

Our collaborative research, as *Tempo Rubato*, is deeply concerned with the new spatial, temporal and archival understandings of dance and choreography that emerge with their introduction into the museum and gallery space. In this enquiry, we seek to explore how dance might disrupt and question collections and curatorial methods.

The hermetic design of gallery and museum spaces excludes visual noise and reference. However, it fails to exclude the intrusion of the body of the spectator, which is complicated further in the presentation of live performance as a historical artefact. In the gallery audiences can stay or leave as they wish disrupting the spatial definitions of a live work, and distinctions between who is 'active', 'passive', 'moving' or 'watching' are constantly in flux. We seek to understand new choreographic forms in relation to this, directly interact with existing collections, and explore the conditions of these spaces. In doing so will consider the renegotiation of performer-spectator relations and consider the role of the dancer as historian and the body as an accumulative archive of citation and influence, and the labour and unreliability of memory.

Much of our practice considers and renegotiates spectator and performer relations. Across 2012 - 2014, our series of score-based works *Attend* intervened on performance and gallery spaces, rendering spectators active agents in relation to provocative or instructive texts. *Floorplan* (2015), presented at Rich Mix in London as part of a day-long solo exhibition of performance, employed game-like structures, with two performers altering the space by placing lines of tape onto the walls and floor. This delineation of new architectural possibilities influenced the audience's movement within the space. The simplicity, clarity and power of the clear lines directly cited histories of Constructivism, utopian thinking and planning whilst undermined by the performance of continuously editing, shifting and considering aesthetic and space.

An institution's collection seems to require an ownership of a permanent or stable artwork. It has an archival function, from which works might be selected and presented to the public, but it also draws curatorial narratives between different works. Our research considers the performer's body as a site of accumulating reference and influence, and the complexity of representing this to a spectator. Our current project, *Partner Dances for One* (2015-) sees a solo dancer shuffle through a palette of historic modes and references of female stage performances. The work explores the tension between internal absorption and external gaze within the embodied memory and archive. What is the dancer-as-historian's relation to influence, cliché, reliability or a shift in historical context? How might a body-as-archive make distinction between their personal histories and historic works, and is this even desirable? And how might one performer pass on this subjective material to another?

Our work *Empty Gestures* (2016), in which we learn and present a growing chain of everyday and performative hand gestures, drawing content and composition from sources on the internet, considers the labour of memory. We are interested in the archival body's unreliability: its hesitations, fidgeting, whims, forgetfulness and indulgences. We find the notion of repetition and citation of particular interest with an intangible collection; without a continuous material permanence over time, how do we account for a dance work's existence? 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 an embodied archive within the gallery, with numerous performers re-creating and narrating

various fictitious and historic artworks in various modes of clarity and obscurity. What distinctions can be drawn between a dance remembered, a dance referred to, and a dance re-performed?

Within this programme, we would be particularly interested in developing our research into the spectator's complicity within live performance in the gallery or museum - we would like to consider their presence, or absence, within an expanded notion of archive or collection. What was present in the performance of a dance that is excluded from the collection, or in its reperformance? Furthermore, how can the collection account for these re-performances? We are curious about the access a spectator might have to presentations of memory or internal attention, and particularly seek to complicate notions of shared communication and participation within performance.

We note the exciting amount of exhibitions from dance artists making work within, or engaging with, museums and galleries, particularly in London (including Raven Row, Barbican Curve, ICA and Hayward). However, we note the majority of these artists have an established practice and history of work within conventional theatre spaces. We would be particularly interested during this programme to creating a platform with a growing network of emerging visual and dance artists creating performance within museum and gallery spaces; to develop support and discourse for an emerging generation influenced by the recent rise of dance in the gallery.

The work of Siobhan Davies Dance has been particularly influential to our practice. After having developed a more focused and research-oriented approach over the past year, we feel that this Dance Artists and Curator Mentorship Programme would be an invaluable opportunity to place our work within a long-term and supportive dialogue with esteemed partners. Aside from the development of our work in relation to dance within museum and gallery spaces, in line with the particular enquiries of *Dancing Museums*, we would deeply benefit from the international links and institutional networks established within this programme. Our practice is deeply interdisciplinary, and engages with questions of performance within an expanded and often oblique enquiry; we feel like this programme would open exciting new possibilities and challenges for our work.

Tempo Rubato is the collaborative research practice of Rohanne Udall and Paul Hughes. We have presented work with the Forest Fringe at Edinburgh Festival Fringe 2014; a solo-exhibition of performance at Rich Mix, London 2015; work-in-progress performances of *Partner Dances for One* have been shown at Camden People's Theatre and Battersea Arts Centre; and most recently we delivered a presentation on digital writing practices at the International Conference on Artistic Research, with the Society for Artistic Research, in The Hague.

Rohanne studied a Fine Art MA (Hons) with the Edinburgh College of Art and University of Edinburgh. Her MA dissertation, '*Nothing ever stands still*' *The Pluralist Perspectives of Living History* explored the emergence of historical re-enactment practises within artistic, educational and political spheres in the twentieth century. She recently undertook a residency at Hospitalfield, Arbroath, funded by the Hope Scott Trust and Glasgow City Council. Paul Hughes holds a BA Philosophy at University of Edinburgh and is currently studying an 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 and assistant editor for the journal *Choreographic Practices*.

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