

DANCE IN THE ART GALLERY OF ONTARIO 1977 AND 2017

by

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ABSTRACT

While the Art Gallery of Ontario (AGO) is renowned as a pre-eminent visual arts museum in Canada, it has also featured dance performances since the late 1970s. Historically, a first wave of dance in art museums took place in the 1920s when choreographers, in dialogue with artists, formulated a new vision for dance that broke from the standards of classical ballet. A second wave occurred in the 1960s–70s when sweeping and radical changes in society propelled experimental dance into alternative venues such as museums. A third wave, beginning in the 1990s, brought dance into museum spaces and stemmed from the perspective of institutional critique. This thesis examines two dance performances held at the AGO, exemplifying the second and third waves: Missing Associates' *Solo Improvisation* (1977) and Tanya Lukin Linklater's *Sun Force* (2017). I will draw on the literature and files at the AGO to analyze the institutional philosophies and exhibitionary practices that led to incorporating dance in these time periods. My core research shows how dance in museums evolved beyond an entertainment function of enhancing the visitor experience to playing a key role in an ongoing critique of the museum. Dance in the museum also expands curatorial practice beyond the visual sense; the movements of bodies transgresses the implicit hierarchies that have restricted both the display of objects and the activities of subjects. I argue that dance creates a more liberated museum experience and a deeper understanding of the visitor's relationship to art and society. Incorporating dance offers an opportunity to reshape the institutional structure from within and provides a means for the art museum to re-vitalize its connection to the community it represents and serves.

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INTRODUCTION

Imagine standing in front of an art museum, quietly gazing at a painting, and suddenly the person beside you sweeps their arms up overhead and dances across the room. Where would your gaze go? Would you linger to watch the unfolding flow of movement? How might this change your experience of viewing the art on the walls? If you go to any major art museum today, dance may be encountered in the gallery. In the second decade of the twenty-first century, a current explosion of dance in museum can be witnessed around the world, in galleries, museums and biennials. No longer is art simply an object of curiosity or the museum a place of quiet contemplation. Today, the art museum is a place of engagement. Dance in museums enlivens the objects displayed and through its flowing movement engenders a fluidity in the visitor's experience of the art and the museum that has transformative possibilities. This is the phenomenon that will be explored in this thesis.

Dance in the art museum is not new. Since the early part of the twentieth century, visual art and dance have been in creative dialogue, blurring and transcending the boundaries of both. Most famously, Russian ballerinas displaced to Paris connected with vanguard artists and pioneered new directions in dance. The Ballets Russes, headed by Sergei Diaghilev, formulated a new vision for dance with unique choreographic statements, breaking with classical ballet.¹ Visual artists who were also contravening traditional forms absorbed the influences of dance choreography in their creative development. It was a two-way influence.² Art museums recognized the expanding art canon and a major institution, the Museum of Modern Art in New York, even founded a Department of Dance and Theatre in 1939.³ However, the focus of art

museums in this first wave of dance extended to primarily the preservation of archival materials rather than performances themselves.⁴

Art historian and critic Claire Bishop identifies three waves of dance in museums. By the second wave, in the 1960s and 1970s, art museums searched for ways to exhibit the new and experimental dance developing in the avant-garde art scene and immersed in the radical politics of the period. Experimental, or postmodern dance, transgressed boundaries in art and provoked a re-imagining of both dance and art. The art museum established itself as a space to engage with and learn about contemporary art movements and aspired to increase the public interest in visiting the museum by making it relevant to current trends. In the second wave, dance served both an educative and entertainment function. Dance theorists Mark Franko and André Lepecki described how dance offered life to an institution that was losing its vital connection to the public.⁵ During this time, the turn to dance was characterized by its tentativeness: an interest in bringing dance in but hesitation in committing to dance as an integral part of art display and curation. Dance entered primarily through the events department in museums rather than as exhibitions, and even then, it appeared sporadically.⁶

The third wave of dance in museums, considered part of the new millennium, was propelled by a desire to democratize the relationship between the art museum and the visitor, addressing the structural disparities inherent in traditional museums. The need for change in part stemmed from the continuing critique of museums which began in the 1990s. In this third wave, dance gained a new level of recognition in being accepted as part of the artistic canon. At this time, the reason for including live dance performance shifted. The critique of the museum throughout the 1980s, 1990s and into the new millennium called for a profound change in the social function of the museum and a revised relationship with the visitor to one that was more egalitarian and

participatory and in favour of an inter-subjective experience.⁷ As dance privileges experience and emphasizes process, museums moved dance into exhibition spaces in more definitive and committed ways.

