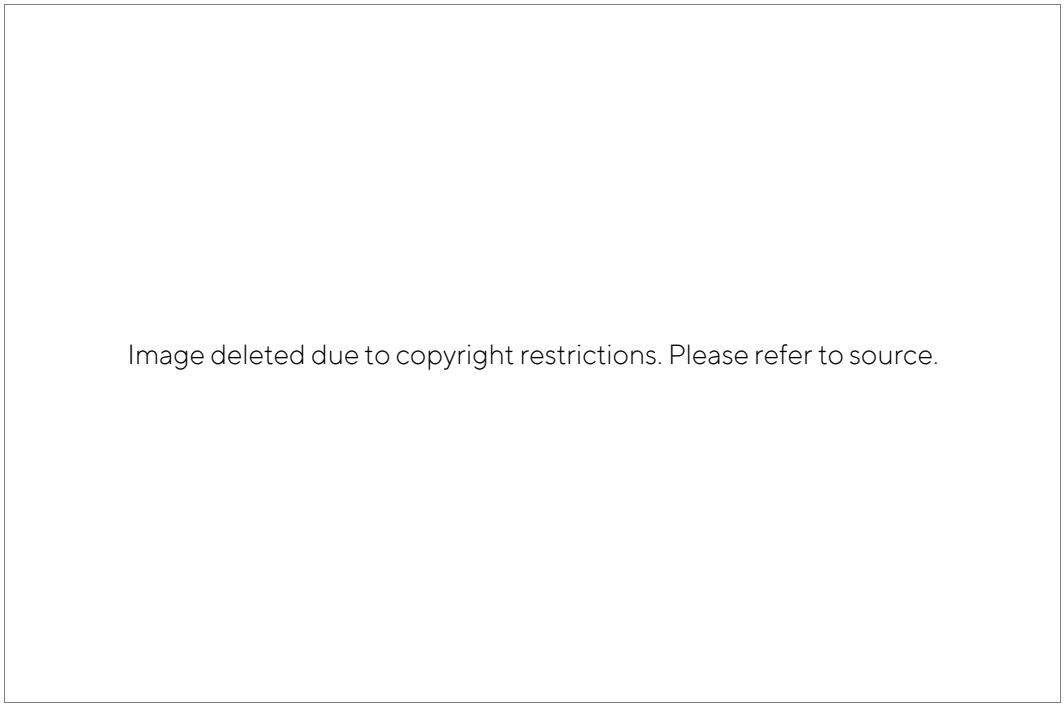

Figure 12: Trisha Brown, *Walking on the Wall,* 1971. Photo: Carol Goodden. Source: Frieze.

Some artists in the 1960s were aware of developments taking place in post-modern dance. Bruce Nauman's series of video works at the time highlights his knowledge of the experimental dance climate (Nauman, 2003), which he discussed in an interview:

> …I guess I thought of what I was doing sort of as dance because I was familiar with some of the things that [Merce] Cunningham had done and some other dancers, where you can take any simple movement and make it into a dance, just by presenting it as a dance (1972: 166).

In his video pieces, Nauman uses ordinary movements, such as pacing, walking or changing positions on the floor. The video *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1968), for instance, shows the artist pacing steadily around a taped square on the ground in a strange and slow manner, coming out of the frame at times (Figure 13). Nauman is using the studio to mark out time and space in relation to the length of a video tape, a newly available medium at the time, where duration and movement play important roles. He was thinking about body awareness, which he had discussed with the dancer Meredith Monk (Nauman, 1971 and 1972). The pacing activity in the studio is carefully staged in relation to the camera, and the repetitive movements following a previously devised score denote a choreographic approach to the composition and the presentation of the movement created, 'presenting it as dance'.

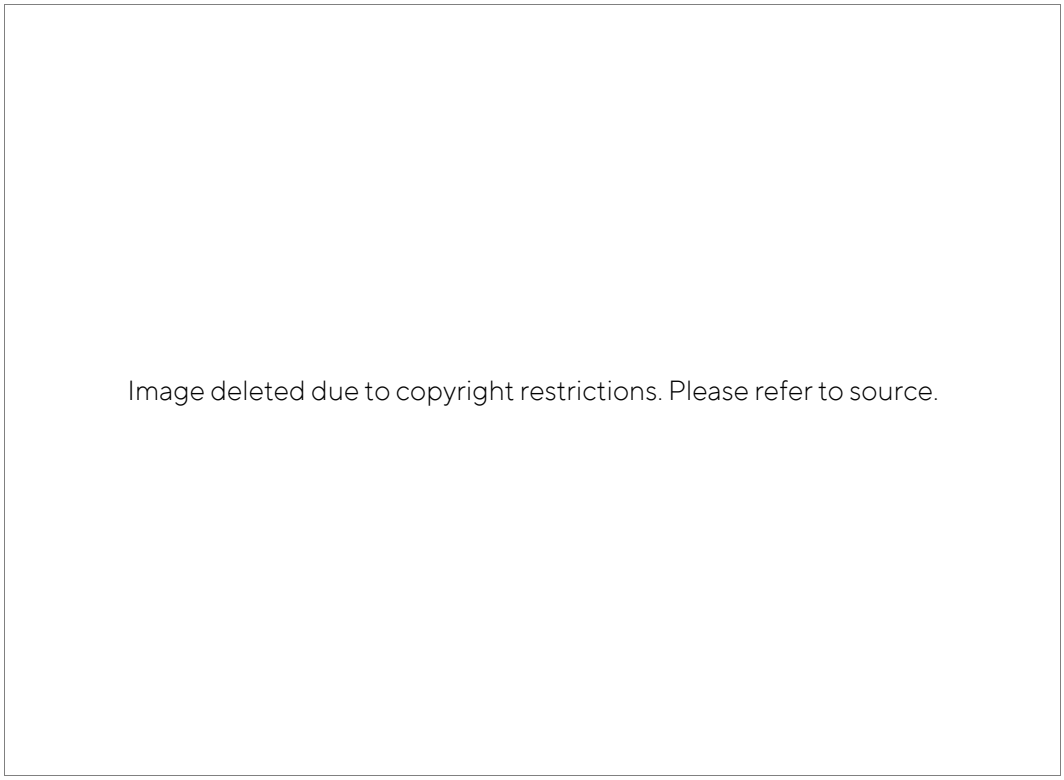

Figure 13: Bruce Nauman, *Walking in an Exaggerated Manner Around the Perimeter of a Square,* 1968. Source: Museum of Modern Art, New York.

In the video works, Nauman studies the relationship of his body with the space of the studio, in a search for a kind of 'awareness of yourself' (1971: 142), focusing on how one relates to a specific site. The relationship of the body with the surrounding space becomes paramount (Nauman, 1972). He states,

> I began to think about how you relate to a particular place, which I was doing by pacing around. (…) and then I began thinking about how to present this without making a performance, so that somebody else would have the same experience, instead of just having to watch me have that experience (1972: 166).

In his later pieces, such as the corridor installations, Nauman tries to set up a situation where the viewer could experience their own relationship to their surroundings (Nauman, 1972), a point I addressed in Chapter 1. Having attempted to explore an awareness of himself by choreographic means, his work raises the question of how it may be possible for an artist to enhance the viewer's perception of themselves and their environment through the choreographic.

2.2 The choreographic

Two approaches become evident when considering the choreographic: conceptions of the term that focus on motif development and on practical methodological processes within the studio, and contemporary views that explore expanded interpretations of choreography in current discourse. Historically, the term focuses on both the knowledge and the writing of movement, suggesting choreography as 'the planning and composing of a ballet or a dance' (Laban, 1966: viii). To begin with, let me examine the roots and the evolution of the term through time. The term originates from the Greek words *choros*, a place for a dance, and *graphein*, writing. In 1588 in France, Thoinot Arbeau (1948) created a dance notation akin to a musical score, which he called *orchesography*. In the late 17th century, Raoul-Auger Feuillet coined the term *choreography* for the first time (Allsopp and Lepecki, 2008a). Its meaning shifted in the 18th century to refer to the invention and composition of steps in dance (Jeschke, 2012). The first half of the 20th century saw the expansion of dance with radical changes in technique, style, content and form, as well as emerging theories of composition in the 1930s (Humphrey, 1959). In the 1960s, the Judson Dance Theatre became a turning point in dance history: they prioritised cooperation as an alternative to hierarchical structures of making and questioned the definition of dance and the role of technique (Banes, 2001). Their use of chance methods, improvisation tactics and found movement expanded the realm of choreography to include a variety of mediums in the work (Leigh Foster, 2010). In the 1990s, choreographers expanded their framework of action through conceptual approaches, materials and strategies into new territories, shifting the meaning of the term to encompass much more than body movement (Allsopp and Lepecki, 2008b). This led to new performance work which suggests an understanding of choreography as a trans-disciplinary arena that encompasses other forms of cultural practice (Allsopp and Lepecki, 2008b). In the last ten to fifteen years, the territory of choreography has widened on various fronts (Butterworth and Wildschut, 2009), leading to an understanding of the term as a concept in constant mutation (Forsythe, 2011). The attention focus shifts to *human interaction* as it can be observed in the works of Tino Sehgal, Xavier Le Roy and Martin Spangberg (Rosenthal, 2010), who often show in museums and gallery spaces. Consequently, in the 21st century, choreography has come to refer to any type of movement including actions and their sequential patterns (Leigh Foster, 2010). This may explain the increasing interest in

choreography from other creative fields (Rosenthal, 2010), making its definition difficult to pinpoint.

In the 20th century, several practitioners dedicated their time to further the understanding of choreography, focusing on motif development and the arrangement 'of steps in all directions' (Humphrey, 1959: 46). Dancer and choreographer Doris Humphrey, writing about the need for a 'practical theory of composition' (1959: 18) proposes four elements – design, dynamics, rhythm, and motivation – as the 'raw materials which make a dance' (1959: 46). In *The Art of Making Dances* (1959), she expands on these elements to offer the reader a know-how to her approach in the studio. Modern dance pioneer and theorist Rudolf von Laban created a system for recording movement which can be studied in *Choreutics* (1966). For centuries, the term choreography was used to 'designate the drawings of figures and symbols of movements which dance composers, or choreographers, jotted down as an aid to memory' (Laban, 1966: viii). In *Choreutics*, Laban designs a system of notation based on the inherent spatial relationships that movement creates, considering movement as a 'fundamental aspect of space' (1966: 4). He translates the complexity of movement into single graphs, which he explains fully in *Laban's Principles of Dance and Movement Notation* (1975) first published in 1956. Dancer Valerie Preston-Dunlop, who trained with Laban and became a renowned scholar of his work, compiled an extensive study of dance materials in her book *Dance words* (1995), where she presents communication resources by distinct practitioners on planning, composing and notating movement. In a distinct publication, Preston-Dunlop proposes a wide collection of perspectives on choreography, covering areas such as sound, intention, space, kinesphere and communication amongst others (2014). In *The Intimate Act of Choreography* (1982), authors Lynne Anne Blom and L. Tarin Chaplin provide a comprehensive approach to the study of choreographic techniques. They expand on concepts such as body, phrases, space, time, energy, form and style, and provide improvisation exercises to explore those in practice (Blom and Chaplin, 1982). Pioneer in dance in higher education Alma M. Hawkins addresses composition elements in her book *Creating through dance*, exploring the core concepts of movement and form. The book provides teachers and students a source on the principles of choreography (1988). These practitioners offer a range of resources to explore compositional processes to create dance in the studio.

2.2.1 Contemporary views on choreography

In recent literature, the choreographic has been widely explored suggesting more expansive views of the term (Allsopp and Lepecki, 2008a; Corpus, 2012; Joy, 2014; Butterworth and Wildschut, 2009; Lepecki, 2012a; Para Site, 2014). The Performance Research journal issue *On Choreography* (Allsopp and Lepecki, 2008a) offers in-depth discussions on choreography in contemporary dance. In a different publication, performance studies scholar André Lepecki (2012b) argues for a move towards objectuality in experimental dance pieces between 2008 and 2012 that depict objects as performative elements. The internet dance magazine Corpus (2012) published a compilation of several authors' views on choreography, a useful source which presents the rich breadth and expansion of choreographic thinking (see appendix A, page **Error! Bookmark not defined.**). The relationships between contemporary choreographic practice with social, political and ethical concerns, respectively, are also discussed in another publication (Joy, 2014). Although these writings acknowledge the contemporary expansion of choreography towards other fields of practice, studies addressing the relationship with visual arts are scarce. In *Dance*, Lepecki unpacks the focus on dance in visual arts (2012a), recognising and asserting the dialogues between dance, the choreographic, the visual, and the museum. The choice of a dance scholar editor for a contemporary arts series highlights the lack of studies in this realm from a visual arts perspective. Butte et al. (2014) consider the curatorial confluences between both fields, proposing *assign* and *arrange* as methodologies which art and dance share. The book *Contemporary Choreography* (Butterworth and Wildschut, 2009) dedicates a part to intersections between choreography and other disciplines such as architecture, cognitive science, and dramaturgy, though the relationship with visual arts is not fully developed: Sarah Rubidge's chapter (2009) focuses particularly on performativity in choreographic installations involving new technologies and audience interaction. These publications begin a genealogy of a potential *choreovisual* practice yet to be fully theorised, and show that the specific confluences between installation art and choreography, their creative processes and the practitioner's point of view are currently scarce in academic discourse. This study expands on these areas, highlighting and aiming to fill the current gap, and opening further the themes explored in the Para Site Conference on the new performance turn and its institutions (2014), aiming to cement the rich arena between visual arts and dance as a productive ground of artistic scholarship and practice.

Choreographic thinking might add to the increasing interest in social and political issues observed in contemporary art that have risen since the environments and happenings in the 20th century, and that are currently widely referred to as participatory art. In participatory practices, the artist becomes a 'collaborator and producer of *situations*', the artwork gains the status of *project* with undefined start and finish points, and the audience becomes a 'co-producer or *participant'* (Bishop, 2011: 2, original emphasis). Participatory practices revolve around collaboration and participation, where people constitute the material and medium of the work (Bishop, 2011), an arena where the choreographic shift towards human interaction can thrive. Perhaps participatory arts' focus on people opened the door for practices where the interaction between bodies takes place, such as choreography, which, in visual arts, allows strategies that focus on actions (Rosenthal, 2010). It could be argued then that the contemporary interest in the choreographic in galleries and museums is no surprise, as the interest in human interaction has been present in visual art under the name of participatory arts.

Several authors and practitioners conceive choreography as the study of intrinsic relationships between body and movement (Corpus, 2012). Four perspectives found in the literature focusing on different aspects are discussed next:

- choreography as a process;
- as the organisation of elements;
- as marking a space; and
- as a form of presence.

These non-exhaustive views on contemporary choreography highlight distinct approaches adopted by practitioners that seem to converge with installation practices in ways which are relevant to this study. Together, they offer an expanded understanding of the choreographic that can inform artistic modes of thinking and making in installation work.

In the 20th century, Humphrey (1959), and Preston-Dunlop (1995) proposed strategies for engaging with *choreography as a process*, offering distinct propositions within the studio. In contemporary practice, several authors posit similar views. Choreography can be viewed as a collaborative 'process of physical thinking' (McGregor, 2012a) that operates as much in the mind as in the body, as a decision-

making process (deLahunta, Barnard, and McGregor, 2009; Burrows, 2010) that includes the choice of making no choice (Burrows, 2010). As a process of planning *actions* in a space for audiences to observe (Ender, 2012), choreography becomes a 'metaphor for order', an art form which deals with systems of rules in an open way, (Klien, 2007: 1087). Associated with the notion of process, is a view of choreography as a structure, a framework or a language that provides a setting for action encompassing more than dance (Bel, 2008). This view is shared by choreographer William Forsythe, who argues for 'choreographic objects' as a place for 'understanding of potential instigation and organisation of action to reside', where actions are built upon actions, considering choreography as a framework where ideas can emerge (2011: 92). The notion of choreography as a process of making is therefore transferable to other fields of practice (Klien, 2007).

Choreography as a mode of *organising* bodies in space and in movement is evident in Laban's system of notation (1966), which records bodies in movement articulating the relationships of the distinct parts of the body in the space. Choreography as organisation has also been examined by several contemporary authors and practitioners (Siegmund, 2012; Ritsema, 2012; Klien, 2007). Choreographer and director Michael Klien (2007) argues that recent developments in contemporary art foster a conception of choreography as an aesthetic practice of setting conditions for relationships to emerge. This correlates with French art critic Nicolas Bourriaud's definition of art as a mode to produce relationships with the world (2002). In this context, choreography can be conceived in the wider context of organising various materials such as 'language, text, images, light, space' (Siegmund, 2012), arranging objects making 'the whole greater than the sum of the parts' in search of the internal logic in the work (Burrows, 2010: 40). Organising elements in the space can manifest itself in many other fields. As installation art expanded to refer to 'any arrangement of objects in any given space' (Bishop, 2005: 6), so choreography develops as an arrangement of objects/subjects in time and space (Ritsema, 2012) where materials are composed in the canvas, in the frame of the paper, in a site-specific setting, in the white cube, in the black cube, or in the studio. *Human Writes, Performance Installation*, a collaboration by Forsythe and Kendall Thomas (2005), shows a choreographic process as a means of organising movement in an installation (Figure 14). Visitors are invited to help dancers re-write the 1948 Universal Declaration of Human Rights, reflecting the historical difficulty of its implementation. This piece is both a

performance and an installation: choreography is simultaneously a method and an arrangement, dealing with the notion of display, a problematic of the visual arts, and with temporality, an intrinsic aspect of performance (Butte et al., 2014).

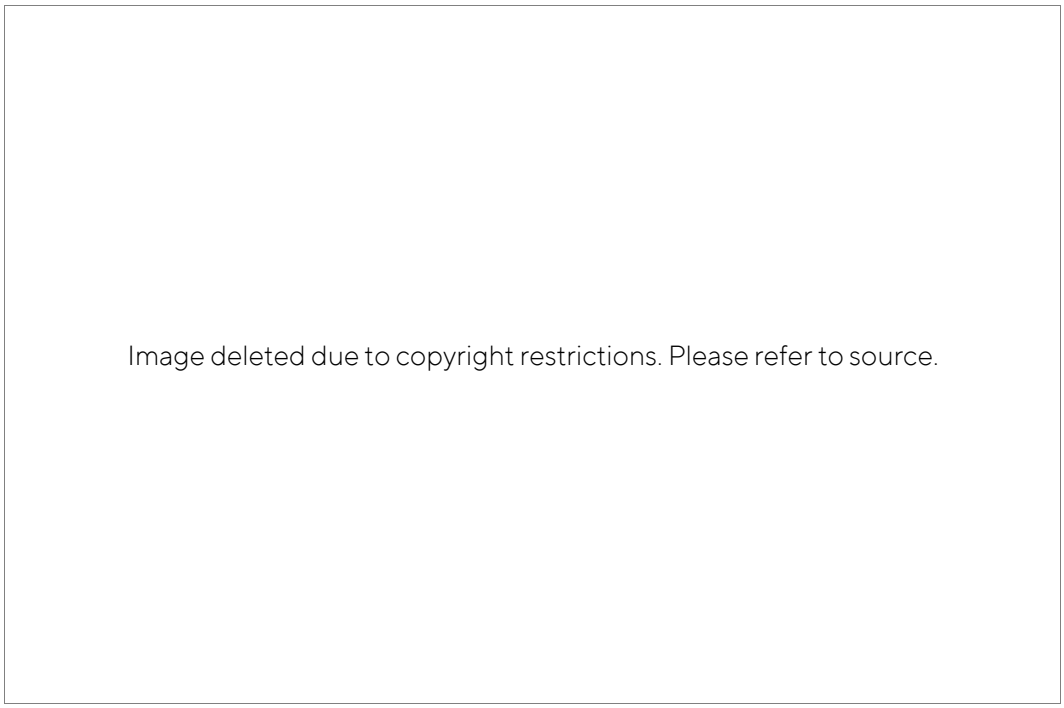

Figure 14: William Forsythe and Kendall Thomas, *Human Writes,* 2005. Source: William Forsythe's website.

Choreography as inscribing, drawing or *marking* something in a space with movement has manifested through the etymological writing aspect of the term: writing in a space (Bosse, 2012), '*with* the body' (Hoghe, 2012 emphasis added), or 'writing down movement' (Muller-Scholl, 2012). It is likely that Brown would agree with a view of choreography as the act of drawing in time and space with bodies and movement (Butte et al., 2014: 14). In *Man Walking Down the Side of a Building* (1970) mentioned earlier, Brown emphasises the act of walking by marking a line (see Figure 11, page 23). British artist Richard Long, in *A Line Made by Walking* (1967), walks several times in a field to mark the grass, which he then photographs, using movement as a strategy to draw in a space (Figure 15). Informed by minimalism, this piece became an icon of conceptual, environmental, and performance art, questioning whether the *art* is in the act of walking, in the resulting line in the ground, or in the photograph that documents the activity (Roelstraete, 2010). Although Long's work is not necessarily choreographic, his choice of and engagement with materials recognise the possibilities that drawing with movement offers. The line he inscribes on the ground

becomes the drawing in the space, made by a moving body, a minimal choreographic act captured by the camera.

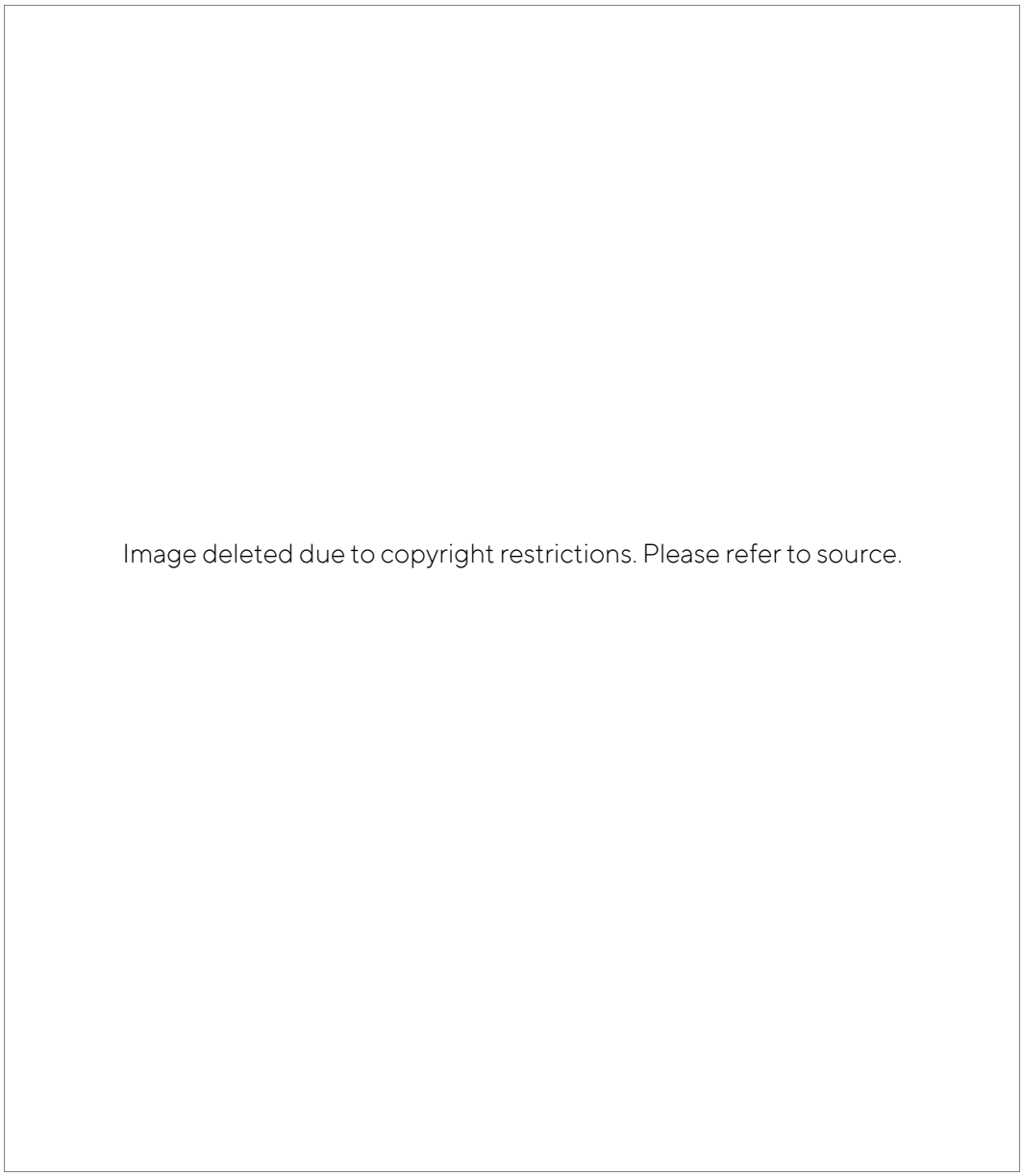

Figure 15: Richard Long, *A Line Made by Walking,* 1967. Source: the artist's website.

Choreography as the 'inscription of movement in a temporal space' (Kästner, 2012) highlights both the act of marking and the importance of space which the marking action inhabits. Professor of Contemporary Performance Ric Allsopp suggests that choreography precipitates an event 'in the production of space and exploration of physical relationships' (2012). This correlates with an understanding of choreography as the production of *aesthetic* relations in a space (Standfest, 2012) or as a way of being in a space and being conscious of it (Panayi, 2012). These authors and practitioners focus on an intrinsic relation between the act of inscribing or writing

with movement, and its spatial situation, noting the importance of space as an integral element of choreographic practice.

Swiss choreographer and performer Yasmine Hugonnet proposes choreography as a form of inhabiting space and the self with *presence*: for her, choreography happens within the spectator's perception (2012). This view aligns with theatre director Jan Ritsema's consideration that choreography takes place in the *mind of the beholder*, suggesting that time and space are organised in the setting of the mind (2012). At the beginning of *The Show Must Go On* (2001) by French choreographer Jérôme Bel, the presence of choreography can only be felt in the spectator's mind (Bento-Coelho, 2015). In the first two scenes, a DJ inserts a CD and music plays. The lights are off and no one is on stage. The viewer can imagine what the show might be, in the expectation that something will happen (Richards, 1995). Bel is stripping dance of all its defining elements, reducing the work to the viewer's mind construct, the ultimate place of choreography, as Ritsema proposes (2012). Bel tries to make 'everything else [apart from choreography] as absent as possible' (2002: 73), denoting a minimalist desire to work only with what is essential.

As this thesis addresses the methodological potential of choreography, various nuanced readings of the term fall outwith its boundaries. Although not widely found in the literature, a reading of choreography as a mode of 'communication between choreographer, performer and audience' (Kästner, 2012) is worth mentioning. Klien also (2007) discusses choreography as *inter-relational*, an act of setting the conditions for things to happen. Choreography as an activity that includes the performers' bodies or the audience opens up vast possibilities for participatory and collaborative practices mentioned above (see section 2.2, page 26). Many other propositions for choreography relate to political, philosophical, ethical and social concerns. For example, Lepecki's writings touch upon ethics and power, discussing choreography as a 'system of command' (Allsopp and Lepecki, 2008a: 2), where the dancers' bodies comply with the choreographer's will (Lepecki, 2007). This can be seen, for instance, in artistic works from more than half a century ago – such as Allan Kaprow's *18 Happenings in 6 parts* (1959) and Nauman's video works where instructions or titles operate as an order that results in physical actions (Allsopp and Lepecki, 2008a). In the next section, before outlining my definition of choreography, I address my understanding of site, situation and space in the context of this thesis.

2.3 The site

Returning to Foster's principles of sculpture as the activation of the body and as a form of engagement with a site (1998), the relevance of the choreographic becomes clear: as a form of making that focus on a body moving in a space, it fulfils the possibility of incorporating a mode of practice which activates a body in a particular site. The choreographic brings to artwork making additional qualities that artists working with installations concerned with space and moving bodies may require, namely, the focus on space as an arena of practice, and the activation of the body of the viewer, performer or maker. It should be no surprise then that the integration of the choreographic into visual arts becomes a consequence of sculpture's expansion into the wider space initiated by the legacy of minimalism, the happenings, the environments, and installation art. As sculpture incorporates surrounding space in its realm during the 1960s, it opens up possibilities to *activate* space through movement and, therefore, through its discipline: choreography.

Space, site and place have a rich history across philosophy (Merleau-Ponty, 2004; Bollnow, 2011), human geography, spatial theory (Zevi, 1957; Lefebvre, 1991), architecture (Scott, 1999), and artistic practice (Kaye, 2000; Rendell 2006). Although a wide discussion of these terms falls outwith the remit of this study, and has been successfully explored elsewhere (Rendell, 2006; Hunter, 2015a), it is useful nevertheless to contextualise them. In my work, I consider *space* as a dynamic environment, use the term *site* to refer to the spatial implications of the location of a particular work, and *place* when speaking of the location (lieu) of something such as objects, bodies, or materials. While these brief notions may flatten the rich connotations and nuances of each term, they draw a useful distinction between a philosophical, theoretical, or phenomenological discussion of space, practical investigations of particular sites, and the places where they take part. Further, I refer to *spatial practices* to indicate works that have a strong connection with the site of their encounter with the viewer or that embed concerns with space.

An extensive review of site specificity has also been well articulated elsewhere in reference to visual arts (Crimp, 1993; Suderburg, 2000; Kwon, 2004), theatre and performance (Kaye, 2000; Pearson, 2010), nonetheless, it is useful to briefly outline its scope here. Site-specific works first appeared with minimalism in the late 1960s and the early 1970s to refer to practices which 'incorporated the physical conditions

of a particular location as integral to the production, presentation, and reception of art' (Kwon, 2004: 1). In recent decades, several new terms articulate distinct possibilities that site-specific art allows for: '[s]ite-determined, site-orientated, site-referenced, site-conscious, site-responsive, site-related' (Kwon, 2004: 1), *functional* and *literal* sites (Meyer, 1995), and *critical spatial practice* (Rendell, 2006), to name but a few. As Hunter points out (2015a), the existing category definitions do not embrace the full realm of possibilities that working with a site can offer. From a practice grounded on location with an 'inextricable, indivisible relationship between the work and its site' requiring the presence of the viewer to complete the work, site specificity evolved towards multiple modes of engagement concerned with institutional circumstances, discursive practices, social contexts and nomadic outcomes (Kwon, 2004: 12).

Kaye proposes a reading of site specificity in relation to performance and performativity. Returning to minimalism addressed earlier in this chapter (see section 2.1, page 13), in discussing the act of viewing an artwork in the gallery as a performative one, Kaye states that 'minimalism's site-specificity can be said to begin in sculpture, yet reveal itself in performance, a move which calls into question its formal as well as spatial location' (Kaye, 2000: 3). Here, site specificity unravels in the moment of the encounter of the viewer with the work: the work's physical properties (formal) as well as its relationship to the site (its spatial location) initiated in sculpture by the artist is revealed in performance through the durational encounter with the viewer. Kaye's notion of site specificity is framed by the 'incursion of performance into visual art and architecture' (Kaye, 2000: 3), a view which is more closely aligned to this study.

Art Critic Douglas Crimp outlines clearly the relationship between minimalism and site specificity: he states that in minimalism, the radicalism of site specificity lays 'not only in the displacement of the artist-subject by the spectator-subject but in securing that displacement through the wedding of the artwork to a particular environment' (1993: 17). In fusing the artwork with its environment, site specificity takes place in a 'displacement of the viewer's attention' towards the context they share with the work (Kaye, 2000: 2). This requires an engaged viewer who not only perceives the artwork but considers the intrinsic relations of the work with the space, shifting their mode of attention from surrounding the object to being surrounded by it, where 'one's own space is not separate but coexistent with what is perceived' (Morris, 1993b: 182).

Site-specific practices are situated in the contextual ground in between site and installation art, where the relevance of the site as 'an actual location, a tangible reality' (Kwon, 2004: 11) merges with installation art's focus on the viewer as an essential part of the work.

The term *site* and its specific nuances and meanings have been addressed by several scholars in relation to the histories of installation art, minimalism, land art, and site dance (Meyer, 1995; Suderburg, 2000; Kaye, 2000; Kwon, 2004; Rendell, 2006; and Hunter, 2015). In the context of this thesis, I consider the term *site* to encompass the physical and architectural features of the location where I work – be it a studio, a gallery, a car park, or a teaching room – its aesthetic qualities, its compositional potential, and its capacity as a holder of the energy produced by the work and its participants. My use of the term *site* does not necessarily imply the importance of the specific qualities of the site – *site-specific* – but rather suggests forms of working *informed* by the site. As such, my approach sits closer with the notion of *site-responsive*, where the process of making evolves in response to not only the site's qualities – including its performative, movement, architectural, as well as any specific qualities such as historical, for example – but also its potential to foster *relational* qualities, provided by the social context offered by the encounter between myself and the dancers, performers, objects or other elements I work with.

In working with the spatial conditions and the social context of a site, installation artists and choreographers may engage with a *situation*, 'a set of conditions in time and place', an alternative term to the widely used notion of *site* (Doherty 2009: 14). Here, I use the term *situation* in a more expansive understanding than *site*: it not only accommodates the spatial conditions of the site itself, but also the inter-relational and social conditions of the encounter that the site allows for. Contemporary French choreographer Xavier Le Roy proposes a reading of choreography as 'artificially staged action(s) and/or situation(s)' (2012), which correlates with the proposition that 'installation art creates a situation into which the viewer physically enters, and insists you regard this as a singular totality' (Bishop, 2005: 6). This notion of choreography and installation art as a *situation* is particularly evident in Tino Sehgal's work *These Associations* (2012) at Tate Modern. The piece focuses on the interaction between the work and the viewer (Rosenthal, 2010), where performers run in the space or walk in specific configurations, stepping away from the group to engage in conversations with the audience. Revisiting notions of the 1960s, performers'

encounters with audience members become staged situations, which the viewer physically enters and becomes part of. These are fleeting intimate moments, a two-way conversation where the work addresses relational aspects outside its choreographic structures, before performers return to the group. Setting out moments of connectedness with strangers, the work highlights the potential of those encounters as an aesthetic experience, creating a situation which allows for them to take place.

The writings of architects and philosophers Bruno Zevi (1957) and Otto F. Bollnow (2011), of French philosopher Henri Lefebvre (1991), and of English architectural historian Geoffrey Scott (1999) inform my conception of the term *space*. Scott's assertion of space as 'liberty of movement' which enters our 'physical consciousness' (1999: 169) offers a clear view of the intrinsic relationships between movement and space:

> When we enter the end of a nave and find ourselves in a long vista of columns, we begin, almost under compulsion, to walk forward: the character of the space demands it. Even if we stand still, the eye is drawn down the perspective, and we, in imagination, follow it. The space has suggested a movement (1999: 169).

That space has the capacity to suggest movement, which then reflects on our perception of the site through an embodied physical consciousness, offers a new perspective on the relationship between choreography and installation making. Choreography, as the process of devising movement in a space, has the potential to become a rich tool for artists working in installation and spatial practices, as a method of designing movement in a particular space, which the site has 'suggested'. Furthermore, the shift in the concept of choreography in the 1960s changes our understanding of space from a fixed entity towards a malleable place of operation. Space becomes a 'co-production between body and surroundings' defined in the very act of moving: we do not move through space, rather, we define space through moving (Leigh Foster, 2010: 37). In the words of Lefebvre (1991), space, besides being *produced* through spatial practice, representations of space and representational spaces, encapsulates a social character. He writes, '[w]e have already been led to the conclusion that any space implies, contains and dissimulates social relationships – and this despite the fact that a space is not a thing but rather a set of relations between things (objects and products)' (1991: 82). The relational and social aspects

of space that Lefebvre discusses are useful for considering how the choreographic may contribute to space making, and to installation making, the focus on the encounter with the other as a practice of setting relationships between elements, people, or things. These ideas on space inform my practice and the contextual artistic ground upon which this research is situated.

2.4 Points of encounter: the site, the choreographic, and the visual

Returning to the various views on the term choreography discussed in this chapter, and bearing in mind the development of choreography towards other areas of practice since the 1990s (Allsopp and Lepecki, 2008b), the conception of the term as an expanded field (Allsopp and Lepecki, 2008a) becomes clear. In this thesis, my view of choreography focuses on its qualities that may be most akin to an installation practice. Here, choreography is a framework (Bel, 2008; Forsythe, 2011) for artistic practice, a compositional method which fosters physical relationships within a site, and in particular, between elements – bodies, or any materials I am working with – in space and in time. As Preston-Dunlop writes,

> The geometry of the forms the dancer dances, the counterpoint with other dancers spatially, the counterpoint with the properties of the space they are in, the geometry of the set and of the site, is what a choreographer comprehends (Preston-Dunlop, 2014: 122).

Preston-Dunlop considers the 'body-in-space' as 'the basic sculptural element of choreography' (2014: 121), one which stands in relation to 'other dancers spatially' and to the qualities of the site they are in. This body – an element of the situation – has the capacity to transform space 'by the way the dancers engage with it' (Preston-Dunlop, 2014: 121). In my conception of choreography, I go further to posit that not only the human body has the capacity to transform space as Preston-Dunlop writes (2014), but also that other elements that the artist may be working with in the space can transform it: objects, sculptural materials, or even animals. While Preston-Dunlop writes extensively on several elements relevant for choreographic practice – sound, rhythm, communication, vocabulary, and narrative for instance (2014) – in the quote highlighted above, she pinpoints where a choreographic mind might encounter an installation practice which involves the space and the body.

In his development of *Choreutics*, the language of spatial form in movement (Preston-Dunlop, 2011), Laban affirms that 'there is neither space without movement nor movement without space' (Laban, 1966: 94). In placing space and movement as the core elements of a choreographic practice, considering movement as 'the life of space' (Laban, 1966: 94), Laban appears to agree with Scott' view of space as having the capacity to suggest movement. In my practice, I work with the movement material that the space has suggested (Scott, 1999). I focus on how movement can be structured or contextualised in relation to the space's qualities and to other elements in the site. By introducing a change to reveal the site in a new light (Hunter, 2015a), I investigate how existent or new relationships within a space can be accentuated. I pay attention to the counterpoints with other elements in the space as well as the space's geometry and properties (Preston-Dunlop, 2014), and consider space and movement as impossible to dissociate from each other (Laban, 1966). In the context of this research, choreography as a discipline of movement composition becomes a contextual frame of operation, where one may draw, design, compose, and articulate movement and spatial relationships within a site, utilising distinct elements such as bodies, objects, video, spatial intervention, and so forth, as I discuss in detail in the next chapter.

A striking example of a practitioner merging concerns with the visual, the choreographic, and the site is Rosemary Butcher. She took dance and choreographic practices to the realm of the white cube gallery in distinct ways. Butcher, who introduced British audiences to the aesthetics of the Judson Dance Theatre (Leask, 2005), considers herself as an artist whose medium is the human body, and finds limiting the definition of her work as choreography (Bramley, 2005), as her practice often crosses between visual arts and architecture (Leask, 2005). In *Touch the Earth* (1987), a collaboration with visual artist Dieter Pietsch and composer Michael Nyman shown at Whitechapel Gallery (Figure 16), Butcher draws upon photographs of native Americans to depict and reconstruct a series of movements in a gallery context (1987), successfully combining movement, sound and visual interventions.

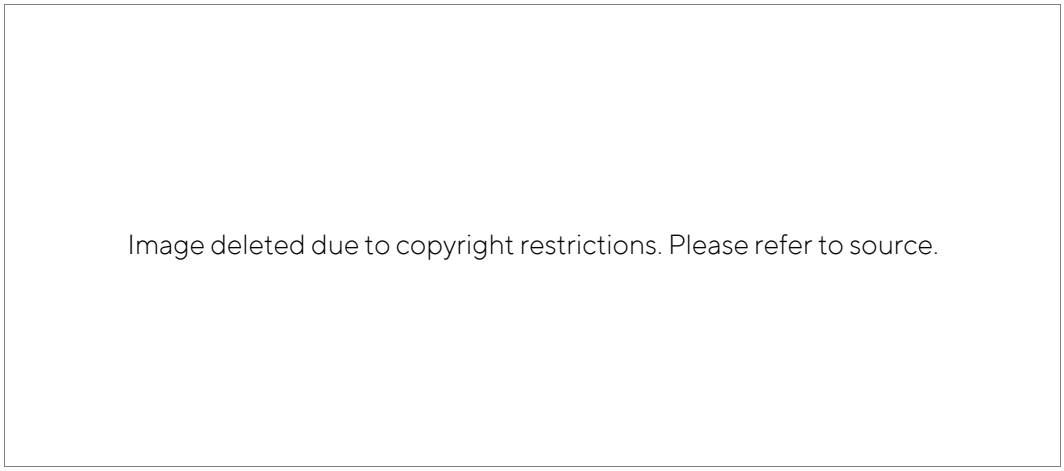

Figure 16: Rosemary Butcher, *Touch the Earth,* 1987. Whitechapel Gallery, London. Source: the artist's website.

