Art and Dance in Dialogue

Body, Space, Object

Edited by Sarah Whatley · Imogen Racz
Katerina Paramana · Marie-Louise Crawley

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The Editors

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CHAPTER 1

Introduction

Marie-Louise Crawley, Katerina Paramana, Imogen Racz, and Sarah Whatley

This interdisciplinary book considers, questions, explores and problematises the relation between dance, visual art and performance. Relating to ongoing debates which draw together different fields of enquiry that connect the everyday world and the arts, it investigates the critical discourses and practices of dance and visual art: both the ways in which each field might situate itself within the discourses of the other and also how explorations of bodies, spaces and objects in contemporary visual arts and contemporary dance[1] might speak to one another. Our interest is in interrogating these relations and their affordances: the new thinking (about both and their in-between relations) and the new practices that emerge from them.

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The book itself emerged from a series of meetings between dance and visual arts scholars and artists that extended to two international symposia at Coventry University held in 2015 and 2016. Their focus was on the triad 'body-space-object'. In the spirit of the symposia that gave rise to it, and as its title suggests, this book seeks to present a dialogue between dance and the visual arts, with all of the chapters concerned in different ways with the social, embodied and perceiving body and how it performs within different forms of space.

Underpinning this book is the practice and the spaces within which these practices take place and are experienced. Movement, or the suggestion of movement, the relationship that we all have with the environment and the echoes, memories and rituals associated with these are fundamental to being socially and culturally human. Many of these rituals and projected meanings between humans, and humans and their constructed environments, engender and maintain a sense of belonging and are gradually accreted onto consciousness through repeated actions.[2] They are crucial in the development of individual and social identity-building. The phenomenologist Edmund Husserl, for instance, discussed how the world was inter-subjective and the relationship between consciousness and the material world is layered and interdependent. He argued that the world becomes reframed in the mind through memory and reflection.[3] In his discussion of ontology as a *process* of individuation, the philosopher Gilbert Simondon proposed that the ontology of being is relational and that these (specific) relations amongst entities are ontologically pre-eminent.[4] It is these immutable and apparently natural, and therefore overlooked, elements and relations that form the bedrock of many artists' and dancers' practices.

This book focuses on two main themes—the subjective, lived relations with objects and the social sphere, and the different approaches to absence, visibility and resistance. In selecting the contributions for this book, we considered how the different perspectives, experiences, writing approaches and registers of the authors could open up new thinking about dance and visual art, the relationship between the two fields' respective discourses and practices, and the social and cultural relationships of people with their environments through them. The authors build on existing dialogues between, for example, public art and human geography, art, dance and memory studies, participatory practices and politics, and art and post-humanism, and engage with a wide range of theory from phenomenology

to relational aesthetics to new materialism.[5] Despite their diversity, these frameworks dialogue back and forth across the collection.

The chapters have all been written by specialists in their field and consider particular aspects from diverse cultures. They are by practitioners and dancers and historians and theorists. This allows for different forms of knowledge to be articulated. Some works relate to one genre, some blur the boundaries. Some are in the social world and others within institutionally framed settings.

The collection has, in part, been shaped by recent discourse on the presentation of dance within the museum and aims to further current debates.[6] This book also addresses more recent developments in contemporary dance and art and developments that sit outside the Western canon which have been less well considered. For example, it offers a range of perspectives across different locations, including Central and Western Europe, Mexico and the United States. They reveal the interesting tensions and disruptions to established conventions and modes of working in different practices.

As early as 1992, Doreen Massey wrote that there have been huge structural, economic and political changes across the world during the previous few decades that had reshaped social relationships at every level.[7] More recently, Wendy Brown suggested that neoliberal capitalism extends the logic of metrics to all areas of social life, which again has psychological, social, political and economic implications.[8] At a time of social and political division and unrest, the themes and works discussed in this book have increased relevance as ways of reconsidering our relationship with the material and social worlds.