In the first part of this thesis, the place of dance in the museum will be theoretically explored. An understanding of the relationship between objects and subjects within the museum space highlights how the incorporation of dance offers the possibility of reshaping the institutional structure from within with social and political implications for changing the role of the museum in society. It will be shown how dance, as an art form dealing expressively with bodies in space and time, compels a reevaluation of relationships between art, viewers and the art museum. The question addressed is, how has dance made different demands on spectatorship changing the nature of viewing in this specific context? In the following chapters, I draw on examples of dance in the Art Gallery of Ontario (AGO) from the second wave of experimental dance in the 1970s, when dance first entered the AGO, and then again from the third wave, when dance has been increasingly accepted in the exhibition space. I will critically examine the differing and changing philosophy and exhibitionary practices of the AGO.

The AGO stands as one of the major art museums in Ontario and Canada. During the 1970s, the AGO initiated the process of several changes to bring it in line with the modernist trends happening in the museum world. Museums began to feel the pressure to change their role and function in society, to connect with a wider community and to respond to contemporary emerging artistic practices. The move towards modernization was not simple. Modernization demanded institutional restructuring and architectural changes to older buildings in order to accommodate the various emerging art practices. AGO began this process in the early 1960s and, with its architectural expansion in the 1970s, could participate in the second wave of dance in

museums. In a small way, the AGO participated in the first wave by collecting archival materials on dance however this activity was limited.⁸

It was in response to the artistic innovations of the 1960s and 1970s that the AGO expanded to include dance. The 1970s was a unique period of radical art experimentation and innovation where the Toronto art community pushed the boundaries of art including in relation to video and dance. However, as is characteristic of second wave of dance in museums, the AGO's first dance program was planned through the Media Programmes Division of the Education Branch to fulfil, in part, a new mandate to find novel and engaging ways to reach a wider public and to showcase unique developments in art. Missing Associates, a Toronto-based partnership between dancer Lily Eng and videographer and filmmaker Peter Dudar, were producing a distinctively Canadian synthesis of experimental dance choreography that had gained international recognition. They were one of the first Canadian experimental dance performers to enter the AGO in 1977 as part of six weeks of planned events and exhibitions titled Looking at Dance – Live, on Film, as Video. However, they only performed once at the AGO. With this example, this thesis will explore the limitations and barriers to bringing dance into a major art museum like the AGO in the 1970s.

Nearly forty years later, the AGO initiated another transformation to bring it in line with contemporary museum practices, including joining in the third wave of dance by bringing dance artists into the exhibition space.⁹ Now the question of what could dance performance offer the museum, and what does the museum offer the dance performer was posed again. Museologists theorized on how dance might be used as a productive intervention in re-configuring the visitor experience within the museum space and in relation to the objects displayed. To show how dance changes the experience of the visual in the museum,¹⁰ I examined the dance exhibition of artist-

in-residence Tanya Lukin Linklater invited by the AGO in 2017. The year was marked by celebration of Canada 150 – the 150th anniversary of Confederation. It represented a time of actively reflecting backward and looking forward, critically questioning the trajectory of Canadian art as a reflection of society and its institutions. Lukin Linklater choreographed a dance performance, *Sun Force*, in response to the retrospective exhibition of the Montreal artist Rita Letendre. Lukin Linklater, an Alutiiq artist and dance choreographer, was invited in recognition of her work that uses “the body as a way to know”.¹¹ I will show how the quality of dance as an ephemeral process, placed in relation to the fixed object, the paintings on the wall, transforms the experience of the exhibition and makes the incorporation of dance an important part of this year of questioning.¹² This thesis will explore how and why the curatorial philosophy and practices of the AGO shifted in the new millennium and the role of dance in reconfiguring the relationship of the museum to its collections and communities.

As the number of curators who are planning and organizing for live art in museums expands, it is imperative to develop a mutually shared language and understanding around live arts curation. This area of study remains relatively unexplored, and there are still many avenues for scholars and critics to examine concerning the role of dance in curatorial practice and in achieving the aims of the new museology.¹³ This thesis will contribute to the discussion by investigating how dance offers a reflexive re-examination of art museum experience, especially in respect to the AGO.