In *Body as Site,* Butcher collaborated with four artists to create environments for her to respond to (1992), which resulted in four distinct constructed situations where the body is an integral part of the work (Meisner, 2005: 48). In the 1990s, her works expanded into *situations* (Leask, 2005), where the interventions of her collaborators become more than a device of scenography, as the dance is composed in response to and in close articulation with the situation proposed by each artist. In the collaboration with Paul Elliman, later shown in 1993 as *Body as Site, Image as Event* the moving bodies in the space are in close relation with the larger than actual size static bodies in photographs on the walls. The moments of stillness throughout the piece afford the dancers and their photographic counterpoints a sense of connectedness. Butcher was 'interested in subtle shifts in movement, space and light, and the body's physical relationship to contexts, environments and other objects' (Leask: 2005: 154). In working across these subtle shifts, paying attention to the body's positions in relation to their environment, Butcher is working across the choreographic, the situation of the work, and its spatial qualities.

Expanding on the encounter between installation, choreography, and site-related practices, Figure 17 provides an overview of the overlaps between these fields, which, although simplistic, can be useful in mapping out the rich spectrum of site movement work across disciplines. Three arenas of practice which have been discussed throughout this chapter become evident: dance in the museum, site dance, and site-specific practices. Many of the artworks discussed are located at the centre of the figure, where the three areas meet. For example, *Approaching: Choreography Engineered in Never-Past Tense* (2012) by Haegue Yang, a site-specific work, lays out a choreographic intervention in the site where it is installed, one in which the subtle

choreography of the blinds moving becomes even more apparent in its title. Trisha Brown's piece, *Man Walking Down the Side of a Building* (1970), highlights choreography's potential in an installation context, one where the site is as much part of the work as the movement material, and, with *Walking on the Wall* (1970), approaches the strand of dance in the museum. An earlier work, Bruce Nauman's *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1968) considers the site of the studio as the context for a sort of dance (Nauman, 1972), which is then mediated through the camera and presented to the viewer. Perhaps this piece could be considered as a first manifestation of dance in the gallery, although Nauman uses video instead of bodies in the space. Further, it could be argued that in Nauman's attempt in 1968 to utilise the choreographic in visual arts to foster a performative spatial experience for the viewer, one in which the site of the work (the artist's studio) integrates the work's making, lays a latent concern with site movement practices in visual arts. All the above works, as well as others discussed in this text, can be contextualised within the spectrum where site, installation and choreography meet. They begin to delineate an arena of practice that has not yet been named and which I call *choreovisual practice*, which I expand on in the next chapter.

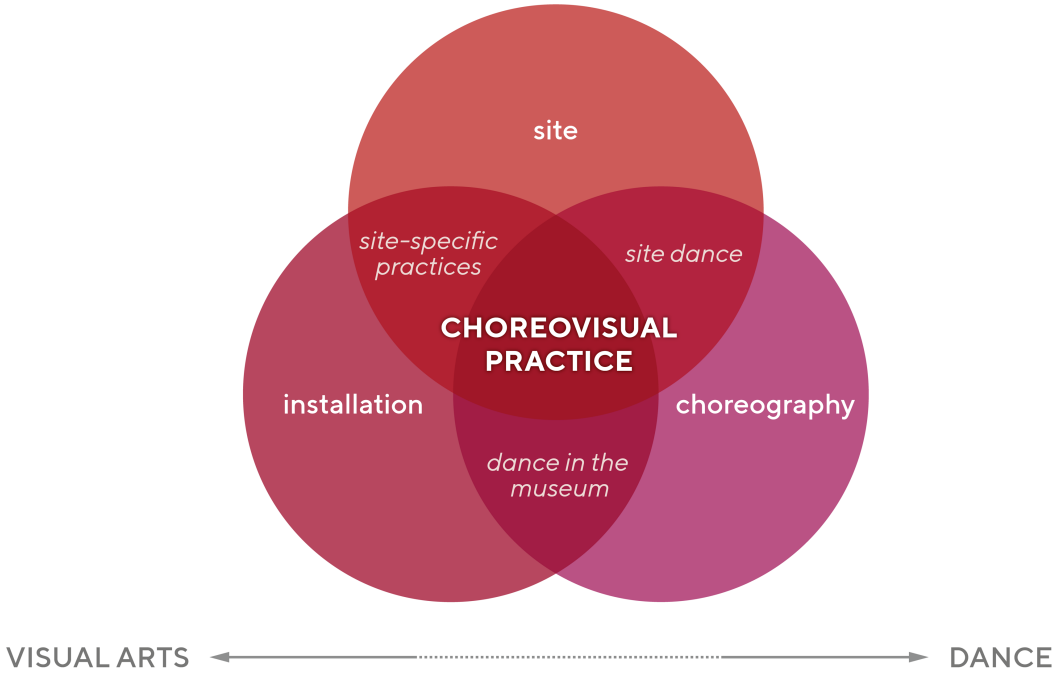

Figure 17: The context where this research is situated. Positioning the *choreovisual practice* within the spectrum of site, installation, and choreography.

2.5 Concluding remarks

Although many artists in the past decades have worked with movement in installation art contexts – such as Robert Morris, Hélio Oiticica and Haegue Yang, to name but a few – the question of how artists may explore and integrate *choreographic* approaches in installation making, the starting point of this project, has remained under-researched. The various understandings of choreography discussed in this chapter offer installation artists points of departure from which to engage in spatial practices. In this thesis, choreography is a framework (Bel, 2008; Forsythe, 2011) where practitioners foster physical relationships between elements in a site, in time and space, by introducing a change in the environment to reveal a site under a new light (Hunter, 2015a and 2015b). As a frame of operation, choreography allows me to compose and articulate not only movement but also spatial relationships, using various elements such as objects, bodies, video, and spatial interventions to name but a few. This conception of choreography is informed by a wide scope of views: choreography as a *process* (Humphrey, 1959; Preston-Dunlop, 1995; McGregor, 2012a; Burrows, 2010; Klien, 2007; deLahunta, 2012), as the *organisation of elements* (Laban, 1966; Siegmund, 2012; Ritsema, 2012; Klien, 2007), as *marking a space* (Butte et al., 2014; Kästner, 2012), and as a *form of presence* (Hugonnet, 2012; Ritsema, 2012).

The terms discussed throughout this chapter – choreography, performative, site, installation art, and situation – and the various nuanced perspectives offered by different authors and artists do not fulfil the conditions of a practice which focuses on the spatial situation of the encounter of the work with the viewer, the performative quality of movement, and the relevance of the site in the process of making and presenting work in a visual context with a choreographic outlook. This highlights the lack of a suitable term, and the need for a novel one which reflects contemporary choreographic developments in the gallery. In the next chapter, I expand on the term *choreovisual practice*, which this thesis proposes, and examine *how* choreography may take place in a visual arts context.

Chapter 3: Activating space through movement, a process

In the previous chapter, I presented an overview of the context where site, installation, and choreography encounter one another. I drew upon their histories from the 1960s to the present day to demonstrate how moments of encounter are currently taking place within galleries and museums. In this chapter, I begin by examining the role of movement and the choreographic to create an experience within the viewer, proposing the term *choreovisual practice* to designate the area of action across the visual, the choreographic and the site observed in contemporary art. I follow this with an introduction to my practice, presenting an overview of my working process. I then explain my artistic research methodology used to devise the *choreovisual works* in the portfolio, discussing its suitability for producing the artworks and for observing the process of making them. I finish the chapter with a discussion of the *choreovisual model (CM)*, a tool for artists and practitioners working with movement which integrates elements from installation and choreographic practices.

3.1 Forms of spatial production: a choreovisual practice

I began earlier (section 2.3, page 34) by outlining how a potential answer to my research question – *how artists might integrate choreographic approaches in their processes of making to explore performativity within a site* – appears to be closely linked to working with movement as a material. Scott's proposition of space as 'liberty of movement' (1999: 169) highlights the intrinsic relationships between movement and space. In *Phenomenology of Perception*, French philosopher Merleau-Ponty discusses movement as 'a displacement or change of position, even if it cannot be defined as such', a perspective that emphasises *displacement* over movement *per se* (2002: 311). Lefebvre argues that alterations within the relationships in a space may bring to light something that is there but not visible. He states that 'a mere change of position, or a change in a place's surroundings, is enough to precipitate an object's passage into the light: what was covert becomes overt, what was cryptic becomes limpidly clear' (Lefebvre, 1991: 183). Considering space's capacity to suggest movement (Scott, 1999), movement as an act of displacement (Merleau-Ponty, 2002) and the notion that a change in position highlights an element in a space (Lefebvre, 1991) leads me to posit movement as a sculptural material with potential to create and develop new relationships within a site. In this sense, my proposition of choreography as a

contextual framework for the composition of movement relationships in a site and in between elements (bodies, objects, or materials) sets up a situation in the artist's studio where movement can be seen as a sculptural material suggested by the site (Scott, 1999), considered as an act of displacement (Merleau-Ponty, 2002), and used to accentuate already existing elements in the space (Lefebvre, 1991).

American psychologist James J. Gibson (1986), who coined the term *affordance*, argues that the '*affordances* of the environment are what it *offers* the animal, what it *provides* or *furnishes*, either for good or ill' (1986: 127, original emphasis). Gibson places the value of the object in relation to the observer, suggesting that *affordances* are 'neither physical nor phenomenal' (1986: 143): the observer perceives 'what the object affords us', not what its qualities are (1986: 134). In my practice, to construct an experience in the viewer, I draw from specific elements that the space *allows*. When working with a space, I am interested in its physical, aesthetics and formal qualities – colour, texture, sounds, and the shape of existing architectural elements, for example, doors or windows. I pay attention to the characteristics of the space through a process of listening, as I expand on later in this chapter. I explore the possibilities in movement that these characteristics make possible, working with what the site's elements allow me to construct or create, or the distinct forms of engagement they enable. Considering what the space *affords* places the emphasis on *who* the receptor of the affordance is (the artist or the viewer) and *what* is being afforded to them. In doing so, I work with the 'objective, real, and physical' aspects of an *affordance*, which, is not only an objective or subjective property, it can be both, it is 'physical and psychical, yet neither' (Gibson, 1986: 129). In the context of my practice, the *performative* thus becomes the potential of the site to *afford* an experience for the viewer, highlighting the primacy of the site in the audience's encounter with the work. This may suggest a latent performativity lying dormant within the site, awakened by the creative process. However, my approach is one of heightening the viewer's awareness of the qualities of the site. To do so, I alter a given space to re-create how a viewer may perceive it, constructing in effect a new site, offering a different perceptual experience to the audience. The viewer becomes the receptor of an *affordance* manipulated in the creative process, and which offers a distinct visual, sensorial, embodied, and/or physical experience of the site.

Returning to choreography, we observe that choreographic thinking can be used by visual artists when working with a site. Choreographer Susan Rethorst, in *A Choreographic Mind: Autobodygraphical Writings*, states that:

> The mind that had a kind of spatial emotional map of a situation, the emotional psychological reading of place, and of people in relation to that place and each other (…) is the same mind that now looks at people and movements in the studio/theatre with an eye to arranging their various essences, how they speak and combine. The mind of a choreographer operating outside the studio, applying the same modes of perception that are both inclination and tool (Rethorst, 2016: 14).

The notion of a choreographic mind, one with a spatial layout of a situation integrated with a psychological understanding of place, people and the relationships they build within the site, yields a useful framework for artists working in installation practices, particularly when human bodies are concerned. For Rethorst (2016), a choreographic mind is a mode of thinking or seeing the world as well as a tool to use in the studio. Installation and site-specific artists may operate in similar ways when approaching a new site. In the context of this research, choreographic thinking functions as an artistic mindset to explore relationships within a site: an approach to working which takes into account the dynamic quality of space when activated by movement. Considering a possible *installation artist's* creative mindset in parallel with a choreographic mind discussed by Rethorst, one may look at artists making site-specific work as the most fitting area for this parallel, since installation art as a genre encompasses a wide range of practices, some of which bear (only) a slight resemblance to this study. Site-specific artists often work from the premise that 'actual space is intrinsically more powerful and specific' (Judd, 1965: 209) than other traditional materials – such as wood or clay, for instance. This emphasis on space as a material for making work may reflect a spatially inclined mind, which would allow a site artist to observe the physical, emotional, historical, architectural or other qualities in a site, thereby possibly incorporating these into the artwork.

Zevi's definition of architecture as an artistic activity working with 'a three-dimensional vocabulary which includes man' (1957: 22) is also useful here. A spatial practice which takes account of the specificity of the site and the integration of bodies in the space outlines a mode of making that can operate across installation art and choreography. Lefebvre's view that space implies 'and dissimulates social relationships' (1991: 82) as well as Hunter's notion of site-specific choreography as a

form of 'spatial production' (2015b: 30) as discussed in the previous chapter suggest new modes of *spatial production* operating not only by using body movement, but also by considering the social relationships that bodies (or other elements) produce with one another, with the space, and with the viewer. In this context, the choreographic can thus offer artists a tool for constructing spatial experiences for the viewer, who might then experience the space in a distinct way.

Site, body and movement lie at the core of a practice which entails choreographic thinking as a form of spatial production in a visual arts setting. This embodies what I call *choreovisual practice*, a potentially emerging field at the juncture between installation and choreography (see Figure 17, page 41). Several terms have been previously used to depict distinct practices within this realm, however, none focus on what many of the works discussed in this thesis have in common: an emphasis on movement, the site, and the choreographic. The term *installation*, for instance, emphasises the importance of the relationship between the work and the viewer, however, it is quite broad. It encompasses other forms of production which fall outwith the remit of practices addressed in this study. The term 'critical spatial practice' (Rendell, 2006) does not convey the role and importance of movement discussed above, and consequently it would not be a suitable choice. The term *situation* (Doherty, 2009) highlights the social conditions of the encounter between the artist, the context of artistic production, and ultimately the viewer; however, it does not reflect the relevance of movement as a material. The term *site dance* provides an umbrella for practices depicting movement in relation to a particular site; nonetheless, the term and the practices to which it refers are situated outside the visual arts realm. Lastly, the expression *dance in the museum* (Bishop, 2014) addresses a range of dance works in the gallery, nonetheless, it does not consider the specificity of the site. In this context, I propose the expression *choreovisual practice*. This offers a suitable way to address modes of making and exhibiting concerned with movement, the site and the body within a visual arts context and with a choreographic outlook, which has been widely present in contemporary artistic discourse during the last decade.

Choreovisual practice refers to a body of work in the field which has not yet been named, and to its inherent modes of practice in the studio. The *choreovisual* is grounded on moments in the histories of art and dance, as we have seen throughout the previous chapters: in the 1960s, the Judson Dance Theatre opened the ground for visual artists to investigate movement, in the 1990s, choreographic work left the

confines of its frame towards other territories of practice (Allsopp and Lepecki, 2008b), and the 2010s show an interest in choreographic work in galleries and museums (see section 1.1, page 6). These moments re-envision what the choreographic might be and where and how it may operate. In this context, the *choreovisual* depicts a mode of practice combining movement devised by choreographic means, the site, and a visual artistic outlook to offer a distinct experience to the viewer, which often results in installation works where movement highlights the qualities of the site. This includes works by artists such as Anne Imhof, Tino Sehgal, Hague Yang, Alexandra Pirici, Siobhan Davies, and others exhibiting work created within a visual arts framework that adopts modes of making informed by choreographic practices. Nonetheless, I do not suggest that these artists and others should be identified and categorised as *choreovisual artists*; rather, I propose the term *choreovisual practice* to highlight and identify an arena with a specific set of concerns.

Positing the *choreovisual* as an area of practice may appear to be paradoxical. *Choreo,* which derives from the Greek *choros*, a place for dance, is combined with the word *visual*, which relates to the human faculty of vision, suggesting a paradox between the *body* and the *visual*. Here, I consider the body as a *moving* entity with an altered perceptual experience of the world at each moment (Merleau-Ponty, 1962): as performers, viewers, or makers, we perceive the world *through* the body (Merleau-Ponty, 1962), whether we are aware of it or not. In contrast with the *body* is the notion of *visual*, which is used in the *choreovisual* in reference to the *visual arts*. The visual arts historical emphasis on the sense of sight changed throughout the 20th century as numerous artists began appealing to other senses incorporating sound, touch, smell and taste in their work. Curator and author Caleb Kelly (2017) who writes extensively on sound, states that the very naming of visual arts 'as *visual* limits the experience of an artwork to the visual sense and shield us from engaging other senses when in its presence' (Kelly, 2017: 17, original emphasis). He goes on to acknowledge, however, that contemporary art engages with a multi-sensory experience most particularly in the fields of video and performance art, installation, and time-based practices (Kelly, 2017). His thoughts are useful to consider the paradoxical nature of the term *choreovisual*: traditional galleries and museums 'continually direct us to think about art visually', and its very 'naming as *visual*' accentuates the faculty of sight (Kelly, 2017: 17), whilst in contrast, 'we perceive the

world' and an artwork not only through vision, but *with* and 'through our body' (Merleau-Ponty, 1962: 206).

Nevertheless, the paradox between the body and the visual is only apparent, as one cannot be separated from the other as Merleau-Ponty states (1964). Vision and movement are interrelated: we move our head, eyes, and body to see, and we can only see what is within the reach of the sight, rendering the body's visible world and the world of its motor functions as one and the same (Merleau-Ponty, 1964). Merleau-Ponty's writings were influential for minimalist artists (Bishop, 2005): since minimalism fostered a novel conception of the viewer as an integral part of the work (Morris, 1993a and 1993b) that artists began conceiving the viewer experience as one engaged with visual, spatial, aural or other senses. This expanded the scope of visual arts towards the arts of stage as Fried famously criticised (1998). The arena in *between* the arts (Fried, 1998) which minimalism brought the visual arts into offers a distinct viewing experience. This intersects modes of witnessing, experiencing and audiencing that take place in the visual arts context and in the contexts of dance and theatre. The *choreovisual* intends to occupy and explore the possibilities that this ground offers: combining the *choreo* and the *visual* into one arena of practice potentially enriches both realms, and thus may offer the viewer experiences which are visual and also embodied, expanding upon modes of audiencing crossing over between fields. In integrating the *body* and the *visual*, the *choreovisual* offers a distinct framework to propose an experience to the viewer, joining processes of making and exhibiting that have been traditionally hosted in separate realms.

In entering a territory in *between* the arts, *choreovisual practice* uses distinct tools such as video, movement, spatial intervention, and sound. Discussing gallery sound, Kelly states that there is no silence in a landscape painting or a sculpture (2017). He writes,

> Artworks already and always come with and are immersed in sound. The architecture of the gallery is filled with sounds, images fill our minds with sound, the acoustic space of the gallery is transformed by installations and sometimes works produce sound themselves. By listening closely to the sounds of the art gallery, both literally and in our imagination, from within the art and incidentally to the art, we will comprehend art in a richer and fuller manner, one that can take into account the full spectrum of our human perception (Kelly, 2017: 5).

Kelly describes how the sounds of the gallery and the artwork itself, in conjunction with the viewer's imagination fill the perception of the work in a manner which takes

into account the whole spectrum of human perception. In my practice, sound is a dynamic sculptural material which contributes to enhance the relationships between bodies – of the performers and of the viewers – and the space, creating in the viewer a sense of being surrounded by the work, inviting a durational, visual, sensorial, aural and embodied experience. In the next sections, I expand on how the *choreovisual* can suggest new ways of making or apprehending the work.

3.2 An artistic practice across visual and performative concerns

The works in the portfolio – *Doors*, *Birds*, *This is Not About Dance (TINAD)*, *Workroom* and *Landscape* – exemplify a wide breadth of approaches to working with movement and highlight how I, as an artist, engage in a *choreovisual practice*. They embody an artistic practice which aims to make the space perform through a symbiosis between the work and the site in which it takes place. Often working with existing structures in a site – such as the doors in *Doors*, and the windows in *Birds*, *TINAD*, and *Landscape* – the pieces respond to the situation of their production as discussed in detail in the next chapter. They re-imagine potential relationships between elements (the existing site structures and the objects or bodies) to activate the site as a performative entity. I investigate this by using ordinary actions – such as walking and stopping, and opening and closing. In this context, my artistic practice involves a response to a chosen or given site to highlight its performative qualities by working with movement that the site itself has 'suggested'. It is my intention that the viewer may thus perceive the site under a different light and imagine distinct propositions for how we might inhabit it.

The artworks were devised in response to the research question – *how artists might integrate choreographic approaches in their processes of making to explore performativity within a site*. In all the pieces, I used movement to understand how the site could be approached as performative. I adopted an artistic research methodology which allowed me to *engage* in a making process and simultaneously to *observe* it through a variety of research methods: *making* installations with a choreographic element, and *looking* at how they were made. Artistic research, a form of knowledge production which manifests itself through material forms (Haseman, 2006), enables me to investigate the subject matter through practice, placing the artworks at the core of the research. The main characteristics of artistic research are the artwork, artistic

experimentation, self-reflection, a variety of research methods, and interpretation (Hannula, Suoranta and Vadén, 2005). In this study, the *artworks* are embedded with a choreographic approach; *artistic experimentation* takes place through the various installation projects devised; *self-reflection* becomes evident in the studio diaries as a research method; the *variety of research methods* includes video and audio recordings; and the *interpretation* of the material collected takes place during the analysis stage. Artistic research provides a context where the artwork, the process of making it and the reflection on the process can operate in tandem to develop an innovative method for artists to integrate the choreographic into their process. It allows me to analyse my artistic process through a subjective outlook centred on my experience, to which I have full access.

A variety of research methods are suitable for studying an artistic process, as its ever-changing nature requires different forms of capture. Artist, researcher and author Carole Gray suggests that an artistic methodology adopts a 'pluralist approach' which uses a 'multi-method technique, tailored to the individual project' (1998: 15). My process takes place in the studio, during research walks, in the gallery, in site-specific locations and in rehearsal rooms, and consequently its contextual varying locations require different approaches to researching a peripatetic practice. Further, I work either alone or with people (dancers and performers), and engage in different activities such as video editing, drawing, reflective writing and improvisation. My artistic practice lends itself to different contexts, situations, and tools, which requires a selection of methods that can be adaptable, mobile and varied. In this context, I have chosen two methods to *observe* and *reflect* on the making process: audio-recordings and studio diaries. The audio-recordings enable me to capture material *about* the making process. When used in rehearsals, the audio-recordings capture 'spontaneous spoken thoughts' (Gray and Malins, 2004: 115), the verbal decision making, and the inter-relational nature of a choreographic approach. Although they can be used at any moment, the recordings are time-consuming to transcribe, and participants may feel self-conscious when they are being recorded (Gray and Malins, 2004). Nonetheless, the audio-recordings capture the views of the dancers and performers involved as expressed during rehearsals: they can be integrated in the work, as I discuss in the next Chapters 4 and 5. The audio recordings are complemented by video-recordings, which provide contextual information as a background to the recorded conversations and instructions, functioning as a memory aid. On the other hand, the studio diaries enable me to reflect on the making process.

They 'capture the dynamic and reflexive nature of practice', allow me to register thoughts on the making as they occur, plan actions, document the process and reflect on the outcomes (Gray and Malins, 2004: 114). The diaries become a collection of thoughts and actions about the work in progress, one which can be personal and idiosyncratic (Gray and Malins, 2004).

I often initiate the process of making with a series of research walks, drawings, photographs and short films of elements that capture my attention. Alternatively, I may begin with rehearsals with dancers or performers to investigate the movement potential of a site. In the studio, my practice combines two elements of installation art and choreography: the rehearsal process and the video camera as a tool to document activity and record an artistic outcome. In rehearsal, I adopt several roles at distinct moments: artist, facilitator, choreographer, director, and mediator. In her process continuum model, dance studies Professor Jo Butterworth (2004) proposes a spectrum of choreographic processes that revolves around the dynamic relationship between the dancer and the choreographer and their respective roles. The roles shift according to the level of agency of both practitioners in the process (Butterworth, 2004). In *Process 1*, the choreographer is the expert responsible for decision-making and content generation, and the dancer is an instrument which conveys the will of the choreographer (Butterworth, 2004). On the other end of the spectrum, *Process 5,* Butterworth suggests a democratic perspective focused on a collaborative practice, where the dancer and the choreographer share agency and authorship of the process (2004). My approach in rehearsal aligns mostly with *Process 3*, *Choreographer as Pilot – Dancer as Contributor* (Butterworth, 2004). Using this mode of devising, the choreographer

> …demonstrates the ability to decide on intention or starting point, to direct, set and develop tasks through improvisation, imagery or other means, to guide and stimulate the discoveries made by dancers, and to manipulate, develop, juxtapose, shape and structure the dance material that ensues. The choreographer is responsible for maintaining the intention or concept (Butterworth, 2004: 58).

As a *pilot*, my role in rehearsals was one of guidance of the work towards what I wanted to achieve in accordance to the concepts we were working with. Dancers and performers were afforded a degree of freedom in *how* they responded to the tasks, the instructions, and the exercises I set up, however, the responsibility for the overall movement composition lay with me. This approach allows me to collect new

material generated by the dancers and shape their contributions to the concepts of the piece (Butterworth, 2004), as I expand further in Chapter 5.

In rehearsal, I used task-based instructions as a starting point to devise movement. In post-modern dance, 'dance movement can look like anything, even ordinary movement and work' (Carroll, 2003: 94). The Judson Dance Theatre crossed the boundary between dance and ordinary movement (Carroll, 2003) – evident in the seminal piece *Trio A* by American choreographer Yvonne Rainer (1978) – opening the field for non-dancers to engage in similar processes. A task-based approach bridges the gap between dance and ordinary movement, and enables me to generate movement material in relation to a particular site, focusing on how each performer may respond to an invitation to bring their movement qualities to the site we are working with. By creating tasks that relate to the performers' setting, requesting them to reflect upon and respond to the space around them, I engage with choreography as an act of drawing in space and time with bodies and movement (Butte et al., 2014).

The video camera captures the sculptural drawings created by the relationship of the bodies with the spatial features of the site. The camera fulfils two roles. On the one hand, when developing movement material to be performed live, I place a static camera in a lateral or frontal location to capture the movements executed during the session – for later selection and analysis. On the other hand, I mount the camera on a tripod in accordance with specific framing choices, where what I see through the viewfinder is carefully staged and composed. In this instance, I observe the movement through the viewfinder during the rehearsal. The rehearsal becomes *performance to camera*: producing material to be mediated through video as opposed to devising movement for a live audience. The camera becomes the viewpoint I choose for the viewer, allowing me to construct movement for a specific frame. The frame thus defines the space of where to mark, to draw, and to move, consequently demarcating my area of action.

As I began completing the artworks, I analysed the studio diaries and the transcriptions of the audio-recordings. I used supporting documents such as sketches, scores, rehearsal plans, photographs and video-recordings to contextualise the different steps of the making process. As the creative process develops over time, with each action building on the previous one in an iterative manner, I adopted a

chronological approach to the analysis. I borrowed tools from qualitative data analysis to address the material in a rigorous and systematic way: *jottings* to capture emerging reflections, *memos* to write deep reflections, and a *diary* of the analysis process to identify how ideas developed over time (Miles, Huberman and Saldaña, 2014). To afford uniformity to the material collected in visual and writing formats, I wrote a narrative outlining how I made each work. This allowed me to compare the processes of making each piece and to identify emerging patterns. The analysis of the process of making the installations uncovered an overarching approach common to all the works: the *choreovisual model (CM)*, a strategy to make work across visual, choreographic and spatial practices.

Although a few practitioners in movement-related contexts put forward different artistic models (Hincks, 2014; Carboni, 2016; Halprin, 2014; Lerman, 2014; and Lerman and Borstel, 2003), methods in spatial practices – or most specifically, in *choreovisual practice* – appear to be non-existent. *The Five Facets Model* (Hincks, 2014), for example, aims to articulate the creative process and support artists in their working practices. This model is adaptable to different creative fields and provides clarity from a chronological perspective, although it does not offer specific strategies for work in interdisciplinary settings. Alessandro Carboni's *Embodied Mapping Tools* is a choreographic method of urban mapping using the body as a tool to capture, embody and extract spatial data in the urban environment for later use within a performative context (2016). Another model, the *Resources Scores Valuation Performance Cycles,* aims to offer a support framework for artistic collaborations to 'free the creative process by making the process *visible*' (Halprin, 2014: 44, original emphasis). This model shows awareness of the necessary conditions to make work, acknowledging the role of collaborative practice, artistic values and decision making throughout the process. The *Critical Response Process* addresses any work or idea through dialogical approaches, offering the artist new viewpoints that they may not be aware of in order to help progress the work (Lerman, 2014). These models develop specific aspects of the creative process and show the breadth of perspectives in distinct forms of making. Josiah Hinck's and Carboni's processes depart from a chronological outlook, the former offering a model that can be used in various contexts and the latter focusing on choreographic urban mapping. Lawrence Halprin's and Liz Lerman's models concentrate on enhancing communication, supporting either collaborative work or individual artistic practice through dialogical approaches. The *choreovisual model*, which this study puts forward, is an iterative and

non-linear process for artists to engage with the choreographic in the production of performative sites.

3.3 The choreovisual model

The *choreovisual model (CM)* is inspired by the conception of choreography as a framework for making (Bel, 2008; Forsythe, 2011), which activates a body or other elements in the site. It combines choreographic approaches with installation to explore performativity in a site-responsive practice. The model offers three spheres of action: *tracing*, *mapping* and *situating*, underlined by a listening framework (Figure 18). Artists engage with the production of movement in *tracing*, the organisation of movement in *mapping*, and the contextualisation of movement material in the encounter with the space and the viewer in *situating*. The *CM* was designed for artists making site-responsive work, operating in video, performative installation practices, sculpture, dance, choreography or performance. It may be relevant for dancers, choreographers and other practitioners working in response to sites, as I discuss further in Chapter 5. The *CM* offers clarity on the distinct areas of activity of the creative process, awareness of the artist's focus of attention at each moment, and a cross-disciplinary approach to exploring the choreographic in an installation context. It provides opportunities for artists to explore a process that is contextualised in contemporary trends of choreography within the gallery and the museum.

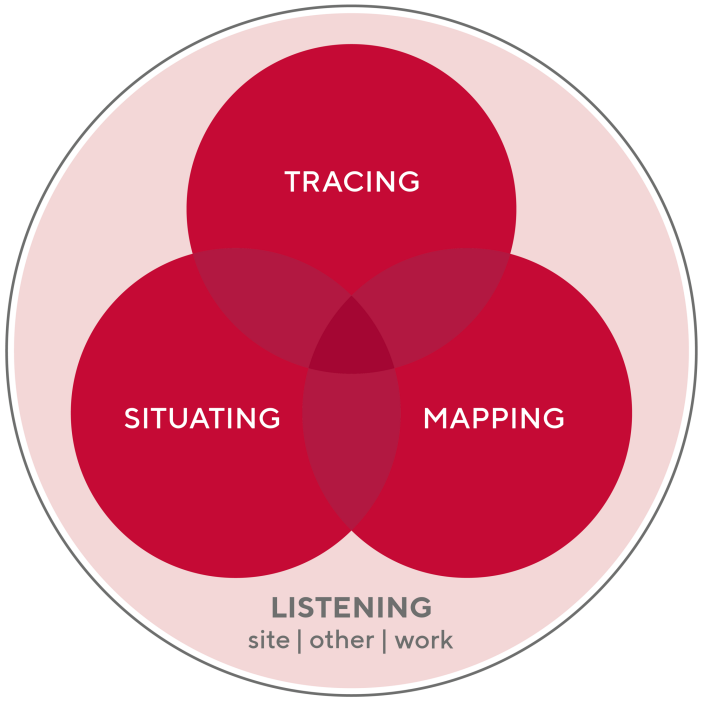

Figure 18: The *choreovisual model:* exploring performativity in spatial practices. Three spheres of action – *tracing, mapping,* and *situating* – underlined by a listening framework.

3.3.1 The listening framework

The *CM* is underlined by a listening framework, in which distinct modes of attention – listening to the site, to the other and to the work – widen the artist's perception of their practice. The conception of *listening* has a rich history across sound (Gold, 2012; Buzzarté and Bickley, 2012; Voegelin, 2010), somatic practices (Eddy, 2009) and philosophy (Nancy, 2007). A few points from various authors are useful when ascertaining the role of listening in the *CM*. In performance practice, listening has been approached in distinct ways (Bento-Coelho, 2018), and is often conceived as a metaphor for awareness (see appendix B, page 180). Somatic practices concentrate on listening to the body as a form of developing movement awareness (Eddy, 2009), often for therapeutic reasons. Both the Feldenkrais Method and the Alexander Technique, for example, focus on movement perception to improve well-being, while Body-Mind Centering places the emphasis on connections between body and mind to foster self-awareness growth (Eddy, 2009). In sound practices, deep listening practitioners consider listening to sound (Gold, 2012; Buzzarté and Bickley, 2012) as an active form of engagement with the space around us. Pauline Oliveros, who founded Deep Listening, describes listening as an intense activity of paying attention to every sound in all possible ways, regardless of the actions one may be engaged in (n. d. in Buzzarté and Bickley, 2012). Heloise Gold, a performance artist who co-led retreats with Oliveros, proposes Deep Listening as a practice which enables one to 'become present, and to respond spontaneously and creatively from a deep source or wakefulness' (Gold, 2012: 149). She describes the concept of a 'listening body' as if every cell or element in our body listens, allowing one to 'respond more sensitively and immediately' to their surroundings (Gold, 2012: 150). In visual arts, artist and writer Salomé Voegelin (2010) discusses listening as a process to *navigate* a sound work, exploring its qualities through an active approach, considering listening as an active process of discovery.

French philosopher Jean-Luc Nancy asks:

> What does *to be* listening, *to be* all ears, as one would say "to be in the world," mean? What does it mean to exist according to listening, for it and through it, what part of experience and truth is put into play? What is at play in listening, what resonates in it, what is the tone of listening or its timbre (2007: 5, original emphasis)?

Nancy goes on to argue that to listen is to be 'straining toward a possible meaning, and consequently one that is not immediately accessible' (2007: 6). Although the author discusses hearing and listening from a philosophical perspective, the notion of listening as an inclination towards meaning could be considered in the context of this research as an intention to crystallise meanings associated with the site and the artwork, which may not be 'immediately accessible', or may be present but not visible as Lefebvre suggests (1991). As such, listening becomes a framework to aspire towards understanding the site and the artwork. Nancy suggests, for example, that we aim to understand spoken words that we listen to, straining 'towards a present sense beyond sound' (2007: 6). In the context of this study, I consider listening not as *hearing*, but as 'a form of perception that allows one to carefully pay attention to the other, the space, and the work' (Bento-Coelho, 2018: 68). This aligns with Gold's understanding of listening as a form of presence and a sensitive response to the environment (2012), and with Voegelin's perception of listening as an active form of engagement with our surroundings (2010). Listening can be approached as a capacity for understanding the world, as the body's sensorial, perceptive and mental faculty to make sense of the exterior, a strategy to actively interact and engage with the world around us.

The question of how one may listen becomes therefore relevant to address. In *Adequate Modes of Listening*, music theorist Ola Stockfelt argues for what he calls *adequate listening* in music, which 'occurs when one listens to music according to the exigencies of a given social situation and according to the predominant sociocultural conventions of the subculture to which the music belongs' (2004: 91). In his argument, he addresses the listening situations appropriate for a musical genre, which keep changing as society evolves (for instance, from the 18th-century private music rooms to the 21st-century elevators in malls). He states that different situations allow for 'different modes of listening, and hence resulted in different musical experiences' (2004: 91). Listening adequately means that 'one masters and develops the ability to *listen for what is relevant* to the genre in the music' (2004: 91, emphasis added), as a pre-requisite that allows one to use music as a language of communication. He acknowledges, however, the ideological aspect of his argument, as *adequate listening* relates intrinsically to the opinions of a social group (2004). Although Stockfelt discusses *adequate listening* in a music context, his views are useful here. Applying the notion of adequate listening to an artistic process, where listening is not necessarily associated with sound or music, but rather is a faculty of awareness of our

surroundings, suggests that in artistic practice, we may engage with adequate modes of listening as we make work, considering the specificities of the process at each stage. Thus, different modes of listening may widen the range of the artist's perception of their artistic practice. In this study, I put forward three approaches to listening, which consider the *adequate mode of listening* at each moment throughout the creative process: listening to the *site*, listening to the *other* and listening to the *work*. Here, I use the term *other* to refer to the people with whom I am working, whether they are participants, performers or dancers.

These distinct modes of attention work together in the composition of a given artwork, as I discuss briefly here and explain further in the next chapter. Firstly, in listening to the site, I engage in forms of spatial production that highlight particular features of the site itself, revealing it anew as Hunter suggests (see section 2.1, page 13). Exploring what the site *affords* me to *do* – following Gibson (1986) and Austin (1975) – enables me to bring to the fore its *performative* qualities. Several activities help to delve into what captures my attention and imagination: observing, photographing, filming, and/or drawing the site's spatial, aesthetics, architectural, and formal qualities. I may explore a characteristic of the site further by devising task-based or improvisation exercises that engage specifically with it, such as working with the doors in *Doors*. Listening to the site allows me to engage in forms of spatial production which aim to heighten the viewer's experience of the work.

Secondly, in listening to the other, I enter into a dialogue with the people with whom I work. British choreographer and director Wayne McGregor, in discussing the importance of dialogue in the choreographic process, states:

> … it was a negotiated process [with the dancers]. As I've become more confident in making choreography I've learned to value dialogue; it provides the possibility for change and empowers dancers to really take on board material and its meaning. It also provides me with more of a range (McGregor, 1998: 106).

McGregor emphasises the importance of dialogical discussion, reflection and the dancer's agency in the process as a strategy which provides 'more of a range', since it allows for the dancers' perceptions of the work to permeate the creative process. In my practice, I use reflective conversations between the people I work with and myself. These dialogical reflections take place before, during, or after rehearsals, for example, with dancers or performers after an exercise, or with the rehearsal assistant

before the session starts. I gather the people I work with and pose an open question, such as 'how did that feel?'. In listening to performers, dancers, and assistants' views, other readings and perceptions of the piece can become part of the process and of the work itself. In the *choreovisual model*, listening to the other may bring new materials into the work, and integrates the collective outlook of the choreographic process into an installation practice.

Thirdly, in listening to the work, I adopt Lepecki's approach to dramaturgy as driven by 'not knowing' (2011: 192), working without a rigid preset of conditions. In discussing the role of the dramaturge, Lepecki suggests that the work knows what it needs, that it 'owns its own authorial force' (2011: 190), and that consequently the dramaturge works for the piece and not for the choreographer. Similarly, in the studio, in my decision-making process, I follow an intuitive process of response to *what is happening in the work*. I focus on the work by collecting and assembling all the materials or events regardless of importance, following 'not knowing' and erring as a method (Lepecki, 2011). In doing so, I pay close attention to what the work requires at each moment: whether I need to test something in rehearsal, to take a draft of the work into an exhibition space, to repeat an exercise, or to make scores for instance. In his principles for making work, choreographer Jonathan Burrows suggests that we 'usually don't know what we're doing' when working in the dance studio (2010: 1). He writes,

> What does the material want to do? *Listening* to what the material is telling you to do requires as much concentration, control and sensitivity as any other way of working. What happens as a result of this may not immediately look like what you expected, but given time it will usually begin to feel like yours. It is yours. Sometimes *the material knows more than you* (2010: 114, emphasis added).

This way of working places the emphasis on the material itself, on its capacity to drive the work as Lepecki suggests, and requires sensitivity to pay attention to how the work is developing and where to take it next. Listening to the work allows me to intuitively consider the following activity I should engage in, and whether I continue focusing on the work, or shift my attention to listening the site, or to listening to the other.