Background

In the late nineteenth and early twentieth centuries, the relationship between dance and the visual arts was explored by artists and dancers in many ways, creating overlaps between theatre, music and art. The impact of Serge Diaghilev's (1872–1929) 'total theatre' which brought together the leading choreographers, visual artists, composers and designers of the time, marked a move towards the theatrical integration of visual art and dance.[9] Pablo Picasso, Henri Laurens and many other artists contributed to the sets and costumes of Diaghilev's ballets. These experiences were important for their studio practices. Artists, dancers and theatre designers also collaborated in the work of Russian constructivists and the Bauhaus in

Germany. In the United States, the work of choreographer Martha Graham (1894–1991) who collaborated with the sculptor/architect Isamu Noguchi (1904–1988), the filmmaker Maya Deren's (1917–1961) pioneering 'choreocinema' project that started in the 1940s and explored links between dance, choreography and film and Merce Cunningham's (1919–2009) work with leading artists (notably Robert Rauschenberg (1925–2008), Jasper Johns (1930–), Andy Warhol (1928–1987) and composer and artist John Cage (1912–1992)) have all been profoundly influential, well documented and researched.

The permeable boundaries between different genres that were being developed since the 1960s were mirrored by the creation of arts centres in Britain from the 1970s, which frequently had spaces for performance, music and exhibitions. The Plymouth Arts Centre, Midlands Arts Centre in Birmingham and the Riverside Studios in London, for instance, proved to be important venues for contemporary practices, especially those that were collaborative projects between artists and dancers. After the 1970s, these inter-genre projects were particularly welcomed by women sculptors, who sought to challenge the accepted hierarchies of art by using materials and means that were less gender specific.[10] To collaborate and work in ways that were seen as on the margins was liberating. One of the works that reflected this thinking was *Borders* (1982), the collaborative dance and installation work by Kate Blacker and Gaby Agis, presented at the Riverside Studios. In *Borders*, the costumes of the dancers reflected the corrugated metal of the installation sets, crumpling and bending with the movements of the bodies. Their suggestion of buildings and urban spaces echoed the sets and costumes of Picasso's *Parade* (1917).[11] Later, choreographer William Forsythe (1949–) began a process of boundary blurring work that explored the interconnection between dance and visual arts. His large-scale installations in major cultural venues (such as the Tate Modern in London) afforded the perception of his work to as much 'sculpture' as 'dance'.[12]

Many dance artists since the 1970s have looked to the institutionally framed spaces of the gallery as a generative space in which to work. The late Rosemary Butcher (1947–2016), a major British dance and visual artist and a memorable contributor to the conversations in Coventry that gave rise to this book, advanced understanding about how the movement of bodies in relation to sculptures and other visual objects could generate new understandings about the human condition.[13] Her work, influenced by minimalist visual art of the 1960s and 1970s, has left a valuable legacy

that continues to inform work today, particularly in how dance operates as a visual art practice in non-theatrical spaces to bind environment and movement. Along with Butcher, British artist Siobhan Davies (1950–) has built a growing partnership with the gallery and, more recently, Berlin-based artist Tino Sehgal (1976–), who focuses on live encounters between people in museum spaces, has challenged conventions of choreography, spectatorship and the economies of art making, exchange and the 'market place'. These and other dance artists have been exploring new aesthetics, a new spatial organisation and sensibility and (having entered into dialogue with the discourses of other disciplines such as visual arts, performance studies, philosophy, cultural studies and critical theory) new approaches to and understandings of what constitutes 'dance' and 'choreography'. As a result, they have forged new forms of 'choreography' that further soften the boundaries between dance and visual art and call into question the politics that play out when dance is presented at these new institutional homes. As Lizzie Thomson points out, the trend of programming dance in museum and gallery spaces over the last decade has prompted lively (and ongoing) discourse among artists, curators and scholars.[14] This collection has, in part, been shaped by some of this recent discourse.