METHODOLOGY

To inform my thesis I conducted both primary and secondary research. I began my search for historical materials from the 1960s and 1970s at the AGO's Edward P. Taylor library. Here I discovered rich archival materials on the early expansion of the AGO, from when it was known as the Art Gallery of Toronto to how it established itself as a modern museum. The reflective submissions to the 1968 public forums on *Are Art Galleries Obsolete?* offered great insight to the agenda at the time.¹⁴ For the early 2017 time period, during which Lukin Linklater performed, all documents relating to strategic planning and highlights of curatorial practices were readily accessible online, although the staff at the Archives were invaluable in helping me gather further information.¹⁵ As my focus for primary research was on dance at the AGO, I searched the Archives to find that there were 146 items related to dance, including books, collections of dance performance memorabilia (posters, tickets), videos, and the bibliography of a private collection of 97 books and a large file of annotations on ceremonies, dances and music of Indigenous peoples.¹⁶ The search demonstrated some early interest on the part of the AGO in collecting and preserving archival materials and objects related to dance but not, it seems, as a focused investment in a collection of dance memorabilia. This is consistent with other art museums participating in the first wave of dance. The archival material relating to experimental dance in the 1970s consisted of internal memos, copies of programming, advertisements and press releases and some photographs. Also available were the findings on dance at the AGO during the 1970s and 1980s gathered by the artist-in-residence Ame Henderson who performed at the AGO for *Nuit Blanche* in 2014.¹⁷

I surveyed all the materials available at the AGO Archives on the first major dance presentation in the AGO, titled *Looking at Dance – Live, on Film, as Video* (1977). The events

programme and promotional material was available, as well as the catalogue booklet edited by dance historian Selma Landen Odom.¹⁸ The catalogue included a collection of essays by film and dance experts that expressed their perspectives and potentials for these new art forms, video and dance. The Archives also held copies of the promotional materials for the Missing Associates dance performance that was the culminating dance event at the 'Looking at Dance' exhibition. These photographs and descriptions of their dance performance at the AGO were put together by Peter Dudar who assumed a role of documenting Missing Associates' work, as well as conceptualizing and designing the choreography. Dudar invented their collaborative name, creating a pun on the phrase, "Miss Eng's Associates".¹⁹

I searched to try to ascertain the number and times dance entered the AGO after this first major event. There was no comprehensive listing of dance in the AGO Archives during the 1970s and 80s. This itself is a significant indicator of the limited relationship of experimental dance art to a major art institution. The records indicate the considerable change since then as the number and frequency of dance performance in art museums has increased exponentially all over the western world.²⁰ At the AGO, a search on the website under the heading 'dance' yielded over 2000 items just dating back to 2010. Online published information on contemporary dance artists at the AGO included YouTube clips, photographs and interviews with AGO curators and dance artists. Here I accessed YouTube videos of Lukin Linklater's rehearsals of the dance performance at the AGO but by artistic choice, respecting the intent and process of her practice, no public recording of the final performance exists. As well, Lukin Linklater offers a comprehensive website and several publications and interviews in art and curatorial magazines that I drew upon. In regard to the 1970s, there is more information available at the Dance Collection Danse Archives because there was a lot more experimental dance happening outside

the AGO.²¹

I viewed archival videos of the experimental dance work of Missing Associates through Vtape Toronto and in the archival collection held at Dance Collection Danse. The Dance Collection Danse Archives were set up in the 1970s by dancers and choreographers Miriam and Lawrence Adams who were very involved in the first developments of experimental dance in the 1970s in Toronto.²² Here I gathered archival records on Missing Associates' work as independent choreographers (a term coined by Peter Dudar)²³ and on their involvement in the artist-run centres existing in the 1970s, especially their association with A Space and Centre for Experimental Art and Communication.²⁴ Vtape's collection holds seventeen Missing Associates' videos which documented the themes and evolution of their work during the 1970s. There was no video of Eng's performance at the AGO available to view, however the Vtape archives did include a film by Dudar of her performance by the same name, *Solo Improvisation* (1977), performed at the Documenta 6 in Kassel, Germany. Even though Missing Associates' dance was improvised in the space and not a repeated version, the video provided visual insight into their creativity, as well as into the strength of Eng's athleticism and controlled energy.²⁵

For my secondary and theoretical research, I undertook an interdisciplinary approach where this topic draws upon academic literature within dance research as well as in museology, and on the topical new developments in live arts curation. I synthesized a broad spectrum of literary sources on live art curation, museology, dance performance, art history, as well as post-structural, new museology and dance theory. These texts were found in university libraries across Ontario and accessed via the interlibrary loan program, and on the Internet. The research covered not only experimental dance practice but the gallery space into which it was entering and the theoretical rethinking of the art museums arising from museum and curatorial practice

and its critique.