The *choreovisual model* provides a setting where listening to one's artistic practice can be made possible: focusing on the qualities of the site, the others' perceptions of the

work, and what the work requires at each stage, one is able to listen to the creative practice. In listening to the site, the other and the work, I engage in holistic listening, attending to the various perceptions and experiences involved in making the piece. In the *CM*, the listening framework guides my actions and decision-making, and underlines how I engage in choreographic thinking and spatial practice.

3.3.2 Three spheres of action

The *choreovisual model* is underpinned by three spheres of action, which may overlap and occur in any order during the creative process (Figure 18, page 54). Each sphere is underscored by a choreographic approach offering an alternative lens to enhance the perception of space through movement in installation making. A few activities can take place in a given sphere, and their use is flexible according to each project's needs. Each sphere operates around a specific guiding principle:

- ***Tracing***. An **exploratory sphere** where I draw in the space with movement, by using improvisation and task-based exercises.
  Principle – devise and capture movement.

- ***Mapping***. A **composition sphere** where the movement material collected is selected, organised, collated, edited and composed.
  Principle – organise movement.

- ***Situating***. An **action sphere** which focuses on how movement may function in relationship to the qualities of a site, emphasising *how* and *where* the work will be shown.
  Principle – contextualise movement in the site.

Choreography as *marking a space* is key to the *tracing* sphere of action (see section 2.2.1, page 28). In *tracing*, I use movement to draw in the space, considering drawing as a spatial practice. The uncertain definition of drawing since the Renaissance as 'neither a medium nor a message' creates difficulties in articulating what it entails and in defining its domains (Petherbridge, 2008: 37). Artist, writer and curator Deanna Petherbridge acknowledges the challenge of defining drawing due to its 'fluid status as performative act *and* idea; as sign, and symbol *and* signifier; as conceptual diagram as well as medium *and* process *and* technique' (2008: 27, original emphasis). If

drawing is not bound by its traditional medium as mark-making on a flat surface, it may take place within a spatial and sited practice, where mark-making in a site-responsive context is paramount in making work. Drawing is understood here in the sense that to 'make a mark or trace a single line upon a surface immediately transforms that surface, energizes its neutrality; the graphic imposition turns the actual flatness of the ground into virtual space' (Rosand, 2002: 1). Drawing as a 'performative act and idea' with the potential to energise a mark's neutral place into becoming actual space underlines the *tracing* sphere. Here, drawing can activate a site through the lived experience offered by ephemeral movement. Such experiences take the form of rehearsals or performance-to-camera sessions, in the studio or in site-specific locations, alone or with a group of dancers or performers. I use choreographic strategies such as improvisation or task-based exercises to generate, devise, and produce movement vocabulary in response to the site: the exercises often involve marking the space to test the relationships between the movement and the site (Figure 19). I record the sessions with a video camera in order to take the movement material to a *mapping* or *situating* session afterwards. Several activities can take place in any order, such as filming, photographing, dialogical reflections, spending time in the site, making scores, visual analysis, and drawing. The tracing sphere of action is usually followed by *mapping* to review the material generated.

Figure 19: *Tracing*: drawing with movement in the space. Rehearsal at The Work Room, Tramway, 18 May 2017.

The *mapping* sphere of action focuses on the organisation of elements in a space, which aligns with the conceptions of choreography and installation discussed in the previous chapter as an arrangement of objects (Bishop, 2005; Ritsema, 2012). Arranging elements – be they subjects or objects – implies a process of choosing what to discard or what to keep (Burrows, 2010). As a practice of compositional thinking, *mapping* offers distinct contexts for working with movement. In *mapping*, the transference of movement captured in rehearsal with the video camera to another location – the screen in the studio – offers a decontextualised form to expand on the work, where visual thinking meets choreographed or improvised material. The ephemeral movement that took place for a few minutes or seconds can now be watched several times, at different speeds, in a different environment (Figure 20). In the *mapping* sphere, I compose with the movement previously devised, addressing the internal logic of the work. I review, organise and select the movement material produced in *tracing*, to reflect on the artwork, assemble it, conduct initial tests or make the final piece of work.

Figure 20: *Mapping:* viewing and selecting material from notes, drawings and videos to compose the work. The Work Room, Tramway, 22 May 2017.

The *mapping* sphere of action allows me to discern between what is relevant or secondary. This sphere involves engaging in activities such as visual analysis, reflective writing, video editing, photography manipulation, sketching on paper, collage, and spatial intervention to bring clarity to the work's development. For example, I create and visualise video drafts in the editing suite to explore how the work may progress further. In addition, I use pen and paper to develop emerging

ideas, which may take the form of drawings, sketches, or scores to experiment when returning to *tracing*. Although the action spheres may be followed in any order, *mapping* always takes place in-between rehearsals. A *mapping* session finishes with a decision to return to *tracing* to generate new material in a refined form, integrating what I have learnt, or to test how the work may be perceived by an audience by taking it to the site of its appraisal and engaging in the *situating* sphere. The options are dictated by the material and the discoveries made: whether ideas for *tracing* emerge or require refining, or clarity on the work's display is necessary before generating new material.

The *situating* sphere of action focuses on exploring the work's relationship with the site where it will be shown. Departing from an understanding of choreography as the creation of aesthetic relations in a space (Standfest, 2012) and of installation art's focus on the space of the encounter with the viewer (see sections 2.1, page 13, and 2.2.1, page 28), the *situating* sphere highlights the context of the audience's encounter with the artwork. This sphere pays attention to how one may inhabit the site with presence (Hugonnet, 2012), focusing on the work's relationships with both the site and the encounter with the viewer. I begin by identifying where and how the work will be shown, testing possible spatial interventions in the site which may include sculptural materials as well as movement. I experiment with modes of display and reflect on the work's potential for viewer engagement. This sphere involves activities such as spatial intervention, spending time in the site, visual analysis, and reflective writing. For example, I may book a gallery space (or arrange access to a site-specific location) and use several projectors to explore and test installation formats adequate for a particular work. After each test, I visualise the results and take reflective notes on the outcomes and their potential for viewer engagement. A *situating* session allows me to consider how the work relates to the site and how the audience might encounter it.

Situating may take place at any time throughout the creative process, narrowing down the options for how the work will be shown. At the start, it can provide clarity on where to exhibit: establishing a relationship between the material and the site helps to guide the choices made in *tracing*, as the internal logic of the artwork becomes evident in how the work will be perceived. Alternatively, engaging in *situating* after capturing movement allows me to consider the relationships between the movement material and the site. Another possibility is to test video sketches made in *mapping* in a

particular location, experimenting with potential installation formats to reflect on how the work may be perceived by the viewer (Figure 21). At this point, *situating* is useful for providing hints on adjustments to be made in the *tracing* and/or *mapping* spheres, in order to adapt the material to its exhibition context. This sphere may also occur simultaneously with *tracing*, for example, when rehearsals take place in the site where the work will be shown.

Figure 21: *Situating:* testing possibilities for the installation of *Birds*. Tontine Lecture Theatre, The Glasgow School of Art, 9 July 2016.

In each sphere of action, I draw upon specific approaches, contexts of practice, tools, locations, and a selection of activities to make work. Table 1 provides an overview of the distinct aspects of the spheres, highlighting the specificities and differences between the three modes of operating. In the *tracing* sphere, choreography as marking the space has a primary role, where drawing with movement creates visual and movement material in relation to a site. In the *mapping* sphere, several activities combine to expand on the potential and the possibilities for the work, by organising movement in response to the site's qualities. *Situating* considers the site as a medium of practice, incorporating movement in a context that involves the space of the viewer. In the *CM*, the order, frequency and duration of each sphere vary according to the individual requirements of each artwork. Throughout all the spheres, listening – to the site, the work, and the other – guides the decision-making process at each stage.

Spheres	*TRACING*	*MAPPING*	*SITUATING*
Principle	Devise and capture movement	Organise movement	Contextualise movement in the site
Choreographic outlook	Choreography as marking a space (Kästner, 2012)	Choreography as the arrangement of objects (Ritsema 2012)	Choreography as the creation of aesthetic relations in space (Standfest, 2012)
Approach	Drawing as a spatial practice which activates a site through the lived experience	Composing with moving objects or other elements in the space	Exploring the work's relationship with the site and the encounter with the viewer
Implementation	Improvisation and task-based exercises to build movement vocabulary; video camera to record the material for later visual analysis	Creation and visualisation of video drafts in the editing suite; developing emerging ideas with pen and paper	Experimentation with modes of display and reflection on forms of viewer engagement
Context of practice	Conducting rehearsals and/or performance-to-camera sessions	Reviewing, organising and selecting movement material	Testing spatial interventions or installation formats in the site
Locations	Rehearsal room or site-specific location	Studio: desk and/or computer screen	Site-specific location or gallery type of space
Main activities	Task-based exercises, improvisation, filming, photographing, dialogical reflections, spending time in the site, making scores, visual analysis, and drawing	Visual analysis, reflective writing, video editing, photography manipulation, collage, drawing, spatial intervention, and making scores	Spatial intervention, spending time in the site, visual analysis, reflective writing, and testing installation formats
Time	Any time	Any time and always in between rehearsals	Any time
Next steps	Engage in *mapping* to review the material generated, or engage in *situating* to test the piece's encounter with the site and the viewer	Return to *tracing* to generate new material if new ideas emerge; or engage in *situating* to test how the audience perceives the work	Return to *tracing* to refine the material; or engage in *mapping* to adapt the composition of the work.

Table 1: Overview of the distinct characteristics of each sphere of action.

A range of activities can take place throughout the creative process. Table 2 summarises the activities and their context, highlighting their relevance in distinct spheres. This is a non-exhaustive list and other actions may occur according to each project's needs. Some activities may take place more predominantly in one sphere than others, while other actions may be relevant across the entire model. In addition, a few activities may be more suited for a particular mode of listening. For example, in

listening to the site, I may draw, take photographs, write reflective notes, or engage in marking the site, focusing on specific qualities that I want to explore. In listening to the other, I facilitate dialogical discussions to examine and explore distinct perceptions of the work. Listening to the work involves activities such as task-based exercises, making scores, and visual analysis. The activities may overlap and take place any time, in distinct modes of listening, and in different spheres of action. Tables 1 and 2 highlight the complexity of the *choreovisual model*, however, the model is simple to use: the artist's focuses of attention shift between listening to the site, the other and the work, and the modes of action oscilate between distinct forms of engagement with movement: devising, composing, and contextualising it. A suggested guide on how to use the *CM* in studio practice is presented in appendix C (page 209).

ACTIVITIES	SPHERES	WHY	HOW
Task-based exercises and Improvisation	*Tracing*	To develop movement material in relation to the site or to emerging ideas	By designing and engaging in tasks related to the concepts of the work and to the situation of the rehearsal or performance-to-camera session.
Film and Photography	*Tracing* and *situating*	To document material for further analysis (*tracing*); To film the work when the output is a video piece (*tracing*); to document installation formats for later analysis and reflection (*situating*)	By placing a video/photo camera on a tripod on a frontal or lateral location during the experiments
Dialogical reflections	*Tracing* and *mapping*	To bring other views and possibilities into the work	By asking participants open ended questions
Spending time in the site	*Situating*	To apprehend the site's aesthetic, architectural, and formal qualities to integrate in the work	By being present in the site taking notes and photographs, and making short films and drawings.
Making scores	*Mapping*	To compose movement material for the work to test in the following rehearsal	By visualising and assembling various movement materials in video, and using pen and paper to write instructions for dancers/performers/myself
Visual analysis and reflective writing	*Mapping* and *Situating*	To reflect on the work and analyse how to develop it further	By taking notes while viewing video recordings of rehearsals or performance-to-camera sessions (*mapping*); by taking notes while experimenting with installation formats (*situating*)
Drawing	All spheres	To consider the potential of the site in visual form	By making drawings on paper or on photographs of the site, or by marking the site

Video editing	*Mapping*	To experiment with potential developments for the work; to compose the work when the output is a video piece	By working with footage from *tracing* and *mapping* sessions in the editing suite.
Spatial intervention	*Mapping* and *Situating*	To experiment with the sculptural qualities of the site	By drawing on the site, marking it with tape or other materials
Research walks	*Situating*	To discover new sites to make work	By walking for 1–2 hours with a notebook, pen, and camera stopping in potential locations to draw, take photographs and make notes
Making collages	*Mapping*	To reflect on the spatial qualities of the site	By using glue, scissors, coloured pens, paper and photocopies of photographs of the space
Testing installation formats	*Situating*	To consider appropriate modes of display and how the work meets the viewer	By experimenting with projectors, monitors or other exhibition formats in the space where the work will be shown.

Table 2: Summary of activities in the three spheres of the *choreovisual model*.

3.4 In summary

In this chapter, I discussed how movement as a sculptural material can foster new relationships with the site. I then introduced the term *choreovisual practice* to address a range of artistic approaches concerned with the site, the body and movement in contemporary art. Following this, I presented the artistic research methodology employed to devise the portfolio of works. The process of making the works led me to design the *choreovisual model (CM)*, a tool for artists to investigate performativity within a site in installation practices. A constant listening outlook underlines the *CM*, where listening to the site, the other and the work function as distinct modes of attention with which the artist engages. Three spheres of action offer a proposition for how to address movement within an installation practice. In addition, a range of activities take place throughout the spheres as the process evolves. The *CM* offers a method for practitioners to make artworks across installation and choreographic strategies in response to current trends in contemporary art. In the next chapter, I analyse the model in action in the portfolio of works, and highlight how this tool enables me to approach the site as performative.

Chapter 4: Movement typologies, the choreovisual practice in action

This chapter details how the *CM* was employed in the process of making the distinct artworks in the portfolio. I herein describe and analyse the main iterations of producing the pieces *Doors* (2016), *Birds* (2016), *This is Not About Dance* (2016), *Workroom* (2017) and *Landscape* (2017). The chapter follows the *tracing*, *mapping* and *situating* spheres of action for each work and shows how they operate in practice using a variety of mediums such as video, performance, and installation. The works took place in different gallery-based contexts, and involved performers, dancers, animals, objects, and/or the architectural features of the site. My understanding of space as a dynamic entity is often a point of departure in my practice: the artworks in the portfolio are *site-responsive,* and could potentially be presented in other locations with similar conditions. Some sites have been selected by chance, and others by choice, but they all share the potential to foster movement relationships within them. *Doors* developed at the Tontine Lecture Theatre (TLT) of The Glasgow School of Art (GSA), as a set of experimental rehearsals took place in that location. The *Workroom* was shown at The Work Room and *Landscape* at the Studio Pavilion, as I was offered residencies in these spaces. *This is Not About Dance* (*TINAD*) was developed for the Reid Gallery, as I considered how my work could function in this particular site. *Birds* was exhibited in the TLT, as I was searching for a suitable venue to integrate the birds with their surrounding space. Please refer to the book *Choreovisual Works* and the videos in the USB as you deem relevant throughout the chapter.

In my practice, I use the natural sounds of the elements I work with, such as objects, architectural features, or participants. I consider sound as a sculptural material that fills the room enhancing the audience experience of the work. Sound is a temporal medium with the capacity to engage other senses beyond the visual (Furlong, 1994), and can contribute to foster a sense of presence in the room. In the artworks, the sound creates or sustains the piece's overall rhythm, punctuates particular moments or movement phrases, or calls attention to specific aspects of the work. In my practice, I explore the rhythm and the dynamics of the sounds of the context of making in order to accentuate the actions in the work. Sound can enhance or soften the impact of its corresponding movement, for example, a performer jumping may

be accompanied by a gentle or a loud sound, and a door closing can be heard softly or strongly, depending on the intention for that instance. This contributes to enhance the sense of physicality, corporeality and presence of these elements in the room. In exploring the natural sounds of the work, such as the sound of doors, of performers' steps, of window shutters' moving, of birds whistling, of a hand hitting a wall, I am bringing the viewers' attention to the site itself, and to the situation of their encounter with the work. The sounds are in dialogue with the site where the work takes place, and are experienced live in the performative installations, such as *Workroom*, or pre-recorded and experienced through speakers in the video installation *Birds*. Sound contributes to construct the context of the encounter with the viewer, fostering an embodied and sensorial experience of the work.

The pieces propose distinct forms of engagement with the audience. *Doors* and *Birds* offer the viewer pre-defined viewpoints. The audience sits in the centre of the room in *Doors* and the sound reverberates through the space surrounding them, enhancing their spatial experience of the work. In *Birds*, sound and images are placed opposite to each other. From the speakers, the audience hears the birds moving in the space, which accentuates the potential for an embodied experience, as they may feel as if the birds are flying past them. The viewer may move around the space and choose where to focus their attention: in one screen, the other, both, and in the sound. This proposes a viewing experience, which, although similar across audiences as the audiovisual materials remain constant, offers distinct nuanced perceptions of the work according to how the viewer decides to engage with it. Both pieces surround the viewer providing them a sense of being *within* the work. In contrast with the set viewpoints proposed in *Doors* and *Birds*, the audience is offered a multitude of perspectives to experience *This is Not About Dance, Workroom,* and *Landscape*. The pieces travel through the space and/or their configurations change in time, and the viewer chooses how to position themselves in the room to experience them. The audience may move throughout the space at any moment to choose a distinct viewpoint, and their choices alter their perception of the piece. This results in distinct encounters with the work, where the audience becomes the *co-creator* of their experience. Further, the durational aspect of most of the works allow the viewer time to reflect on the qualities of the space, and to experience how the site might be perceived differently.

The works were mostly viewed by small audiences, as I intended to create a space for an intimate encounter for the viewer to experience the work in dialogue with the site. This enables the audience to pay attention to the relationships between elements of the work and the site itself. An exception was the opening night of the *Whereabouts you are* exhibition when *This is Not About Dance* was performed, which was attended by over 400 visitors; however, intimate performances with small groups of viewers ensued. As this study focuses on a studio practice where choreographic and installation concerns meet, the analysis of the audience experience and an in-depth examination of their responses has not been addressed here.

4.1 *Doors,* 2016

– Documentation: pages 5–11 of *Choreovisual Works* and *Doors.mp4* on the USB

Doors is a five-minute, site-responsive, performative installation with three doors and three invisible performers, to be experienced from a particular viewpoint by a small number of viewers. When entering the space, the viewer sees an empty room: bare white walls and wooden floors, two doors on the right, a column in the middle, with the third door being the entrance behind them. The viewers sit in chairs facing the doors (Figure 22), and as the piece begins, a performer behind each door opens and closes it. Each movement – opening or closing a door – is accompanied by the sound it makes. The loud sound of the doors closing at different moments echoes in the room setting the rhythm of the work. The sound guides the intensity of each instance and accentuates the ensuing tempo: at different times, the performers may close the door softly or brusquely, resulting in a gentle or emphatic sound, punctuating and building the dynamic flow throughout the piece.

During the performance, the two doors in proximity engage in an open/shut dialogue – interrupted at times by the door on the right, which punctuates the piece briefly. At the start, the doors' movement is gentle. The third door then presents itself unexpectedly. For a moment, the three doors remain locked, with the handles moving anxiously, as if a tension inside does not let them open. A sense of urgency begins to take place, and the sound becomes more intense as the piece progresses. The two doors begin a crescendo of sound and movement, the overlaying sounds at similar or distinct tempos accentuate the cacophony of the work. Towards the end, the performers' voices add unexpected sounds to the piece, enhancing the physicality

of the doors as live objects. The third door joins in and the piece ends as unexpectedly as it started.

Figure 22: *Doors*, performative installation, 2016. Tontine Lecture Theatre, The Glasgow School of Art. Photo by the artist.

Performers *activate* the site through the doors' movement – slamming loudly or closing gently. The resonance of the sound and its echo in the space is accentuated by the emptiness of the room. When the work is experienced live, rather than through video documentation, the sound of the doors echoing in the room fills the space in an unnerving confrontational manner. Sitting in the centre, the viewer experiences the work around them as the sound reverberates throughout, a sculptural material with a palpable presence. The natural sound of the doors and the lack of visible performers highlights the uncanny element of the piece: the space appears to become animated by the motion of its sound and its architectural elements. The viewer may feel a discomforting sense that the room appears to be alive, they may feel they are trapped inside it and cannot easily escape the experience, as the room seems to become charged with an energy coming from within.

Experiencing the site *perform* is central to the work, where the material presence of the doors contrasts with the visual absence of the performers. The viewer never sees the performers' bodies, except for a leg or an arm appearing just briefly. The movement of the doors at specific moments alters the viewers' perception of the room, lending the space an element of performativity, and consequently, the room performs. The work has no physicality as an artwork outside the event context: once

the piece is over, it is only accessible through documentation, and the space where it took part is, once again, the same room that it was before being *acted* upon.

In the early stages of the work, I engaged in research walks to find sites with potential for performative and choreographic explorations. I stopped in distinct locations to draw and take notes as I observed my surroundings. In London Way, in the East of Glasgow (Figure 23), I drew garage doors in my studio diary. A note reads 'performers disappearing into them', and the next note suggests 'how about them [doors] opening and closing? Almost like a theatre play in an outside space' (studio diary, 11 June 2015). The following studio diary page highlights some of the elements discussed in Chapter 2, such as the production of relationships and the notion of choreography as a staged situation, with the remark to 'just film, no people – sequence of doors opening and closing' (studio diary, 11 June 2015). These initial thoughts denote an attempt to create a perceptual change in the space by intervening with movement and human bodies, in order to show the site in a new light: the activation of the garage doors re-frames our perception of the doors from static to dynamic elements. The walks led me to find spatial elements which can be choreographed. The research walks, drawings and reflective notes enabled me to pay attention to the spatial qualities of the London Way car park, to begin to develop a relationship with this site, and to start spending time there thinking of a potential piece for the space.

Figure 23: London Way, East of Glasgow. Location found on a research walk, 15 June 2015.

4.1.1 Tracing *Doors*

A series of rehearsals in two stages makes the *tracing* sphere. The first stage comprised four rehearsals, with two or three performers to capture movement in an exploratory manner without pre-defined outcomes. The performers, with a background in performance studies or dance, were recruited via an open call. The first two rehearsals took place in the London Way car park, and the following ones in the TLT: this shift in location resulted in *Doors,* highlighting the importance of space where the creative process takes place, which I expand on Chapter 5. The second *tracing* phase consisted of three rehearsals with three performers and aimed to find the piece's rhythm and generate its score.

The rehearsals followed a common structure of direction, action and reflection. They usually began with a dialogical reflection, followed by warm-up exercises, improvisation and task-based work. Performers watched a video recording I had selected from the previous rehearsal to elicit a discussion on what could be developed further and how. Watching the video together helps me to explain to the performers how I want to proceed as they can see what I am referring to, and enables me to consider their responses to the work. This approach allowed me to involve them in the process, as they were made aware of how the work was developing. For example, I gave the following instruction while they watched a recording: 'you are going to be working with what you can hear, and the space where you are, and where are the others, and what you can hear from the others, and then responding to that' (rehearsal, 11 July 2016). Then I led warm-up exercises designed to get their minds and bodies into a state of presence and awareness, and their physicality responding with clear, intentional movement. I highlighted to performers that the warm-up exercises

> are not warm-up as in body warm-up, but it is (…) like listening to the other, sensing the other in the space, so that when you go to the doors, then you got that kind of frame set (rehearsal, 11 July 2016).

One performer said, 'you feel very isolated out there [behind the door], so we need to tune in', another added 'also [to] find that energy' (anonymous performer 2016, pers. comm., 12 July). The warm-up is a wake-up of the senses, of opening the listening capacity, and focusing the attention on the other and on the site (see appendix D, page 211). Doing so allows me to build an environment where

performers feel attuned and able to respond to one another. In the work, the sensorial and embodied experience of the performer provides criteria for the generation of visual output. The presence of the performer, the particular space where we are, the action instructed and the directing role I undertake enable me to create the material for the piece.

During the first rehearsal at the TLT, I marked points in the floor in relation to the camera frame, and instructed performers to walk, pause at these points, and change direction. Marking the floor with tape provided specific points of action in relation to the frame, creating a parallel between the space of the action and the space of the video. It delineated the *stage* area, so performers knew whereas they were *inside the stage* (seen in the camera viewfinder) or *outside the stage* (not visible in video). Within this context, performers could walk at any time, in whichever direction, and enter or leave the camera frame at any moment. The score was kept open to allow for playfulness and the unexpected to emerge, and the rehearsal took the form of a directed improvisational performance to camera (Figure 24). At the start of the next rehearsal, I emphasised the architectural structures of the room, 'the three doors that have different rhythms of open and closing' (rehearsal, 16 April 2016). I began to consider how the site's features might be integrated, 'so the doors then become another element to work with' (rehearsal, 17 April 2016). Towards the end of the session, I observed that the integration of the doors with the performers' actions added another layer of movement: 'the doors closing slightly becomes an element of the performance' (rehearsal, 17 April 2016). This moment turned the focus of the work towards the room as a site, to the doors themselves. I decided to concentrate on the movement of the doors and on their potential to create a choreographic composition enhanced by their sound, instructing performers to choose a door, stay behind it, and play with it. A dialogue between doors emerged, a dance without seen bodies but with a physical liveness achieved through the performers' actions. The work developed as the performers responded to the doors' sounds, as the other performers *acted* on them. The sound enabled them to engage with one another and to be aware of the site itself, creating a choreographic work based on improvisation strategies. This approach requested a specific sensorial experience, as each performer sensed the changes in the space and responded by moving their own door: they *listened*.

Figure 24: *Doors*, rehearsal in progress. Improvisational performance to camera observed by the viewfinder (above) and camera frame (bellow). Tontine Lecture Theatre, 17 April 2016.

I also instructed performers to listen to one another: 'try to listen as much as possible, and try to engage; it is mostly [about] *making the doors dance* through your actions (…). And try as much as possible to sense what is happening with the rest [performers and doors]' (rehearsal, 11 July 2016, emphasis added). Requesting performers to listen becomes an extension of *my* listening to the work, as the performers are part of the piece: as I pay attention to the performers, I am able to observe how the piece progresses. They had freedom to respond to the task as they deemed suitable, which enabled the material to 'extend the range of what was anticipated, acting as further stimulus to the choreographic ideas' (Butterworth, 2004: 59). I then proposed directions for how the developing material could be explored further in accordance with the underlying concepts of the work.

The following rehearsal was dedicated to exploring the rhythm. In a dialogical reflection, we discussed that the piece could begin by introducing one door and then bringing in the other one. One performer suggested to give it more time 'because it is all we have in the room, the doors moving' (anonymous performer 2016, pers. comm., 12 July). I proposed a score composed of elements from the previous day that had started to emerge: having the three doors working together briefly after introducing them separately, playing with the doors handles while they were closed, building tension, allowing some space for spontaneity, introducing the voice towards the end, and finishing the piece with the right door opening slowly. The score (Figure 25) provided performers with 'space, a sort of certainty where you can play in' (anonymous performer 2016, pers. comm., 12 July). Combined with the instruction to listen to one another, the score gave performers space and permission to enliven the site through their actions. It provided a certainty for improvising with the elements they had – the doors and themselves – making the doors dance by listening, and thus making the site perform.

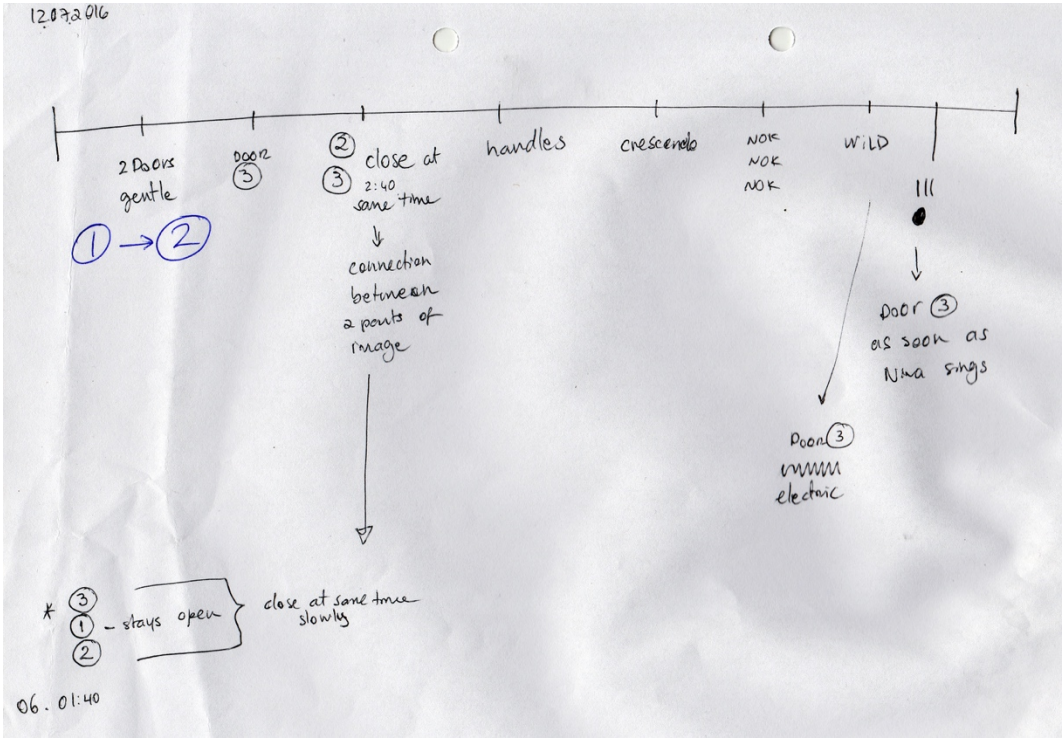

Figure 25: *Doors,* score given to performers. The score is comprised of a timeline with the actions indicated by keywords. The numbers indicate the door number (door number one on the left, followed by two in the middle, and three on the right), 12 July 2016.

4.1.2 Mapping *Doors*

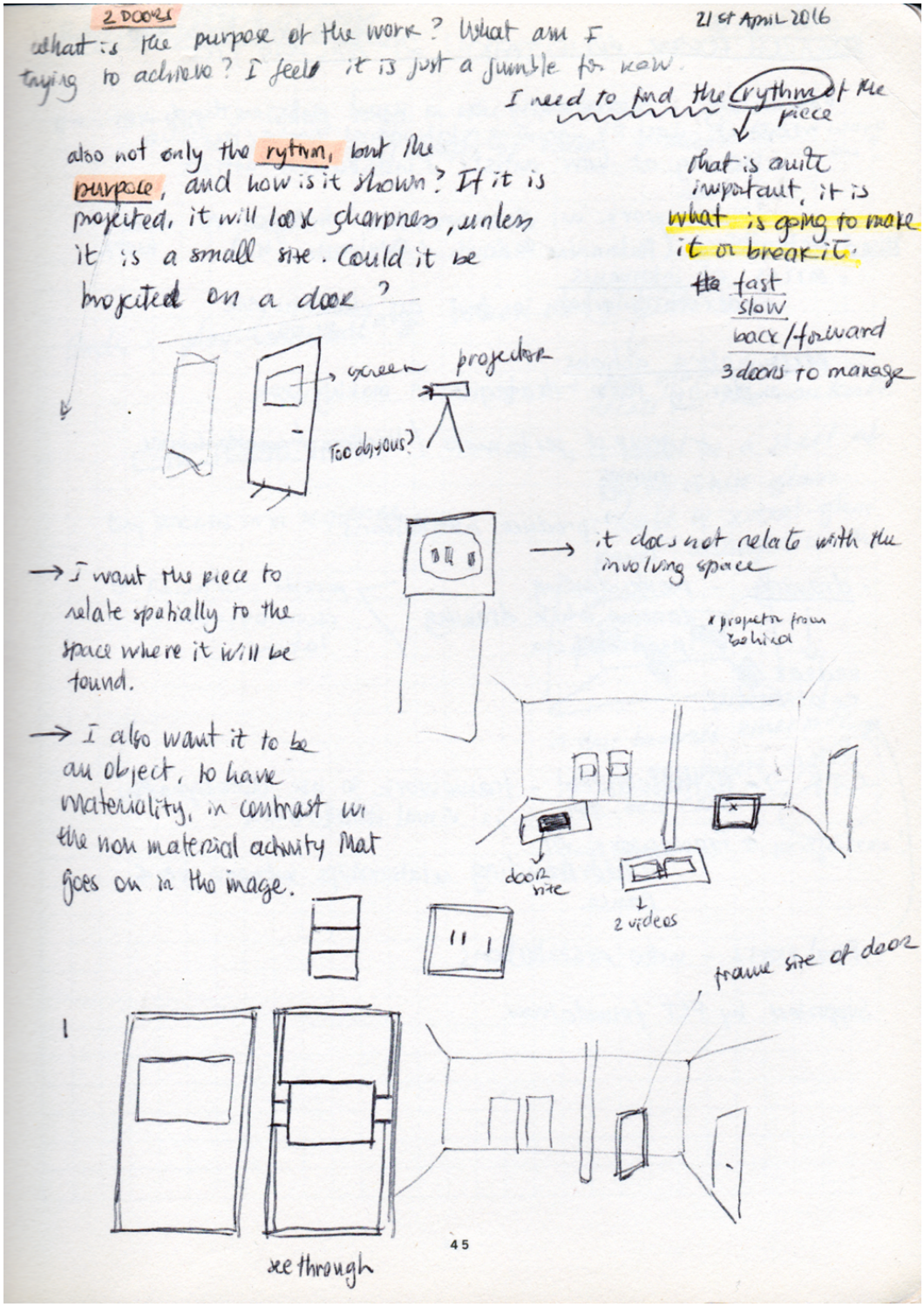

Figure 26: Studio diary page: *mapping* and *situating Doors*, 21 April 2016.

The *mapping* sphere comprised several activities: reflective writing on the work, visual analysis, video editing, and preparing the following rehearsals. After the first *tracing* stage, I noted in the studio diary that the rhythm of the piece 'is quite important, it is what is going to make it or break it' (studio diary, 21 April 2016, see Figure 26). Critical reflection through writing about how the work is progressing helps to

develop awareness of the process of making, contributing to an enhanced clarity on how to proceed. Further, I edited the video material from the rehearsals to explore how the piece could be composed. Video editing allows for additional flexibility in choreographing the work: by separating the three doors into individual video layers, I manipulated them without the performers' physical presence. Through visual analysis, I noted that the third door 'adds the balance (by being off balance) and the rhythm the piece needs' (studio diary, 26 April 2016). Analysing the video sketches, I asked 'Can I compose in the editing suite *as* real time?' (studio diary, 26 April 2016). Visual analysis and reflective writing enabled me to explore composition strategies, and to test the rhythm of the piece. My notes became the foundation for the next rehearsal, the basis of rehearsal plans and scores to test with performers. Video editing allowed me to continue to compose and experiment with the doors in the artist's studio as an extension of the rehearsal – taking composition ideas back to the performers, thereby feeding into the live work. Editing becomes a tool to choreograph without performers, as I discuss in detail later in *Birds*. The distinct activities that took place in the *mapping* sphere at various times of the process contributed to refine the composition of the work at each stage.

4.1.3 Situating *Doors*

In *situating*, I tested potential installation formats for the work and engaged in reflective writing. I experimented with the video sketch of *Doors* projected in various sizes on the wall, as I was thinking of the piece as a video work. I placed the projection at eye level, and noted that it 'plays with the idea of being a painting on the wall, a moving image, and a *projection*' (studio diary, 13 May 2016). As such, it becomes pictorial rather than sculptural, whereas I wanted the piece 'to relate spatially to the space where it will be found' (studio diary, 21 April 2016), and 'to be an object, to have materiality, in contrast with the non-material activity that goes on in the image' (studio diary, 21 April 2016, see Figure 26). I began thinking of the work in sculptural terms; I noted that the video needed *human size* and *materiality*. I recorded possibilities for development and wrote summaries of the experiments with more questions and suggestions for future explorations than answers at this stage. Testing potential installation formats and reflecting on how the viewer encounters the work was the first *situating* stage, which made clear the need to address how the work could be displayed at a human scale.

After the second stage of rehearsals, I engaged in reflective writing considering *Doors* as an installation. The echoing sound of the doors slamming in the room becomes slightly lost when mediated through the camera, and it is a relevant part of the viewers' experience, as it emphasises the site as a performative entity. I wrote, 'is it appropriate to slam the doors for real ?' (studio diary, 13 June 2016), indicating a shift in thinking about the work from a video to a live performative installation. My notes have words such as 'asks for' or 'request', which suggest considering how the exhibition choices enhance what I aim to communicate: a sense that the space performs. Reflective writing enables me to think about the appropriateness of the display, and to make decisions on how the work meets the audience. Whilst the first *situating* sessions involved testing a video draft of the work in a gallery space and taking notes, the second involved reflecting on the work through writing.

4.1.4 Lessons learned by making *Doors*

The initial prospect for the work was a video-based piece focusing on the spatial interactions of performers. However, the integration of choreographic processes such as improvisation and task-based exercises brought to the fore the soundscape of the site itself, and the significance of the sound of the doors slamming as an enhancement of the viewing experience suggested a live work. The typology of *Doors* evolved during the process, informed by several activities that took place during the *tracing*, *mapping* and *situating* spheres of action. In *tracing*, I engaged in task-based and improvisation exercises, dialogical reflections, and marking during rehearsals. In *mapping*, I reflected on the work's development through writing, video editing and visual analysis, and made scores for the next rehearsals. In *situating,* I tested installation formats for the work and wrote reflective notes on their potential. Each sphere of action contributed in distinct ways and at various times to the progress of the work, shifting the initial conception of the piece from *video* towards *performance.*

In this context, the *CM* highlights the intertwined nature of working between the site where the rehearsals with performers take place, the editing suite where the video material is manipulated, and a gallery space where the encounter with the viewer is tested. In the model, operating with both live and edited movement material offers possibilities to explore the performative nature of a site across exhibition forms: video, installation and performance. On another note, the spatial relationships created between bodies and the architectural features of the space in rehearsal are

mediated by the video camera. At the first rehearsal, one performer said: 'I realise that when I am in the space, and when I am looking at the video now, it is very different. Because the space of the video is two-dimensional, a flat surface' (anonymous performer 2016, pers. comm., 16 April). While I am looking through the viewfinder, performers have a different perception of the space itself. Marking the space through the walks and the points on the floor emphasises the relationships between the bodies and the environment in relation to the camera: the frame becomes the viewpoint for the spectator from which the work is perceived. Consequently, composing in the editing suite provides yet another layer of complexity, opening possibilities that were not addressed in the moment due to the time-based aspect of working with bodies in the space, and enables me to continue to explore movement through reflection outside the rehearsal. These activities – marking and video editing – expand the context of the rehearsal into the artist's studio, operating as mediators between the real space of the rehearsal and the constructed space of video.

The emphasis on listening to the others and to the site guided the development of *Doors*. By asking performers to connect with one another, find a purpose and intention to move and focus on the site's architectural features, I created a *situation* that requested them to *listen*. The rehearsal location became crucial in developing the work, as a practice of listening emphasises the relation of bodies to the environment. The warm-up exercises, for example, contributed to creating a listening environment for the performers (see appendix D, page 211). After the warm-up in the first rehearsal, one performer said 'you need to listen; I feel I need to listen, very very carefully, and that is quite calming actually. I can feel their presence here' (anonymous performer 2016, pers. comm., 17 April). The warm-ups instilled a sense of awareness in performers, allowing them to engage with the site, entering the realm of performance through the actions instructed.

4.2 *Birds,* 2016

– Documentation: pages 13–27 of *Choreovisual Works,* and the audiovisual files *Birds.mp4* and *Bird install.mp4* on the USB

Birds is a site-specific video installation exploring choreography in everyday life. The piece consists of two synchronised videos with a duration of 4'41" on loop, projected on to window blinds. From two speakers placed opposite, we hear the

birds whistling. Filmed in an aviary in the Highlands in Scotland, using two simultaneous cameras and adopting a documentary approach, the work captures real-life moments, which are later edited to resemble a performance (Figure 27). Whilst the birds are flying, jumping and playing in the aviary, the camera frame delineates and chooses what is part of the performance and what is not. Consequently, the frame becomes the *stage*, the live composition which the birds can enter or leave at any time. As the birds move, they highlight everyday moments, mixing real with performative instances. The work is composed, filmed and edited to resemble a dance piece, and though there are no dancers or human bodies, the piece is essentially choreographic.

Figure 27: *Birds,* 2016, video still.