Over a similar period, art has been increasingly exploring ideas around performance and dance, and exhibiting and performing in non-gallery spaces. This has had the effect of blurring the boundaries between 'performed culture' and the everyday world. Movement and how to capture it truthfully in art has been an ongoing concern since the birth of photography and Muybridge's experiments with humans and horses in motion during the 1870s, where he proved—among other things—that the traditional depiction of a galloping horse was scientifically inaccurate. However, it was in the twentieth century that this interest in bodily movement and gesture became more self-consciously personalised, socialised and politicised. For example, in her work *Up to and Including Her Limits—Blue* (1973–1976), Carolee Schneeman was suspended in a harness above and within canvas walls, making drawings using pencils and her body while swinging from the ropes. The gestural traces that were the residue of the performance were a critique of male-dominated Abstract Expressionism and Action Painting. In 1970, for her work *Man Walking Down the Side of a Building*, Trisha Brown strapped a male dancer into a mountaineering harness and sent him walking down the seven-storey *façade* of 80 Wooster St, in Manhattan. In contrast to the performance of Schneeman, or indeed

the photographs of Yves Klein's *Leap Into the Void* (1960)—some of the leaps resulted in broken bones—for Brown and her fellow dancers, gravity was not a transgressive force over which one had limited control but something to be explored, analysed and challenged.[15]

The limited control of Schneeman's gestural marks, Brown's formally beautiful, walking, horizontal figure, Klein's apparently triumphal leap and the work of more recent artists and performers have relied on the muscle memory of the viewer to communicate meaning. As has been frequently described, these apparently innate human movements and feelings are also part of the social body. Some of the chapters in this book consider how the audience and artist interact in everyday situations. Cinzia Cremona's chapter 'Networked Commensals: Bodily, Relational and Performative Affordances of Sharing Food Remotely', for instance, enacts eating—that most fundamental human activity that has been ritualised in so many ways—as a way of considering relationships and gestures. Food and the everyday rituals of eating and preparing meals that have been considered by many artists and performers since the 1960s, including Bobby Baker, Bruce Lacey and Jill Bruce, are investigated as activities mediated by technology. These normal socially anchoring rituals are made strange and reconsidered within the parameters of our changing bodily relationships with networked screens.

Allan Kaprow's *Essays on the Blurring of Art and Life* (1993) contains essays spanning many decades, all of which explore his original thoughts on reading a book by the American philosopher John Dewey. In the margins of his copy of *Art as Experience*, Kaprow noted 'art is not separate from experience […] what is an authentic experience? […] environment is a process of interaction'.[16] He described how through concentrating and reflecting on particular rituals, like cleaning teeth, aspects of muscle discomfort and the action of performing those rituals become understood in another way. He extended this to how and what we communicate in society. These aspects are also important in dance, art and choreography, where the articulation of life experiences is through embodied knowledge. Clearly these are framed by the performers' embodied identities as 'always already' gendered, raced and classed individuals, and the places in which they are performed.[17]

The position of the body of the viewer in relation to the work is also crucial to the works' reading. Cremona's audience communicates remotely through the screen. Hwang and Racz discuss works shown in galleries, where the audience moves around objects, with the scale, material and

imagery being measured against their bodies. While materials and manipulated objects frequently contain echoes of their previous lives, they are staged and articulate the elusive boundaries between fact and the subjective values we ascribe to things.[18] Marie-Louise Crawley discusses a choreographed work set in a gallery, where it is the performer who interacts with objects while the audience pause to look. Robert Sutton discusses how works seen in the everyday environment can be 'not seen' by the audience. The works are experienced—or not—against the everyday sounds of city life and particular political and social backdrops.

Many works, especially performances, are primarily viewed and experienced through written texts and archives of photographs or video as the exhibition or performance took place only once, or the original object has gone. These layers of evidence serve to filter and mediate the experience of the viewers. Because the flow of the original experience is lost, the inevitable fragmentary documentation of the original 'becomes' the work for the viewer, and increasingly how it is embedded into common consciousness. As Rosalind Krauss has argued, text, film and photography create extra layers of evidence, but the original space of engagement remains within the 'literal space' of the photograph.[19] As with all images, they are anchored within the real world, and, in the mind of the maker and reader, are linked to a network of other representations that are themselves set within cultural and social frameworks. As such they can be manipulated to suggest a 'fact' while actually being the realisation of an already imagined image. Indeed, the images presented within this book act as a conduit between the performance, dance or artwork and information, and support what is being discussed within the written text.