Combining primary and secondary research allowed for a focused analysis in placing the philosophy and objectives of each dance in the AGO in relation to their respective time, place and context. The case studies chosen highlight the unique function of visitor and wider social engagement between the AGO and the experimental dance field during very different time periods. I will look at the specific issues and influences of underlying curatorial practice during the second and third wave of dance in museums and examine the singular ways and purposes that dance is being used and has become tied to the visual art realm. Questions arise as to how dance is being incorporated, either antagonistically, educationally or curatorially, within the structural framework of the AGO and the effects of having dance and art in dialogue. In summation, the research supports the assertion that the role and function of dance in art museums shifted between the second and third wave of dance in museums. The AGO subsumed dance into its curatorial endeavors in the 1970s, riding the surge of artist innovation in Toronto dance, but not until the new millennium was dance incorporated as a curatorial choice to stimulate a new relationship between the viewer, art and the museum.

LITERATURE REVIEW

Dance has been part of the Art Gallery of Ontario since the 1970s, but there is little published in regard to either the historical, or contemporary role and function of dance in this museum. My literature review covered a breadth of resources. There has been an extensive amount written on dance in the museum in the past ten years, paralleling the surge in curating live performance and dance in the museum. I reviewed what has been published by dance theorists in the areas of museology and curation. At the end, I will highlight some of the historical literature on Toronto in the 1970s that I drew upon.

DANCE IN THE MUSEUM

In 2014, Franko and Lepecki edited an issue of *Dance Research Journal* titled “Dance in the Museum”. Their call to researchers and theorists was to critically reflect on the relationship of dance to the museum, but also its relationship to the viewer and within an evolving art canon.²⁶ Franko and Lepecki broadly identify two perspectives in the literature on dance in museums: first, that dance is entering museums as they embrace an expanded art canon, parallel to the acceptance of photography, film and video; and second, that dance is being integrated as an ongoing critique of the role and function of museums. The issues discussed within the first body of literature revolve around ways to integrate dance within the museum structure and the problems of re-enactment of historical dance, especially experimental dance of the 1970s.²⁷ This is related to concerns with the collection of dance as a museum object and the issues surrounding temporality. Within this body of literature, dance enters the museum in search of an alternative venue to the proscenium stage and to seek a wider audience exposure for experimental and conceptual dance, dance as art, to be viewed.²⁸

Another other body of literature explores dance in the museum as a move to explore and expose the socio-political structures informing and shaping not only display practices and the role of the visitor within these structures, but the relationship of the museum in supporting and promoting a particular worldview. Franko and Lepecki state that today dance in the museum reconfigures “*the very nature of the visual in the visual arts*” (their italics).²⁹ In this body of literature, dance in museums is analyzed in terms of how it operates to challenge the traditional function of the museum through redefining the experience of objects within the museum. Dance theorists André Lepecki, Claire Bishop, Ruth Phillips, Tino Sehgal, Sara Wookey, Chantal Mouffe, Erin McCurdy and others write about how dance in the museum creates a space for critical discourse.³⁰ Historically, dancers like Yvonne Rainer, Trisha Brown and others associated or inspired by the Judson group in New York, who were the early pioneers of postmodern dance in America, saw their works as political.³¹ Today, dance is presented as a mode of social action which involves the viewer in meaning making as an active participant in the experience of art museum art and objects.³² Art historian Dorothea Von Hantelmann speaks to how dance moves art from the interiority of the artist’s intention to the exteriority of the impact of art on the viewer, such that the meaning of art is an historically transcribed co-production.³³

In the third wave, dance in the museum moves beyond serving an entertainment function, or even one of simply enhancing the visitor experience, to playing a crucial role in an ongoing critique of museums – situating the visitor within the wider social and cultural context. Dance offers a means of engaging viewers as subjects, involved in a co-creation of the interpretation of objects in the museum, and the place of the museum in society.³⁴ Although the transformative potential of dance is discussed in the literature, Franko and Lepecki point out there is still a need

for more research on the historical, social-economic and political forces that underlie the inclusion of dance in the museum.³⁵ This thesis will address the historical and social structures that have shaped the inclusion of dance at the AGO in two periods 1970 and 2017.