The birds' ability to fly allows them infinite possibilities for movement. In his *Mapping the Studio* pieces (2001), Bruce Nauman – who often performs for the camera – left a camera recording the studio for several hours while he was not there, capturing mice and cats moving in the space. Although Nauman did not choreograph the animals' movements in the studio, he carefully chose the cameras' positions. He defined a stage where the animals' locations, their movement and their chance appearances in the camera frame created a choreography in the piece. Nauman's edited version of the full-length six-hour work, *All Action Edit*, features solely the action moments (Manchester, 2004), where the choreographic nature of the animals' movements becomes more apparent. His studio provides the material for the work through the choreographic activity in the space, and, in doing so, *performs* for the camera. In his film *Birds* (2000), David Hinton makes the birds dance by repeating short movements of birds of different shapes and colours, using editing techniques enhanced by the soundtrack: his editing choices set the rhythm of the work. In *Beach Birds for the Camera*, by choreographer Merce Cunningham (1992),

dancers resemble penguins in the way they move. Whilst Cunningham is interested in the animals' behaviour and its translation to human form, I am emphasising the movement patterns that they make in their own environment. In selecting the images for the film, I focused on the patterns of the birds in the frame and on non-ordinary, everyday movements, exploring the edge between reality and the potential to create a construct. By using editing techniques, the birds' movement is presented as if it were a dance performance: while the birds make purposeful movement choices, I, as a choreographer-editor, choose how the material is presented, creating a performance without performers.

The sound suggests the presence of the birds in the space, connecting the images in the screen with the architecture of the site. The sound of the birds moving in the space, singing, chirping, shrieking – sometimes individually, sometimes in groups – accentuates what is happening in the film. When the birds are quieter their sounds are quieter too. The soundscape becomes noisier when several birds are singing and flying throughout the space of the frame, which emphasises the bustling activity in the image. Further, the sound modulates the feel of the piece, accentuating particular moments in the viewer's experience. For instance, the loud sound of a pair of wings flapping as one bird flies close to the camera suggests their presence in the room. Since the loudspeakers are placed opposite the screens, the viewer hears the birds behind them as if they are flying past. This widens the space of the screen towards the actual three-dimensional space of the installation, one which includes the viewer, providing a sense of directionality in the room. The viewer may walk in the space at any time and position themselves anywhere they wish. A woman visiting with a child sat down for a long time, while other visitors walked around to choose a specific viewpoint, or paused to experience the work in distinct locations. The opposing sound and images surround the viewer, and the loop in the video invites them to stay for as long as they wish. The piece allows the viewer to choose at each moment whether to pay attention to one screen closely, to the other, or to alternate between the two. Although all audience members experienced the piece in a similar way, their active choice of how to pay attention to each of the screens – or to both – resulted in nuanced differences of their viewing experience.

4.2.1 Tracing *Birds*

Noticing the spatial formations of a group of birds inside an aviary, their graceful flight and the rhythmic swapping of locations, I began to perceive a dance unfolding in front of me. I captured the birds' movements in the aviary with photographs and short videos for subsequent analysis (Figure 28), the first stage of *tracing*. I returned to the aviary later to film the material for *Birds*, the second *tracing* stage, which consisted of performance-to-camera sessions over five days. I approached each filming moment as a performative act in itself (McPherson, 2006): I walked into the aviary, placed two video cameras on tripods, set up the composition frame, pressed record, and clapped my hands to mark the recordings' synchronisation. I either left the space and observed the birds from a few metres away or stayed quietly in the aviary, as the birds did not need my instructions to move. They were *performers*, who performed the non-directed tasks of flying, standing and jumping. As the birds cannot be directed or choreographed, I relied on the collection of a substantial amount of video recordings to capture moments that could be combined to create a perceived performance on screen. I began each day by reflecting on my notes to plan how to film, and after several hours of filming, I analysed the recordings and took notes to prepare for the next session later in the day.

Figure 28: Initial photograph of the birds in the aviary. The varied colours and sizes of the birds create a composition within the frame of the photograph, 4 April 2016.

4.2.2 Mapping *Birds*

In *Birds*, *mapping* consisted mostly of visual analysis and reflective writing sessions, which took place constantly throughout the process, allowing me to understand how

the work might develop. For example, the analysis of the initial short videos and photographs revealed the structural lines in the frame and thus the *stage* where the birds operate, and how they mark the space by positioning themselves in various points at different times (Figure 28). They show the birds' distinct personalities and colours, which contribute to the composition of the image and direct the viewer's eye to different parts of the screen. A diary note states that the film 'could have several shots that *link to each other through how the birds fly* for instance, as if they are *dancing*' (studio diary, 11 April 2016, emphasis added). Other note posits that the 'choreography comes in the editing' and asks, 'who is the choreographer?' (studio diary, 6 May 2016). Considering editing as an activity driven by choreographic thinking, I edited a short video to understand how the piece could be constructed.

Another *mapping* session – which included visual analysis and reflective writing – took place after I experimented with the video sketch in a gallery. I wrote that as 'the focus of the work is the choreography of the birds / the presentation needs to be simple and clear' (studio diary, 11 April 2016). Reflecting on how the work encounters the viewer suggested a minimal exhibition format, so the viewer could focus on the piece's choreographic element. Visualising how the birds may be perceived by an audience in a gallery space made clear that I should 'focus on the action of the birds / the rest must be reduced, otherwise it is distracting!' (studio diary, 11 April 2016). The written reflections suggested reducing the visual noise in the video frame and considering an exhibition format that enhances the subtle choreography created in the editing.

During the filming week, I engaged in *mapping* sessions regularly, alternating cyclically between filming (*tracing*), and visual analysis and reflective writing (*mapping*), where they fed into each other. As I filmed with two cameras in various configurations inside the aviary, I analysed the shots. The studio diary notes show how to proceed next to obtain high-quality recordings: one reads 'good frame/bird activity, still items at the front' (studio diary, 22 July 2016), which implies a need to clear and compose the image frame further. The visual analysis is also instrumental in deciding what to film next and how, thus impacting on the following *tracing* session. For example, the note regarding the recording number 07 says 'too sunny, repeat without sun + camera 1 catch more [birds in the] top and camera 2 [capture] bottom birds' (studio diary, 22 July 2016). This clip is too bright, and the same configuration of cameras should be repeated to capture the birds' activity with the correct lighting. The written

notes highlight the importance of visual analysis during filming. They show how the work develops cyclically from *tracing*, where recordings are made, to *mapping*, where the images are organised, analysed and selected refining the work further. Here, *tracing* and *mapping* are interconnected: each sphere informs the progress of the next one. The *mapping* sessions were also useful for constructing the framed compositions as a stage for the birds.

4.2.3 Situating *Birds*

I engaged in *situating* several times in order to study how the work meets the audience by testing and analysing installation formats, and by writing reflective notes. During the first stage in a project space, I tested possible installation formats for three days, documenting the experiments and writing short reflections. I tested a video draft on a small screen, projected on to the floor, the ceiling, adjacent walls, distorted, in varied sizes, free-standing, single projection, and double or triple projections (Figure 29). My notes indicate that the ceiling projection resulted in 'not an encounter but an experience' (studio diary, 13 May 2016), as the viewer lies on the floor to see it, suggesting that *Birds* could become an immersive work. The studio diary includes a summary of the experiments with install options, visual scores of the displays, and technical details. This *situating* moment is instrumental in narrowing down the options for the resolution of the work, gaining clarity on how the piece meets the audience. The initial *mapping* and *situating* stages suggested that the relationship between two or more video projections accentuates the notion of dance movement across screens. Following experimentation in the project space, I decided to focus on the choreographic actions of the birds and to select an installation format that allows the viewer to fully experience it.

Figure 29: First stage of *situating Birds:* experimenting with projection formats (above and below). Project Space 1, The Art School, 12 May 2016.

With a clearer vision of the presentation of the work, I engaged in *situating* in the location of the work's appraisal, the TLT. I chose this location due to its subtle architectural features, which enabled me to experiment with the projections in relation to them. I visited the TLT several times, and the *situating* sessions unfolded in the same manner as during the previous stage. I tested three projections on the same wall at varied sizes; however, the spatial element was missing (Figure 21, page 63). I expanded the tests on to the side wall, and experimented with different screen sizes and the interplay with the windows, as it can be seen in Figure 30. This option feels as if one is walking inside the piece, and 'plays with the architectural space integrating the work in the space' (studio diary, 9 July 2016): the piece starts to become immersive. I then projected two videos on to the two window blinds (see *Choreovisual Works*, pages 19 and 27), which 'is beautiful, as you are looking outside the window' (studio diary, 9 July 2016, see Figure 31). I wrote that the projections 'need a little bit of dynamics, and to relate somehow with the architectural features of this space' (studio diary, 9 July 2016). Placing the birds in the windows not only relates to how one would normally see birds – flying outside the windows if one is inside – but also creates two sites within this space: the site where the viewer is, in the room facing *out*, and the site where the birds are, as the space beyond the windows becomes the aviary, a space *outside* which is also an *inside* setting. The two sites are connected by the movement of the birds perceived in-between the two screens, and by the subtle play of the perches' lines in the film with the architectural features of the room, as

my notes had suggested. Transforming the lecture theatre into two interconnected sites becomes the first step towards embedding an element of performativity in the space.

Figure 30: Second stage of *situating Birds*: installation tests. Tontine Lecture Theatre, 9 July 2016.

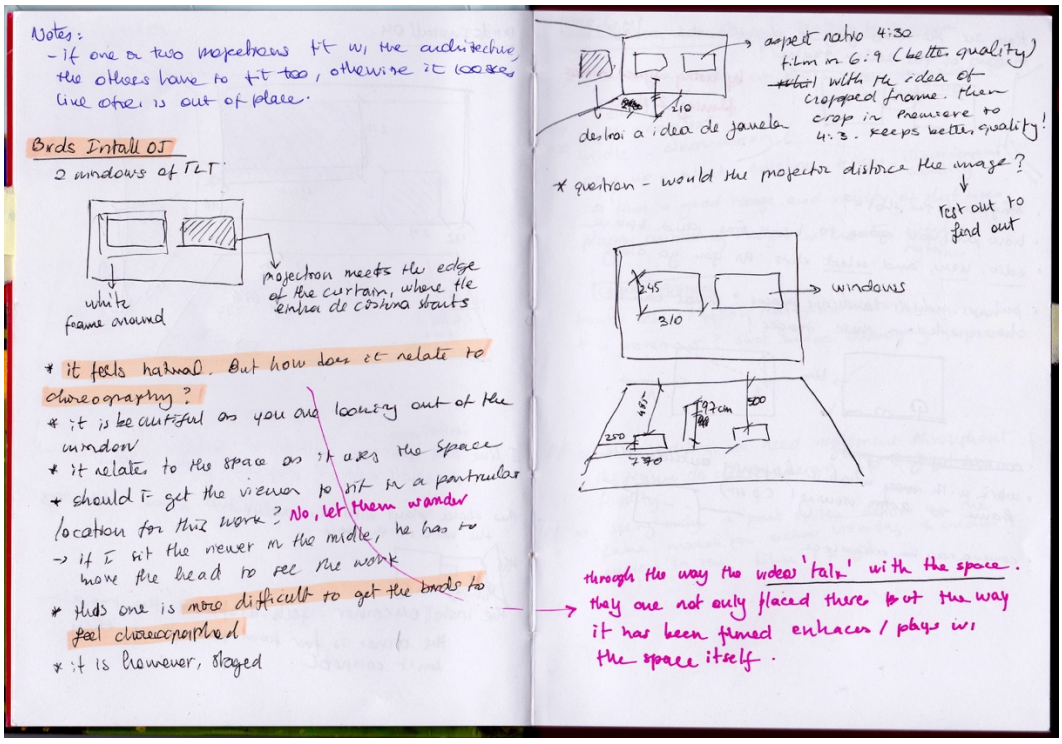

Figure 31: Studio diary pages: technical drawings and notes on the install format tested. Tontine Lecture Theatre, 9 July 2016.

Situating was crucial to deciding *how* to show the work and how to film it, so as to capture video material in accordance with how the work meets the audience: a two–screen format required filming with two cameras to capture movements in different spaces simultaneously, which could then be choreographed in the windows. In addition, I noted that 'the FRAME is the stage', which suggests the frame as the

spatial limits within which actions can take place. The filming and exhibiting choices are interlinked and influence each other, which highlights the importance of moving between *mapping* and *situating* cyclically.

4.2.4 Lessons learned by making *Birds*

The analysis of *Birds* shows how the three spheres of action can interconnect and take place almost simultaneously. The final stages of making the work after the filming was completed, for instance, consisted of a continuous cycle alternating between *mapping* (video editing), and *situating* (testing the installation, visual analysis, and reflective writing). My notes helped the editing stay focused. I wrote, 'start the film with the mesh – it relates to the open windows. Start both films with it together, then one breaks, and the other follows' (studio diary, 28 July 2016). Editing in response to the windows relates the dance in the film to the site, making the piece *for* the windows.

The evaluation of the progress of the work in *situating* informed the editing of the video material in *mapping*. Once images had been selected, organised and collated to create a first draft (*mapping*), I installed it in the TLT to evaluate the relationship between the work and site, and to reflect on how to proceed (*situating*). I sat down and watched as a viewer: while the images were compelling, they lacked rhythm. Each image needed to relate with the previous one, the next one, and the one in the other screen. The cuts were similar in length and the images lacked flow, sound and composition. I reflected on how to proceed: 'you need peaks and intensity' and, 'incorporate some moment where nothing happens' (studio diary, 4 August 2016), which resulted in the introduction of contemplative shots and moments of stillness. I reflected on the resolution of the work, asking 'how do they [birds] make a choreography?' (studio diary, 4 August 2016). Exploring how found movement can be transformed into a choreographic experience for the viewer guided the composition of the video material, where I choreographed the birds by manipulating the movement on the screen. My writings suggest that the piece 'is almost like a performance on video by performers who don't know they are performing' (studio diary, 10 August 2016), as the birds 'unknowingly, become dancers, they perform' (studio diary, 12 August 2016). In this work, the choreographic editing process bestows on the birds an element of performativity that they did not possess, and

consequently the viewer perceives them as performers. The work reveals a *constructed* choreography and suggests that choreography can be found in everyday situations.

Birds questions what happens when choreography extends itself beyond the human figure in screen-based installation works. The video of *Birds* was screened in a cinema theatre at the Centre for Contemporary Arts (CCA) on 4 December 2016, as part of the Fictional Matters festival, with an audience comprised mostly of professional dancers, choreographers, filmmakers, and visual artists. As part of my reflection process for this piece, I asked viewers to consider its choreographic element in the post-screening discussion and recorded the session (see appendix E, page 215). I provided a series of prompts on composition, spatiality, presence, rhythm and physicality to encourage the audience to share their thoughts. During the discussion, an audience member stated that 'what you are presenting here is sort of a theatrical experience. And the viewpoints are (…) quite wide, so you are looking at a stage in a way' (E, page 217). The same viewer suggested that a filmic composition always includes a close-up shot, whereas without the close-up view, it becomes a composition of the theatrical. The wide, static mid-shots and lack of close-ups strengthen the perception of the frame as a stage. Each framing choice creates a different stage within this fictional performance. The camera does not follow the movement, 'the movement happens within and outside of the frame' (E, page 216). For example, when a bird flies off on the left screen it may appear on the right. The audience can follow the bird's movement across both screens and begin to imagine what happens outside of what is shown.

The editing and framing choices created a space outside the screens, potentiated by the relationship *between the two screens*, fostering a sense of perceived choreography in the audience. One viewer said: 'I felt like I was always being directed to a particular event. (…) I felt quite led compositionally' (E, page 217). The framing and editing guide the viewer's attention to particular movements or directions in the space – crucial for composing the choreographic on film, as several viewers suggested: '[i]t is not just the frame, but the speed of the editing, and where you decided to make cuts. And how that affects your perception of the birds, and what you might call performance' (E, page 217). The birds become performers in the same way that the doors did in the piece *Doors*: by choreographing movement relationships between these elements, and in the case of *Birds*, using editing strategies, the birds (and the doors) become activated; they perform. Another viewer posited, 'it's the edit and the

way it's edited that makes it a construction' (E, page 223). In *Birds* the 'compositional/choreographic element came entirely out of the edit' (E, page 217), and the editing process contributes to the perception of the birds as performers.

In video installation, choreography can be considered as an act of crafting spatial connections within and outwith the frame which trigger movement relations in the mind of the viewer. This line of thinking suggests a notion of choreography beyond the human body, inspired by the perception of movement relationships in the mind of the beholder (Ritsema, 2012). The composition and the construction of spatial relationships within the screen and in-between both screens take place through the editing and framing choices. In *Birds*, the 'screen space' was conceived as a theatrical stage; the spatiality within each screen and between them is created through the framing, the editing and the rhythm, artistic processes that construct the choreographic using birds' movement as material. This places the emphasis on the screen as a space for choreographic action – a space that may be theatrical, performative, visual or rhythmic, and where the screen becomes the main stage for 'artificially constructed' (Klien, 2007: 1087) situations to emerge, as I expand on in the next chapter.

4.3 *This is Not About Dance,* 2016

– Documentation: pages 29–47 of *Choreovisual Works,* and *TINAD.mp4* on the USB

This is Not About Dance, This is Not About Movement, This is Not About Performance (*TINAD*) is a site-responsive performative installation, shown over twenty minutes within and outwith a gallery space. The piece was exhibited at the Reid Gallery at GSA as part of the exhibition *Whereabouts you are* in October and November 2016. It 'focuses on presence and spatial awareness, exploring how the human body activates space through everyday movement' (Bento-Coelho, 2018: 65). Five performers with varied backgrounds in performance, dance, painting and curating wear bright plain clothes in red, blue, or green in order to resemble a live painting or sculpture (Bento-Coelho, 2018). They walk in straight lines, pause, and change direction, constantly creating new spatial configurations in the gallery in relation to its architecture and the audience (Figure 32). During the work, performers listen to the environment, to one another, and to the viewers, responding and reacting to their context as they make decisions on when and where to walk, turn, and stop: each action prompts the next action within a geometric set of lines, points and intersections. Performers may

engage with the whole space, with a particular area, or they may start and finish in different places as the piece travels through the gallery (Bento-Coelho, 2018).

The natural sounds of the piece are gentle and often imperceptible throughout the work. The audience can hear the performers' breathing, their steps, and their walking movements, such as walking forward, sideways, turning, and the slight sliding of the shoes in the floor. The gallery sounds complement the soundscape (Kelly, 2017): the murmur of exhibition visitors and the sound of other audiovisual works in the space provide a background for the piece, situating it in the context of the gallery as a site. The moments where performers stand still are accentuated by the absence of the sound of their bodies; the audience hears no steps but may sense the breathing sounds of viewers and performers as well as the surrounding soundscape of the gallery. The presence of natural sound emphasises the gallery as a site, and the viewer may begin to focus their attention on a perceived stillness – the performers' bodies in relation to the architectural features of the gallery. The work considers the gallery situation as an ever-changing environment, and invites the viewer for a contemplative appraisal of this setting.

Figure 32: *This is Not About Dance,* performative installation, 2016. Reid Gallery. Photo: Jack McCombe.

As the performance moves through the gallery – a space which includes the viewer – both performers and audience share the same *situation*. The viewer chooses how they wish to experience it and can enter or leave the space at any time. They may walk

around the gallery, choose to view the piece from a static position, focus their attention in a particular aspect of the work, change location at any moment, experience the work outside through the windows, get closer to the performers, or place themselves further away from them. The piece requires the viewer to engage actively with their encounter with the work. In positioning themselves in the space and selecting their viewpoints, the viewer becomes a potential co-creator, they have agency to curate their own experience. Further, as the piece moves into the street, it encounters new audiences who may not have been expecting to experience an artwork. While some viewers witnessed the work for a few minutes and then returned to their route, others followed the performers to the gallery and remained for the rest of the piece, drawn in by the situation of their encounter with the work.

In *TINAD*, walking is the composition material for investigating the relationship between the performers' bodies and the space where they perform. German-American phenomenologist Erwin Strauss suggests that a person dancing moves 'within' space, whereas walking is a means to 'traverse' space (1966: 23–24). Strauss further states that the tension between the human being and the world disappears while dancing. In this context, by considering walking *as* dancing, transporting the walk in *TINAD* to a performative environment where performers move 'within' the space, the performer engages in a distinct relationship with the gallery setting: they dance (Bento-Coelho, 2018). Their gestures lie at the intersection between choreographed movement and the everyday, previously explored by the Judson Dance Theatre in the 1960s, as Lucinda Childs suggests (Brown et al., 2003). Writing 'I may perform an everyday gesture so that the audience does not know whether I have stopped dancing or not' (1975: 61), Brown integrates everyday movement into her work. In *Walking on the Wall* (1971), dancers graciously draw attention to the paradoxically simple and complex action that walking is (Figure 12, page 24). Rainer's *Trio A* (1978) – also a seminal post-modern dance work – highlights found movement as material. Erasing the 'line between dance and ordinary behaviour' (Lambert-Beatty, 2008: 42), the Judson Dance Theatre drew attention to these two modes of operating in the world. Influenced by the pedestrian movement of the 1960s, *TINAD* sits at the boundaries of site-specific installation, dance and performance.

The formal and minimal qualities of the piece resemble Samuel Beckett's mechanical repetitions in *Quad* (1981) and Anne Truit's minimalist sculptures of the seventies.

Beckett's television play *Quad*, where actors dressed in primary colours cross a square in a precise manner, never touching one another, offers a mesmerising cyclical sense of continuity and formal repetition, sustaining the work through the players' never-ending walks and turns. This minimalist aesthetic is visible in *TINAD* in the costumes' colours and in the preciseness of the performers' walks. The performers constantly redefine the identity of the gallery space between real and constructed, as the piece engages with the architectural qualities of the gallery, encouraging the viewer to listen to the space.

4.3.1 Tracing *This is Not About Dance*

The research walks mentioned in *Doors* led me to a car park in London Way, in the East End of Glasgow (see section 4.1, page 69). The six garages, the yellow traffic lines on the ground and the three bollards provided props for engaging in performative experiments in this site (see Figure 23, page 71), and I began imagining a stage where a series of actions would take place. In *TINAD*, the *tracing* sphere of action comprised performance-to-camera sessions and rehearsals in London Way, and a set of rehearsals in the studio and the Reid gallery. Several activities took place throughout the sphere: photographing and filming performative actions in the car park and in the rehearsal room, marking the space of action, dialogical reflections, and task-based and improvisation exercises. In London Way, I engaged in performance-to-camera sessions to explore the potential of the site's relationship with the human body. I performed different actions using pedestrian movement – such as walking, standing, holding the garage door and sitting down, and photographed and filmed them, exploring movements to choreograph later (Figure 33). The relationships that the human body creates with the geometrical features of the space led me to engage in rehearsals with a group of performers.

Two rehearsals took place in London Way. I began by asking performers what their impressions were with regard to the concept of *spatial thinking*, and directed them to improvise with this notion in mind. I demarcated the stage area in relation to the camera before the action took place, so performers would know when and where they would be inside the camera frame. Other concepts that may be relevant across some installation and choreographic practices – physical awareness, composition, creating aesthetic relationships, and presence – followed, as prompts to start improvising. I filmed the performers testing these concepts in the space for a few

minutes, watching them through the camera viewfinder. As the work progressed, I directed them to focus on intention, the yellow lines on the ground, to play, and to work with rhythm, for instance. This process led me to identify *stillness* as an action to develop further, as it created a strong sense of presence in this site.

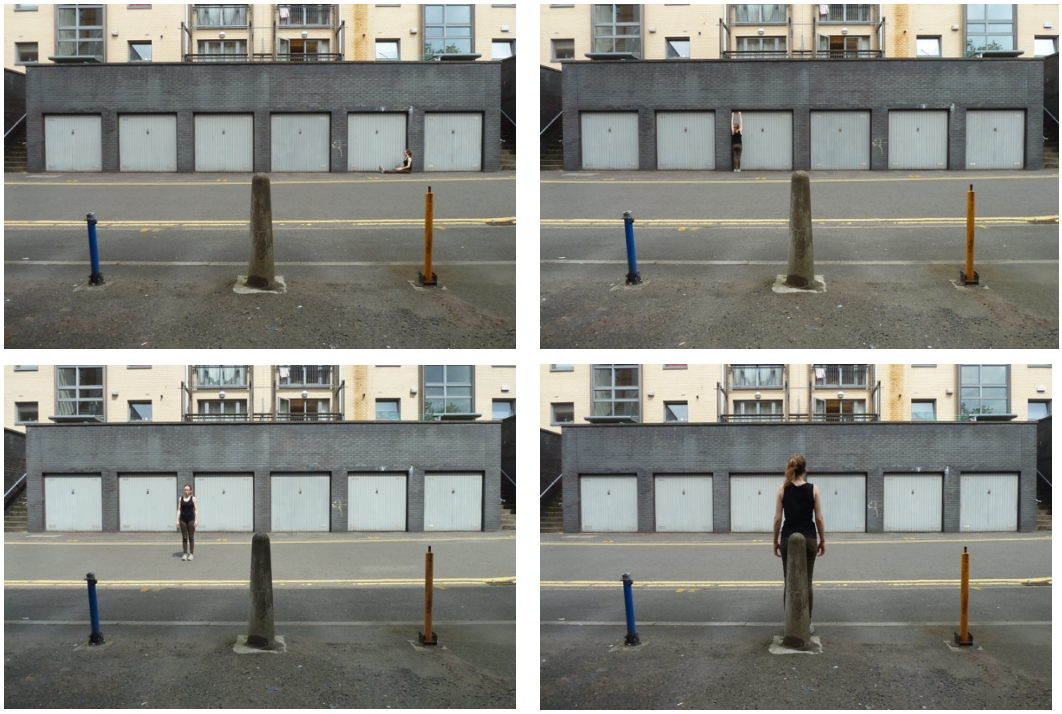

Figure 33: Performance-to-camera sessions in London Way, Glasgow, 30 June 2015.

A later *tracing* stage consisted of five rehearsals in a studio and the Reid gallery, where performers were instructed to listen to the space and to one another (Bento-Coelho, 2018). In the rehearsals, I facilitated exercises where performers designed scores with the tasks of walking, pausing and turning, in groups of two or three (Figure 34). Following this, I instructed them to respond to one another in improvisation using the same actions (Figure 35). In the first rehearsal, I asked them to observe the exercise in turn and gather to share insights. I asked 'what did you find when you were watching the others?' (rehearsal, 6 October 2016). Observing and sharing insights placed the performers briefly in a directing role, bringing their agency into the piece through the facilitated discussion that follows. One participant remarked, 'she turns, and you know, I need to be *ready* (…) it is quite exciting inside [yourself] (…) if you *relate* (…) because you have to *listen* more' (anonymous performer 2016, pers. comm., 6 October). This improvisation exercise required participants to be present, to be *ready,* to connect, and to *listen* constantly to one another.

Figure 34: Rehearsal for *This is Not About Dance*. Facilitating performers to choreograph scores in groups, 6 October 2016. Photo: Eszter Biró.

Figure 35: Rehearsal for *This is Not About Dance*. Improvisation exercises and dialogical reflection, 6 October 2016. Photo: Eszter Biró.

Another performer said, 'structure will be really useful in terms of the duration, because I think it will be really easy to lose track (…), it is hard to say how much time has passed' (anonymous performer 2016, pers. comm., 6 October). Participants' need of a structure to hold on to during the work, and to feel confident, contributed to my decision of alternating choreographed with improvised scores. The latter creates and sustains a stronger sense of presence and awareness, while the choreographed sections offer a platform for participants to improvise from confidently, responding to one another, the audience, and the space. In rehearsal, the reflection moments are fundamental to make work from a listening standpoint (Bento-Coelho, 2018), enabling the piece to adapt to the performers and their agency

to permeate the work (see appendix B, page 180). The structure of the piece highlights how the listening framework guided the decision-making.

4.3.2 Mapping *This is Not About Dance*

Several activities took place within the *mapping* sphere of action to develop the composition of the work: editing short videos with material from rehearsals, writing reflections in the studio diary, and visual analysis of documentation of rehearsals in-between sessions. Following the initial performance-to-camera experiments in London Way, I juxtaposed image layers in video and photography, so the body would appear multiplied in the image, as seen in Figure 36. Here, video and photography act not only as documentation but also as artistic mediums to test how movement may be created for this site. Experimenting in the editing suite with movement configurations, I noted the body's potential to create geometric compositions in this location. Since video editing offered an endless array of possibilities for choreography, I decided to engage in rehearsals with performers to experiment, visualise and construct the work, as discussed in *tracing*.

Figure 36: Early *mapping* in *This is Not About Dance*. Photography juxtaposition.

As I analysed the videos from the first rehearsal in London Way, I realised that the rectilinear qualities of the site requested geometric movement. I edited a short video, in which three performers walk, stop, stand still and change direction in defined pathways (see *Tinad work-in-progress.mov*). The video enhances the geometric and

abstract qualities of the car park, a 'non-place' according to French anthropologist Marc Augé (2008). Performers transform the car park into an anthropological place, by creating relations in the space and amongst themselves, defining its identity. Augé defines an anthropological place as geometric, constituted by lines, their intersection, and their intersecting points (2008). In the video, the rectilinear quality of the site is highlighted by the spatial compositions created by the human bodies in the space. The rhythm in the relationships between the three screens becomes apparent in the rhythmic construction of scores in the live work. Video editing allowed me to reflect on the work's development, and to test installation formats later in a *situating* session.

My participation in the exhibition *Whereabouts you are* shaped the development of the piece into a performative installation. During the first meeting, gallery director Jenny Brownrigg discussed her site-specific approach to curating and how she conceives the gallery as an active space (Brownrigg 2016, pers. comm., 13 September). This led me to consider how my work could respond to the gallery context, in dialogue with the site itself. My studio diary notes read 'think about the particular space of the gallery in relation to your work. Could you have a few performers in the space who walk, stop, and change direction?' (studio diary, 14 September 2016). I began considering 'moving away from the projected image towards the physicality of the space' (studio diary, 14 September 2016), as I was thinking of the work as an audiovisual piece. The decision to show it as a live performance was then made. In bringing the performers to the gallery site, the piece 'uses the gallery as a site-specific location. This is not about dance; this is not about movement; this is not about performance; it is about sculpture and choreography. It is about organisation of bodies in the space' (studio diary, 15 September 2016). The title of the piece was born, as well as the live nature of the work as 'a choreographic sculpture [which] is static and movable' (studio diary, 15 September 2016). As a hybrid work that operates across installation and choreographic concerns, in an arena not widely studied, where the work is *not dance, not performance,* nor necessarily what is traditionally understood as *sculpture*, the title of the piece highlights to the viewer a plurality of possibilities regarding what the medium of an artwork may be, and the need in contemporary practice for acknowledging a growing arena which is neither dance, nor performance, nor sculpture, but something else in-between.

Mapping was instrumental in developing the composition of the work, which was tested and adapted in rehearsal (*tracing*), and again analysed and refined in *mapping*, in a cyclic process. As I analysed and viewed video documentation of rehearsals between each one and the next, I created a score for the work where choreographed, improvised and stillness scores alternate, focusing on the rhythm and dynamics of the different sequences. Figure 37 depicts the stillness scores in green, the improvised ones in pink and the choreographed scores with a pink rectangle (called M4 and M2 *Ping Pong*), as well as cues for performers to initiate and finish each score. The score became a map for actions and provided performers with a structure to keep track, while offering them the freedom and the space to listen to each other, the audience and the site during performance.

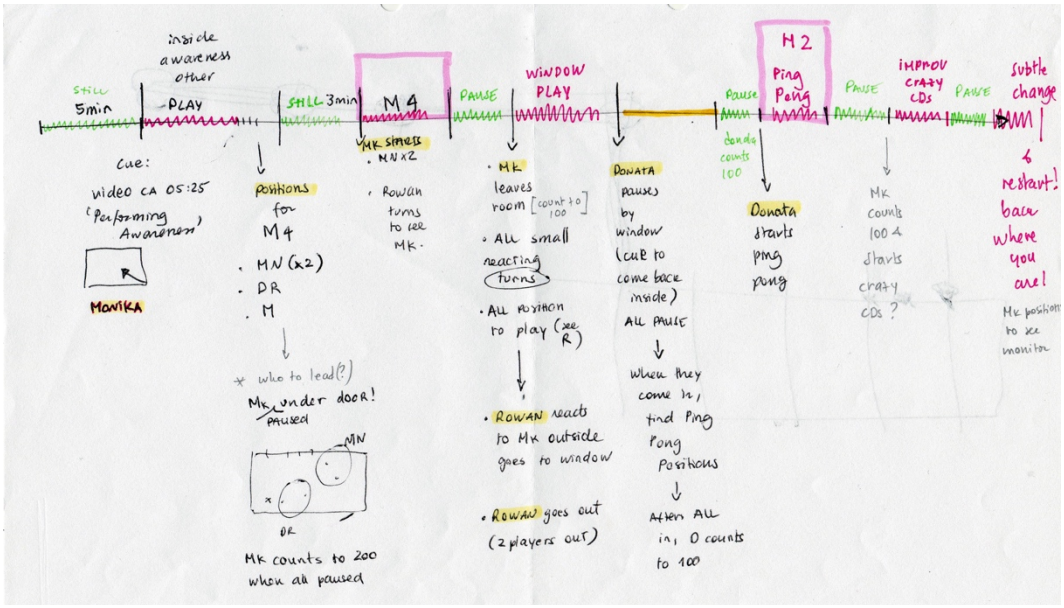

Figure 37: The score of *This is Not About Dance*: a timeline with cues for performers, 12 October 2016.

4.3.3 Situating *This is Not About Dance*

The *situating* sphere of action took place in a project space and in the Reid Gallery at different moments in the process. It consisted of several activities, such as testing installation formats, visual analysis, reflective writing and spending time in the gallery. In the project space, I installed the video draft with multiple projections, in juxtapositions and on adjacent walls to explore how the viewer encounters the work (Figure 38). I reflected on how the geometric features of the piece could engage with the architectural lines of an exhibiting venue. I wrote that this piece 'needs to work with the geometry of [the site] where it is installed' (studio diary, 11 May 2016). I noted, 'how could this [work] gain physicality?' (studio diary, 11 May 2016), which

was later achieved by placing actual bodies in the gallery space, as the situation of the encounter needed 'to become somewhat spatial, and relate to how the viewer perceives the work' (studio diary, 26 May 2016). The process of considering the installation of the work and its encounter with the viewer is crucial to highlighting and recognising latent elements of the piece relevant to unpack (Figure 39).

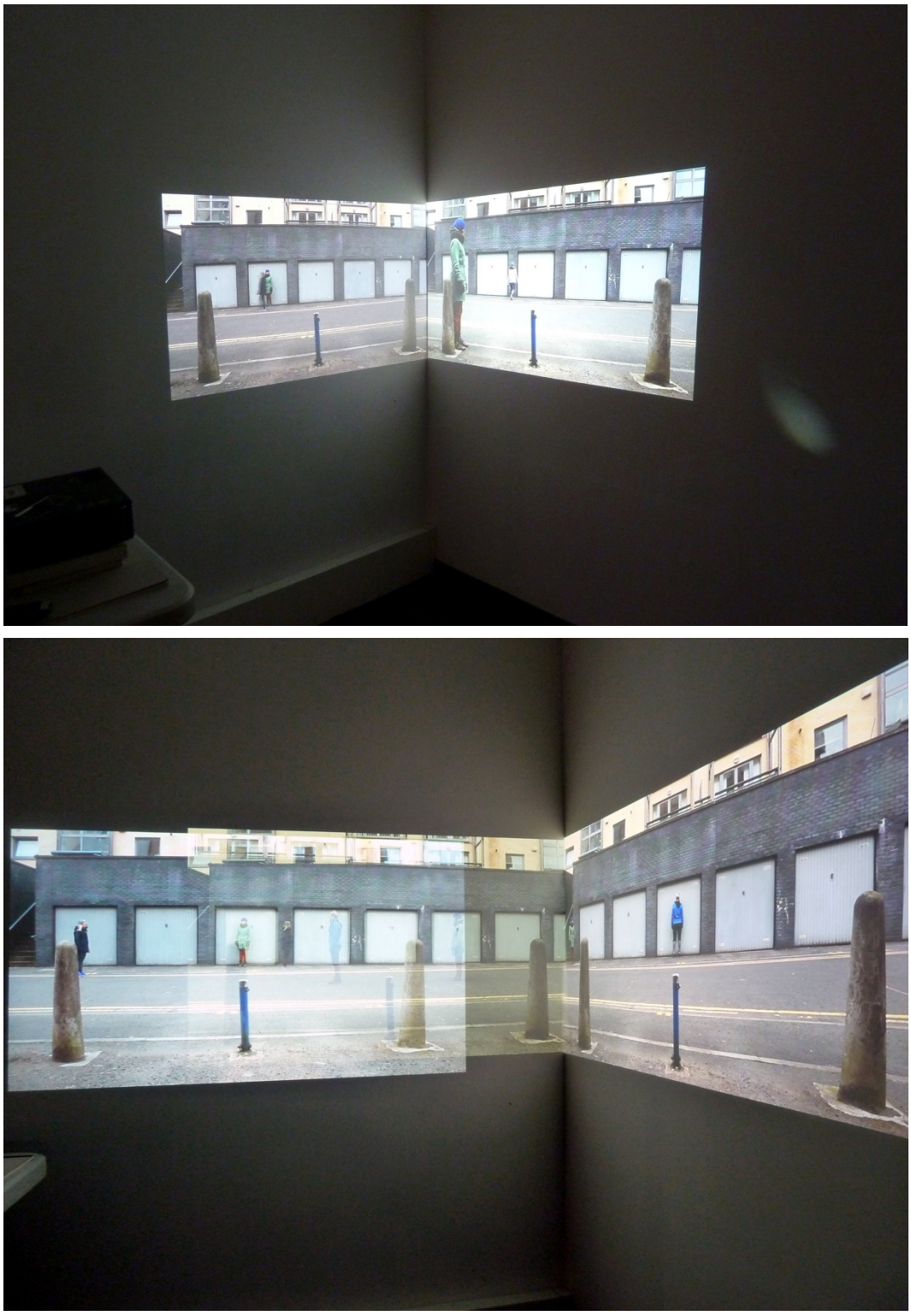

Figure 38: *Situating This is Not About Dance*. Project Space 1, The Art School, 11–13 May 2016.