In some chapters, like Elise Nuding's chapter 'Moving Matter', or Sally Doughty, Lisa Kendall and Rachel Krische's chapter, the body of the performer is articulated as holding knowledge and offer an embodied, insider's view of making the work. The imagery, however, can only tell part of that story. In other works discussed in this book, such as Imogen Racz's chapter on Helen Chadwick's *Ego Geometria Sum*, the author had to work with images of the sculptures individually and in exhibition alongside other forms of documentation as the work has been dispersed and is almost never seen as an entity and as Chadwick conceived it.

Outline

The book is structured into two parts. Each points to conceptual, aesthetic or theoretical connections arising out of the discourses and practices of art, dance and performance. Part I 'Emergent Relations' comprises seven chapters in which the authors explore the relation of the live body or subjectivity to objects. They examine the relationship of the human to the non-human body and the insights the one offers to the understanding of the other. They question where and how ideas and notions converge, are ingested, metabolised and transformed, and bring attention to the emergent relations ensuing from the interaction of body and object. Part II 'Absence, (In)visibility and Resistance' examines approaches to and understandings of absence (of objects and bodies) and their relation to notions of (in)visibility and resistance. The choice and the different approaches to making something or somebody absent and allowing for different kinds of visibility are seen as strategies of complication or subversion of expectations, and often of resistance to conventional ways of thinking and relating to others, to ideas and to practices.

Chapter 2, 'Networked Commensals: Bodily, Relational and Performative Affordances of Sharing Food Remotely', by Cinzia Cremona addresses the emergent relationships and states of becoming in mediated social interactions between human and non-human actors. For this, the author draws on Bruno Latour's work on 'assemblages', Donna Haraway's work on 'cyborgs' and her own performance work *By Invitation Only*. She argues that sharing food remotely via networked screens reveals the materiality of both the consuming body and the screen (which appears to consume the body) and, as a result, it reveals that both are involved in a metabolic process. The author suggests that the act of eating with others and with screens is an attempt to regain control of relationality and embodiment, whilst acknowledging that all actors are 'part of the same metabolic process of becoming-with'.

In Chap. 3, 'Unsound Bodies: Mapping Manifolds in/of the Dance', Elise Nuding discusses her practice *sounding score* and the emergent relations of the agents that constitute it. For this, she draws on new materialist approaches to matter and in particular on Karen Barad's concept of 'intra-actions'. Nuding suggests that through attending to the spaces between bodies, matter and language, the *sounding score* (a score of movement, writing, speaking, listening and sensing) shifts the understanding of dance from a particular body or bodies to a phenomenon that is 'constituted

through specific agential intra-actions' between human and non-human matter. Considering that all objects in the material world play an active role in human interactions, Nuding pays attention to the emergent relations between the different agents constituting *sounding score*, shifting the emphasis from 'what a body is' to 'what a body is doing and how it is becoming'.

Y J. Hwang's chapter (Chap. 4) 'TV, Body and Landscape: *Nam June Paik's Show* (2016)' examines this exhibition that was held in Seoul and discusses particular works, including *Turtle*, and the robots David and Marat (based on the painter Jacques Louis David and the politician and radical journalist Jean Paul Marat). Hwang explores how Paik's nomadic life and political interests, combined with his international links within music and contemporary art, led him to focus on the domestic television and re-present it within the gallery space as a new living body with symbolic meanings of space and time. The robots, made up of TV sets, suggest the emergence of an artificial metabolism, with electronic imagery, names and postures. The mundane set that was a means of one-way communication has, in the gallery space, become an interactive and dynamic artwork, capable of creating its own aesthetic space.