CRITIQUE OF MUSEUMS

Within the field of museology, the literature on the issue of why dance may be included in the art museum is wide and varied. Early texts on the critique of the museum began to question the assumed objectivity of art and artifacts and the presumption of a universal subject. Cultural theorist Tony Bennett's *Birth of Museums* unravels the classical image of the museum as an unbiased neutral viewing space. He presents how rituals of viewing mask its social control functions.³⁶ Art historian Carol Duncan in *Civilizing Rituals* expanded on this theme discussing how the architecture and the display space asks for certain behaviours to be performed by the visitor in relation to its history as a place of instruction and education but, most importantly, power.³⁷ Bishop has analyzed how both the white cube of the gallery and the black box of the theatre operate as ideological frames that stratify the relationships between the objects, the visitors and the museum, more of which I will speak to later in the thesis.³⁸ In the past several years, there is a significant body of literature on new museology and new institutionalism with exploration of what dance offers within these frameworks.³⁹ These researchers seek ways to address how to increase access and broaden representation giving a greater focus to human agency within the museum and in a wider social context.⁴⁰ The inclusion of dance is explored as a means for redefining the relationship that the museum has with communities and critiquing its policies and practices around cultural representation.⁴¹

Art historians Mathieu Viau-Courville and Ruth Phillips, as well as others have summarized how the introduction of dance and performance addresses a number of needs for the art

museum's changing role in society.⁴² They elucidate how dance creates a context for static display objects not only through provoking an engagement with a display but deepening the viewer's understanding of the wider social and historical implications. Dancing the object has been central in the discussion on increasing the participatory practice and collaboration within museums.⁴³ Similar to the position of dance theorists, they argue dance offers a resurrection after the death of museums, to paraphrase Franko and Lepecki's reference to Donald Crimp.⁴⁴ Dance comes in as a way to engage the visitor with an "experiential turn."⁴⁵ Museologists, like dance theorists, have also highlighted the qualities of experimental dance as a mode of social and political critical reflection with the potential to involve the visitor in exploring meaning-making and how knowledge is transmuted.⁴⁶ Closely related to this is the theme of how the presence of the body in the museum — both the body of the dancer and the body of the visitor, and the relationship between the two — has the potential to redefine the visitor's relationships to the art objects and representation of cultural heritages.⁴⁷

Art historian and curator Ruth Phillips calls on museums to recognize the importance of dance and live performance in the process of rethinking the role of museums specifically in Canadian society.⁴⁸ She argues that a dynamic exhibitionary practice challenges the West's ocularcentric bias and the Eurocentric, settler lens.⁴⁹ Phillips identifies how this is crucial to reconfiguring the relationships of the museum to appropriated objects, art and artefacts and exposing colonial hierarchies of power.⁵⁰ Overall, these texts are valuable in moving forward the discussion of why the AGO is bringing in dance and performance in destabilizing its own authorial voice to include the presence of Indigenous peoples not normally visible or given voice in the spaces of the exhibition.

CURATING DANCE AND LIVE ARTS

The growing presence of dance in major museums is driving new research and publications in curating live dance performances. Dance and live arts curator Dena Davida points out that it was only in 2010 when a first collection on live curation appeared in the Croatian theatre journal *Frakcija*.⁵¹ Live art, defined broadly as “live bodies in action” involves an expanded role for curators with a potential that is still evolving.⁵² Contemporary research on live curating includes empirical, experientially based reflections on the curatorial practices adopted in present-day exhibitions as an evolving reflective praxis.⁵³ The editors of the recently published anthology, *Curating Live Arts*, state in their introduction that there is a need for developing a shared and coherent conceptual framework for promoting dance in the museums and the engagement of the community in art.⁵⁴

I drew upon several of the articles in *Curating Live Arts* to consider how some of the issues of curating dance bear on the AGO today. By crossing disciplines of visual art, theatre, performance, dance, museum studies, cultural studies, the editors propose that live art does not define a new art form or discipline, but rather a cultural strategy of including experimental processes within traditional frameworks.⁵⁵ They assert that live bodies act as the thread linking an ensemble of new museum practices and, as such, dance plays a vital role in the development of new curatorial methodologies.⁵⁶