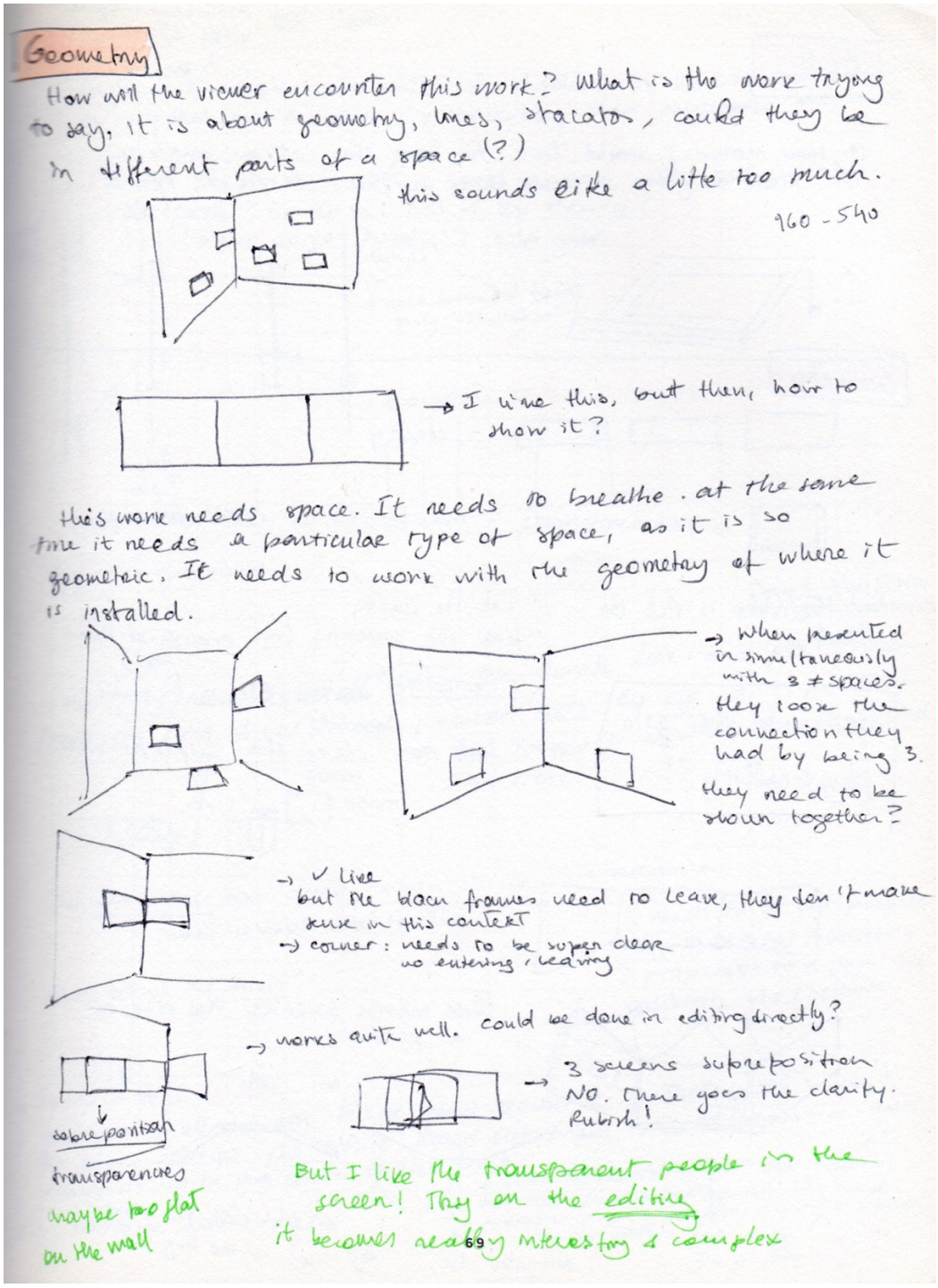

Figure 39: Studio diary: *situating This is Not About Dance,* 11 May 2016.

Once I had decided to show the work as a performative installation, I visited the Reid gallery several times to consider the piece's relationship to the site (Bento-Coelho, 2018). My notes indicate that the piece would be '*part* of the space, *in* the space, *with* the space' as opposed to functioning in a dedicated performance area (studio diary, 21 September 2016). The first gallery rehearsal focused on placing the scores in relation to the other artworks in the space, to the architecture of the room and to its scale, tailoring the scores devised in the dance studio to this particular site.

I reflected on how to integrate the features of the gallery, such as placing performers 'standing in the passage doors' (studio diary, 21 September 2016). The reflection on the large windows appeared to multiply the number of people in the room, and I requested two performers to go outside to experiment with improvisation inside and out. This resulted in the integration of the windows in the piece, which became an integral part of the score as seen in *Choreovisual Works* (pages 40–47) and *Tinad.mp4*. This sequence highlights how the site can be conceived as a physical material in the work (Bento-Coelho, 2018). The gallery rehearsals proved instrumental in contextualising the work in relation to the site, incorporating its features (Bento-Coelho, 2018). By paying attention to the site's characteristics, one can gain a heightened understanding of the site. Being present in the gallery before, during and in-between rehearsals allows me to integrate its performative nature into the work. The gallery rehearsals thus became a hybrid of the *tracing* and *situating* spheres: rehearsing in the site where the work meets the audience allows for a closer study of the relationships between the work, the site, and the viewer (*situating*), whilst simultaneously finalising the structure of the work (*tracing*).

4.3.4 Lessons learned by making *This is Not About Dance*

This is Not About Dance highlights several elements in the *CM*: a holistic listening perspective on the rehearsal process; the use of choreographic strategies to explore performativity; and an approach to the rehearsal that considers the performers' input. Operating from a framework of listening to the other enables the practitioner to 'foster an open and ethical environment that supports the participants' agency in the process' (Bento-Coelho, 2018: 78). Considering listening as an integral activity that focuses on developing awareness of our surroundings highlights how the performers perceive the work, how the site of the encounter with the viewer can be integrated in the piece, how to compose the work through *mapping*, and how the practitioner manages this process. In this context, in the *CM*, listening becomes a holistic activity which includes the site, the other and the work.

Departing from the London Way car park as a *stage*, the scores are, in effect, a drawing made in the gallery space with movement. Using the Reid gallery as a stage created an environment where the choreographic strategies used, such as the improvised scores, activated the site. The scores created a sculptural drawing, one that is simultaneously still, moving and present. The dance qualities that attracted

visual artists (Lepecki, 2012a), discussed in Chapter 2, are all present in this work: the corporeality of the piece, the precariousness and ephemeral nature of the performance, the scores as compositional structures, and performativity. The work becomes a choreographic sculpture, one where the situated encounter with the viewer can generate meaning and experiences (Petersen, 2015).

My approach to the rehearsal highlights the participants' agency in the work. During a dialogical reflection, I asked performers how comfortable they felt with the choreographed and improvised scores, to consider how I might tailor the structure to suit them. They seemed to be comfortable with both, though most preferred the improvised ones. One performer said:

> I think both make you think about space, because when you are marking it out [choreographed scores], you are thinking in a more thought-out way about where everyone is, and the shape of the space, or the marks on the floor, or whatever, and then you do it in a different way when it's improvising (anonymous performer 2016, pers. comm., 10 October).

Paying attention to the participants' perceptions of the work allows me to identify *how* they see it, and to value their understanding of the piece. Their thoughts, perceptions and feelings add a layer of complexity to the creative process. Listening to the performers enables me to test the reception of my ideas in rehearsal, and plays a part in clarifying what the work is. My creative process may thus resemble a collaborative endeavour, as performers sometimes also worked together taking an active role in designing the material for the piece (see Figure 34, page 94). In this context, my role, at specific moments, may oscillate between *facilitator* – Butterworth's *Process 4* – and collaborator – Butterworth's *Process 5* (2004). However, I integrate the performers' input into the work following my creative vision and desired outcomes, taking sole responsibility and authorship for the layout, concept, and shape of the piece, therefore, adopting an overall role of *director*, or, as Butterworth puts it, of *pilot* (2004).

The three spheres of action had a vital role at different points in the process. The initial *tracing* sessions at London Way suggested walking, stillness and turns as the movement material for the work. The video drafts edited in *mapping* clarified the situation of the encounter with the viewer as one that required *physicality* once they were taken to a project space (*situating*). The following *mapping* session highlighted the live nature of the work. With a clearer notion of what the piece entails, the final

stages alternated cyclically between *tracing* (the rehearsals with performers to devise the scores), *mapping* (the analysis and composition of the material generated) and *situating* (contextualising movement material in the site). Interrelated and together, the three spheres enhance how elements of choreographic and installation practice may take place in the same creative process, and provide a making structure which values the performative qualities of the site, both in the process of making and of apprehending the work.

4.4 *Workroom,* 2017

– Documentation: pages 49–67 of *Choreovisual Works,* and *Workroom.mp4* on the USB

A site-responsive performative installation, *Workroom* constructs a situation where three dancers interact with a sculptural intervention of red tape in walls and floors (Figure 40). The red lines create new spatial configurations, drawing geometric areas within the site. Each dancer is *present* in the space, inhabiting it, their bodies in dialogue with the architectural features of their surroundings. Moments of synchronicity occur, and the viewer may begin to notice relationships between distinct movements and the site. These are highlighted by the natural sounds of the dancers' movements, such as a hand hitting a surface, the breath, steps, or a leg sliding or rotating in the floor, which constitute the soundscape of the work. Some sounds punctuate the piece: the exhale breath and the sounds of falling or jumping are often accentuated to draw attention to the dancers' movement. As Preston-Dunlop writes,

> If you share the sound of breath and footfall with the spectators the dancers will seem to them real, physical. (…) A so called silent dance empowers the performers. They are, and they appear, in control of the flow of the event' (2014: 161).

The natural sounds bring to the fore the movement in relation to the visual intervention in the space as a whole *situation*, accentuating for the audience the sense of presence of the dancers in the space. The work is performed continuously and invites the viewer to reflect on the qualities of the site, more than on the performative actions that unfold. The sound, the movement, and the composition of red lines create a work which is both sculptural and choreographic, where the dancers lead the flow of the piece. In this context, the choreography aims to bring attention to the site *as* performative.

Figure 40: *Workroom*, performative installation, 2017. The Work Room, Tramway, 25 May 2017. Photo: Jack McCombe.

Workroom was performed at The Work Room (TWR) Tramway in 2017, and is circa 12'30" long. The piece begins with one dancer in each of the three areas: the hall, the dressing room and the dance studio (Figure 41). As the viewer enters the space, the dancers appear to interact with one another, visually merging the three spaces into one (*Choreovisual Works*, pages 55–57). Their gestures draw attention to features of the site they inhabit. A few minutes later, the dancers in the first two rooms walk together to the dance studio. The piece finishes as they return to the places where they started, suggesting an element of continuity. In *Spaces 4* (1981), Butcher creates a structure in the gallery with sculptures made by artist Heinz Deiter Pietsch. She was ahead of her time, as it was not until the late 1990s that built environments as a performance site became more common (Rubidge, 2009). The dancers' interaction with the objects allows them to 'fill in the points that were empty' (Butcher, 2007); their relationship to the sculptural objects is one of symbiosis. In *Workroom*, dancers *expand* the boundaries of the site as the verticality and horizontality of their body lines act either in syntony with or in opposition to the red lines, as if their bodies were live extensions of the room.

Figure 41: Initial sequence of *Workroom*: hall, dressing room, and dance studio. The Work Room, Tramway, 25 May 2017.

The work takes place throughout the entire area of TWR, and it can be experienced from multiple viewpoints in the space. Before entering the piece, the audience is informed that they can move around the room in any way they wish. The performance space is shared between dancers and viewers, placing the audience *inside* the work, surrounded by it. Several viewers moved around the space during the initial sequence, however, when the piece moved to the dance studio, most of the audience members stayed close to the entrance, whereas one or two viewers walked around the room (Figure 42). In the public discussion that followed the performance, some visitors mentioned that moving through the space to experience the work from a different perspective generated new perceptions of the piece. As the work allows for a multiplicity of perspectives, each viewer's perception of the work might be entirely different. In moving in the space and deciding how to perceive the work, the viewer becomes a potential co-creator of their experience.

Workroom took place in the TWR premises, where I had a two week-residency in May 2017. I visited TRW several times before, to observe, draw, take short videos and photographs of the studio, and reflect on potential ideas. I wrote, 'The Work Room is a canvas to compose in the space' (studio diary, 1 May 2017) as opposed to three separate areas with distinct functions. The site visits and the subsequent visual analysis of the short videos and photographs allowed me to start paying attention to its architecture, to identify areas in the rooms to work *in* or to work *with*, and to

reflect on the question 'how does it [the work] function as a whole installation?' (studio diary, 1 May 2017).

Figure 42: Viewers sharing the space with dancers in *Workroom*. Initial sequence (left) and dance studio (right). The Work Room, Tramway, 25 May 2017. Photos: Jack McCombe.

4.4.1 Tracing *Workroom*

The *tracing* sphere of action involved seven rehearsals with three dancers to devise the choreographic component of the piece. During rehearsals, I instructed dancers to *listen* to the architecture of the room. I made references to their location in the space, encouraging them to 'make sure that you know where you are, you know where the other is' (rehearsal, 16 May 2017). Later, I instructed them to play with the 'architecture, the different corners, [and consider] how you might interact with them' (rehearsal, 16 May 2017). In instructing the dancers to pay attention to the space, to listen, I am placing them in a framework where they can focus on how the site suggests a movement. For example,

> be very precise about where it is that you're facing, and how is that related to where the other is (…). Where are you going be positioning yourself? So, I want you to think of the space as a composition canvas (rehearsal, 16 May 2017).

The task geared dancers to begin developing an awareness of TWR as a site. After, I remarked:

> It worked really nicely when you were working with the radiator and then this space here, because it's almost as if your body relates to that, that particular space and where you are and the architecture and the other (rehearsal, 16 May 2017).

In highlighting the performers' relationships with the site and to one another, I am creating an environment in which the dancers become more aware of one another, and encouraging them to incorporate the architectural features of the site into their

movement (Figure 43). This approach gives dancers permission to compose with the objects in the room, to compose *with* the site. Considering the dancers' bodies as a vehicle for movement that the site has suggested enables me to highlight to the viewer how the site may suggest movement.

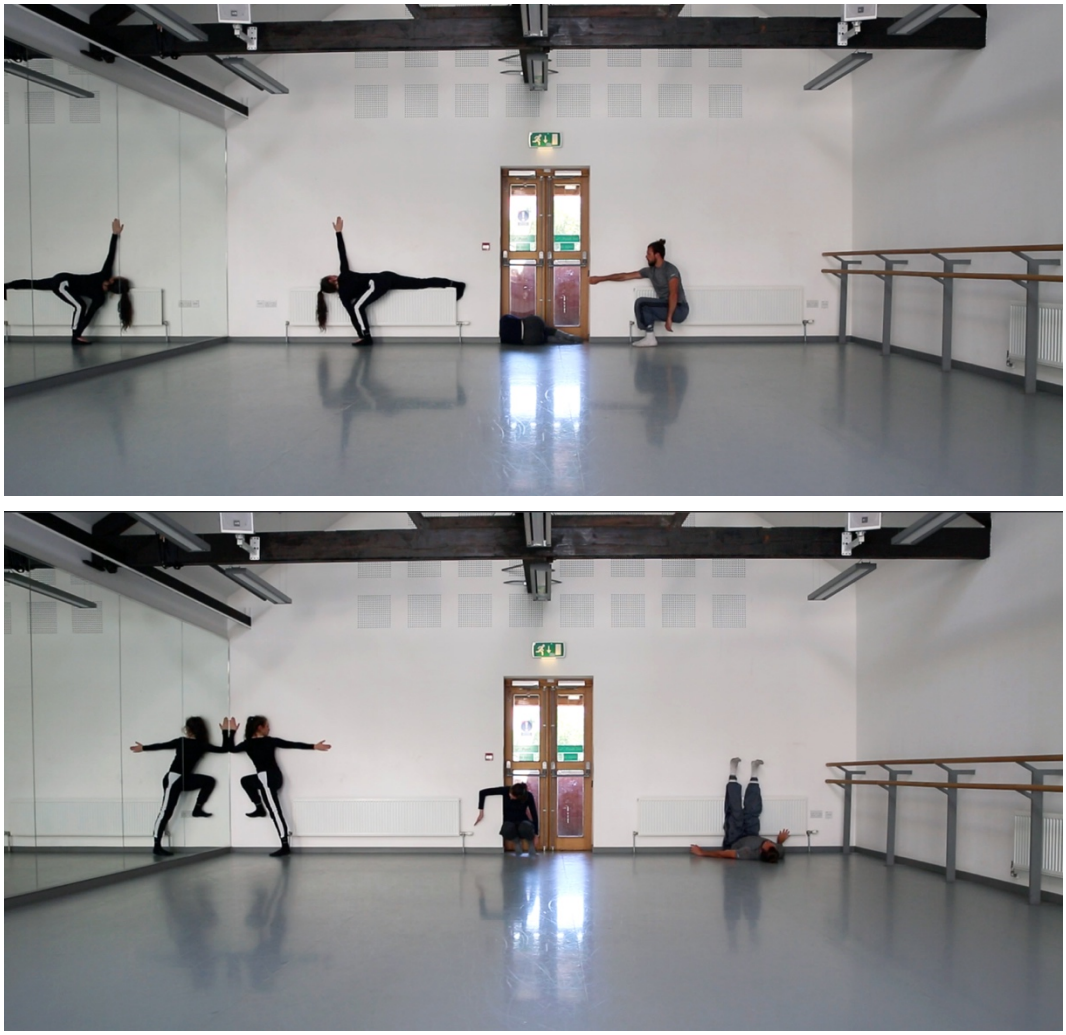

Figure 43: Rehearsal for *Workroom*. Dancers responding to the architectural features of the space, composing movement in relation to the door, the radiators, the barre, and the mirror. The Work Room, Tramway, 18 July 2017.

4.4.2 Mapping *Workroom*

The *mapping* sphere of action in *Workroom* comprised dialogical reflections, visual analysis of the video documentation of the rehearsals, and rehearsal planning. The dialogical reflections took a significant role in the *mapping* sphere. They took place before or after rehearsals, when I discussed the work with the rehearsal assistant, Donata Vezzato, in order to reflect on the work's development. Vezzato, a peer from a performance practice background, supported the project with note-taking, administration and documentation during the rehearsals. The dialogical reflections

informed my planning of the next rehearsal. For instance, having discussed the challenge of communicating visual ideas in words, the second rehearsal started with the followed instruction:

> Think of the body *as an extension of the room*, maybe as an extension of the radiator. How does your body shape relate to that shape, or the barre, or the ceiling or the doors, (…) or the sofas, or whatever it is the architecture we will be working with? So it's not just your body but your body and something else that you will be working *with*, working *around*, working *for* (rehearsal, 18 May 2017).

In conveying this idea, I showed performers a video recording of the previous rehearsal, where I directed their attention to 'the verticals, [the] diagonals, where the body fits' (rehearsal, 18 May 2017). Video as a communication tool, as a visual aid, enables dancers to visualise what I am stating in words (Figure 44). One of the dancers remarked that the notion of the *body as an extension of the space* was 'probably what I needed to hear for last time' (rehearsal, 18 May 2017). Language becomes important; video can help dancers to visualise what I am expressing in words. The dialogical reflection in *mapping* between rehearsals led me to identify what I wanted to develop further, to consider how to communicate this to the dancers, and to plan the rehearsal accordingly.

Figure 44: Video as a communication tool during rehearsal. The Work Room, Tramway, 20 May 2017. Photo: Donata Vezzato.

In the first rehearsal, it became clear that the scale of the space required careful consideration of how to keep the relationships between performers evident, to create moments of synchronicity. After an exercise, I noted that 'when you start walking towards the back of the room, you could see more of a relationship with one another. Then when you spread around the room that relationship gets lost' (rehearsal, 16 May 2017). In discussion with Vezzato, I decided to work further on the spatial relationships between dancers. In the second rehearsal, I encouraged them to listen to one another and spent more time in a collective warm up of the senses, as I 'want[ed] them to feel a bit more of an awareness within themselves' (rehearsal, 16 May 2017). The exercises aimed to 'open up the awareness of the others in the room' (rehearsal, 18 May 2017), and included, for instance, clapping at the same time with eyes closed (see appendix D, page 211). Discussing how to develop a sense of connectedness between dancers, Vezzato remarked:

> If you ask them [to] move together, for example, with eyes closed, and then they start to open up all their senses and to listen, to use all the different senses to understand what's happening and how you can connect with the other. Then it will obviously ask them to be connected also in the performance (2017, pers. comm., 23 May 2017).

Here, the dialogical reflection highlights a challenge faced in rehearsal and how to address it, searching for possible ways to build a connection between dancers that can become apparent during performance. This exemplifies how the *mapping* sessions contribute to the development of the work. In-between rehearsals, *mapping* helps the piece become more specific, which reflects on the directions communicated to the dancers. As Vezzato noted, 'yesterday you were more precise, and *you know more about the business of what you're watching* (…) that come[s] across when you ask them to do something' (2017, pers. comm., 23 May, emphasis added). Viewing the rehearsal videos and creating a plan for the following session enables me to *know more* about the work (Figure 45). This knowledge and awareness of what the work entails brings clarity to the next stages of the creative process.

Figure 45: *Mapping Workroom*: watching rehearsal videos, taking notes, and preparing the next rehearsal. The Work Room, Tramway, 20 May 2017.

4.4.3 Situating *Workroom*

Several activities took place in the *situating* sphere of action, namely, visual analysis, reflective writing, drawing, and spatial intervention. After watching the short videos and photographs collected at the start of the process, I noted that 'the studio feels big and empty (…) what if I mark the floor with tape?' (studio diary, 10 May 2017). The idea of marking the space through a physical intervention had been considered from the start, however, I only installed lines in the space half-way through the rehearsals. While *mapping* sessions are useful for collecting ideas through reflection, writing, sketching, filming and photographing, often these ideas only begin to manifest themselves when faced with challenges in the making, when *situating* the work in relation to its context and the viewer. The quality of the space as a *dance studio* was a concern, 'because it's such a difficult space at the same time; you got an empty room, basically, there's lots of elements to work with but it's difficult to give them relevance in a way' (Vezzato 2017, post-rehearsal, 18 May). The dance studio had few reference points. As I began looking at how to create reference points for dancers, I started drawing on paper and on top of screenshots of rehearsals (Figure 46 and Figure 47). By drawing red lines in the room from the physical features of the site, the space was made smaller and brought down to a human scale, steering away from its character as a dance studio into a performative site. The lines were then sketched on the rooms with masking tape. In the following rehearsal, I asked dancers to focus

on how 'having the actual physical line might change the way you work' (rehearsal, 22 May 2017). Making the architectural lines visible in the space gave the dancers an *object* to work with, and created new areas within the site. By drawing lines of the site on paper, and physically transferring these to the space, the work became situated for the dancers and for the viewer. The *situating* sphere of action allowed me to address the quality of the space as a dance studio and transform it into a performative site.

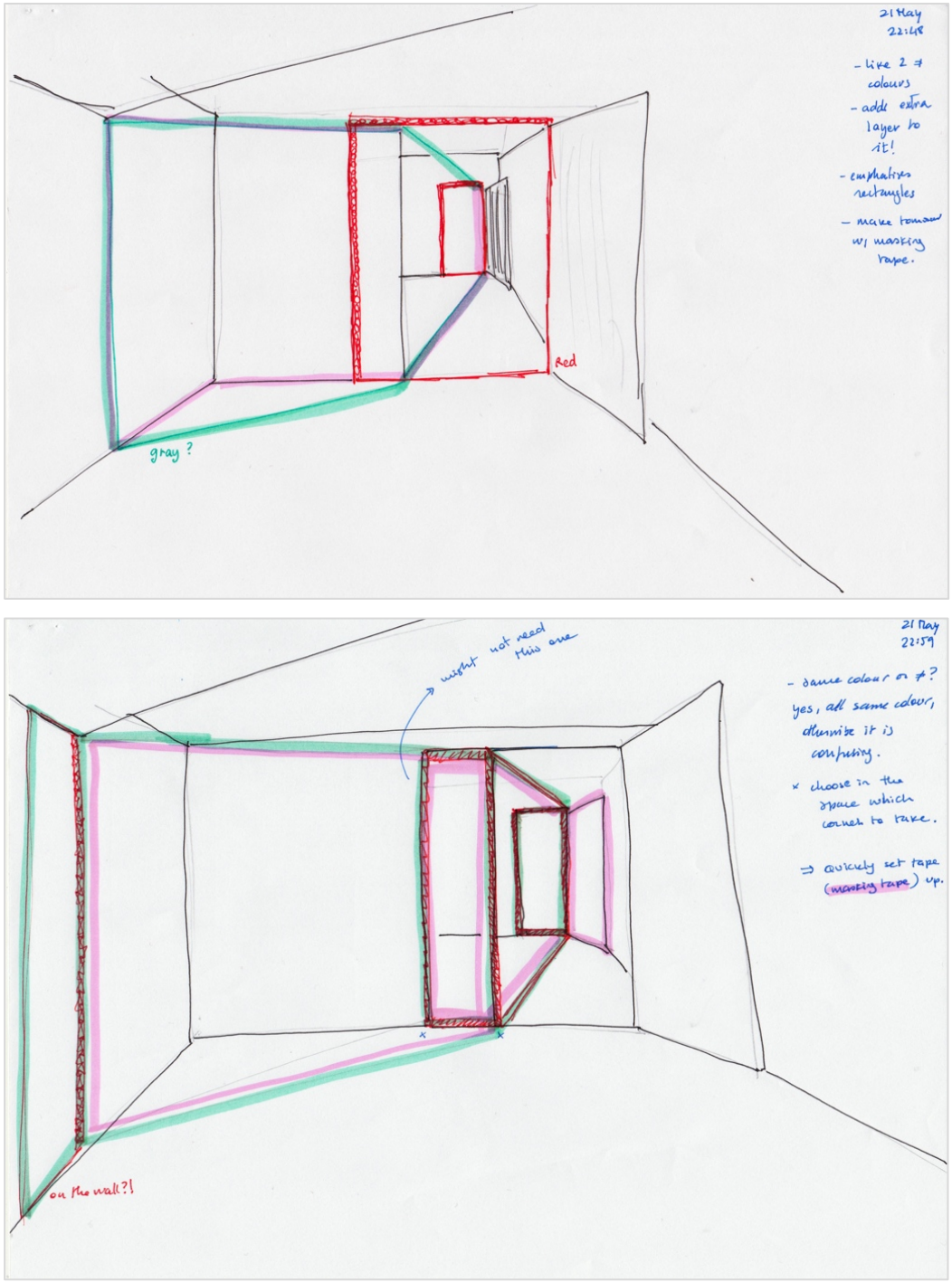

Figure 46: Drawings, marker on paper, 21 May 2017.

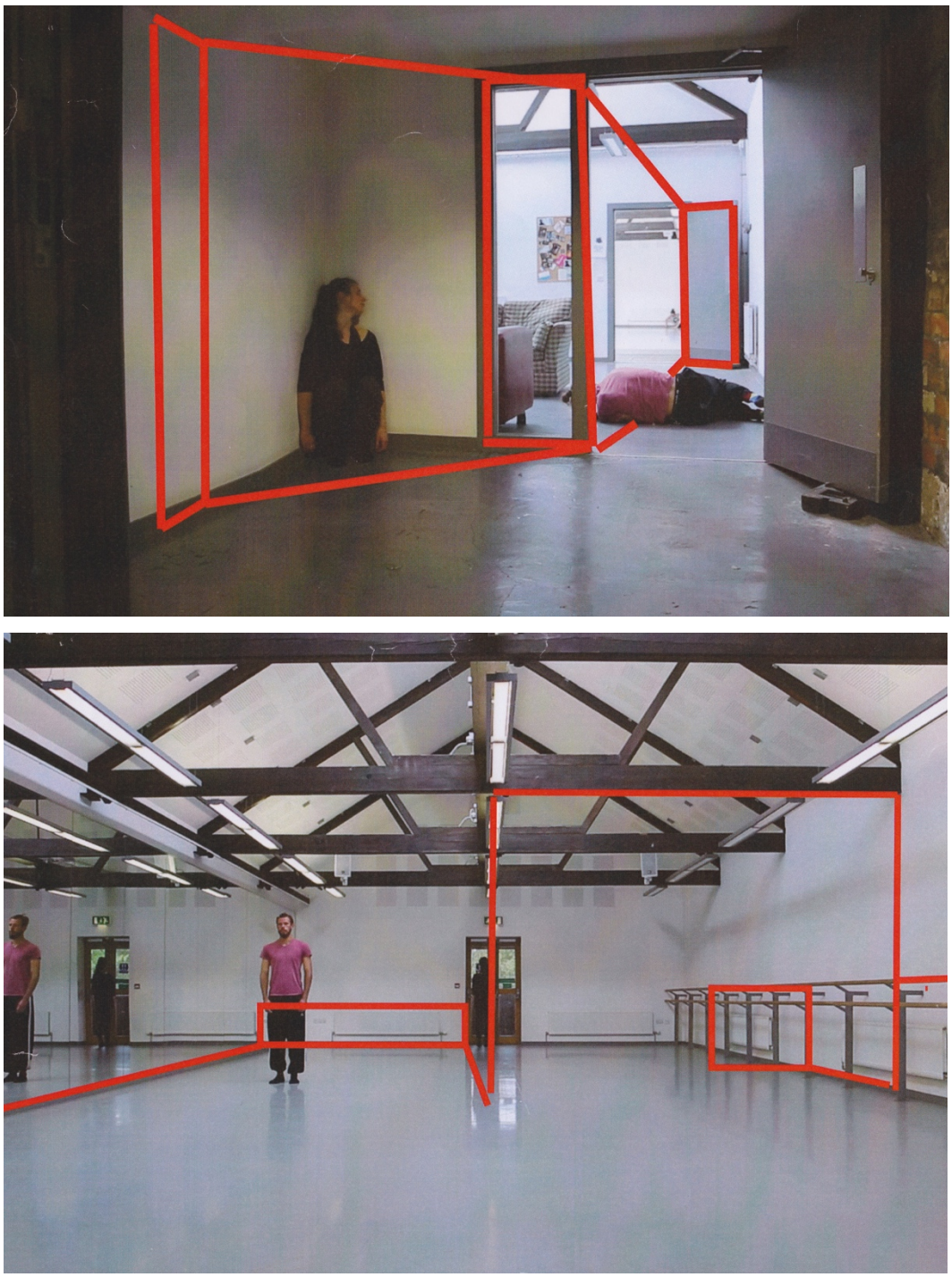

Figure 47: Digital drawings on screenshots, 21 May 2017.

4.4.4 Lessons learned by making *Workroom*

The influence of video can be felt in this piece, particularly as regards the framing choices and the consequent viewpoints suggested for the viewer. The initial sequence invites the viewer to position themselves at the entrance of TWR to have a complete overview of the piece – the equivalent of the camera's viewfinder, as the video documentation shows (see *Workroom.mp4*). Seeing the movement material devised in rehearsal mediated through the camera post-rehearsal brought into the creative

process the framing choices I made when filming it: perceiving the movement in relation to the camera frame, which differs from being physically there. Video allows me to frame the exact composition that I choose for the viewer, whereas in an open space movement may be seen from any perspective. Consequently, although *Workroom* can be experienced from any angle, specific viewpoints are built in, which the viewer may or may not perceive.

Making *Workroom* allowed me to explore and integrate two elements that may be present simultaneously within a *choreovisual practice*: the sculptural intervention in a site, and the choreographic work with bodies in the space. By drawing with movement in the room, dancers transformed the site into an active entity, directing the viewers' attention to its spatial qualities. The moving bodies become an expansion of the sculptural intervention, and one cannot be seen without the other. In this work, the *CM* transformed the dance studio into an active site of performance, where *the site performs*.

4.5 *Landscape*, 2017

– Documentation: pages 69–85 of *Choreovisual Works,* and video documentation of the process in *Experiments on Landscape.mp4* on the USB

Landscape is a site-responsive installation created at the Studio Pavilion, House for an Art Lover, in Glasgow as part of the *Toolbox* two-week residency. The *Toolbox* project brought together The Seldoms dance company from Chicago and three artists (Fraser Taylor, Frances Lightbound and myself) to examine and discuss making processes across visual arts and dance. *Landscape* was made in response to the residency discussions and the site where it took place. Composed of taped yellow and green lines on the walls, floors, windows and window shutters of the Studio Pavilion, the piece changes our perceptual understanding of the space, transforming its geometrical features by creating new planes within existing ones (Figure 48). The yellow and green colours relate to the garden connecting the inside and the outside spaces when the window shutters are open.

Figure 48: *Landscape,* installation, 2017. Studio Pavilion, House for an Art Lover, 28 July 2017. Photo by the author.

The piece was shown on the 28 July 2017, and throughout the evening, I discreetly moved the window shutters in a controlled manner, turning the gallery setting into an exhibition object. Moving the shutters in a subtle non-performative way changed the non-static drawing, generating different compositions of the work. The sound of the shutters sliding marked the transitions between the distinct configurations of the piece highlighting a change taking place. Nonetheless, the sound became almost imperceptible as it blended with other sounds in the gallery, which aligns with the understated action of moving the shutters. Audiences entering the Studio Pavilion at distinct moments experienced the piece in a different form, and consequently, they may have perceived one or multiple versions of the same work: how long they chose to stay and the number of instances they focused on the work determined the distinct versions of the piece they experienced. Further, the work's play with human perception requires the viewer to pay attention to the gallery as a site, as the alterations of the existing planes create a strangeness in the space. As the portfolio shows (see pages 71–85), different viewpoints offer distinct perceptions of the work, encouraging the viewer to move around the room to apprehend them. One of the lines never meets the other, regardless of how the shutters close, it is constantly off-set: there is either a continuum of green or yellow lines, but never both. This disruption is intended to create a sense of unease or incompleteness in order to compel the viewer to act, to move the shutters to their desired shape in the space.

The work relates to El Lissitzki's *Proun Room* where he uses all the gallery surfaces (see Figure 7, page 14), inviting the viewer to move (Bishop, 2005). While El Lissitzki aimed to counteract the traditional understanding of the viewer by suggesting an active viewing experience, in *Landscape,* moving the shutters is an invitation for the viewer to perceive its motion quality and to consider distinct ways to perceive the gallery features as the context for the perceptual experience.

4.5.1 Tracing *Landscape*

Through drawing, taking photographs and writing reflective notes while observing the characteristics of the site, I began paying attention to the windows and their shutters. In *Landscape*, *tracing* is comprised of improvisation in experimental performance-to-camera sessions. I placed a static video camera carefully is situ so that it framed a composition which highlighted the window shutters, and filmed myself moving the shutters at different speeds. In the first experiment, I was not pre-occupied with a specific movement quality: I wanted to explore how the shutters moved and sounded, and to visualise their potential for choreographic action in the video frame (Figure 49). The experiments evolved in complexity as I viewed and reflected on the previous one: I incorporated changes in the orientation of the camera, explored different viewpoints and tested several windows in the same frame (see *Experiments on Landscape.mp4*). My body appears in some video tests, while in others we only see the shutters moving. The performance-to-camera sessions considered the video editing steps that would follow: I improvised by moving the shutters in each window separately, which enabled me to cut and layer the material in the editing suite later. At this stage, I had not yet made a decision regarding how the viewer would encounter the work. Although I used performance to camera as a composition strategy, the piece could evolve to become a performance, a video or an installation. Filming the performative experiments enabled me to reflect on them afterwards, and to consider how the work could progress.

Figure 49: *Tracing Landscape,* video-still. Performance-to-camera sessions were filmed and later layered in *mapping* using video editing techniques.

4.5.2 Mapping *Landscape*

Mapping Landscape included spending time in the gallery, taking photographs, making drawings of the space, writing reflective notes, and editing video materials from the *tracing* experiments. The sessions enabled me to reflect on the work, to make decisions regarding how to film or intervene in the gallery, and to visualise the piece's potential for development through the editing process. As I made drawings and took photographs to study the features of the site, I noted the potential for the window shutters to move, suggesting that the gallery setting could be 'activated at different points throughout the time one is in the space' (studio diary, 16 July 2017). After each performance-to-camera session, I visualised and edited the video material, making decisions on how to proceed. By editing video layers, I created the illusion that both window shutters were active at the same time, establishing a rhythmic composition between both. I noted that the work becomes interesting when the windows 'pair up, because of the relationship it [sic] creates with each other, and the dynamics they bring to the space' (studio diary, 20 July 2017). The relationship between the two windows and how the viewer perceives a change in the site by observing them became the focus of my explorations. The *mapping* sessions enabled me to reflect on the work, and to begin to discern what I wanted to communicate.

4.5.3 Situating *Landscape*

Several activities took place in *situating Landscape*. Reflective writing on the first day of the residency suggested using green tape 'to bring the green [from the outside] in' (studio diary, 16 July 2017). I used masking tape to mark the floors in different colours – both in relation to the existing architectural features of the windows and the objects in the room, such as chairs and materials from the other artists. By exploring potential drawings and interventions in the site, I 'began making an installation with the objects in the space' (studio diary, 16 July 2017). I noted that 'something that works with the actual space could be far more interesting' (studio diary, 18 July 2017), bringing the challenges of working with 'what the space has to offer' as well as 'performative ideas' documented through photography (studio diary, 18 July 2017). This suggests looking at the space of the gallery as a *material* to produce work from, considering the gallery setting as a *situation* which has the capacity to produce movement and to offer an experience to the viewer – and, in effect, *to perform*.

As the video experiments progressed, I reflected on the appropriate display for the work. The performance format required the audience to view the windows as *performative*, which I had explored earlier in *Doors*. This was also not adequate for this work, as my intention was for the shutters to *suggest* movement, not necessarily to move *per se*. Further, the depth of the space makes it challenging to see the windows straight away in a live performance, as the eye has to travel from one window to another, whereas the camera frame allows me to build on the relationship of two windows in the screen. However, by viewing the video material in *mapping,* I noted that the screen flattened the depth and spatial qualities of the site, which are integral to the work. Following the drawing experiments with tape on the walls and windows, I began considering the drawing in relation to the outside gardens, testing how the lines in the windows could alter our perception of the site. The piece became a drawing installation, where the window shutters are regularly moved at different moments, as my diary notes had previously suggested. In changing the position of the shutters at regular intervals throughout the evening (every 30 minutes), the motion quality of the piece activates the site.

4.5.4 Lessons learned by making *Landscape*

Making *Landscape* highlighted the blurriness between the distinct roles of video in producing work. At the start of the process, I used the camera for documenting performative and bodily experiments in the space, even if this would only be seen by myself, providing a way to revisit the actions or tasks taken. While documentation was relevant in previous works, in this piece, it is even more necessary, as in doing the actions I am unable to experience them from a viewer's perspective. At times during the process, the role of the camera was not entirely clear: it became clearer when making decisions in *mapping* and in *situating* sessions.

The performative experiments for camera brought to the work the intention to create a relationship between the two windows, to activate them, and to highlight the tension of their motion quality. The drawing is never resolved: either the yellow or the green line is continuous, yet never both; therefore the work constantly suggests movement (see *Choreovisual Works,* pages 73 and 78). Whilst the choreographic is not immediately apparent in the resulting installation, its presence during the creative process brought to the work a tension between the static and the movement potential of the lines. Combining the movement of objects with sculptural intervention brings the attention to the gallery setting as a performative object, as a single entity, a *situation*. In doing so, *Landscape* brings together the spatial drawings made in *Workroom* with the moving objects in *Doors*. However, here, the audience is invited to imagine, experience or act out the movement that the installation *suggests*, either by constructing in their minds the movement of the shutters, by noticing their changing positions, or by moving the shutters themselves. The work proposes different forms of engagement with the site activating the gallery's performative potential, and denotes how the choreographic may be present in an installation context without the intervention of a human body or a moving element.

4.6 Summary

The making processes of *Doors*, *Birds*, *This is Not About Dance*, *Workroom* and *Landscape* were contextualised, described and analysed throughout this chapter. I discussed how the *choreovisual model (CM)* manifested itself during the making of each work, and showed how the spheres overlap at times in an iterative manner. The analysis of the processes made clear that *tracing* most often involves filming rehearsals, engaging in task-based and improvisation exercises, dialogical reflections, and marking the space

of action. *Mapping* revolves around activities such as visual analysis, reflective writing and video editing, often used simultaneously to develop the composition of the work. *Situating* frequently involves testing installation possibilities, while engaging in visual analysis and reflective writing to contextualise the work in relation to the viewer. Throughout this chapter, I have highlighted the role of the *tracing*, *mapping* and *situating* spheres of action, and discussed how each of them focuses on a set of concerns: drawing with movement, organising movement, and situating it.

A few shared threads become evident across all the artworks. In the works, it became clear how listening is an integral part of all stages of making – not only listening to the site and paying attention to the work, but also listening to the other. In *Doors* and *TINAD,* the conversations with performers during rehearsals highlighted the role of listening to the participants, and how doing so can contribute to the development of the work. Listening to the other may take place with any practitioner involved in the project, as the dialogical reflections with the rehearsal assistant pre or post-rehearsal in *Workroom* demonstrated.

The rehearsal context or the location for making was also highlighted. The importance of the space where the activities take place, and therefore its influence on how the work progresses, was observed in *Doors* through the use of the features of the rehearsal venue; in *TINAD,* as the windows of the gallery became part of the score; in *Birds,* as the relationship between the windows and the birds emerged; in *Workroom,* with the expansion of the work outside the dance studio; and in *Landscape,* in the creation of a piece that uses the gallery as material.

The role of the video camera and its shifting multiple functions in the *CM* also becomes evident across all the works. A symbiotic relationship appears to emerge between observing movement during the rehearsal (or during filming in *Birds* and *Landscape*) and then viewing, analysing and editing it post-rehearsal (or post-filming in *Birds* and *Landscape*) mediated through the camera. The framing choices in filming and exhibiting, as well as editing as a tool to explore the choreographic on screen were relevant across most of the works.

In the next chapter, I discuss the relevance of these emerging common threads, contextualise them in the literature, and expand on their role in producing *performing sites*.

