

We welcome the move of dance into museum and gallery space. We understand the ways in which this asks dance and choreography to reconsider itself within the spatial, temporal and archival conditions of these institutions. Equally, we note the critical possibilities this offers to the museum - how might dance, in turn, disrupt and question these collections and curatorial methods? These institutional spaces are predominantly designed to exclude visual noise and outside reference. However, they fail to exclude the intrusion of the bodies of the spectator - which provides complication for the medium of live performance. The spectators can often stay or leave as they wish; the spatial definitions of a live work and divisions between who is 'active', 'passive', 'moving' or 'watching' are constantly in flux, leading to new understanding of choreography and dance. We feel dissatisfied with the repositioning of existing works from the stage, favouring instead new works, direct interaction with existing collections, and otherwise exploring the conditions of these spaces.

Our work explores and renegotiates spectator and performer relations. In 2012 - 2014 we made *Attend*, a series of score-based works intervening on performance and gallery spaces and rendering spectators active agents in performance; often taking place after having been read. *Floorplan* (2015) was presented at Rich Mix, London, as part of a day-long solo exhibition of performance. Employing a game-like structure, two performers edited the space by directly placing lines of tape - - designating new architectural possibilities that intervened in how audience's bodies placed themselves in the space. The simplicity, clarity and power of clear lines directly cited histories of Constructivism and ideas for utopic thinking and planning; but undermined by a continuously edited performance.

An institution's collection presupposes the ownership, permanence or reliability of the work - it both has an archival function, from which the institution might choose to both represent the work, but also draw curatorial narratives between different works. We are specifically interested in the nature of the performer's body as a site of accumulation of reference and influence, and its possibilities to represent this to a spectator in its complexity. What is lost, or gained, during this process? What was present in the moment of performance that is excluded from the collection; and what is present in the archival body that gets swept into its re-performance? How can we account for, or recognize these things? Our current project, *Partner Dances for One* (2015-) sees a solo performer shuffle through a palate of historic performative modes and references of female stage performances. The work explores the space of tension between internal absorption and external gaze in the embodied memory and archive. What is the dancer-as-historian's relation to influence, cliché, reliability or mutation? How might a body-as-archive make distinction between their personal histories and historic works, and is this

even desirable? What is added to each dance as it is placed alongside, or even combined with, another work? How might one dancer-archive pass on this subjective material to another?

Our work, *Empty Gestures* (2016) considers the labour of memory, a project in which we learn and then present a growing chain of everyday and performative hand gestures. We are interested in the archival body's needs and accidents: its maintenance, unreliability, hesitations, fidgeting, whims, forgetfulness and indulgence. Particularly with an intangible collection, we find the notion of repetition and citation particularly interesting. Without a continuous material permanence over time, when can a dance work be said to exist? What makes this dancer's manifestation of the dance an 'authentic' one? What is the space between citation, copy, recreation and inspiration? Are there other ways to understand this beyond an authorial determination? Our exhibition work *Here or Now* (2015) considered embodied archive within the gallery, and the distance between reference and manifestation, with numerous performers recreated and narrating various fictitious and historic art works in various modes of clarity and obscurity. What is distance between a dance remembered, a dance referred to, and a dance re-performed?

The work of Siobhan Davies Dance has been particularly influential to our practice. After having developed within the past year a more focused and research-oriented practice, we feel that this unique opportunity to place our work within a long-term and supported dialogue with such esteemed partners would be invaluable. Apart from the particular enquiry of *Dancing Museums*, we would deeply benefit from the international links and institutional networks undertaken by this programme.

- MORE ON WHY THIS PARTICULAR PROGRAMME?

Much of our work questions the spectator's complicity within the live performance - within this programme, we would like to consider their presence, or absence, within an expanded notion of archive or collection. Additionally, we note the majority of dance artists making work within or engaging with museum and galleries as having an established practice within conventional theatre spaces. We are particularly interested in creating platforms for emerging artists to experiment earlier on within museum spaces, and support discourse of what might be possible with a emerging generation influenced by the recent research of dance in the gallery

Tempo Rubato is the collaborative research practice of Rohanne Udall and Paul Hughes. They have presented work with the Forest Fringe at Edinburgh Festival Fringe 2014; a solo-exhibition of performance at Rich Mix, London

2015; and most recently at the International Conference on Artistic Research, Society for Artistic Research, The Hague, 2016.

Rohanne studies a Fine Art MA (Hons) with the Edinburgh College of Art and University of Edinburgh, with a dissertation ... Rohanne recently undertook a residency at Hospitalfield, Arbroath, funded by the Hope Scott Trust and Glasgow City Council.

Paul Hughes holds Philosophy MA at University of Edinburgh and currently studies MA Dance Studies at the University of Roehampton. His research includes philosophy of dance, dance in gallery spaces and practice-as-research. He is a member of performance collective Ponyboy Curtis.