

On Transversality in Practice and Research

TECHNE Student-Led Online Conference 2020.

For more information check out <https://ontransversality.wordpress.com>

Fields with an asterisk are compulsory. Leave blank if you do not require to fill in a field.

Email address *

p.hughespaul@gmail.com

Name *

Paul

Surname

Hughes

Preferred name (for publicity)

Paul Hughes

Pronouns

He / him

Academic Affiliation / Organisation

University of Roehampton

Are you funded by TECHNE? *

Yes

Type of proposal *

short presentation

workshop proposal

conversation

performative lecture

spoken word poetry

artwork

performance

film

other

Abstract/proposal (300 words max) *

This presentation will introduce and question a recent trend within UK experimental dance of artists taking on the role of 'curator' or 'host' to form projects in which they invite collaborating dance artists to present their own self-authored work (e.g. Siobhan Davies Dance (2018) 'material / rearranged / to / be', Jamila Johnson- Small (2019) 'Heavy handed, we crush the moment', Lucy Suggate (2019) 'Spirit Compass', and Jonathan Burrows, Matteo Fargion and Hugo Glendinnings (2016) '52 Portraits').

These projects can be seen within a long legacy of Euro-American dance-theatre (Judson, etc.) that rejects the traditionally masculinist and authoritative role of the 'choreographer' in favour of more democratic and collaborative working practices and performance forms. However, I argue that their shift away from collectivist identities ('Grand Union') into one that renders each collaborator as individual artist with authorship of their own work / practice, demands fresh analysis. Given their frequent situation within major institutions of visual arts (Barbican, Nottingham Contemporary, Turner Contemporary, etc.), and their borrowing of visual arts terminology ('curator'), my presentation will address these practices by drawing from extensive discussions from visual arts (Institutional Critique, and its legacy) that center the roles and relations between artist-curator-institution.

I ask: within what lineages of curation can these 'hosting' practices be understood? How is a choreographic sensibility challenging and extending the role of curator, with its own legacy of power-imbalances and capacity for exploitation? I argue that these 'hosting' practices seek to mediate between institutional frameworks, and a field of artistic practice and exchange that exists outside of institutional recognition and remuneration. But I ask: what is risked by this 'outsourcing' of curation, and how might the institutional 'independence' of these artists and artist-curator's repeat the trap that Suhail Malik describes as art's continually deferred promise of escape?

Language(s) of your presentation
English

Supporting link

Access needs
n/a

Technical requirements
If it'll happen over Zoom, then: I'd probably do a screenshare of some slides.

Further notes or comments
We have some budget to offer fees for unfunded students and independent researchers, artists, filmmakers, or freelancers who wish to present as part of this conference. If you fall within any of these categories, please indicate below.