Chapter 5: A choreovisual approach

The production, description and analysis of the artworks, as well as the detailed study of the *choreovisual model (CM)* in action in each of the works, revealed three findings worth addressing. Each finding underpins and clarifies how practitioners may operate and position themselves when following a *choreovisual practice*:

- A listening framework offers an active focus of awareness in each creative activity.

- The situational rehearsal becomes a context *for drawing in the space with movement* which combines the work *in situ* with the practitioner's multiple roles.

- Working with live and edited movement cyclically in physical and digital spaces provides new possibilities for a *choreovisual practice*.

In this chapter, I expand on the relevance of each of the findings in relation to the works, the literature and the *CM*, as well as its potential within the creative process. I discuss how these learnings inform my understanding of the site as a performative entity, and ultimately contribute to an alternative vision of the site's qualities in contemporary practice: the concept that *the site performs*. I conclude the chapter with an articulation of this work in relation to the its context and an overview of the research limitations, biases and challenges.

5.1 On co-listening

The analysis of the artworks showed how I engage in listening during the various stages of the process, suggesting a holistic practice of listening to the site, the other and the work. As I listen to the site, I request that the people with whom I am working do the same, instructing dancers and performers to concentrate on the space where we work. In *Doors*, I instructed performers to listen to the sound of the doors moving, from which the resulting choreographic score was developed (see section 4.1.1, page 72). In *TINAD*, the piece travels outside the gallery in response to the reflective glass windows (see section 4.3.3, page 98). In *Workroom*, the attention to the site led to a work which highlights its dynamic qualities expressed in movement. In instructing dancers to listen to consider their bodies as an extension of the room in

tracing (see section 4.4.1, page 106), I am developing their awareness of the site to bring it into the work. In performance-to-camera sessions in *Landscape*, experimenting with the performative qualities of the site led me to pay attention to its characteristics. The same takes place in *Birds* (see section 4.2.3, page 84), where I focused my attention on how the work could be integrated in the Tontine Lecture Theatre. Listening to the site is evident across all works.

When listening to the work, I focus on how the next stages can enrich the piece. This allows me to ask relevant questions: why am I filming this? Where should this material be placed? How will it be seen by an audience? Creative processes in visual arts and dance often depart from an idea embedded with a sense of 'not knowing' (Lepecki, 2011; Burrows, 2010). In the *CM*, listening to the work provides a platform to *begin to know*. It enables me to navigate between spheres of action by making decisions regarding what to focus on next, refining the piece further at each stage. The spheres mitigate some of the *not knowing* aspect of the creative process, supporting the practitioner to make clear choices about movement material in relation to the site, clarifying the function of different moments in the creative process. *Tracing* is concerned mostly with the nature of the work, questioning *what* it is that I am making. *Mapping* addresses the *how* of the work, by selecting, organising, editing and reflecting, as well as making decisions on how the material captured in various trials and errors is collated and developed. *Situating* relates to the *where* question, and considers the spatial conditions for making and showing work. Although it may be impossible to fully separate the *what*, the *how*, and the *where* during the process, the three action spheres aim to address these questions independently, offering a series of activities (see Table 2, page 66), tools, and contexts of practice to progress the work further (see Table 1, page 64). The *CM* provides a clear understanding of where the practitioner is at each stage of the work in relation to its development, and where each activity sits in the context of the creative process. The model may not identify the intrinsic artistic motivations that led the artist to make a certain piece, however, it provides a supporting framework to develop the artwork.

Listening to the other takes place when working with dancers, performers or assistants in *Doors*, *TINAD*, and *Workroom,* as discussed in detail in the previous chapter. In these works, I provide an environment for dancers and performers to bring their individuality to the piece. Paying attention to the participants' perceptions of the work in the dialogical reflections opens other avenues for making that I might

had not previously considered. Their spoken ideas, comments, or questions as well as the material they generate in response to tasks I set up may expand the possibilities for making, stimulating the work's concepts further (Butterworth, 2004). Considering dancers and performers as *contributors* – Butterworth's *Process 3* (2004) – allows me to pay attention to the participants' perceptions of the work, discuss any challenges that arise, and incorporate their experiences into the piece (Bento-Coelho, 2018). Besides listening to dancers and performers in rehearsal, I also develop a sense of listening *in-between* themselves, instructing them to listen to one another (see appendix D, page 211).

The distinct modes of listening operate in all stages of the model. In rehearsal, the participants listen to my instructions, to the site and to one another during the exercises (Bento-Coelho, 2018). Simultaneously, I listen to them, focusing on how they respond to the instructions, and how the work progresses. During the dialogical reflections, performers share their thoughts and we all listen (Bento-Coelho, 2018). In adopting a responsive approach to performers' or dancers' input in the work, *co-listening* takes place: I listen to performers; they listen to one another; we listen to the work. The emphasis on listening – who is listening and what is listened to – keeps shifting throughout the process, suggesting a continuous listening activity (Bento-Coelho, 2018). The 'reflection-on-action' of the dialogical reflections feeds into the next steps of the rehearsal, informing the 'reflection-in-action' of the next exercise (Schon, 1991). In this context, listening to the site, to the work and to the other suggests a constant act of *co-listening* across the three spheres of action of the *choreovisual* process.

The three listening attentions highlight the 'adequate modes of listening' (Stockfelt, 2004: 91) in the various situations of my peripatetic practice, offering an active focus in each creative activity. Listening to the site allows me to create an environment for myself and the people with whom I am working, where 'space consciousness' (Bollnow, 2011) can take place. In doing so, listening as a mode of awareness enables me to focus on what the site *affords* (Gibson, 1986) and what it can *do* (Austin, 1975), activating the site by exploring its performative qualities, and revealing it anew as Hunter proposes (2015a). Considering that space suggests movement (Scott, 1999) (section 2.3, page 34), listening becomes a tool to draw movement *from* the space itself *into* the work. In practice, I explore this by drawing in the site with movement in *tracing*. The site *does,* in the Austinian sense (1975), and consequently the work

fosters an experience in the viewer (Hantelmann, 2014). In this context, the *CM* becomes a tool to create, shape and reflect experiences in artworks, to use Hantelmann's words (2014) (section 2.1, page 13). A listening outlook across the three spheres of action provides a framework for considering choreographic and spatial practices within an artistic process, to engage performatively with distinct sites.

5.2 The situational rehearsal

The artist's studio as a place of practice which marks and influences the work (Buren, 1979) underlines the concept of the rehearsal as a situational context. In his influential essay *The function of the studio,* visual artist Daniel Buren – who makes work *in situ* – discusses the artist's studio as 'the first limit, upon which all subsequent frames/limits will depend' (1979: 51). His notion of the studio as a frame can be applied to a number of spaces: the gallery, a site-specific location for the work, or the rehearsal room. Consequently, the context of the dance studio becomes a frame for what happens in the work. In my practice, this is particularly evident in making *Doors*, where the shift in the rehearsal space from the London Way car park to the Tontine Lecture Theatre led to a piece where the doors become the main element, highlighting the relevance of the spatial conditions of the site in the conception of the work. The first sequence in *Workroom* posits the hall and the dressing room as performative locations rather than areas of passage, expanding the dance studio 'frame' into its surrounding areas. Brownrigg's conception of the gallery as a site (Brownrigg 2016, pers. comm., 13 September) informed my participation in the *Whereabouts you are* exhibition with a work which considers the gallery as a 'frame'. In *This is Not About Dance*, the expansion of the piece to the street reflects the rehearsal in the location of the work's appraisal. In making the works, I approached the rehearsal site as a *frame* in-between the artist's studio and the work in *situ*.

The conception of the rehearsal as a situational context for making foregrounds the site-responsive nature of the work. As discussed in Chapter 2, several terms have been used in contemporary art to refer to practices departing from a situation or a context, such as 'context-specific, site-oriented, site-responsive and socially engaged' (Doherty, 2004: 10). With a specific 'set of conditions' (Doherty, 2009) – from the number of performers or dancers to the tasks proposed and the characteristics of the site – the rehearsal in the *CM* becomes a primary context for a situated practice with

a choreographic approach, where its site is as relevant as the interaction between performers. The rehearsal as a *situation* – a context for production of a site-responsive practice, where the spatial elements in the room are as important as the bodies in the space, and where a dialogue or interaction between bodies and space is sought – constitutes what Robert Morris describes as a shift from the importance of the object towards a spatial situation (Doherty, 2009). In the *CM*, this would be the shift from the emphasis on movement towards the interaction of elements in the space. This spatial situation becomes apparent in how the work is presented to the viewer, highlighting how the site might perform.

The rehearsal then becomes a situational environment, where a site-responsive approach combines with the perception of the role of the maker as a *pilot,* and of the dancer/performer as a *contributor*, as outlined in Butterworth's *Process 3* (2004). This approach correlates with Klien's view of choreography as inter-relational (see section 2.2.1, page 28), where the rehearsals, in selected spaces, with performers, dancers or solely myself (see *Experiments on Landscape.mp4*), and with a specific session plan, become a platform for 'setting the conditions for things to happen' (Klien, 2007: 1082), a ground for a productive encounter with performers. In contemporary performance practice, collaborative processes 'embrace the unknowable at its outset, in that they entail encounters with any given "others"', where the dancers or performers involved give significant input to develop the work's material (Colin and Sachsenmaier, 2016: 15–16). Although my creative process may appear to be collaborative at times, such as in *TINAD* for example, my overall role is one of director, or *pilot*, to use Butterworth's words (2004).

In *situations*, the artist becomes a mediator or a creative thinker (Doherty, 2009), a hybrid position where several shifting roles overlap. As a *visual artist*, my decision-making takes into account the work's visual and aesthetic qualities, as well as the composition of the piece. As a *facilitator,* I instruct the dancers or performers to work with a task or a set of keywords, in the studio or in response to a specific site, alone or with a partner. I watch the movement material they devise, and as a *choreographer*, I provide further guidance to develop the section we are working on (Butterworth's *Process 3*). For example, I might ask a dancer or performer to work with rhythm, to change directions or placement in the room, or to develop a movement phrase with a specific keyword in mind, in order to 'shape the material that ensues' (Butterworth, 2004: 55). As a *director*, I combine movement sequences and instruct the dancers or

performers on how to approach a specific phrase. I indicate, for example, where the punctuation should fall, the type of energy I wish that phrase to have, when to slow down or to pace it up. Combining the movement material becomes a process of collage, where I focus on the composition of the visual aspects of the work as a whole. My roles in rehearsal as *choreographer* and as *director* sit within the context of Butterworth's *Process 3* and her view of the choreographer as a *pilot* (2004), where dancers or performers contribute to the overall concept of the piece, of which I have ultimate responsibility for the final outcomes.

As a *mediator*, the work develops in accordance with my vision for the piece, the dancers' and performers' distinct abilities, the development of the creative process, and any potential constraints of the space. My role as a mediator or creative thinker aligns with the contemporary performance practice shift in the practitioner's role from *choreographer* or *director* to *facilitator* (Colin and Sachsenmaier, 2016). In contemporary practice, the perception of the role of the *choreographer* changes towards an 'agent of change within an ever-changing environment' (Klien, 2007: 1087), the 'the navigator, negotiator and architect' of a malleable context (Klien, 2007: 1082). In my practice, I manage these interchanging roles through listening, attempting to be closely attuned to the creative process. In the *CM*, the role of the practitioner oscillates between *facilitator, choreographer, director,* or *artist* at distinct moments. The *tracing* sphere of action is anchored in the rehearsal as a situational environment where the roles of the artist differ throughout.

My practice of devising movement from a *drawing outlook grounded on a situated context* distinguishes the rehearsals in *tracing* from other rehearsal settings. In the *CM*, the rehearsal emphasises the relevance of the site as a situational context for *drawing with movement in the space.* Throughout the rehearsals for *This is Not About Dance*, *Workroom* and *Doors*, in the aviary filming *Birds*, and through the performance-to-camera explorations in *Landscape*, I engaged in a process of drawing with movement in space with human bodies, animals or objects. In *Doors*, marking the points of pause and turn in the floor in the first rehearsal creates a relationship between the lines walked in the space and the camera frame, the perspective via which the viewer encounters the work. Although this experiment led to *TINAD*, marking the space energises and transforms it (Rosand, 2002). In *Birds*, the moving birds in the camera frame are marked in relation to the perches, the static lines within the video image. A mixture of static and moving lines interact to create the choreographic composition that

activates the frame, the stage in which the work takes place. The duration of the piece allows for the mark making of the birds in different locations within the space to happen, creating a choreographic drawing within the frames, and in the relationship between both video projections, as well as the architecture of the room. In *TINAD*, the scores create a drawing in the space: in the choreographed sequences, performers walk, turn, and change direction, following a predefined set of lines. In *Workroom* and *Landscape*, lines are drawn with tape, and are activated by the movement of the dancers or the window shutters, rendering these sites as sculptural environments where the pieces become a physical drawing. In the *CM*, movement becomes a strategy to draw in the space, which enables me to bring together a choreographic thinking approach with the notion of installation as a situation which the viewer enters (see section 3.1, page 43). In this context, marking the space by drawing becomes key in the *CM,* most particularly, in the *tracing* sphere of action.

In each work, the performative potential of the site is investigated through movement. Movement is drawn *in relation to* the camera frame, or *in relation to* the space itself. The use of the video camera enables me to visualise a fixed record of movement on a flat surface: the screen or the projection wall. Thinking about the spatial relationships between the site and the elements in the space – human bodies, doors, birds, lines in tape – through drawing as a practice that *leaves the confined space of the paper and begins inhabiting space*, yields a transference of thinking of drawing via the pictorial flatness of the camera frame, towards the space itself. The *CM* considers drawing as a tool which transforms the flatness of the surface into a 3-D space, as Rosand suggests (2002). Drawing becomes a 'performative act' (Petherbridge, 2008: 27) which mediates in-between the surface of the video frame and the actual space where the work encounters the viewer, suggesting innovative operations across flat and spatial surfaces. In the *CM*, drawing sits within an expanded field: drawing with movement in the space takes place through choreography as marking or inscribing movement, as discussed in Chapter 2 (see section 2.2.1, page 28). In the *choreovisual practice*, drawing with movement has the potential to activate a space, highlighting the performative qualities of the site.

5.3 Choreographic editing

With the *CM*, I work iteratively with live and edited movement in physical and digital spaces. Composing with movement as it unravels in rehearsal often did not fully

allow me to reflect, propose, test and realise the ideas that I was working with, as its time-based nature meant it would be over in a second; analysing and editing movement in video in *mapping* expanded the reflection time. Video editing offers numerous possibilities for performance development that are not immediately apparent in rehearsal or in performance-to-camera sessions. They are made possible not only by means of the technology, but also by placing movements next to one another in a video timeline, which, due to its characteristics, would be impossible to re-create live. A cyclic process between live and edited movement thus emerges: from rehearsal (or performance-to-camera sessions) to the editing suite, where editing offers fresh insights into the rehearsal space. This iterative approach operates at all stages, from the initial research, ideation and development of the work to its final production: in *tracing,* working with live movement in relation to the space, or to the camera frame; in *mapping*, working with digital/edited movement in the screen. This process allows me to continue working with movement outside the rehearsal space, blurring the characteristics of movement perceived live or mediated through the video camera, and to compose with movement in two and three dimensional forms at different points of the process.

A screendance lens is useful here. Screendance is a hybrid form operating at the intersection between film, performance, dance and visual arts (Kappenberg, 2009; Rosenberg, 2016; Heighway, 2014; and Guy, 2016). The genre is predominantly concerned with the human body dancing for the camera; nonetheless, it encompasses forms of practice outside the human figure, often seen at the edge of the field (Heighway, 2014). The *CM* approaches movement on video through 'the lens of choreography as an artistic act' (Guy, 2016: 594). The digital movement material is conceived, analysed and manipulated through what dance scholar Priscilla Guy calls 'choreographic editing', a practice that deals with various mediums with movement at its core (2016: 594). Editing can be considered a choreographic tool both for making dance (through the editing strategies) and inscribing the dance (through writing it for screen), fulfilling both etymological meanings of the word choreography: the creation and notation of dance (Guy, 2016). Most concepts in pivotal books on the fundaments of choreography could be transferred to an editing situation, though both forms of movement – recorded and edited versus live movement – offer different qualities to work with (Guy, 2016). In the *CM*, the approach to editing, the selection of clips and even the filming choices are informed by a choreographic

editing lens. As such, choreographic editing provides a useful framework to operate between live and edited movement, live and digital spaces.

In my practice, the editing suite becomes an extension of the rehearsal space. In *Doors*, choreographic editing allowed me to separate the three doors into three layers and to choreograph each one independently. In both *TINAD* and *Workroom*, viewing and editing video documentation in-between rehearsals refined the work further, by reflecting, selecting and editing the material from the previous session (see *Tinad work-in-progress.mov*). This enabled me to learn about the work and to be more precise in the following rehearsal, aiding my communication with dancers and performers. In *Landscape*, the performance-to-camera experiments also interweaved with choreographic editing, as the sessions were filmed to be edited afterwards (see *Experiments on landscape.mp4*). In this context, live and digital movement assume distinct roles at different moments according to the needs of each project.

Editing also counteracts the ephemeral quality of movement, which can be broken down, analysed and understood further in *mapping*. The editing process thus becomes a form of working with choreography as *organisation*, as discussed in Chapter 2 (see section 2.2.1, page 28). Understanding choreography as the organisation of several materials (Siegmund, 2012) resonates with Klien's view of contemporary choreography as 'a metaphor for dynamic constellations of any kind' (Klien, 2007: 1082). In *mapping*, I consider editing as selecting, sorting and composing, which may apply to studio notes, videos from rehearsals, photographs of the work in process, or movement interventions in a specific location. In *Workroom*, *TINAD* and *Doors*, viewing the video footage, and selecting and editing the movement material, enabled me to compose and organise movement through the lens of choreography in the artist's studio and the editing suite. In this context, Klien's proposition of choreography as an emerging 'way of seeing the world; a world full of interaction, relationships, constellations, dependencies, arrangements and proportionalities' (2007: 1082) brings to the *mapping* sphere a choreographic outlook which informs the composition process.

Editing through a 'choreographic lens' allows me to manipulate movement to enhance spatial relationships within the video frame. Interweaving choreographic editing with devising live material enables me to organise and construct dynamic and artificial movement constellations (Klien, 2007) for a specific site. According to

Ritsema, the 'choreographer does not organise time and space of what happens on stage but mainly of what happens in the minds of the beholders, the spectators' (2012). By approaching the *edit* through the lens of choreography, one can develop movement relationships between bodies, objects or animals, which become evident in the mind of the viewer. In *Birds*, our perception of dance or choreography becomes apparent in our minds through the filmic, editing and choreographic choices made (see section 4.2.4, page 87). However, the notion of choreography in the mind of the beholder (see section 2.2.1, page 28) 'is not specific to choreography / all arts finally try to trigger the mind of the spectators / but not all trigger movement relations in the mind of the spectator' (Ritsema, 2012). In *Birds*, the perception of movement relationships in the viewer's mind is enhanced by the spatial relations within each screen, and in the connections between both screens. The concept of choreography in *the mind of the viewer* underlines how live and edited movement can be integrated in physical and digital spaces in a *choreovisual practice*.

5.4 The site as performative

By listening to the site and integrating it into the work, its meaning and performative qualities are brought to light as Hunter suggests (2015a). Thus, the interrelationships between the site, the performative gestures that take place and the viewer, create a new space (Hunter, 2015b) as discussed in Chapter 2 (see section 2.1, page 13). Hunter writes,

> … we can begin to see how the site influences the dance, which in turn influences the site, each component informing and defining the other; the choreographer essentially enters into a 'dialogue' with the space whereby the performance works *with* the site as opposed to becoming imposed upon it. In this sense, both the concept and definition of the dance and the space is constantly shifting, becoming a fluid entity with no 'fixed' meaning. During the site-specific dance performance, both the site and the performance piece exist in a state of 'becoming-ness' (2015b: 36, original emphasis).

Hunter is referring to how a choreographer operates when working in a site-specific manner, and the same can be said for a practitioner engaged in a *choreovisual practice*, approaching the site from an installation context. To enter 'into a "dialogue" with the space', I employ a range of strategies derived from the *choreovisual model* which I have discussed throughout this chapter: listening to the site, approaching the rehearsal context as a frame for *marking* the space, and interweaving live and digital movement

material in the process. These strategies support me to address the encounter between the body or other elements and the site, with the aim of *making the site perform*. The *choreovisual model* and its strategies aim to bring the site into being, where the site, the movement and the sculptural intervention become integrated.

Throughout the previous chapter, I have shown in various instances how drawing in the space with movement activates the performative qualities of a site. Departing from drawing as a 'performative act' (Petherbridge, 2008: 27) operating in-between the video frame, the rehearsal space and the site, *tracing* becomes a choreographic process of marking, inscribing, and writing down movement in space and in time, where *marking* the space is central to this mode of operating. Although for centuries drawing has been situated in the two-dimensional realm of static marks on a flat surface, in my practice, I consider drawing as a process of activating space. The dynamic quality of movement is considered as a drawing in time, a *choreographic drawing*, which marks the space's surface: in *Doors*, this occurs through the sound and visual rhythmic qualities of the doors opening and closing; in *Birds*, the movement marks may be perceived in the mind of the viewer who completes the movements from one screen to the other; in *Workroom*, the red tape creates a physical drawing in the space activated by the dancers' movements as well as in *Landscape*, where the window shutters are moved throughout the exhibition. In *This is Not About Dance*, the straight lines the performers walk in along the floor create shifting configurations of bodies in distinct colours. In the works, marks in the space are made by motion and may be seen as a record of a movement that has taken place. In this context, *marking* a space is key in the *choreovisual practice*, contributing to a process of activating space through movement.

Spending time in the location of the work's appraisal to incorporate the site into the piece enables me to consider space as a medium of practice. By integrating space consciousness (Bollnow, 2011) into the practice of making, I focus on the site and its relationships with the work. This is not new: the Judson Dance Theatre (JDT) artists opened the arena for dance to explore its surroundings in the 1960s. Lucinda Childs' piece *Street Dance*, in 1964, integrates the urban context in the piece: viewers watched her and another dancer highlight distinct elements in the street while listening to a sound recorder providing exact descriptions of these elements (Kloetzel and Pavlik, 2009). In what may be considered the first site dance work (Kloetzel and Pavlik, 2009), Childs situates the dancers in the street and the viewers in loft windows,

creating a relationship between both sites through performance. The JDT artists considered the street, the walls and the world as an extension of their bodies. Brown states, 'I have in the past felt sorry for ceilings and walls. It's perfectly good space, why doesn't anyone use it?' (Brown, n.d., cited in Kloetzel, and Pavlik, 2009: 17). Brown's *Walking on the Wall* pieces (1970 and 1971) in the urban site and in the gallery ignore the fourth wall, between the audience and the stage (Figures 11 and 12, pages 23 and 24). Here, she breaks the traditional boundaries between performers and audiences, and highlights the *spatial conditions of the site* of the work's encounter with the viewer, which her minimalist contemporary artists such as Donald Judd, Robert Morris and Carl Andre were exploring at the time. As we saw in Chapter 1, *This Variation* by Tino Sehgal (2012) ignores the separation between performers and viewers, as Kaprow and Brown had done before him in the 1950s and 1960s. By considering *space as a medium* and thus breaking the boundaries between performer and audience, one may generate a performative experience in the viewer based on the activation of the spatial qualities of the site. The site becomes performative as a result.

In this context, my practice suggests that adopting a listening framework may highlight the performative nature of the site. The *CM* offers a way of making, which is significant in a performance practice setting with a lack of specific mediums (Jackson, 2014). Distinct performative works that relate with the 'here-and-now' (Hantelmann, 2014: 1), where time, space and bodies engage in relational encounters (Jackson, 2014), are shown in the portfolio, such as architecturally related (*Doors* and *Landscape*), nature-related (*Birds*) and bodily-related pieces (*TINAD* and *Workroom*). The *CM* can be adopted in various environments (from the gallery to situational contexts), in distinct typologies such as installations, video-installations, or performative-installations. Performance, as a cluster for cross-disciplinary work (Jackson, 2014), integrates an array of practices, methods, approaches, works and viewer experiences that are hard to define. In producing aesthetic relationships with a space (Standfest, 2012), I am able to highlight the work's spatial presence in relation to its context. Considering performativity related to the situative aspect of the work's encounter with the viewer (Petersen, 2015), the *situating* sphere of action emphasises – even more than the other two spheres – the site's performative aspect. Adopting a view of choreography as a process of devising aesthetic relations in space (Standfest, 2112) and inhabiting it with presence (Hugonnet, 2012), *situating* becomes a form of listening to the space. Some aspects of a site-responsive piece – for instance, the

window sequence in *This is Not About Dance* discussed earlier – can only be grasped through listening, allowing the site to be perceived as a physical material to incorporate into the work. Spending time in the site enables me to gain a heightened understanding of a place, or, as Bollnow describes it, space consciousness. In this context, I suggest a model where the site is paramount; this prompts the viewer to 'explore the perceptual consequences of a particular intervention in a given site', as Foster describes the change in the relationship between the viewer and the work earlier in the 1960s (1996: 38). The *CM* allows for just that: through a cyclic approach to drawing, composing and situating the work in a chosen site, the artist enables the site to *do*, and the site performs.

The works in the portfolio draw upon the histories and theories of the areas where installation, choreography and site intersect: dance in the museum, site dance, and site-specific practices. All works depict an intrinsic symbiotic relationship between an artistic intervention in the space and movement material: body, site, and movement engage in a hybrid relationship, where movement highlights the qualities of the site for the viewer. Figure 50 locates the portfolio of works in the *choreovisual* ground. *This is Not About Dance*, for instance, sits closer to the strand of dance in the museum. The piece draws upon choreographic strategies to transform the gallery context into a constantly evolving space, as seen in Siobhan Davies Dance's *Material / rearrange / to / be* (2017a) and Imhof's *Faust* (2012) for example. In *TINAD*, the site of the gallery becomes a non-hierarchical horizontal space shared by performers and visitors, apparent in Sehgal's *This Variation* (2012) and *These Associations* (2012). *Birds* and *Landscape* are perhaps more closely associated with site-specific practices. *Landscape* is influenced by Wilson's *Turning the Place Over* (2007), which uses movement to embed a sense of performativity in an architectural context. *Birds* aligns closer with Yang's *Approaching: Choreography Engineered in Never-Past Tense* (2012), where the movement relationships between the blinds in distinct areas create an apparent yet distinctive choreography in the mind of the viewer.

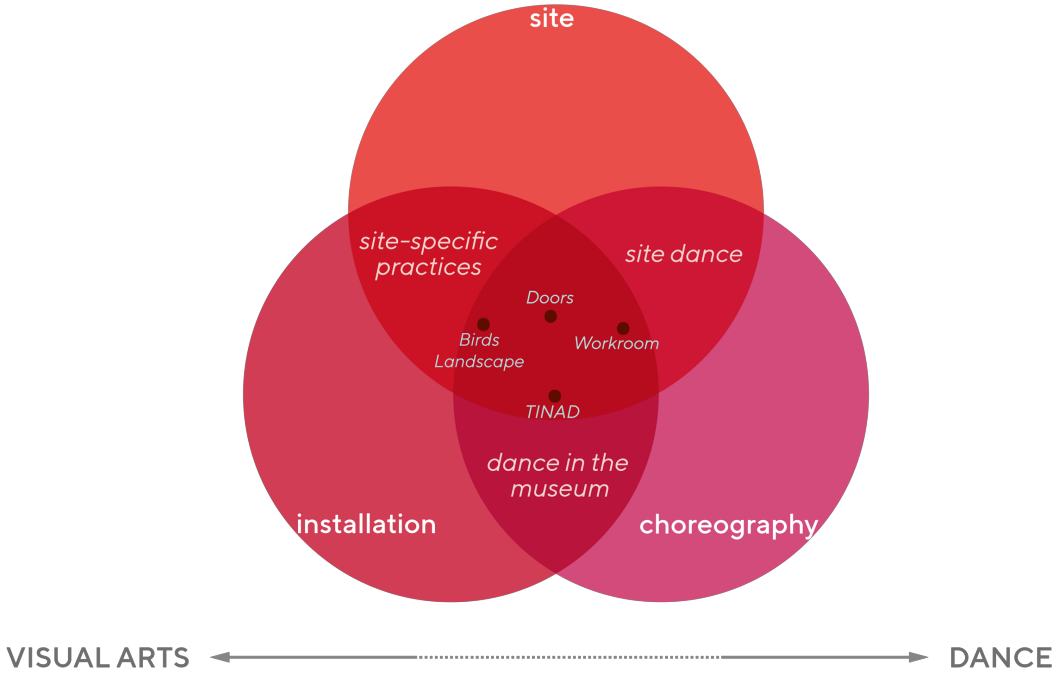

Figure 50: The portfolio works in the context of the *choreovisual practice*.

On the other hand, the explorations of dance vocabulary in response to the features of the site place *Workroom* towards the site dance arena. Here, Butcher's interest in the geometries of the space and the 'invisible lines' between the moving bodies and the site (Meisner, 2005: 38) which she examines in *Passage North East* (1976) become evident. *Workroom* also depicts a dialogue between the moving dancers and the static sculptural elements in the space, seen in Butcher's *Spaces 4* (1981). In addition, the distinct viewpoints offered to the audience locate this work in relation to installations that invite the viewer to move around the gallery to perceive the work, such as Galan's (2011) *Three Sections*, Morris' *L–Beams* (1965) and El Lissitzki's *Proun Room* (1923). Finally, *Doors* is perhaps the piece most closely located at the centre of the *choreovisual practice*. Using movement as material to intervene in a space – as Long had done in *A Line Made by Walking* (1967) – *Doors* draws upon the rehearsal studio, the context of making, to compose a choreographic improvised work that alters the viewer's perception of the site, proposing an embodied experience for the viewer. The location of the *choreovisual* works in the portfolio as closer to one side of the spectrum than another as seen in Figure 50 should be considered as indicative rather than prescriptive. It is useful in articulating the distinct overlapping layers of possibilities that the three strands of practice – site dance, dance in the museum, and site-specific practices – bring to the *choreovisual*. It is helpful therefore to consider these strands not as demarcated fields, but as mobile malleable areas of practice

which draw upon one another. The *choreovisual* is located in the arena where they intersect and offers new propositions for making as this research demonstrates.

5.5 Limitations, biases and challenges

Three limitations can be identified in this study, which then define the boundaries of the research context. Firstly, I designed the model for artists operating within installation and choreographic practices. Although it does not accommodate characteristics relevant to other creative fields, such as painting, for example, artists in other areas may reflect on their practice inspired by the *CM*, and/or design tools suitable for their contexts. Secondly, the model offers artists freedom in decision-making, an approach which empowers them to take ownership of their process, allowing scope for the unplanned and the artistic accidents that often enrich the artwork. This may not suit artists unfamiliar with movement practice or young students, for instance, as the reliance on the artist's responsibility for their choices may be challenging for them. Thirdly, the voice of the choreographer was not formally addressed in this study, as the research is located within an installation art context. Nonetheless, the model is suitable for choreographers and dancers interested in investigating site, and potentially designing their own iterations aligned to their practices.

Further, I have encountered three biases in the research. The first one is the assumption that the choreographic can be integrated into installation art. To counteract this bias, I have reviewed the literature and found numerous examples of installations with a choreographic outlook by dancers, choreographers and visual artists in museums or galleries, as I discussed earlier in Chapter 2. Secondly, by examining my own process of making, I became the object and subject of the research. To place this in a wider context, I reviewed other artists' processes, as detailed in Chapter 3 (see section 3.2, page 49), and I took part in *Assembly*, a piece by choreographer Nicola Conibere performed at Tramway, Glasgow, in 2016. This allowed me to experience the artistic process of a choreographer as a participant. Nonetheless, I am drawing conclusions from my own process, and consequently the artistic outcomes cannot be generalised to other artists: their resulting artworks will be distinct. The third bias is the assumption that I may *know*, as a visual artist, what a choreographic process is or might entail. I have ten years of ballet experience including Grade 7 and Intermediate of Royal Academy of Dance, and I took part in

the Instituto Superior Técnico (University of Lisbon) theatre group for a year, working with several theatre directors (such as Susana Vidal, Miguel Borges and Gonçalo Amorim). Although I have no formal or academic training as a choreographer, these past experiences provide me with an understanding of the field.

Throughout the research, I was also faced with four challenges which other artists following the principles set out in this thesis may come across: managing different roles simultaneously; working across distinct spaces; effectively documenting ephemeral works; and the high production costs often involved with working with live bodies. The most challenging aspect was to manage several roles during the projects, and most specifically, in rehearsals: recruiting participants, directing rehearsals, documenting sessions, filming movement, and facilitating dialogical reflections. Further, the administrative load when dealing with distinct locations and people can be quite high, from organising rehearsal dates to purchasing and securing material and equipment. Therefore, in a *choreovisual practice*, project management skills become an asset: dealing with people, materials, equipment and spaces. In addition, the complex interchanging roles experienced in making *Doors* led me to work with assistants in *TINAD* and in *Workroom*. In the latter, the role of the assistant during rehearsals involved video documentation, some administration and general note-taking. The support of a rehearsal assistant – to whom some roles can be delegated – allows one to focus on the work. As an external pair of eyes, the assistant remembered specific situations, asked relevant questions, provided her views on the work's development, and generally ensured that rehearsals progressed smoothly – a valuable contribution in a hybrid position between rehearsal assistant, artist's assistant, and dramaturge. In the dance and theatre fields, movement directors, or dramaturges, focus on the development of the work and support the maker, a useful strategy in complex environments.

Working in a peripatetic manner in the artist's studio, the dance studio, the gallery space and in site-specific locations, at various times, was another challenge. Although on a logistic level each step required a suitable location, the site-responsive nature of the work resulted in a dynamic interaction of working across various places, such as a rehearsal in the dance studio and a *mapping* session in the artist's studio. Considering the studio as a frame for the work (Buren, 1979) suggests a constant shifting between different frames of making, creating a tension associated with the lost in-between. To address this temporal and spatial shift, different forms of representation were taken

back and forth across distinct spaces; bringing drawings, photographs and videos to the rehearsal location helped me and the people with whom I worked to visualise the work *in situ*. As I discussed in Chapter 4, this was particularly helpful in communicating ideas to the participants in the project.

Documenting ephemeral installations poses a further challenge, particularly when the artworks involve live bodies in a space with several audience viewpoints. Besides exhibiting the work live for an audience, artists often stage the piece for the camera, so it can be accessed by a wider public, assuming responsibility for both audiences (Auslander, 2006). Although the artworks in the portfolio were not made as *performance-to-camera* pieces, they were staged to be documented, 'as much as for an immediately present audience, if not more so' (Auslander, 2006: 3). The work becomes available to those who view it, and those who access the portfolio. The artworks were documented in dedicated sessions where only the performers, the videographer or photographer, the rehearsal assistant and myself were present. I requested dancers to treat the session with the same care as a public performance, and captured a variety of shots in constant dialogue with the photographer and the videographer, to reproduce to some degree the essence of the piece. However, documentation is no substitute for the lived experience, as the subtle nuances, interrelationships of elements and moments of synchronicity that happen in a site-responsive work are difficult to capture. Furthermore, the fixed viewpoint of the camera implies that I make choices regarding what to see at each moment, whereas each viewer may choose to focus their attention on distinct elements of the work: one single view does not reproduce the work's complexity. This posed challenges, for instance in respect of *how* to document, from which viewpoint, with a static or moving camera, and wide or close angle. As the possibilities are numerous, one must constantly ask how to keep the integrity of the work to give the viewer of the documentation a feel for the piece.

Lastly, the high costs of hiring dancers can also be a challenge. While the creative economies often rely on volunteer work, professionals in any field must be adequately compensated for the work they do, particularly when adopting an ethical approach to working with others in rehearsal. This raises questions to be clarified before a project begins: what the required level of experience of performers/dancers is, or whether non-professional participants from other backgrounds may suit the piece. Appropriate levels of funding should reflect the artistic choices made, and in

the event that no funding is secured, one may choose to work with less qualified people, adapt the project accordingly or postpone it. In *TINAD*, for instance, the walking and stillness activity appears to be simple to perform; however, the work would potentially have been better served by professional dancers, as they have a distinct awareness of their own bodies in the space, acquired through their training, which the short duration of the project did not allow me to explore fully with a group of participants from mixed backgrounds. This led me to decide carefully what I needed for the next project, *Workroom*, and to raise the necessary funds to produce it at the level required.

The four challenges discussed above – distinct simultaneous roles, operating across different spaces, documenting ephemeral work, and the costs of performance-related work – can be experienced at different degrees and are likely to become apparent across most *choreovisual* projects. These challenges are indicative of cross-disciplinary work which requires a variety of skills in addition to artistic skills, and they highlight the complex nature of working across installation and choreographic practices.

5.6 Concluding remarks

The findings in this study – the holistic listening focus, the hybrid use of edited and live movement, and the rehearsal as a situational context for drawing with movement – offer new propositions for creative practices, which may be explored together or individually. These strategies can be incorporated into one's practice to work with an understanding of the site as a performative entity. In the context of this research, they inform and underline the *choreographic model's (CM)* three spheres of action, and provide approaches to integrate the choreographic in an installation context.

In this chapter, I suggest that the *site performs* and discuss how the *CM* articulates this in practice. The *CM* addresses the performative site through distinct lenses where choreography operates as a frame: exploring what the site can *do* in *tracing*, particularly through choreography as a process of marking the space; considering the editing suite as an extension of the rehearsal to enhance spatial relationships within the work in *mapping*; and spending time in the location of the work to integrate its performative qualities in *situating*. Although in my practice the performative may appear to overlap with the choreographic, they entail different things. In the *CM*, choreography is a framework (Bel, 2008; Forsythe, 2011), a compositional method

for an artistic practice where one may draw, design, compose, and articulate spatial relationships within a site, and in particular, between elements – bodies, or any materials I am working with – in space and in time. Three views on choreography inform the *CM*'s spheres of action: choreography as marking a space (Butte et al., 2014; Standfest, 2012) underlines the *tracing* sphere; choreography as the organisation of elements (Laban, 1966; Siegmund, 2012; Ritsema, 2012; Klien, 2007) becomes apparent in *mapping*; and choreography as a form of presence (Hugonnet, 2012; Ritsema, 2012) informs the *situating* sphere. This outlook, integrated with an installation approach to making, yields works where the performative aspect of a given site may be brought into being.

I conclude this chapter by highlighting the research limitations, biases and challenges associated with a practice of making *choreovisual* works. In the next chapter, I bring this thesis to a close by reflecting on my research journey, the contribution to knowledge and on potential future research.

Chapter 6: Performing sites, the future

The 2010s are witnessing the emergence of a new performance turn, echoed in the Para Site's conference (2014), which addressed points of encounter between dance, performance and visual arts institutions (Costinas and Janevski, 2017). This trend, however, is not new (Lepecki, 2017). The artistic explorations of the Judson Dance Theatre in the 1960s and the expansion of choreographic work into other territories in the 1990s (see section 2.2) fully established these previous turning points in performance practice (Lepecki, 2017). This new performance turn of the 2010s is, nonetheless, 'deeply informed by dance and choreography' (Lepecki, 2017: 12). Choreographers such as William Forsythe, Siobhan Davies and Xavier Le Roy are currently exhibiting in galleries and museums, while artists are increasingly working with dancers and performers – as Anne Imhof's and Tino Sehgal's pieces reveal. The awarding of the Golden Lion at the Venice Biennale in 2017 to Anne Imhof's work *Faust*, for example, highlights the attention currently being paid to dance in the museum. The contemporary development of choreographic practices in major galleries and exhibition venues (see section 1.1, page 6) continues to raise new issues for the art context they inhabit, most especially installation art. In this closing chapter, I begin by outlining the site movement work spectrum where this research is situated. I then summarise my contribution to knowledge and synthesise the methodology used to highlight how the process of making the installation works brought me to my conclusions. To draw this thesis to a close, I pinpoint the associated research findings, and suggest areas for further research.