McCurdy describes how the underlying shift in the curating profession originates in the changing function of the museum and expanding role for the visitor.⁵⁷ The shift in viewer engagement is from passive viewing with a visual bias, to active and physical encounter with a questioning, reflective focus.⁵⁸ In the debate on democratizing museums, incorporating dance and live arts has become more about uncovering the museum’s problematic relationship to art

and artefacts and the curator's job has become a facilitator of these changing relationships.⁵⁹ How to accomplish this is still being developed. Former dancer and dance theorist Sally Gardener in conversation with dancer and choreographer Russell Dumas discusses how dance as an art form that is centered on movement, space and time can contribute to reorienting the postcolonial through the liberation of the body. Dumas offers that through dance one can understand the conditioned body as that which is "colonized, habituated, inscribed and controlled."⁶⁰ The suggestion is that viewing the live and unexpected movement of dance increases self-awareness, widening the visitor's perceptive field through engaging visceral sensations. The visitor's experience their own bodies differently within the context of the museum thus opening a possibility for insight into sensing, feeling or understanding differently.⁶¹

Theatre arts specialist Bertie Ferdman ties the current changing role of the curator to the dance movement in the 1960s and 70s.⁶² The challenge of postmodern dance to the art canon and museum practices laid the groundwork shaping the contemporary radical potential of dance and live arts. Live curation, she argues, creates 'an engaged situational event' which encourages audiences to find their own way towards response. Dance and cultural theorist Thomas DeFrantz's "Dancing the Museum" suggests there is a need for an historicizing of the narrative of dance that does not center around taste or entertainment but are rather is "framed by a dialogue of social capacity and opportunity to reach beyond the privileged."⁶³ DeFrantz also exposes the challenges for dancers adapting to museums and ethical considerations in curating dance.⁶⁴ Bishop also catalogues the perils that accompany the possibilities of dance in the museum. Both the newness of dance studies and the limited understanding by museum curators of dance history act as barriers to presenting live dance in the museum that further research needs to address.⁶⁵ In this thesis, I draw on these writers to critically consider why the AGO brings

dance into its exhibitionary practices today.

In summary, the literature on dance in the museum has been growing exponentially in several different disciplines, including dance, theatre, architecture, pedagogy, museology, and curation. My focus has been to look at the literature in two areas – dance and museology – with reference to historical and contemporary documentations of the experimental dance in Toronto and at the AGO. I will draw on the literature to highlight how the role and function of dance entering the AGO shifts to be in line with its changing philosophy and practices. This is a gap in the literature which this thesis hopes to address by adding to the discussion an analysis of why dance entered the AGO in the 1970s and again in the new millennium.

HISTORICAL LITERATURE ON DANCE IN TORONTO AND AGO

Another body of literature that I researched and explored was the historical material on the dance scene in Toronto during the 1970s. There are a few books written, but most material relevant to the AGO I found was archival. I looked at the published curatorial essays and exhibition catalogues of three retrospectives on the 1970s which included dance: Market Gallery's 2011 *Dancing Through Time*; Ame Henderson's 2014 *rehearsal/performance*; and the AGO curator Wanda Nanibush's 2017 *Tributes and Tributaries 1971-1989*. Philip Monk's *Is Toronto Burning* was helpful for situating the social and political context of the experimental art scene in Toronto at the time. Kaija Pepper and Allana Lindgren's *Renegade Bodies: Canadian Dance in the 1970s*, Selma Odom and Mary Jane Warner's *Canadian Dance: Visions and Stories*, and Tanya Mars and Johanna Householder's *Caught in the Act: An Anthology of Performance Art by Canadian Women* document the wide and varied work of many artists who were developing postmodern experimental dance in Toronto. They also give recognition to the contributions of many women dance and performance artists and choreographers, of whom Lily Eng was one.

The historical works highlight how exciting the late 1970s was for avant-garde artists' development in Toronto and the vibrancy of the experimental art, video and dance developing at this time and during the second wave of dance in museums. The 1970s was a period of social protest and change, with less idealism and a grittier sensibility than the 1960s. Experimental or postmodern dance in Toronto had an overt political agenda at the time and perhaps for this reason flourished in alternative community galleries and clashed with institutions.⁶⁶ My research reveals how contemporary dance draws on the same creative tensions of postmodern, experimental dance of the 1970s especially when performed inside the museum.

DANCE AND MUSEUMS

The second wave of dance in museums rides on the crest of the enormous art innovations of the 1960s, spurred by the counter-cultural movement and the neoteric dissolving of boundaries between the art disciplines, and between art and politics. New experimental art forms like Pop Art, Minimalism, Conceptual art and Happenings found expression in literature, theater and dance. A new vibrancy gripped the art community and museums looked for ways to showcase the new arts, at this time recognizing and hosting experimental dance performances. To appreciate how and why the new dance of the 1960s and 1970s might reemerge in the third wave of dance in museums, I found it intriguing to read dance artists and theorists to learn how the very form of experimental dance embodies transforming qualities and the next section delineates these characteristics.