The gallery is also the focus for Marie-Louise Crawley in her chapter (Chap. 5) '*Please Do Not Touch*: Dancing with the Sculptural Works of Robert Therrien' in which she offers an account of her experience of choreographing a new work alongside and inside the large-scale sculptural works of Robert Therrien. Crawley's interest was in exploring the relationship of the choreographic to the sculptures' ability to transform everyday objects to 'dream-like, story-tale narratives'. In addition, Crawley wanted to examine how dance, like these works, can investigate space both as a physical and as a temporal entity, transforming the viewer's perception of and bodily relation to it. For this, she observed the relationship and physical responses of the gallery visitors to the work, noting that a desire to play characterised the relationship of both adults and children to the work. Her research led to the creation of a solo choreographic work made up of four short movements sited alongside and within Therrien's works: *No Title (Table and Four Chairs)*, *No Title (Stacked Plates)*, *No Title (Oil Can)* and *No Title (Beard Cart)*. The dance work aimed to mirror the spatio-temporal distortions of Therrien's sculptures, exploiting the tensions between the playful, tactile impulse of the present moment and the 'intangibility' of a lost childhood past.

Dance is also at the root of Chap. 6, 'The Holding Space: Body of (as) Knowledge'. Here, Sally Doughty, Lisa Kendall and Rachel Krische introduce, theoretically contextualise and reflect on their ongoing practice-as-research project *Body of Knowledge* and its accompanying website *The Holding Space*. The focus of the *Body of Knowledge* project is the examination of the dancer's body as a living archive: as a collection of experiences that reside in the body. Doughty et al. suggest that personal archives play a significant role in our thinking and our (choreographic or otherwise) practices, and propose that the artist's, and in particular the dancer's, body should be considered a source of experience and knowledge and, 'to a certain extent, its own legacy'. Through this project, they are interested in reflecting on how their own corporeal archives can contribute to the development of new choreographic work. *The Holding Space* website holds the audio-visual and written documentation of the *Body of Knowledge* project and, like Doughty et al.'s corporeal archives, will evolve over time as it continues to accumulate material. However, the authors recognise the inherent contradiction of constructing an online artefact of this living, embodied project, and therefore propose that the online resource, in correlation with the concept of the moving body as an archive, has a finite life-span, utilising encryption technology that makes electronic data 'self-destruct' after a specified period of time. Therefore, the content held online remains only in the memories, bodies and practices of the three artist-scholars and the readers who engage with the online artefacts within the identified timeframe. Perhaps what is most important about this project is what endures and emerges from its remnants.

In Chap. 7, 'Contextualising the Developing Self in Helen Chadwick's *Ego Geometria Sum*', Imogen Racz explores how, in this autobiographical work, Chadwick presents her subjective sense of self through particular objects that represent different stages of her early life using mathematical and universal means. Racz re-presents this pivotal work, exploring notions of performing belonging and alienation, home and society, and how Chadwick's sense of emerging identity was linked to objects and events related to her extended home. Chadwick was concerned with how families and society gradually 'train' the individual, and Racz both maps the developing ideas and suggests how the realisation of the work was influenced both by contemporary art and by her reading of Arthur Koestler's books *The Sleepwalkers* and *Ghost in the Machine*.

The final chapter (Chap. 8) in this part is Ruth Hellier's essay 'Cutting Onions and Cooking Stew as Corporeal Palimpsests: Stabilising the

Unstable on a Theatre Stage in Mexico City'. Hellier addresses the potential of sociality and everyday rituals through her analysis of *Zapata: Death Without End*, a multi-company collaborative project which explores questions of memory, temporality and history. Engaging with, among others, notions of the archive and precariousness, the author suggests that through social interaction and the everyday ritual of food preparation *Zapata: Death Without End* succeeds in both resisting and transforming 'unstable narratives of violence into a stable scenario of convivial sharing'. Hellier's articulation of the relations that emerged from bringing everyday rituals and narratives of the past to a performance space moves us to the next section, the chapters of which turn our focus further outwards: to the contexts of the works' presentation and their interrelation.