In parallel with the current developments in the gallery context, site dance, an interdisciplinary dance practice of response to a specific site, aims to 'explore space, place and environment through corporal means', in urban or rural settings (Hunter, 2015a: 2). The works of Rosemary Butcher, Rosemary Lee and Anna McDonald discussed in Chapter 2 (see section 2.1, page 13) provide some examples of sited practices in the dance context where the primacy of the site takes an important role in the production of the work. In close relationship with the site but departing from sculptural concerns and an installation art context, are site-specific artworks, which highlight a practice of making where the site and the work are intrinsically connected. Some examples addressed in this thesis are artworks by artists such as Richard Wilson (see Figure 1, page 4), Marcius Galan (see Figure 2, page 5), and Haegue

Yang (see Figure 10, page 22). These works aim to foster in the viewer a distinct perception of the site, either by using movement as a material for the work or as a process of inviting the viewer to move to perceive the piece.

Drawing upon the wider realms of installation, choreography, and site (see Figure 17, page 41), the contexts of *dance in the museum*, *site dance*, and *site specificity* outline a spectrum of site and movement-related practices where this research is located, as I have shown throughout this thesis. Further, the growing interest in, and development of, an arena of practice across installation and choreography suggests an emerging field, with Lepecki arguing that the relevance of 'dance and choreography to artistic practices and discourses in the visual arts today (…) indicates that we may be facing a situation that could finally deserve to be called, if only provisionally: *new*' (2017: 13, original emphasis). The literature (Chapter 2) reveals the need to discuss, write about and designate the new situation that Lepecki outlines. The current interest in the choreographic in galleries and museums highlights the timely need for a specific term which encompasses and contextualises the new choreographic turn. As it currently stands, the existing terminology – *situation* (Doherty, 2009), 'critical spatial practice' (Rendell, 2006), or terms that arose in the 1960s and 1970s such as *installation* and *site-specific works* – does not express the range of practices recently observed in visual arts contexts, as the remit of these terms is much wider. The lack of suitable terminology to address such discourses leads me to propose the term *choreovisual practice* (see section 3.1, page 43), which names the rich area where site dance, dance in the museum, and site-specific practices encounter one another. Although Figure 51 does not reflect the complexity of the overlaps between these arenas, it contextualises the *choreovisual* as a practice which draws upon the learnings, contexts, theories, and propositions of its anchoring fields.

Figure 51: The *choreovisual practice* and its anchoring fields: site dance, dance in the museum, and site-specific practices.

Choreovisual practice refers to visual artistic forms which consider the body, the site and movement at the core of the work, and which constitute modes of production underlined by choreographic approaches. This includes, for example, choreographers working within the gallery – the dance in the museum strand (Figure 51) – such as Alexandra Pirici and Siobhan Davies, exploring contexts which traditionally served the visual arts. It includes artists working with movement, the body and the site, who may be employing performers, dancers or actors, and/or recurring to critical choreographic concepts – such as ephemerality, precariousness, corporeality, scoring and performativity (Lepecki, 2012a and 2017). *Choreovisual practice* also encompasses site dance works positioned in a gallery environment such as Rosemary Butcher's *Body as Site* (1992) and Anna McDonald's piece *This is For You* (2013). Examples of *choreovisual works* may comprise recent pieces by artists such as Anne Imhof, Tino Seghal, Haegue Yang and others operating at the frontiers between choreography and installation who, to different degrees, explored site specificity in their work – the *site-specific* strand. Here lies a rich area where the focus on the primacy of the site by installation artists since the 1960s and 1970s, a dance practice of response and exploration of site pursued by choreographers in distinct environments, and the explorations of choreographic concerns in a gallery context encounter one another, and bring their sited practices, histories, theories, and concerns to inform, enrich, and contribute to a *choreovisual practice*.

Nonetheless, it may be argued that the notion of the *choreovisual* is a paradoxical one: the term comes from the words *choreo* (dance) and *visual*, here understood as in *visual art* and not in relation to the human capacity to see. Therefore, the etymological roots of the term *choreovisual* may appear to be at odds – the body versus the visual – however, in bringing them together, not only conceptually but also through the experience of the work by the viewer, they may strengthen and complement each other. A *choreovisual* approach allows me to combine the rich contextual grounds of installation and choreographic practice into a realm which may offer the viewer an alternative experience of the work: one which fosters a visual, embodied, and sensorial experience in the viewer. Combining a visual output with the potential for an embodied experience of the work contributes to expand the remits of artistic practice in distinct ways, as the previous Chapter 5 highlighted. Further examination of the realm of *choreovisual practice* would prove useful in understanding a medium in-

between installation and choreography, one of the areas of subsequent research this study initiates.

It is in this context that my research suggests the *CM* as a tool for devising *choreovisual* works, a process by which the *choreovisual practice* may manifest in the conception of the piece. The *CM* is composed of three spheres of action underlined by a listening framework: *tracing*, *mapping*, and *situating* (see Figure 18, page 54). The model proposes that different modes of listening during the creative process – listening to the *site*, the *other* and the *work* – widens the artist's perception of their own practice as they engage with developing movement in *tracing*, organising movement in *mapping*, and contextualising it in the encounter with the viewer in *situating* (section 3.3.2, page 59). The model's clear structure allows for a complexity of approaches, contexts, tools, activities, purposes and locations which define and articulate the scope of each sphere of action (see Table 1, page 64). The *CM* offers clarity on the distinct areas in which the artist engages, provides awareness of the artist's attention focus at each moment, and suggests an approach to explore the potential of the choreographic in artistic practice informed by contemporary concerns. The model may be particularly valuable for artists with a site-responsive practice operating in installation, sculpture, dance, choreography and performance. The guide with a set of instructions presented in appendix C (page 209) proposes how the model may be used in the studio. Since working with site and movement in visual and choreographic practices often involves forms of tacit knowledge not accessible to the wider academic environment (Hunter, 2015a), I hope that artists, as well as dancers and choreographers, may find in the *CM* paths for experimentation that may lead to new forms of thinking and making.

6.1 An overview of the research process

Although some of the implications of the new choreographic turn in galleries and museums have been recently addressed by scholars and practitioners (Lepecki, 2017; Bishop, 2017; Wood, 2017; Le Roy, 2017), they have been studied mostly from a curatorial, historical, or theoretical perspective. What this *new* turn implies for artists, their processes of making and their contexts of production, in the context of studio practice *before* the encounter with the museum, the gallery, and the viewer, is clearly under-addressed. It seems pertinent to consider the significance of the convergence of visual and choreographic practices not only in the museum, but also in the artist's

studio, the main focus of this thesis. This context justifies my research question: *how might artists integrate choreographic approaches in their processes of making to explore performativity within a site?* My journey to address this question began with a review of what is currently understood as the choreographic, a discussion on spatial practices, and an exploration of potential points of encounter between the site, the choreographic, and the visual (Chapter 2). As an investigation of studio practice is the focus of this research, an enquiry into the specific problems, challenges and novelties that an artistic process ingrained in a choreographic practice might foster started to take shape (Chapter 3). Following an artistic research methodology, I produced five site-responsive works to explore the choreographic in my process of making (Chapter 4). Centring the research in a site-responsive practice revolving around the primacy of the site as an object of study to which I respond – working *with* it, *for* it and *in* it – raised several issues around my initial point of departure (Chapter 5). Researching the choreographic allowed me to examine how it influences, contributes to, and manifests in my practice, and to conceptualise its presence as a proposition for making.

The resulting portfolio can be viewed in the book *Choreovisual Works* and in the accompanying audiovisual files. To make the works, I utilised distinct mediums such as video, performance and installation, in a wide range of forms in gallery-based contexts: the pieces involved performers, dancers, animals, objects, and/or the architectural features of the site. The first work, *Doors*, made in 2016, uses the site's architecture to create the disconcerting perception that the features of the site – the doors – perform. *Birds*, of the same year, uses editing and framing tools to suggest that choreography can be found in other types of motion such as the movement of birds, and to explore the notion of choreography in the mind of the viewer. *This is Not About Dance*, also from 2016, uses improvised and choreographed scores to propose the gallery as a non-static context, an evolving situation which includes the site, the viewer, the works and the performers. *Workroom,* made in 2017, integrates a sculptural intervention and three moving bodies in a piece where the choreographic expands the boundaries of the site. Finally, *Landscape,* 2017, appropriates the windows in the gallery space to create a dynamic interplay which considers the gallery as a performative object. The production of the portfolio of works provided a research context where I could observe my own process of making (see Chapter 4); it suggested a potential answer to my research question and highlighted a series of issues which open new lines of enquiry (see Chapter 5).

Each work explored the performative potential of a distinct site. Using movement as a tool to draw in the space, I considered each site as an entity with its architectural and visual features, as well as its moving elements: human bodies, animals or objects. I focused on what an object or space *allowed* for in terms of movement, paying attention to what the object *affords* in relation to *who* is experiencing the space (Gibson, 1986), whether that is myself, the performers, and/or the viewer. This process of attention to a given site and the possibilities that it may offer to investigate movement enabled me to draw movement material from the site itself. In my practice, I explore the notion that space has the capacity to suggest movement (Scott, 1999), consider that a change of position highlights an element in the space (Lefebvre, 1991), and conceive of movement as an act of displacement (Merleau-Ponty, 2002). This manifests through my view of choreography as a contextual framework (Forsythe, 2011; Bel, 2008) where one may compose not only movement but also spatial relationships within a site, using various elements in the space such as objects, bodies, and so forth. In all the portfolio artworks, the choreographic in the process of making highlighted the site's performative qualities. Moreover, the analysis of the works uncovered an over-arching model common to all the pieces, which articulates the site as performative: the *choreovisual model (CM)* is my suggested tool for transforming a gallery type of site – or a similar venue, as the portfolio works convey – into a *performative site*. Answering my research question, this study leads me to conclude that the integration of choreographic approaches with installation can foster performativity in a site, suggesting a *conception of the site as performative*.

6.2 Research findings

This study raised several issues derived from my practice which are relevant within the artist's studio. Firstly, the *CM* suggests that a *listening framework offers an active focus of awareness in each creative activity*. As discussed in Chapter 3 (see section 3.3.1, page 55), Chapter 4 (throughout the analysis of the works) and Chapter 5 (see section 5.1, page 120), I propose that a listening outlook enables the practitioner to engage actively with a site-responsive practice by developing a connection with the *site*, the *other* and the *work*. Listening as a mode of engagement with our surroundings (Voegelin, 2010) and as a form of presence (Gold, 2012) enables me to enter a dialogue *with* the site, to use Hunter's words (2015b), paying attention to what the site *affords* me to do (Gibson, 1986). Listening to the other – performers, dancers, or peers – highlights the value of intrinsic perceptions of the work. Listening to the work allows me to

respond to its development, making clear decisions regarding which questions to focus on at each stage: what the work is (*tracing*), how it is composed (*mapping*), and how and where it meets the audience (*situating*). Focusing on the work allows me to navigate between the spheres of action of the *CM*. The listening attentions – the *site*, the *other* and the *work* – interweave and may overlap, as the adequate modes of listening (Stockfelt, 2004) change with each moment. My practice suggests an integrated listening framework, which allows me to pay attention to the different facets of the creative process, fostering a situation where one can navigate the various parts responsible for making the site perform.

Secondly, in the *CM*, *the rehearsal becomes a situational context for drawing with movement in the space*. The notion of a situational rehearsal (see section 5.2, page 123) requires conceiving the rehearsal as a *site-specific* activity, where the space of action or the camera viewfinder is the frame for the work. The practitioner may assume a range of roles during the process at distinct moments: facilitator, director, *pilot* (Butterworth, 2004), choreographer and visual artist. This approach combines key concepts of installation and choreography: the focus on the work *in situ* (Buren, 1979; Doherty, 2009), and the practitioner's shifting roles (Doherty, 2009; Colin and Sachsenmaier, 2016; Butterworth, 2004). Nonetheless, the *CM's* situational rehearsal is centred on *drawing with movement in the space*, which distinguishes it from other rehearsal processes in the performing arts. Here, drawing is a 'performative act' (Petherbridge: 2008), which negotiates between the *video frame* – the frame as a *stage* – and the *rehearsal frame*, operating between both spaces of production. In the *CM*, drawing energises the space by marking it, translating 'its material reality into the fiction of imagination' (Rosand, 2002: 1), and in doing so, contributing to making the site perform. The metaphor of *drawing with movement in the space* is exclusive to the rehearsal process and it does not necessarily apply to the final artworks.

Thirdly and lastly, my research suggests that *working with live and edited movement cyclically in physical and digital spaces offers new possibilities for creative practice*. Live, recorded and edited movement materials foster distinct ways to explore movement, as the portfolio artworks and their process of making reveal (see Chapter 4). Considering video editing as an extension of the rehearsal allows me to interweave the potential of different movement forms, and enables continuous reflection on the making process (see section 5.3, page 126). This approach results in a constant cycle of devising and analysing material in distinct sites of producing and exhibiting work.

Further, using 'choreographic editing' (Guy, 2016: 2) as a composition strategy highlights the role and the potential of video, the camera frame and digital movement in contemporary modes of production in installation art. Integrating choreographic editing in installation aligns with contemporary views of choreography as an expanded practice (Burrows, 2015) and as a 'way of seeing the world' (Klien, 2007: 1082). In offering other perceptions for incorporating movement in a site, the integration of live and digital movement contributes to the exploration of the site as performative in a *choreovisual practice*.

These three findings offer points of departure in creative practice, which may be used – together or individually – to complement other approaches in the studio. They may be useful for visual artists and other practitioners interested in working with movement in relation to sites, such as choreographers, dancers, and performers. Each finding opens new areas of investigation with the potential to develop into distinct research projects.

My initial enquiry of how to foster a sense of space awareness turned its focus of attention to space itself as a means of creating an experience in the viewer. Using different mediums, the *choreovisual* works in the portfolio demonstrate how the choreographic contributes to fostering a conception of the site as a performative entity, highlighting a practice of making *where the site performs*. Here lies my contribution to knowledge: the argument that the integration of choreographic and installation processes allows practitioners to foster performativity in a site. The *choreovisual model* is my suggested approach to articulating this in practice.

6.3 Areas for future research

The contemporary art context in which interdisciplinary projects have flourished over the past decades, and the nature of knowledge as confluent, sharing, merging and fluid across mediums, accentuate further the need for interdisciplinary studies across visual arts and the choreographic, such as this thesis. The present study opens up several areas of further investigation outlined next that could not be pursued in the scope of this PhD.

Firstly, the concept of *choreovisual practice* would benefit from expanded study in the scope of a post-doctoral research project. Recognising the current intersections

between installation art and choreographic practices as a new genre emergent in this decade, latent since the 1960s and the 1990s, may contribute to our current understanding of artistic practices across temporal, spatial and movement domains, naming and situating a trend that is becoming established in the histories and practices of art and dance. Further study would help to fully contextualise the *choreovisual practice*, defining its characteristics, boundaries and range. This thesis may stimulate developments in this area, such as elaborating on the many existing relationships between choreography and installation delineated in Chapter 2, and defining the common characteristics across both fields. For example, while each practitioner may work in distinct ways in response to a site through movement, some points of intersection become evident: the relevance of *spatial thinking* in the process, the engagement with a *situation* as a set of conditions of a particular site, and the *production of relationships* between elements in a space (subject, objects, or both). These parallels deserve further examination, and other confluences across installation and choreography may be researched, contributing to the definition of the *choreovisual practice* remit. The findings derived from making the *choreovisual* works, which were discussed in Chapter 5, may also be expanded upon, broadening the current thinking and making in visual arts through an examination of the choreographic.

Secondly, bearing in mind that a site is a complex entity, it should be noted that some of its features have not been pursued here and deserve further investigation. This study focused on a site-responsive practice within a gallery-based context addressing specific dimensions: the visual, perceptual and architectural elements of a site and what they afford. Many other associations with site, such as psychological remits, emotional qualities, possible representations and philosophical understandings were not addressed here. For example, on a philosophical strand, Heidegger's work is likely to bring pertinent lines of enquiry. His conception of space as a necessary condition for being-in-the-world (Heidegger, 1962) begs further examination in relation to the site as performative. It could be interesting, then, to consider the potential of the performative site in relation to associations not discussed in this study. Doing so would complement the work in this thesis and unravel the interconnections between a site, its potential performative qualities and other associated aspects.

Thirdly, more attention could be dedicated to the role of the viewer. For instance, David Rokeby's work *International Feel* (2011), where the viewer can connect virtually

with a body in a different country (see Figure 3, page 5), raises questions around how the viewer's movement triggers performativity in an artwork. The viewer is a moving part with agency in an exhibition context, which may be choreographed, consciously or not, and thus shape how the work unfolds. As this study revolved around an investigation of artistic processes in studio practice, the role of the viewer as well as their experience of the work was not fully addressed. Investigating how a work changes in response to the viewer's movements, actions or position in the room, and the viewer's awareness of their own body, may contribute to expand our understanding of the site as performative.

Fourthly, the lack of consistency in the language and the terminology used across the visual and performing arts deserves further research. In rehearsals and discussions with musicians, and dancers, for instance, I noted that the vocabulary I use – such as the words *dynamics*, *rhythm* or *composition* – does not necessarily have the same meaning in visual arts, dance or music. For example, while the word *composition* in sculpture may refer to the layout of distinct elements in a specific context, in dance, it can be understood as equivalent to the word *choreography*. As an artist, the vocabulary I use and the way I operate within the dance studio differ from a choreographer, which can create challenges in communication. The lack of a shared language raises difficulties in communicating across mediums, rendering the study and articulation of a shared vocabulary a potentially relevant undertaking.

Fifthly, further research could examine the *CM's* expansion and iterations in creative practice, investigating its applicability with distinct audiences and contexts. Translating and/or adapting the model into other artistic realms may instigate new creative processes in the disciplines and audiences that they serve. The value and relevance of the *CM's* spheres of action and the listening framework might be explored in neighbouring artistic mediums, such as painting, architecture or design. In theatre and dance, for example, artist-researchers may see the *CM* as an opportunity to learn more about creative processes. The *CM* may instigate, inform and influence new frameworks for making in other creative mediums.

Lastly, the model may be investigated in an educational context, potentially resulting in valuable contributions to the learning and teaching environment of the art school. Doing so could offer new ways of making relevant for sculpture, installation, dance, theatre, choreography and performance students in university and college alike.

Several research questions may be addressed: how can further understanding of artistic processes contribute to the students' learning experiences within the art school? How might the *CM* be incorporated in the curricula of fine art and performance bachelor's degrees, Higher National Diplomas or Higher National Certificates to support learning across interdisciplinary fields and build awareness of students' individual artistic processes and contexts of practice? How might a practice of listening in tandem with reflexive approaches positively impact students in fine art and performance education, particularly in sculpture, site-specific dance and screendance courses? Although art schools address reflexivity in creative practice, an integrated listening approach could help to enhance students' understanding of the creative process. Integrating the *CM* in a teaching environment may support students in developing a listening approach, expose them to interdisciplinary modes of practice, and offer them strategies for engaging with their own processes of making, potentially building up student confidence and autonomy. It may also offer students new challenges – such as experimenting with distinct creative processes and testing various mediums. Further, the *CM* can serve as a useful teaching tool to support students wishing to explore performativity in their work.

6.4 Final thoughts

My research suggests that integrating choreographic approaches with installation fosters an understanding of the *site as performative.* If we consider our spaces differently, engaging with them on a deeper level, this may enhance not only creative thinking in artists and audiences, but also alter our understanding of the world towards a more perceptive relationship with our surroundings. Drawing from a conception of the *site as performative*, I herein suggest the *choreovisual model (CM)* as a tool to create performing sites. Grounded on holistic listening, the *CM* supports artists in their exploration of performativity in spatial practices, offering new possibilities for engagement with their work and the world. In aesthetically caring for our environment, by perceiving it performatively, we may consider different forms of inhabiting this world.

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Appendices

Appendix A: Corpus magazine asks *What is Choreography*?

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Appendix B: Listen to the others: the rehearsal process as a constant act of care

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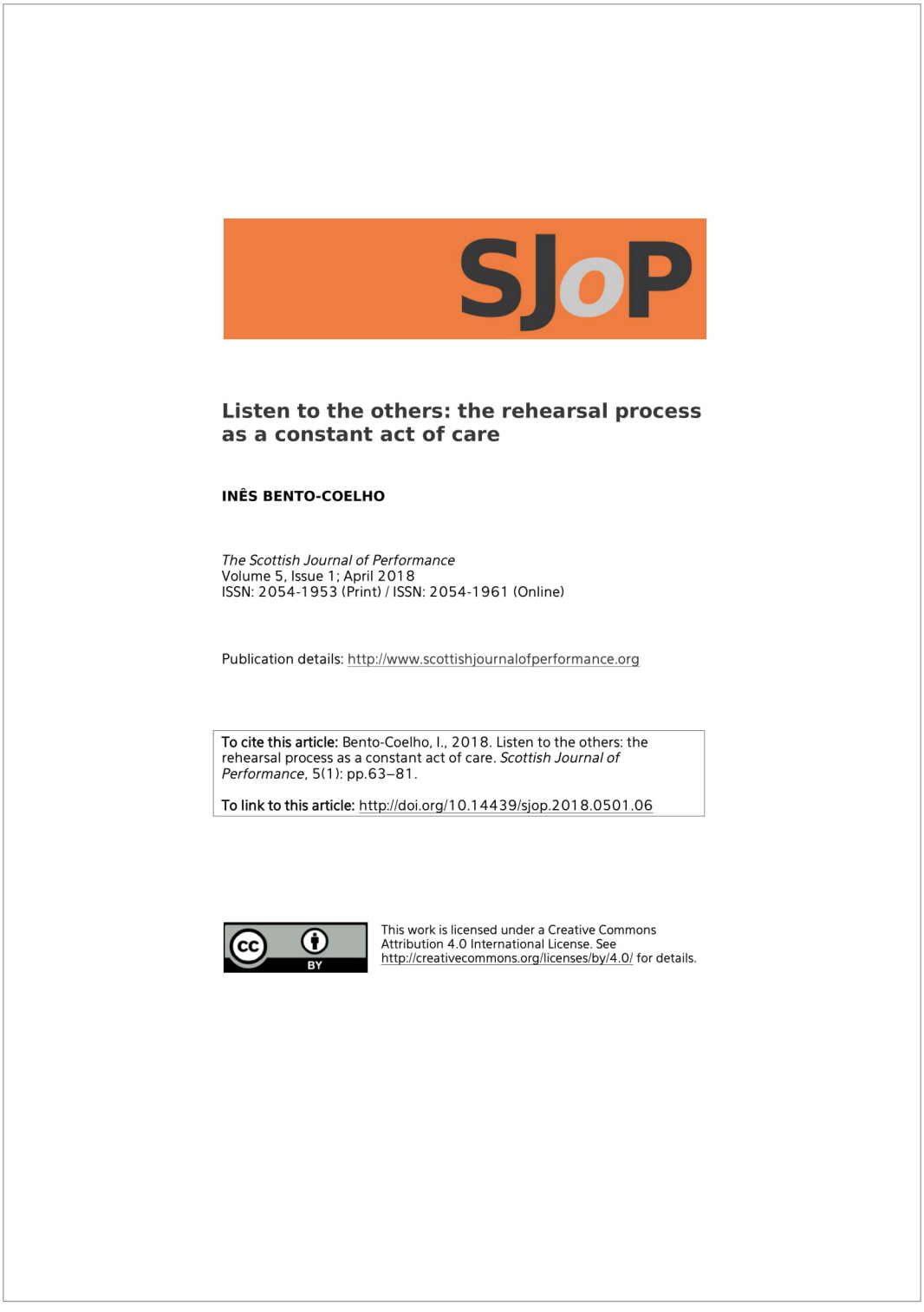

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Listen to the others: the rehearsal process as a constant act of care

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Listen to the others: the rehearsal process as a constant act of care

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While artists and performance makers use different strategies when engaging with participants in the rehearsal room, their presence provides the practitioner with a chance to care and ethically embed the other's agency in the making process. In performance, care has often been discussed in the context of performance's relationship with the viewer. In this article, I argue for listening as a rehearsal practice using a framework grounded in care. I propose DAR—Direction, Action, and Reflection, a way of making which fosters awareness of the other—that may be incorporated, adapted, and applied by practitioners across different creative fields. I discuss the rehearsal process of This is Not About Dance, *a performative installation presented at the Reid Gallery in 2016, to argue for a conception of the rehearsal as a constant act of care, one that has the potential to grow one's practice through co-listening.*

Keywords: care, rehearsal, process, listening, performance, reflection, awareness, collaboration.

Introduction

In performance practice, listening is often interpreted as a metaphor for awareness, a strategy to enhance our understanding of the world. While composers (Buzzarté and Bickley, 2012), sound artists (Voegelin, 2010), and somatic practices (Eddy, 2009) for instance align with specific

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nuances of the listening activity, the literature reveals little discussion on its potential within the rehearsal process. Working alone in the studio, the practitioner is responsible for the work and the self, often focusing on the work's development. Working with participants enables the performance maker to incorporate their viewpoints into the work. Although creative processes can differ greatly amongst performance practitioners when engaging with others, their presence creates a chance for makers to listen even more carefully, and to care. While care in performance has been examined in the context of the performance event itself (Johnson, 2016), few studies address care within the rehearsal environment. Nonetheless, considering a care practice (Tronto, 1993) where the practitioner aims to unveil the reality of the other person (Noddings, 1984) offers a framework for performance makers to adopt an inclusive approach in the rehearsal context. The emphasis on awareness of the other during rehearsals lays the foundation for an understanding of the rehearsal process as a constant act of care.

In this article, I focus particularly on rehearsals for performative installations with a site-responsive component, the area of practice where my work is situated. I begin with a discussion of the piece *This is Not About Dance, This is Not About Movement, This is Not About Performance* to argue for an understanding of listening as a rehearsal practice. I discuss how the different nuances of a listening practice have been approached by various artists, and propose a view of listening as an act of conscious engagement with the world around us (Voegelin, 2010). I address the potential of listening in the rehearsal setting, proposing a care framework entitled *DAR*—Direction, Action, and Reflection—a method of making which fosters awareness of the other. The framework emphasises the facilitator approach in the Reflection step, opening a space for participants to engage actively with how the work takes shape. The analysis of making *This is Not About Dance*

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demonstrates how the Reflection step enables the performance maker to uncover new layers, only reachable through careful dialogical sharing. Reflection opens a forum for co-listening throughout the rehearsal, creating distinct ways to consider what collaboration is. The *DAR* approach may be incorporated, adapted, and applied by practitioners across different fields, such as dance, theatre and live art. Listening to the other has the potential to enhance the participants' agency in rehearsal, and perhaps in performance, although the latter is outwith the remit of this study. Furthermore, listening to the other can positively contribute to the development of performance work in an ethical and supportive manner, opening new avenues for creation while engaging the participants in the process.

A performative installation: *This is Not About Dance*

This is Not About Dance, presented in 2016 at the Reid Gallery in The Glasgow School of Art, focuses on presence and spatial awareness, exploring how the human body activates space through everyday movement. It was performed by five participants with different backgrounds and levels of experience—painting and performance students and graduates, a curator, and a dancer—wearing bright plain costumes in blue, red, or green, enhancing the notion of a live painting or sculpture. Performers stood still for five minutes (Fig. 1), then walked in straight lines, paused, and changed direction, generating new spatial configurations. Performed over twenty minutes within and outwith the gallery, the piece is structured as alternating choreographed and improvised sequences separated by a few minutes of stillness. During the work, performers listened to the environment, to each other, and to the audience, responding to their surroundings as they made decisions on when and where to walk, turn, or stop, within a geometric set of lines, points, and intersections (Figs. 2 and 3). Each score was different: performers engaged with the

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whole space, a particular area, or in specific configurations, and started and finished in a different location as the piece travelled throughout the gallery. The work resembles the formal repetition in Samuel Beckett's television play *Quad* (1981), Trisha Brown's proposition of how we perceive movement in *Walking on the Wall* (1971), and Anne Truit's minimalist sculptures from the seventies.

Figure 1: This is Not About Dance. *Installation view. Photo: Jack McCombe.*

Figure 2: This is Not About Dance. *Performance detail. Photo: Inês Bento-Coelho.*

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Figure 3: This is Not About Dance. *Close up. Photo: Jack McCombe.*

In *This is Not About Dance*, I use walking as a composition material to explore how the performers' bodies relate to the space in which they perform. German-American phenomenologist Erwin Strauss (1966) suggests that while dancing, a person moves 'within' space, whereas walking is a means to 'traverse' space. By considering walking *as* dancing, transporting the walk into a performative environment where performers move 'within' space, participants engage in a distinct relationship with the gallery: they dance. However, their gestures lie at the intersection of choreographed movement and the everyday, as explored by the Judson Dance Theatre in the 1960s (Childs, 2003). Brown writes 'I may perform an everyday gesture so that the audience does not know whether I have stopped dancing or not' (1975, p.61). *This is Not About Dance* sits at the boundaries of dance, performance, and site-specific installation; a choreographic sculpture that is simultaneously static and moving, fostering new relationships with the gallery environment.

Listening as a rehearsal practice

Listening in performance has been approached by somatic practices, sound artists, and composers in different ways.

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Somatic practices focus on listening to the body as a process to develop awareness of movement (Eddy, 2009), often for therapeutic purposes. The Alexander Technique and the Feldenkrais Method for instance, attend to movement perception to improve well-being, while Body-Mind Centering fosters a greater sense of self-awareness by focusing on the relationships between body and mind. In *Listening to Noise and Silence*, Salomé Voegelin (2010) talks about listening as a process used to navigate and explore a sound artwork, as opposed to passively receiving it. For her, listening is an active act of discovery: 'What I hear is discovered not received' (2010, p.4). This engagement with listening was widely studied by composer Pauline Oliveros, the founder of Deep Listening practice. She describes it as an intense activity of listening to all possible sounds in all possible ways, regardless of what one is doing (see Buzzarté and Bickley, 2012). Heloise Gold considers Deep Listening as a practice that allows one to 'become present, and to respond spontaneously and creatively from a deep source or wakefulness' (Gold, 2012, p.149). She discusses the concept of a 'listening body' as an activity where the whole body listens as if one had ears in every cell, a practice that allows one to 'respond more sensitively and immediately' (Gold, 2012, p.150). While Deep Listening is focused on listening to sound and somatic practices attend to listening to movement through the body, I propose to shift the focus of listening—from sound and movement—towards the surroundings. I consider listening as a form of perception that allows one to carefully pay attention to the other, the space, and the work, in the sense of Voegelin's (2010) understanding of listening as an active mode of engagement with the world, and Gold's (2012) view of listening as a form of presence. As such, listening is an open framework for awareness of, and engagement with several aspects of performance practice: the performers, the space, the work, and the self.

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A listening framework has potential for practitioners to embed a position of care within it. Care, a difficult concept to pinpoint, has been interpreted in distinct ways by several authors (Sander-Staudt, n.d.). Carol Gilligan and Nel Noddings (Sander-Staudt, n.d.) proposed care ethics in the 1980s as a theory essentially underlined by moral fundamentals. Noddings (1984) argues that care forms the basics of an ethical response, a reciprocal relationship, one that sits at the foundation of human existence (Sander-Staudt, n.d.). For her, ethical caring is 'the relation in which we do meet the other morally' (Noddings, 1984, p.4), and she further describes care as a form of accessing the other person's reality. Amongst the philosophers who propose care as a form of practice, Joan Tronto and Berenice Fischer define it as:

> *... a species of activity that includes everything we do to maintain, contain, and repair our "world" so that we can live in it as well as possible*. That world includes our bodies, ourselves, and our environment, all of which we seek to interweave in a complex, life-sustaining web (Tronto, 1993, p.103).

While Tronto's approach to care has been criticised for being too broad (Sander-Staudt, n.d.), considering it as a practice allows us to integrate it in other domains of action and interaction, such as the rehearsal process. In rehearsal, care requires the practitioner to engage deeply with the participants they work with, requesting a level of involvement for 'reaching out to something other than the self' (Tronto, 1993, p.102). In privileging the focus on engagement with the surroundings, a sense of paying attention to the other, care aligns with Voegelin's (2010) understanding of listening as an active mode of engagement with the world.

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Adrian Howells' approach to the other is an example of listening as care in performance practice. His ability to 'really listen and sense what his audience needed' is a key aspect of his one-to-one performances and reflects his 'uncompromising duty of care': his interest in reaching out to the other led him to create safe spaces for the encounter with the audience during performance (Hastings and Wylie, 2016, p.253). In my approach, a listening framework grounded in care allows me to pay close attention to the performers during the making process.

Noyale Colin and Stephanie Sachsenmaier propose a useful understanding of collaborative processes in performance practice as approaches that 'embrace the unknowable at its outset, in that they entail encounters with any given "others" [...] inherently productive in creative terms' (2016, pp.15–16). The rehearsals become a ground for a dynamic encounter with performers: safe spaces, where their perceptions, ideas, and thoughts can be transferred to the work through a process of active attentiveness. Colin and Sachsenmaier further describe collaborative performance practice as 'characterized by a significant input on behalf of the performers' to develop the work's material (2016, pp.8–9). As care implicitly leads to an action (Tronto, 1993), listening to the performers' thoughts enables me to integrate them in the activities and the decision-making process, tailoring my actions to the participants' requirements, interweaving their agency in the artwork's complexity, thus re-enforcing the argument for the rehearsal as a constant act of care.

Listening to the other is therefore central to my rehearsal practice. While several practitioners structure the rehearsal around three main activities—directing, performing tasks, and discussing material—I incorporate an element of care in my process. I developed the *DAR* approach with a constant collaborative dialogical reflection at its core. Like any other rehearsal, the session starts with introducing the tasks to

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participants, the Direction; followed by the participants' response to the tasks, the Action; followed by gathering the group for dialogical Reflection. This process is repeated several times until the rehearsal finishes. *DAR*—which in my first language, Portuguese, means giving or offering—emphasises a caring outlook in all stages, supporting the wellbeing of performers and makers through providing them opportunities to give through listening. Performers show emerging material while I observe, take notes, and listen, paying attention to what they do and how their bodies act in the space: physical observation. I am also aware of their emotional involvement in the work: emotional observation. In performance, Howells creates safe spaces 'for the work to thrive' (quoted in Johnson, 2016, p.115); I create safe spaces in the rehearsal context, where participants explore and take risks within their own limits. My decision-making contributes to a caring environment, as I attend to how much longer to spend on a section, whether participants appear to need a break, or whether a change in approach is necessary. Throughout the framework, I facilitate collaborative exercises where performers devise movement material; direct the development of the material generated, run rehearsals, and make creative and logistic decisions; facilitate dialogical reflections for participants to share views on the process and the work; choreograph the material devised collaboratively; and make decisions on the work's visual qualities. In *This is Not About Dance*, for example, the different roles at specific moments—director, choreographer, and facilitator—reflect the nature of non-traditional approaches to complex contemporary and changing practices operating within the gallery context. Colin and Sachsenmaier (2016) discuss the shift of the director / choreographer's role in performance towards a facilitator role as a key element in contemporary practice. The *DAR* framework further contributes to this complexity, valuing the facilitator approach with specific goals at particular moments.

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Reflection as a listening platform for a care practice

The rehearsals for *This is Not About Dance* followed a practice of listening through the *DAR* approach. In the dialogical Reflection step (Fig. 4), I took a facilitator role offering an open and supportive space for participants to share their thoughts. Regular dialogical Reflection enables participants to take agency within the process, and supports two goals: it allows me to listen to the performers' experience of the work and to identify challenges, and it enables their experiences to emerge and permeate the work. Throughout the conversations I infer what participants need, I consider how to better support them, and I integrate their contribution into the piece, as learning how participants perceive the work contributes to the making of it. These conversations inform the next Direction: attending to the performers' views opens possibilities for change in the work. The Reflection moment is instrumental in accessing their reality through care for the other, using Noddings' proposition of ethical caring (1984).

Figure 4: Reflection during rehearsal for This is Not About Dance. *Photo: Eszter Biró.*

During the rehearsals for *This is Not About Dance*, performers were instructed to listen to the space and to one

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another. I began each rehearsal with warm up exercises to enhance awareness of the body, the space, and the other. In an exercise, participants walked side by side in a straight line. I integrated variations, such as stopping, and walking together at different speeds or with the eyes closed. The latter instigates awareness of each other in the space, as participants concentrate on listening to the others' sounds to know where they are. An invisible connection between performers is stimulated, fostering an awareness mind-set that becomes perceptible throughout the work. The warm up was followed by exercises where participants choreographed scores in small groups based on walking, turning, and stillness through paying attention to their surroundings. Performers created movement as opposed to working with pre-defined scores: a personal relationship with the material is thus fostered, and connections built between performers. The rehearsals finished with improvisation practice.

The development of the piece's structure exemplifies how the listening framework guided the decision-making in *This is Not About Dance* from an ethical and careful position. In the first rehearsal, I instructed participants to improvise with walking, pausing, and turning in response to one another; observe the improvisation from the outside; and gather to share insights. I asked, 'what did you find when you were watching the others?', and facilitated a space for participants to share their perceptions of the work, placing them briefly in the director's role with the potential to bring their agency into the piece. One performer said, 'she turns, and you know, I need to be *ready* [...] it is quite exciting inside [yourself][...] if you *relate* [...] because you have to *listen* more' (anonymous 2016, personal communication, 6 October 2016). The exercise required participants to be present in the space, to be connected and alert, to *listen* to one another at all times. Another participant remarked: 'structure will be really useful in terms of the duration, because I think it will be really easy to lose track [...], it is

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hard to say how much time has passed' (anonymous 2016, personal communication, 6 October 2016). While the improvised sections hold a strong sense of presence and awareness, throughout the dialogical Reflections, participants mentioned a need for a recognisable structure to hold on to and feel confident. Attending to their perception of the piece's nuances contributed to my decision to alternate choreographed and improvised scores in the work's structure, creating a situation where participants would feel supported. The choreographed sections provided a sense of security within the work, a platform from which performers could improvise with confidence, responding to one another, the audience, and the space. Tronto's four concepts of ethical care—attentiveness, responsibility, competence, and responsiveness (1993)—closely relate to listening to the other within rehearsal. In particular, attentiveness, paying attention to and recognising the needs of those around us (Tronto, 1993), enables me to make decisions from a care and ethical standpoint. It allows me to identify *how* participants see the work, and value their understanding of the piece. The Reflection step can be fundamental in developing work operating from a listening framework embedded in care, in an ethical manner, allowing the work to adapt to the participants, enabling their agency to permeate the piece.

Larry Lavender discusses three main points at the core of using dialogical approaches when teaching choreography:

> the activation of artist, performer, and the spectator in order to foster through the experience of art a greater agency; shared authorship that cedes to others some or all control of a work's structure and meaning; and a notion of community as collective responsibility, a view that is aligned with systems theories of

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> creativity, deep ecology, and collaboration theory (Lavender, 2009, p.284).

Listening as a rehearsal practice correlates with Lavender's first two pillars of what he describes as dialogical aesthetics. Nonetheless, listening focuses on activating the people involved towards achieving a greater sense of awareness and valuing the participants' inputs. This suggests a distinct form of collaboration grounded in listening, where the *DAR* approach allows space for contributions from the maker, through directing and navigating a listening process; and the performer, through bringing their agency into it. In this perspective, collaboration may be defined as co-listening: *we* listen together throughout the process. This framework allows for a constant co-listening activity, which varies throughout the session. When I am directing, the participants listen and respond to my instruction. When they engage in the tasks responding to my direction, they listen to each other and the space, while I listen to them, and the work we produce. When I facilitate dialogical reflections, we all listen to one another. When I choreograph the work in the gallery, making decisions on how the work is shown, I pay attention to the space and the work. While the listening focus—who is listening, and what are they listening to—alternates throughout the different activities in the rehearsal, it nevertheless remains continuous, suggesting a constant act of listening, of care. An example of a co-listening activity, although not in rehearsal but in the work's appraisal, is *Table of Contents* by Siobhan Davies (2014). The piece integrates the viewer's presence in the room while constantly negotiating the space and the relationship with the audience. The performance is composed of several parts, and after each section, dancers open a space for dialogue with the audience by inviting the public to gather around a table before performing the next section. The work's immediacy and the connection with the audience through the dialogical activity contribute to the success of the piece. Although in *Table of Contents* listening to the

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other is tangible in how the work is shown, it is not clear for the viewer whether the listening process was part of the work's making. Perhaps Davies' understanding of dance as a collective activity made by a community (Davies, et al., 2016) manifests in her interest in displaying co-listening moments.