THE TRANSFORMING QUALITIES OF EXPERIMENTAL DANCE

Dance is part of every culture and assumes many forms historically and socially.⁶⁷ Elizabeth Chitty offers a working definition of dance that captures its universality while acknowledging its cultural specificity:

[Dance is] a specially marked or elaborated system of movement (how movements are specially marked or elaborated is culturally specific) that result from creative processes that manipulate bodies in time and space in such a way that movement is formalized and intensified in much the same way poetry intensified and formalizes language.⁶⁸

Chitty distills dance to its basic elements – movement in time and space – such that dance becomes loosened from all conventions and is free to assume a multitude of expressive forms. The flexibility and spontaneity of elemental dance becomes a way experimental dancers begin to choreograph conceptual issues and deconstruct assumed social values and norms.⁶⁹ Postmodern

dance embraces a number of features that are helpful to examine and to understand how it might be possible for dance to bring a live critique to the viewing process and the museum.

From its earliest beginnings, postmodern dance adopted a radical and critical perspective towards dominant and traditional institutions. The 1960s was a period of intense political protests against the Vietnam War and spawned emerging social movements against racism and sexism. Dance artists deliberately chose to work collectively and democratically, and rejected the principles of organization and choreography of both ballet and modern dance. Their work was interdisciplinary, involving visual artists, musicians, theatre actors, poets, and combined different styles of movement from dance, sports, martial arts with satire and verbal commentary. In sum, the hallmark of their approach to dance was co-productive creative investigation with an intent to push boundaries and explode conventions. Shaped by these social and political agendas, a group of young dancers in New York's Greenwich Village met to create dance experiments in a church basement. They would become known as the Judson Dance Theatre, and would later be recognized for their key role in developing postmodern dance.⁷⁰

Space, and the exploration of space, was one of the main legacies of the Judson dancers, according to dance historian Sally Banes.⁷¹ It was first presented as a problem on how to dance in a church hall. Corners, pillars and most famously, walls were incorporated into dance performance.⁷² Their dance were not planned for the proscenium stage but rather performed in alternative venues such as in parks or on the street. The gap between the performer and spectator lessened as they sat or stood in close proximity to the performers and often shared a space on the same level. Viewers could even become collaborators in generating choreography as performers moved around spectators thus bringing them into the dance. The setting in which dance was performed was incorporated into the work's meaning.⁷³ Kraus and her co-writers note that Trisha

Brown's creative use of space made her works fit most easily into a museum setting.⁷⁴ Context shapes how the dance is framed and therefore how it is processed.⁷⁵ Performed on the street or within the museum, space changed how the dance is experienced and interpreted.

Other defining features of postmodern dance were its commitment to improvisation and spontaneity. There was the freedom to follow ones' impulses and intuitions — along with the emphasis on pure movement and abstraction without a predetermined storyline.⁷⁶ Pure movement involved incorporating the everyday into their dance but, also, adding the unexpected. Postmodern dancer Trisha Brown in 1978 proclaimed, "I may perform an everyday gesture so that the audience does not know whether I have stopped dancing or not ... I make plays on movement."⁷⁷ The emphasis was on an unfolding process and the focus was on the present. A self-reflexive stance was incorporated into the choreography. As Banes points out, the performers were asked to be aware both kinesthetically and mentally of the physical changes they experienced during improvisation and other exercises and move in response to their own felt-sense.⁷⁸ Postmodern dance was about exploring ideas and asking questions.⁷⁹

Unpredictability in the flow of the dance was intended to create a sense of unsettledness that would provoke the viewer to a different level of awareness. Movement without music further disrupted the relationship with the viewer and the viewer's experience of the performance.⁸⁰ Of her own work, Trisha Brown said her dance was not about pacifying the viewer with distracting entertainment but confronting the viewer/subject's alienation in everyday life:

I seek to disrupt their expectations by setting up an action to travel left and then cut right as the last moment, unless I think they have caught onto me in which case I might stand still.⁸¹