In the first chapter (Chap. 9) of Part II, 'Series and Relics: On the Presence of Remainders in Performance's Museum', Susanne Foellmer discusses the 'double state' of the remnants of ORLAN's series: *MesuRage des institutions* (1964–1983/2012). Focusing on the bottled artefacts containing traces of Orlan's performance actions that were exhibited with other documentation of the actions, Foellmer argues that these simultaneously emphasise the absence and presence (albeit in different form) of the artist and also resist the representation of and fail to represent the actions performed by the artist. Instead, she argues they 'conserve the energy of [the] labour' involved in the performances and present presence by way of an absence, leaving the labour of tracing the presence of the artist to the viewer of the work.

The labour of the everyday is the focus of Chap. 10, '*Red Ladies*: Walking, Remembering, Transforming' by Sophie Lally. Lally analyses the work of the *Red Ladies*. Eighteen identically dressed women perform everyday actions in public or theatrical spaces throughout the world, often appearing (and disappearing) unexpectedly like a 'swarm of ladybirds'. They walk; they knit; they lament; they witness; they remember. Through using these strategies that mimic and play with (in)visibility and the mundane, Lally suggests that the *Red Ladies* subvert and resist late capitalism's preoccupation with individuality, originality and forgetfulness.

In Chap. 11 'A Dance After All Hell Broke Loose: Mourning as "Quiet" in Ralph Lemon's *How Can You Stay in the House All Day and Not Go Anywhere?*', Alison Bory also deals with notions of (in)visibility and resistance. She first suggests that the work is 'a meditation on loss and grief'. Engaging with the thinking of Bojana Cvejić, Peggy Phelan and Judith Butler, she then proposes that the work foregrounds moments of 'quiet':

moments for the exploration of vulnerability and interiority, of feeling and sensation as central to experience, moments for 'navigating the unknown' and experiencing mourning 'in all of its incompleteness', which can, in turn, allow for transformation. Bory argues that in doing so, *How Can You Stay* offers a counter-narrative to the narrow framing of black cultural expressions in relation to visibility, publicness and resistance.

A different view on absence and visibility emerges in Chap. 12 by Tamara Tomić-Vajagić, 'Theatre as FOMO: Metonymic Spaces of William Forsythe's KAMMER/KAMMER'. Tomić-Vajagić examines Forsythe's work in relation to Hans Thies Lehmann's notion of 'metonymic space' and the contemporary cultural phenomenon of 'FOMO' ('the fear of missing out'). She suggests that by making it impossible for the viewer to take the work in all at once, the simultaneously occurring onstage events make the viewer feel at once an insider and an outsider. In this manner she suggests that the work mirrors the intimacy and the fear of missing out experienced in our encounter with social media.

Extended notions of the home and how these are performed in different arenas is the focus for Gill Perry's chapter (Chap. 13) 'Broken Homes and Haunted Houses', in which she considers three works: *Cold Dark Matter: An Exploded View* (1991), a gallery work by Cornelia Parker; Michael Landy's performative work *Break Down* (2001) that was shown in the old C&A building on Oxford Street; and the ongoing *Heidelberg Project* in the McDougall-Hunt neighbourhood on the east side of Detroit, Michigan. As the body is conspicuously absent in all of these works, their broken-ness is suggested by metaphors, traces and surrogates. Readings of these works are contingent on cultural notions of belonging, identity and what constitutes a comfortable home. Through exploring the dynamics of these works, Perry argues that the playful, subversive and destructive practices can enrich and reframe the seemingly banal, 'everyday' themes of the house and home, thereby resisting, challenging and provoking our perceptions of domestic space.

The final chapter (Chap. 14) of the collection returns to the outside. Robert James Sutton's 'The Monumental and the Mundane: Living With Public Art in London's East End' discusses some of the less acclaimed public artworks and cultural monuments in London's East End, taking into account what these works say about the area's evolution since World War II. The author argues that these works' primary attribute is 'mundanity'. Unlike gallery works that demand our attention and point to their individual maker's intent and specialism, by embellishing our surrounding

yet remaining in part invisible by resisting our attention, these works, Sutton suggests, evidence the impermanency and complexity of the histories to which they, like the public who lives with them, have been a part.