Figures 5 and 6: This is Not About Dance. *Window score: inside view (above) and outside view (below). Photos: Jack McCombe.*

Although listening during performance remains outside the scope of this paper, it is relevant to note that listening as

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care emerges both in the locations of making and showing throughout the artistic process. This is particularly the case in site-specific practices, as the relationship with space is a key element of the work. During the research stage, I visited the gallery several times to consider how the work may respond to its architectural features. I listened to the possibilities that the gallery environment offers by paying attention to and being present in the space, which I then incorporated in the rehearsal plans. Following two studio rehearsals in *This is Not About Dance*, the gallery sessions were instrumental in how the work took shape, as a new layer of complexity—listening to the space—was incorporated. In the first gallery rehearsal, the participants' bodies appeared reflected in the windows multiplying the number of performers in the room: this yielded the integration of the windows in the work. As such, I instructed two performers to go outside to test the relationship between outside and inside activity, which later became an integral part of the score, as performers in both spaces interacted with one another (Figs. 5 and 6). Italian architect and author Bruno Zevi (1957) suggests that one can only experience architectural works through spending time in them. He argues that by moving in a building to comprehend it from different points of view, one 'creates, so to speak, the fourth dimension, giving the space an integrated reality' (Zevi, 1957, p.27). Spending time in a site enables one to become more aware of its characteristics, thus gaining a heightened understanding of the space: it becomes a metaphor for being present. Some aspects of a site-specific piece—of which the window sequence is an example—can only be grasped through spending time in the location of its appraisal, allowing space to be perceived as a physical material to be incorporated in the work. As American artist Donald Judd states, 'actual space is intrinsically more powerful and specific than paint on a flat surface' (1965, p.209). Being in the space before, between, and during rehearsals, enables one to grasp the performative nature of the site and incorporate it in the piece. While one may listen to the other both in the dance

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studio and the performance space, the latter allows one to listen to the space itself, offering other potentials for action, particularly in site-specific performance.

Conclusion

Although in performance practice care often focuses on the wellbeing of the audience and the performance maker when the work becomes public, here, I emphasise care within the rehearsal in performative installation contexts. Conceiving the rehearsal process as a constant act of care opens the door to an understanding of performance making as a conscious act of co-listening, engaging in new forms of collaboration. In considering listening as an integral activity which focuses on developing awareness of our surroundings in performance making—including the other, the space, the work, and the self—listening can also become a metaphor for understanding care as a practice within the rehearsal setting. Operating from a framework of listening to the other, *DAR*—Direction, Action, and Reflection embedded in care—allows the practitioner to foster an open and ethical environment that supports the participants' agency in the process, as in the rehearsals for *This is Not About Dance*. In placing performers in a listening framework, one is simultaneously caring for the integrity of the work, and strengthening the relationships between performers and the piece, as participants are the work: their place in the piece relates to who they are and how they feel. Listening as a practice can be applied to other creative fields, opening new possibilities to create through co-listening, supporting the growth of one's practice ethically. Considering care in rehearsal as an activity that fosters a co-listening approach has implications for makers and performers, a matter beyond the scope of the present study. As this article focuses on listening to the other, the implications of the *DAR* modus operandi for practitioners and audiences during and after the performance have not been addressed. Further research would allow for an

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understanding of how a practice of listening may be perceived by an audience, and how a constant act of care may be present throughout the entire process.

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About the author

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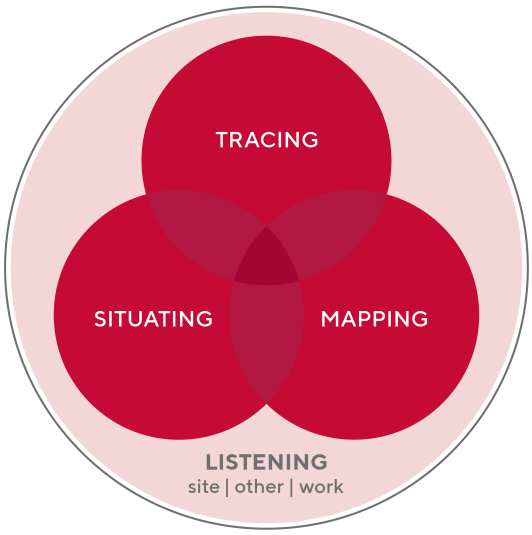
Appendix C: A suggested guide to the *choreovisual model*

Choreovisual model – a summary

The *choreovisual model (CM)* is composed of three spheres of action underlined by a listening framework: *tracing*, *mapping*, and *situating*. The model proposes that different modes of listening – listening to the *site*, the *other* and the *work* – widens the artist's perception of their own practice as they devise movement in *tracing*, organising movement in *mapping*, and contextualising it in the encounter with the viewer in *situating*. The *choreovisual model* was designed for artists and movement practitioners with a site-responsive practice operating in installation, sculpture, dance, choreography and/or performance.



Choreovisual model – a suggested guide

1. Start by practicing listening in the studio. Listening is the underlying framework of the process, a form of active engagement with your environment where three modes of attention interweave:

– *Listening to the site:* focusing on the characteristics and the qualities of the site where you work;

– *Listening to the other:* paying attention to the people involved in the creative process (dancers, performers, or participants);

– *Listening to the work:* working without rigid preconceptions responding to what the work requires at each moment.

Ask yourself what you are paying attention to: the space where the piece will be shown, the work, and if you work with others, their thoughts on the work or the process. You may adopt any activities to support you*. Notice when your focus of attention changes, for example, from paying attention to the characteristics of the site you are working with, to focusing on how the piece evolves.

2. Once you feel listening has become part of your practice, ask yourself the following questions:

– *Are you working with what the site offers, enabling the features that resonate with you – spatial, historical, emotional, architectural, physical, or sensorial for instance – to permeate the work?*

– *Are you listening to the others' perceptions of the work allowing these to inform the piece?*

– *Are you addressing what the work requires at each moment, allowing it to take you into unexpected creative directions?*

If you confidently answered yes to these questions, you have begun a practice of listening. Follow the next steps to engage with the *tracing*, *mapping*, and *situating* spheres. If you have not answered yes to all the questions, continue practicing listening, and return to this step once you feel ready.

3. Consider which arena of practice is more relevant to begin with: *what* the work is *(tracing)*, *how* is it composed (*mapping*), *where* and how it will encounter the audience (*situating*). Delve into its respective action sphere**:

- **Tracing – devise and capture movement:** an exploratory sphere to draw in the space with movement, by using improvisation and task-based exercises:

– *Work in rehearsal with dancers, performers, or participants, or work alone engaging in performance-to-camera sessions to draw with movement in space and time;*
– *Use activities such as improvisation or task-based exercises;*
– *Record the sessions with a video camera, so you can reflect on the material later.*

- **Mapping – organise movement material:** a composition sphere where the movement material collected is collated, organised, edited and composed. *Mapping* can occur at any time, and always takes place in between rehearsals:

– *Review, organise, select, and compose with the movement material produced in tracing to find the internal logic of the work;*
– *Observe and analyse photographs, drawings, or rehearsal videos;*
– *Manipulate this material to create scores, explore how the work may progress, or test emerging possibilities in the work.*

- **Situating – situate movement in the site:** an action sphere where you pay attention to the relationships between the work, the site and the viewer, focusing on *where* and *how* the work encounters the audience:

– *Experiment with different modes of display testing how the material you are producing will be contextualised in the space, and considering the formats in which the viewer may encounter it.*

4. Move between spheres as your focus changes between the *what*, the *how*, and the *where* of the work. When you finish a session in a sphere, reflect on what you have discovered to help you decide on which one to engage in next. You may move to a different sphere at any time, in any order, and as often as necessary until you consider that the work is resolved. Allow the listening framework to ground your decision-making as you navigate the action spheres.

***** The following activities may be used at any time: visual analysis, reflective writing, video editing, spatial intervention, task-based exercises, improvisation, filming, photographing, research walks, dialogical reflections, collage, drawing, spending time in the site, making scores, and testing installation formats. This is a non-exhaustive list; see Table 2 in page 66 for a detailed overview of the artistic activities.

** See Table 1 in page 64 for a comprehensive overview of the scope of each sphere.

Appendix D: Exercises used in rehearsal

The text below is an excerpt of the transcription of the *Workroom* rehearsal on the 18 May 2016. It shows the instructions given to dancers during the initial warm up exercises. Similar exercises were used in the rehearsals of *Doors* and *This is Not About Dance*.

Extract of rehearsal transcription, 18 May 2016
Inês Coelho (IC) and 3 dancers (D1, D2, and D3)
Equipment: Olympus DM-650 digital voice recorder

00:00:01

IC: So we're going to start with just some collective warm up exercises, which I'm trying to get you [to] open up to the awareness of the others in the room. So I'll just give instructions as I go along, similar to what we did before. So just start walking around the room, find an empty space to walk to. Pay attention to where you are, where are the others? See how your body feels, are your knees relaxed, your tummy and your centre, core centre together? Your chin, is it up, is it down, is it relaxed? Your head, is it pushing you up to the ceiling? And when I clap, I'm going to clap, I want you to change direction and find a new empty space to walk into. And make that turn as clear as possible, make that turn really intentional. Where are you going to go next, and why? *[clap]* And who's next to you, who's on the other side of the room? *[clap]* Can you see everyone in your peripheral vision? *[clap]* And the next time I clap I want you to stop but keep the energy together, keep the pace together, you're all walking together. And take this moment to breathe and open up your peripheral vision and see everything in the room.

[I clap at intervals, dancers change direction in response]

IC: The next time I'd like you to turn before you stop, so when I clap, change your direction, face somewhere else in the room and stop exactly in that space. What do you see? How does the room feel like?

[I clap at intervals, dancers stop walking and turn in place]

IC: The next time I'm not going to clap, you're just going to find a way of stopping together and timing [the stop] together. And restarting together.

[Dancers continue the exercise stopping together and re-starting to walk together]

00:04:29

IC: And think about the lines you're walking, make them as straight and clear as possible. So avoid the organic wobbly lines and find a point in the room and that's where you're walking to, then find another point in the room and that's where you're walking to. And once you're ready, again, stop together, turn together and stop together. Accelerate your pace and then find a way of changing pace together again, as well as stopping. So are you going to stop and then change the pace, are you going to change the pace and then stop?

[exercise continues]

00:06:45

IC: And the next time you start, start again together but start really fast, almost running. And keep the energy but slow down the walk. *[exercise continues]* Yes. And make the decisions of where you're going very clear for yourself, start looking at points in the room you're going to go to. And make your turns as well clear and sharp; are you going to turn 40 degrees, 30 degrees, 90 degrees, 10 degrees? And again, find a way of pausing together.

[exercise continues]

IC: One more time.

[exercise continues]

IC: Okay, so the next one... [I] hope you're now warm and know where everything is and what everyone is doing. Let's have the three of you at the back wall facing this side *[dancers align in a line in one side of the room]*. Yeah perfect, so half of the radiator, and half of the doors. In the middle. Yep perfect. And let's walk together. Stop together at any moment in the room and then restart together towards here *[the other*

side of the room]. When you restart, change the pace, is that clear? Yeah. So find the moment when you all start at the same time.

[dancers walk together from one side of the room to the other stopping together in between]

IC: Okay one more time.

[dancers repeat exercise]

00:10:55

IC: Okay, one more. this time with your eyes closed. So Donata and I will try to be very quiet, so you can concentrate on listening up [sic] to the people next to you. You're [D1] in a privileged situation because you can hear them both *[D1 is in the middle]*.

[dancers walk in a straight line from one side of the room to the other with eyes closed]

IC: Stop, stop, stop, stop. One more time?

[dancers repeat exercise]

00:12:46

IC: Thank you. *[Laughing]* So the last one we [are] going to do is, we do a circle, here's good, and what we're going to do is we're going to clap together.

[dancers clap together a few times]

IC: And stop. And turn around. Now you're back to back, same circle. Oh, you got the mirror. No cheating. *[closes mirror curtains]* So just open up your senses.

[dancers clap together a few times]

IC: Okay, but one at a time otherwise you know the rhythm. One clap and down, then second clap and, okay?

[dancers clap together a few times]

IC: Last thing is, right. I'm going to break you into two groups so I'll give you *[D1]* instructions shortly. I'll start with the two of you *[D2 and D3]*. So where is this? So basically remember last session you were working with this wall, so the radiator, the red little thing, the door, the radiator, the plugs. So, I want you to think of the whole wall as a canvas and you're composing in there. And you're not alone, it's you and the wall and the other. So how does your body shape relates to the wall, to the radiator, to the object, but also [to] the other. But focus on your relationship to the wall and then we'll build the relationship with the other. I don't want [it] falling into copying or something [like] that, so let's try and start with the wall itself. So, finding those moments of connection but thinking about movement that is very controlled you know, it's, the movement is very controlled it's not like fast and quick, it's more slow [sic] and more controlled with the object. And also play with moments of pause, if you find oh this is this is exactly where me and this radiator or this door or this red box fit together, then take your time to pause there and make that statement. Yes, and you've got the whole wall to explore, does that make sense?

00:16:40

D2: Yeah.

[rehearsal continues]

—— *End of excerpt* ——

Appendix E: Birds & On the choreographic beyond bodies

Birds & On the choreographic beyond bodies consisted of a screening of *Birds* followed by a post-screening discussion. The programme was curated by Colette Sadler as part of the *Fictional Matters Festival*, Centre for Contemporary Arts, Glasgow, and the post-screening discussion was facilitated by Nina Enemark. The discussion was recorded and transcribed as bellow.

4 December 2016

Colette Sadler: Welcome Inês and Nina!

Inês Coelho: Good morning everyone. Thank you all for coming. Thank you Colette for the invitation to host a discussion on the choreographic beyond the body, which is one of the lines of my research. So this session is going to be more of a discussion and hopefully by the end of it we will have unravelled an understanding of what the choreographic is as an extended practice in contemporary work, to use Jonathan Burrows' words. I am Inês, I am a visual artist. I have a background in ballet, dance and theatre, and all that has fed into my artistic practice, which consists mostly of installations and site-specific work, and performative installations. Most of my work is concerned with the perception of space, and I am currently doing a PhD looking at choreographic processes in visual arts at the Glasgow school of Art. Starting my 3rd year, so things are going to get tricky and messy. Today, with me, I have Nina Enemark who worked with me in a previous piece. She will be helping us unpack the discussion; do you want to say a few words?

Nina Enemark: I am a facilitator and performer of improvised movement and dance; I have a background in literature. My PhD was finished two years ago and raised some of the same questions that Inês' research does, so I am really interested in the intersection between different art practices. I looked specifically at ritual, theories about ritual at the turn of the 20th century with modernist poets, and a little bit how that intersected with other arts practices at the time as well, so looking forward to this.

Inês: Thanks.

[Photographic documentation of the installation Birds *appears on the screen]*

Inês: So we are going to start with birds, a piece I made this year. It was first shown in August in the Tontine in Glasgow as a site-specific installation, which you can see, it consists of two synchronised videos about five minutes long playing in a loop and they are projected in two windows and then from two speakers opposite we can hear the birds whistling. So today we are going to see the video as a screening, which is different than the site-specific work. So, lets see it.

—— *Screening of Birds* ——

Inês: For this session today, I am interested in having a shared conversation where we all can contribute to what's happening here. We are going to start with a couple of questions in relation to the film, then bring all these elements together, discussing choreographic approaches beyond the human body.

We will talk about composition, space, rhythm, presence, situations, and change.

The first thing I would like to ask: think about the notion of composition, and how that comes across in your practice. As a visual artist, my understanding of composition is different to dancers. What are your thoughts of composition in relation to the work? Is there anything you would like to share?

Audience participant: I think it was interesting that in this film the camera is always still, and so the frame is always fixed, so the movement happens within and outside of the frame… the composition of the work, and not being able to fully control that.

Inês: We are going to talk a bit about frame as well.

Colette: I had two thoughts, I thought about a performance I saw by William Forsythe, *I don't believe in outer space*, where at one stage there are eighteen dancers on stage moving in what is a complex group chorographic structure, which makes you think of the inside workings of a clock; and it came to mind watching this piece because I thought; when birds are performers, they move at such a speed that the human body could not reproduce it. Recently I have been working with ideas of speed and time. You realise that there are only certain types of movements you can do at a certain velocity. With regards to notions of complexity, for me choreography is the organisation of movements in time and space, whether those movements be birds, humans, whatever. I thought for me working with human bodies, there is

another level of complexity to do with the speed that those performing birds are able to execute, which is something that is unhuman. This potentiality transgressing notions of time, or speed, or space.

Inês: Frame, speed, time…

Participant: As a watcher I want to ask about the editing. What appeared to be editing choices. I felt like I was always being directed to a particular event. I was being guided to an event inside each frame. I felt quite led compositionally.

Participant: I think the first thing to point out is that birds are not dancers. So its our perspective and our view, and you guided us in a particular way to look at these birds and encourage us to consider them to be composed as a sort of choreographic scrutiny. I have questions about the editing, the choices you made about editing, because that is where the composition comes in. It is not just the frame, but the speed of the editing, and where you decided to make cuts. And how that affects your perception of the birds, and what you might call performance. Are they just behaving in their own bird-like way. And I am reminded a lot of David Hinton's work; *Birds*, which was 1999, Hinton and Yolande Snaith made a BBC dance for the camera called *Birds*, which at the time was very controversial for the same reason that birds are not performers, they are just behaving in the way that they behave; the whole compositional/choreographic element came entirely out of the edit. He did a lot of looping and repeating, and made the birds have conversations with each other.

I am definitely curious about the framing choices as a compositional idea. As an editor I always miss the close up, because there is always as sort of wide choice. What you are presenting here is sort of a theatrical experience. And the viewpoints are very sort of limited, but they are quite wide, so you are looking at a stage in a way. And you are not going in a cinematic way, where the close up would be used in a particular way.

Participant: Composition in a filmic sense has to include a close up. Where as what you are presenting here is a composition of the theatrical.

Inês: Any other points regarding composition?

Participant: I don't know if they are dancing or not, maybe they are dancing, why not. The difference resides in the relationship of their performance with the audience… every time you put a camera in front of a human, it creates a relationship with the audience because they are performing for the audience to give a certain message or to say something. But these birds in my opinion are behaving as they are, but there is a performance happening over there, but they don't have a specific audience to address, you know what I mean. I am not an expert on this film, but I appreciate these differences.

Inês: Any thoughts on space, the space inside the frame, the space in relation to both frames?

Participant: I think, something about the choreographic score, there is something about [it] being very linear, because there is always a landing spot, usually a branch of some sort. So there is always linearity, and possibly a circling with the flight.

Participant: It's very unique, the choreography and the static; that's the moment for me where most of the composition takes place. It is such as speed, that you're trying to read the composition, but it's very fast. There are certain moments of position and static that are doing the job of the choreographic, for me as a viewer… it is also about rhythm actually, and that's the main holding structure for me with choreography. The static and position helps me read it as choreography, not as nature or by chance.

Inês: Any other points on space.

Participant: I was aware it was like a prison space for birds. David Hinton filmed archive footage of nature photography, nature filming. This is a very strong contrast because [of the] many species of birds put together in a small space, I was always conscious of that, the multitude of them together in a very small space, I was always conscious of that, in terms of space.

Inês: How about rhythm, any thoughts on that, that may have to do with temporality or how it created…

Participant: I thought there was a lot of different levels within which rhythm could be an important factor; things I noted in particular: the positions of the hanging rope

circle. Some of the stiller shots of ropes moving, rhythmic possibilities. The highly aggressive sound of moving wings flying fast was a very strong rhythmic element on soundtrack. The rhythm of the editing as well, so there is a lot of different levels, very rich.

Inês: What about presence, that may have to do with the physicality of the bird in the space, or maybe with our presence as spectators, how it creates a story in our head of what's happening there.

Participant: I was really aware of the presence of the camera in the cage. That felt… I suppose there was a stillness that came from that, and the stillness of the space within.

Participant: I felt in this period, not in the Tontine [where the *Birds* installation was shown], that I am like the camera. And when the birds were really fast flying next to the camera I moved instinctively. In the Tontine I did not have it, I don't know why, probably the sounds are stronger here, I felt this identification with being the observer.

Participant: When there was more static or clear interaction or when one figure was moving… because of the speed again… one bird moving, or two doing something, one becomes more aware of what the bird actually looks like… more its features, so they get more present in that sense… more weighted than just this fluttering thing.

Participant: There was something about the power or the different statuses. Through the changes of rhythm and time, the bigger birds being stiller, and the smaller just hopping around, birds looking around. I was drawn to this, and I wished a little more time to see what happens, also the power of going back to the space and what that implicates on that situation that we are being shown and also seeing this space where you have presented the work, how the videos are presented in this space… on the window… in that space for viewing through… and then the birds in captivity.

Participant: I was aware of several points of characters and relationships emerging between said birds; and I'm curious to know if you were choosing your material, if you were specifically looking to encourage that or avoiding that.

Inês: Encourage or avoid…?

Participant: The creation of relationships and character, and therefore narratives.

Inês: We are going to talk about that as well.

Participant: Picking up on what you were saying about the different relationships; bigger birds, smaller birds, in that enclosed space. In nature how would they react, I started thinking about their natural habitats, whether they would co exist. Through the camera lens, they are there solely to be observed, I don't know if… I started to think about the bizarreness of that as humans we would construct these places. And their sole purpose of being there is for us to observe this collection of birds.

Inês: This takes me to my next question; the idea of setting up the situation. Which the film creates, the sense that there is something going on there. How the film creates a situation for relationships to emerge or to develop.

Participant: Was there any choices that you had within that. Did you make any selections about the birds that were in that enclosure or was that leisure choices about the enclosure to film?

Inês: We are going to talk about that, what about the idea of change or introducing change in the environment.

Participant: I read the whole thing as a choreography… the changes one or two or many… it breaks up the experience of viewing. How you see it and how much time you have to look at something.

Inês: So we have been talking about different points; composition, space, rhythm, presence, situation, the last question before we bring all these ideas together: How do you see the work, or not, as choreographic? Or is there anything else to add from what we have been discussing.

Participant: I was interested in your choice of cuts in the film. I think the nature of the movement of birds and of the sound… it would have been tempting to cut that down and control it and use it in a extreme way to control the choreography of the birds, but there was a lot of space given to their natural actions. I almost wanted it to

have moments where they fly in tandem or land at the same time, and that kind of didn't happen. I was then really searching for it in the natural movements of the birds.

Participant: I think there is a very specific choreography in projecting it on the window. Where you have an internal space looking through onto an external space.

Nina: Inês is going to tell us a bit about how she understands this work as choreographic, because all these questions are related to elements of choreography.

Inês: I have been working in between visual arts and dance, looking at how those fields may encounter each other. I have done some research and have been looking at what are the factors that actually sit across those fields and somehow contribute to the choreographic, some of those we have been discussing so far. So in terms of composition for me this is very much about how I organise things in the space, which for me becomes the frame. The frame of the image becomes incredibly important as this delineates this stage that is beyond, which the birds can enter or leave at any time. So the fact that they are flying allows for numerous possibilities in terms of movement of how they enter and leave and how the composition can be created, and I think this related to notions of choreography as organising bodies in space and time, that Peter Stammer, Tim Etchells and Adrian Heathfield talk about. Then there is the notion of rhythm, which becomes quite important in the work as each image has to relate to the previous, next image, and the image on the next screen, and to create that temporal relationship, it is quite a delicate balance.

Nina: You raised a question about how much the sound was part of the rhythm you were framing. How much did that play into your editing choices.

Inês: One thing was the flapping of the wings that seemed to mark a certain direction, or a travel across… I tried to enhance that, and keep the sound of the natural environment. In terms of the editing choices, it also relates to creating a narrative, so in the beginning presenting the birds as different characters; individually, then towards the end a more messy construction of all their movements. That also relates to the temporal nature of the work.

Nina: Someone mentioned the power dynamics of the birds as well. Did you have to work to find it?

Inês: That has to do with the idea of the characters, that somehow through the editing I am trying to give each bird a different character…

Nina: I thought it was interesting when you asked about presence or physicality, because for me that happens on two levels; the physicality of the birds, and because they are living things you can empathise with them.

Participant: It was definitely a protective movement for myself. It reminded me of when you let birds out, then have to catch them and you have this instinct… Going into their logical movement.

Nina: Then there is the physical presence of being in that space.

Inês: In terms of presence, I think this is something that comes across in terms of choreographic practice now-a-days. Choreographer Yasmine Hugonnet talks about choreography as inhabiting the space with presence, which is an idea I find interesting. And in a way the birds are just doing, they are just inhabiting the space they are just being there, they are being themselves, they are doing their thing, they are just moving about. That relates to two other ideas; one is the notion of choreography happening in the mind of the viewer and the mind of the beholder, which theatre director Jan Ritsema talks about. This was discussed at Daria Martin's talk *Soft Materials*, with perception happening in the mind of the audience, there is this sense of what I see and what I perceive as a viewer, and that also relates to another idea: the emergence of not dancing in dance that come through and starts in the 1960s with *Trio A* by Yvonne Rainer, and we can still see today the non-dancing in dance and how does that come across. So the presence of being a performer, of just being there, becomes relevant. I think that in relation to the birds two things are happening: one is the bodies of the birds that inhabit the presence of the space and the other is the spectators' presence that visualises or constructs this choreography in their minds, though they are not really choreographing, but in a way they are. 1) the body of the birds inhabiting the space, 2) the viewer constructing the choreography in their mind.

Participant: The perception that it's not choreography, there is quite a lot of people that work in film, and the idea of editing; I started to think of editing as this choreographic technique… with the live dancers you can always actually change it. There is a different type of editing going on, thinking about how you can work choreographically with editing. If you could transpose notions of how you choreograph with film and transfer that to stage, and what that would do. It's not a choreography, it is just watching nature, but it's the edit and the way it's edited that makes it a construction.

Inês: Yes, in my recent process of making there is framing and editing, and how they become my tools to construct the choreographic, so looking at choreography not as a choreographer but as a visual artist, and using editing and framing as choreographic tools. Because what happens in the film through the editing, is the choices I am making, how am I going to make them go somewhere or fly somewhere, or how a certain bird might relate to another bird, or how what is happening in this frame might relate to what is happening in another frame and therefore construct the choreographic through the language of the editing.

Participant: So you are also limited to an extent, because you got the materials of the birds, and then you have to make the choices. With a dancer you can take that bit out and do it like this… somehow it's almost like a relief because you are more limited. With those materials you have to construct and put it together, it's not like you can endlessly create with the materials whatever.

Inês: I spent about five days filming, so I have loads of footage, so the question becomes how do I edit this footage, make the choices of images; that has to do with looking for that borderline between the everyday and the potential for the constructed… that's how I made my footage choices…

Participant: About your presence in the space; you set up a tripod in a cage and started filming. You made choices about how you will film it, but you as an artist have a physical presence in the space, and the birds know you're there; how much agency did you had in making them move. One aspect is editing, the filming space, and your presence in the space as somebody that wants to make something happen.

Inês: There were a couple of things going on there; when I first arrived, the birds saw me as a foreign entity so they don't want to have anything to do with me… I

began to leave the tripods in the space overnight so they get used to the objects. Then I would go in early morning, set the camera up, press the button and leave.

I felt if I was there… I could see their attitude and behaviour changing slightly. That means there is a lot of footage with not much happening… there is also a sense of how much I want to be present or not, I didn't want to interfere, so I tried not to be present as much as possible.

Participant: So you were wanting them to behave as naturally as possible within a caged environment.

Inês: Also in relation to what some people were saying earlier about the choices of frame, still image, or where the camera is sitting; that also became conditioned by where they were going or their favourite spots…

Participant: So the choreography really for you is about screen space; what you see on screen.

Inês: It is the screen space but also in relation to how it is presented.

Participant: In a gallery space.

Inês: Yes; this notion of space itself is quite important across both choreography and visual art; it has to do with integrating. Claire Bishop talks about installation art as a whole entity that involve the viewer, the work and the space. That for me is relevant and comparable with notions of choreography as including the viewer in space. So, in terms of space, there's the form of the work that integrates the space where it is shown, and also what's happening inside the work itself.

Participant: Did you change the frame when you observed the birds hanging out in a particular corner.

Inês: Yes; I would go back, watch the images, make decisions, watch this angle, that angle… a process of back and forth over five days.

Colette: Something you said earlier Simon, about when the film *Birds* [by David Hinton] was made there was this scandal… it was a dance film, but they were birds. I

was thinking about this animism, what stands for a performer… in the film it was this interaction between robots and humans, with Adam Linder this object he was performing with [in *Cult to the Built on What*]… for me it is what can be included in the content of choreography. Can we consider the way you are sitting as some sort of choreography… can also include the idea of perception as some sort of choreography, so what can be included in the choreographic. Is it really difficult to accept things, what can we soak into dance or choreography, and accept and be happy with. Its this animistic discussion between the hierarchy between things, technology, bodies, objects.

Participant: About introducing a change; is that an element of choreography, introducing a change.

Nina: Do you mean that in terms of you've now changed the space by projecting these films on the windows, or do you mean within the editing. Are you talking about the film or the space?

Inês: About the film mostly; this idea about change has to do with the choreographer Michael Klien, he talks about choreography as an aesthetic of change… how you can create relationships within a space… setting a situation through change. That comes through the editing again, which makes the birds behave in a certain way, which makes us look at them in a different way, in a way that may be slightly more choreographic.

Nina: Are there any questions not covered yet.

Participant: Wondering about seeing the frame as a stage for the birds; the edit comes as you see them come into and leave the frame. Your choice to cut the edit before the birds have left the frame; considering the frame as the stage. If we are watching the dance on a theatre stage and suddenly the dancer disappears and another one is on the stage, which is what happens with the cuts… then that would be slightly strange.

Inês: That has to do with the rhythm of the piece. For me the most challenging thing was to find the rhythm. In finding it, I needed to turn to editing, then I needed

to look at screen dance; cutting right before an action happens. How one action can lead to the next action.

Participant: Doesn't that mean the screen is not so much the space for the performance… the cage is sort of the location of the performance, and you are witnessing elements of this performance.

Inês: Yes, but then in each frame a new stage appears, so each frame choice creates a different stage within this fictional performance.

Nina: Someone mentioned how it is not filmic, there is an element of staging, it is theatrical. Was that purely practical… going in there and following the birds around too much…

Inês: In a way it was practical, because I couldn't get closer, practically. At the same time I tend to use a lot of still images in my work.

Nina: So if you had been following them around could that have still have been choreographic.

Inês: I don't know actually. I feel it's just not part of my approach.

Participant: Did you play about with the speeds of your footage at all.

Inês: Slightly. A couple of the images have been slowed down or speeded up a little, but only a few images. That has to do again with creating a rhythm and creating a flow. Going back to what Colette was saying earlier; this notion of choreography beyond the body. What is choreography; my understanding of choreography… is a method that fosters physical relationships between elements. And those elements in dance might be bodies, in visual arts it might be the birds, I have a previous work where they are doors, so they might be whatever they are. Those physical relationships are fostered by introducing slight changes in the environment, which result in staged situations. That's how I look at the choreographic. In terms of my practice; space, awareness of space, composition, and rhythm. Your perception of choreography may be totally different.

Colette: I though about formalism… personally I'm very formalistic… this is very formalistic in that sense. I see it as a strong composition, and we saw Miranda Pennell's film [*The Host*] on Friday night; which wasn't about dance, but through her background as a dancer it has this wonderful composition… feeling of time… bodies are collective and singular. The organisation of bodies and time and space, the organisation of things, and animals… it was these other non-formal things, the idea about the presence, perception. I think choreography is about transitions mostly… about the moments of change.

On the one hand there is a more formalistic approach, this works quite formalistic to me, but then within what choreography can include; this business of perception, presence, the who, the what is it… within that discourse of non-human performance; if you integrate the non-human into the choreographic, those things come into play.

Inês: In terms of the choreographic, the way I see it is mostly from the elements we have discussed so far; the presence, rhythm, composition, space, situation, and change that you were talking about just now. That's the way I see it at the moment. It might change, that's the stage than my research is at.

Participant: Talking about the choreographic in this situation, we can be talking about the choreographic processes that a choreographer and performer might engage with, and we talk about the viewing the work as choreographic… we are then talking about the spectator's process; experiencing the work; these are separate things. Different experiences and activities that may relate to the one work.

I think it's quite important to understand… to keep… the distinction of view if we want to define… I mean there is no one definition of the choreographic, but if we want to take one work and say how's this choreographic then… from within the maker's actions and processes… or from within the viewers' action of viewing the process that sets in motion, they are different.

Inês: That's a good point. One thing of the process is through the making, which here relate very much with the editing. But how we see it may have to do with the composition, or the rhythm, and how they are constructed.

Participant: I think as a choreographer you can't really see… well… performance studies is mostly written from the perspective of the spectator. And in this conversation we are also talking about choreographic processes which is the

perspective of the maker. I think there is a tendency in academia for the maker to try and speak as if they were the spectator… there is a problem there. Any maker knows that the reader finishes the work with those parts. It can be subtle…

Colette: Is it not like a bit of schizophrenia as a choreographer. I'm always trying to be on the outside, and pretend that I am watching it. Because you are working through academia there is a theoretical approach to being an artist; lining it up with a certain theory… you don't really know what you're doing half the time… then maybe later on you can think about what it was. If I was making a choreography for that speaker, it's very different because it can only do a certain thing… in a way that a bird does things or a way that you do things. In terms of beyond the body… having made choreographies for cardboard boxes, one is aware of the limitations of those things. Humans in dance is an incredibly sophisticated organism. If you bring the everyday into the work, or a sense of the world, there are ideas of animism… primitivism… you're dealing with different things. What can a body do, what can a bird do.

Inês: I think that has to do with a certain language that is very different when one is working within the visual arts. A certain language you use to approach things that is very different. So I think that has to do with using the choreographic language within the context of the visual, which is what I am looking at doing. In a way perhaps that could be a form for the choreographic to expand beyond bodies is this translation of languages which may happen also the other way round, choreographers using languages from the visual arts in their work. A few weeks ago I was in a dance class by Monika Smekot, she started the class by showing us images of paintings, we were talking about *copy paste*, and she wanted to give us examples, so I was quite surprised that she used visual elements within that context, and I think it is here we begin to see we are becoming more aware that those languages are crossing over.

Nina: You talk about choreography beyond the human body, but can you really say it's beyond the human body rather than an extension of the human body? If you are using inanimate objects or non-human beings in the work, because the creator is embodied, and creating the artwork is an embodied process. How much is it actually beyond the body, what results from this embodied activity?

Inês: Because the maker is always embodied; that is an interesting way of looking at it.

Nina: Thinking of Marshall Mcluhan *The Extensions of Man*, technology as an extension of the human. I remember writing my PhD about text being choreographic; you have the temporality of the reading voice, but then spatially you can create rhythms, and you can have stops… text is visual as well… all these things are composition driven, all the things you mention come up in poetry.

Inês: I think for me those elements sit across both fields, and across what might be a choreographic practice outside the human body.

Participant: The idea of the audience and how they view; I'm interested on your views, on how you feel the installation presentation can affect the audience perhaps by giving it a clearer context or a different context to a cinematic presentation. And also whether you feel there could be another form of presentation that may give a stronger context to emphasise the choreographic within your work. Cinematic presentation will be read by an audience in the context of every other cinematic or audiovisual material. It then becomes quite difficult to focus on specific elements.

Inês: The installation itself becomes more of an immersive experience. It is a different experience in that it is embodied by the spectator. There is also the way in which you might relate to the space… you are in an enclosed space, there is a window, and behind the window there is a space. So who is being caged, are we in a cage, are they in a cage. There are these relationships that begin to appear which in a cinematic context doesn't really happen. I was a bit wary about showing this in a cinema, because I feel it is a slightly different context. In terms of other forms of presentation that might bring the choreographic out; that something for me to think about.

Participant: The two screens were so close together; I had a different viewing experience. I felt more connection between the two screens; I watched one and then the other… I had a connection… sometimes they were in real time to each other… I had this image… I didn't do it when I was on the space…

Participant: I had the opposite experience; I am a composer… I think that when you could review the material, it creates an entirely different experience… when I saw it I found rhythm, choreography, relationships, whereas here in a cinematic setting you are being shown rhythm, being shown choreography … being shown relationships… does that make sense, the distinction. It's a simplification of that change, there's more tension in that. The opportunity to find choreography… I found more successful… as an experience I find it more interesting.

Inês: How the space is set up also influences how you look at things. And your perception of the work as well.

Participant: About your intention; did you set out with the idea that you wanted to make a piece of choreography. Or did you set out to make an installation piece… then reflected on it as part of your PhD and looked at the choreographic processes within it.

Inês: When this idea first came about maybe February or March this year I was very much thinking about and reading about choreography and the choreographic; how that relates to visual arts, and what can be explored here. I just happened to walk into the bird cage one day and think there is something happening here. And I very quickly captured a few moments, and thought how could I relate this to what I have been reading, rehearsing, or thinking about. So yes, it comes from thinking about the choreographic, but at the same time it comes from my own process of making work, which is, things happen as I pay attention to different things.

In terms of the installation itself, it came through testing the space, so I knew I had a room, was it going to be 1 screen, 2 screens, 5 screens and that comes through the testing. And then, once I had decided to use the windows that's where the making of the film was made for the 2 screens and then I had to rethink what I had in mind for choreography for 2 images so it started with the choreographic and it travelled through the installation process.

Nina: So would this come from the sense of space…

Participant: Were you exploring ideas of confinement?

Inês: No, I wasn't conscious of that, I was more looking at how the birds relate to one anther in the space, and how the frame could help construct the stage where they behave… how the natural and constructed can meet within that. The confined came with the idea of the windows.

Nina: If visual art can be choreographic, what if it was not a moving picture. If those were static images in gallery… but the audience and people were moving, does it still in your sense qualify as choreographic.

Inês: It might do, yes. It would be a totally different piece.

Nina: In that sense if an installation is static, where does it end, can architecture be choreographic…

Inês: I guess that's where… looking at the element where I see the choreographic can be quite useful, in terms of defining the choreographic, but at the same time it can be quite useless because it opens up the extension of what the choreographic can be on a multitude of levels; you can say that sound is choreographic, architecture, everything is choreographic, so where do we stop. I don't know the answer to that question.

Participant: Sound behaves in time and space. There are all sorts of spatial links.

Participant: Dance training and exploring choreography; we were never told that it was called choreography… it was never called choreography in my school, it was called dance composition. So it is interesting these terms can cover a lot of different art forms. Sometimes when I am making work, I like to think more as dance composition, and how you get rid of the word choreography, and sometimes I have to think more in terms of choreography… relating more to body… in relation to time and space.

Participant: What's the difference between composition and choreography. Dance has a strong ongoing relationship to music… you were waiting for the music to come… could somehow make the work… this relationship. I actually realised some years ago my work is not actually about music, because sometimes music can be a problem for choreography and dance.

William Forsythe said we just put the music on for the audience… that's a very generic thing to say, because clearly he worked in terms of his musical career. Does composition come from borrowing ideas from music and transposing them into dance. The choreographic is more like the autonomous space of the body without the sound… where does that begin and end… choreography is also about composition.

Inês: I wonder if composition may be a better term than choreography actually. Throughout this process I have been finding out that it is very much about composition… what I am doing… thinking…

Participant: Composition also makes me think more about painting or visual art, because they talk more about composition… how things appear on the canvas… you could also say staging… notions of performance with the visual arts as well. There are lots of terms migrating back and forth through disciplines… which has a lot to do with this interdisciplinary space, or people looking at other mediums, or the prevalence of performance in the visual arts in the 1960's, which have infected so many discourses.

Participant: How much time have you spent looking at the things you have pictured? Looking at the material.

Inês: Maybe three of four weeks. Looking and editing.

Nina: And how many hours of film.

Inês: I don't know, but a lot of gigabytes. About five days of filming.

Nina: How easy was it in finding bits that were usable.

Inês: That was in finding the potential for the constructed. Looking at the material and finding the edge between the natural and how it can be constructed, and the particular choices in terms of the material I was going to use.

Are there any last comments?

Ok, I am going to be continuing doing this research, both through practice, and literature and conversations with people and practitioners so if you want to have a chat with me about it that would be lovely, just come and talk to me at the end. Thank you for coming today and thank you Colette.

—— *End of Transcript of Birds & On the choreographic beyond bodies* ——