As evidenced by the summary of their works, each of our contributors has approached questions about their own practice or the practice of others in response to our investigation of the relation between the discourses and practices of dance and visual art: the thinking and practices that emerge from their relation and how explorations of bodies, spaces and objects in the contemporary visual arts and contemporary dance might speak to one another. It is hoped that this book will encourage more writing that pushes at the boundaries between disciplines and builds on the insights that this collection offers on how the social, material and sensorial intersect in dance and visual art.

Notes

1. We are aware that the use of this term may be considered somewhat contentious given that the practices featured in this collection might also fall under the umbrella terms of performance art, or even live art; however, such a debate is not our primary interest here. We are keen to stress the *choreographic* nature of these works and, as several authors in this collection position themselves clearly in the fields of dance practice and research, we have chosen to use the wide term 'contemporary dance' to cover such practices.
2. See, for instance, Andrew Ballentyne, 'The Nest and the Pillar of Fire', in Andrew Ballentyne, ed., *What is Architecture* (London: Routledge, 2002).
3. Edmund Husserl, *Ideas: General Introduction to Pure Phenomenology*, trans. W. R. Boyce Gibson (London: Allen and Unwin, New York: Humanities Press, 1931), esp. 101–103.
4. Gilbert Simondon, *L'Individu et sa Genese Physico-Biologique: L'individuation a la lumiere des notions de forme et d'information* (Paris: Millon, 2005)
5. For instance, Amelia Jones, *Performing the Body/Performing the Text* (London: Routledge, 1999), Susan A Crane, *Museums and Memory* (Stanford, Calif.: Stanford University Press, 2000), Malcolm Miles, *Art, Space and the City* (London: Routledge, 1997), Anthony Downey, *Art and Politics Now* (London: Thames and Hudson, 2014), Rosie Braidotti, *Metamorphoses: Towards a materialist theory of becoming* (John Wiley & Sons, 2013), Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance and Fronza Woods with Mathieu Copeland (Dijon: Presses du reel, 2002).

6. See, for example, Mark Franko and Andre Lepecki (2014). 'Dance in the Museum', *Dance Research Journal,* (46:3) 2014.
7. Doreen Massey, 'A Place called Home', *New Formations 17* (1992), 3.
8. Wendy Brown, *Undoing the Demos: Neoliberalism's Stealth Revolution* (New York: Zone Books, 2005).
9. See L. Garafola, *Diaghilev's Ballets Russes* (Boston, Mass: Da Capo Press, 1998).
10. See, for instance, Whitney Chadwick, 'Reflecting on History and Histories', in Dianna Burgess Fuller and Daniela Salvioni, eds., *Art/Women/ California 1950–2000: Parallels and Intersections* (Berkeley CA and London: University of California Press, 2002), 21.
11. http://www.kateblacker.com.
12. *Nowhere and Everywhere at the Same Time* (2009) at Tate Modern: https://www.tate.org.uk/research/publications/performance-at-tate/case-studies/william-forsythe
13. See http://rosemarybutcher.com/
14. Lizzie Thomson, 'Dance/Visual/Art' in *Critical Dialogues* vol. 9 (Sydney: Critical Path, 2018), 4–7, 4.
15. Maurice Berger 'Gravity's Rainbow', in Hendel Teicher, ed., *Trisha Brown: Dance and Art in Dialogue, 1961–2001* (Andover, MA: Addison Gallery of American Art, 2002), 17–23, 17.
16. Jeff Kelley, 'Introduction', in Jeff Kelley, ed., *Allan Kaprow: Essays on the Blurring of Art and Life'* (Berkeley, Los Angeles and London: University of California Press, 1993/2003), xi–xxvi, xi.
17. Jeff Friedman, 'Muscle Memory: Performing Embodied Knowledge', in Richard Candida Smith, *Art and the Performance of Memory: Sounds and Gestures of Recollection* (London and New York: Routledge, 2002), 156–180, 161.
18. For a discussion of this, please see Imogen Racz, *Art and the Home: Comfort, Alienation and the Everyday* (London and New York: I. B. Tauris, 2015), 1–2.
19. See Rosalind Krauss, 'Pictorial Space and the Question of Documentary, *Artforum* (November 1971), 68–71.

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