This quality of postmodern dance to involve the audience in the unpredictable is what generates

the radical potential to change the meaning and relationship to the taken-for-granted. Both the dancer's own body and that of the viewer are governed by implicit expectations. The audience takes for granted the probability that dance will be seamlessly flowing and, as well, their privileged position as spectator. When dance interrupts the expected and habitual, there is possibility of knowing it again: making conscious what is forgotten. The presupposition is that this disrupting and reconfiguring of the museum experience through dance can extend into what is forgotten historically, politically, socially and culturally. Dumas points out how "sensation still has the potential to spread in all kinds of directions, to have different meanings, whereas feelings are already named or decided [and words] can mean different things to different speakers."⁸² This harkens back to Chitty's broad definition of dance as movement specially marked as having a language of its own. Dance as pure movement offers the potential for a kind of insight or reflection of how you could sense/feel/understand differently.⁸³ Dumas argues that body being manipulated becomes a body that is self-aware.⁸⁴

Banes states that the most important legacy of the Judson Dance Theatre for postmodern dance was that it allowed for anything to be looked at as dance and re-examined in terms of its choreographic conventions.⁸⁵ This means that the viewing process in the museum could be considered a choreography. The postmodern choreographic principles were not monolithic but rather deliberately undefined within a broader orientation towards freedom and democracy.⁸⁶ Banes says that, "they were not simply formal devices, but carried political meaning."⁸⁷ Phillips concurs, asserting that when dance enters into the museum space it is political.⁸⁸

THE CHANGING ROLE & FUNCTION OF MUSEUMS

The museum is generally understood as the place where people come to deepen their knowledge and broaden their perceptions.⁸⁹ It is also where people come to know their history and place

themselves within the continuum of cultural inheritances. So, the recognition of, and identification with, what one sees in museums and galleries provides a greater awareness, and contributes to increasing ones' knowledge and sense of self, as well as one's place in society. Museums have long understood their place as cultural and educational centres. Historically, museums were viewed as a politically neutral reflection of societal values, committed to the preservation and appreciation of cultural memory. Their enduring presence was driven by presumed universal ideals they represented.

Particularly after the second World War, as art historian Andrew McClellan notes, museums were called to play a role in rebuilding the crushed human spirit: "to be an oasis of high culture in a shattered world."⁹⁰ This facilitated the modernist attitude of the museum offering an escape from the outside world and a haven to touch human ideals. Into the late 1950s, the art museum was perceived as an ideologically neutral centre for education and enlightenment: a benign institution for the greater good. In the simplest of terms, the art museum's core functions centered around the means of conservation, acquisition of visual objects for display, scholarship and education. They were large storage houses of cultural objects in which wealthy patrons had works of mainly European artists, and also other historical and ethnographic objects acquired through imperial domination and offered to the public as curiosities to view or study.⁹¹

The core mission of art museums rested in the power of the art object. Curatorial efforts and economic resources of art museums were devoted to the acquisition and exhibition of object-based art. Museums upheld themselves as a space for quiet contemplation; confirming the ideal of prestige and education to its public. Visitors came in to admire the works presented to them, and be informed by facts provided by the curator. As described by art historian Linara

Dovydaitytė, museums regularly functioned as “an institution of expertise based on knowledge and authority, making visitors the customers of information and entertainment.”⁹² The museum directed a one-way process from expert to novice, within which the curators produced knowledge and audiences received the narratives presented.

This essentially authoritarian relationship was reinforced in the art museum with the shift from the traditions of classical salon styled galleries to altar-like singular display of objects. Art critic and artist Brian O’Doherty describes the twentieth-century display of art as a white cube, using it as a shorthand to describe the preferred display practices of art museums and galleries in which windows are covered and walls painted white such that the outside world does not intrude and the art is free to take on its own life.⁹³ The white cube served to remove artworks from any aesthetic or historical context. According to Bishop, the white cube is emblematic of Enlightenment ideals of the museum as a “blend of neutrality, objectivity, timelessness and sanctity.”⁹⁴ Museologist Debora Meijers describes how after the Museum of Modern Art (MoMA) in New York fully embraced the white cube design in the twenties, it soon spread to become the dominant approach throughout the Western world. Meijers emphasizes how exhibition designers championed the white cube as a neutral space waiting to be filled subjectively.⁹⁵

Not only was the white cube deemed to be ahistorical, but it continued the museum’s focus as primarily a visual experience. Within the museum space, the objects, the way of interacting with the objects, and the movement of visitors through the displays became organized around vision. Despite being revolutionary in its time, its widespread adoption valorized the visual apprehension of static things and created a particular environment of controlled display. Meijers suggests the use of the white walls turned into a totalizing force that erased differences

to form a single entity.⁹⁶ Viewers were homogenized into a singular subject: one that is most probably assumed to be white, European and upper class. The emphasis on the tangible created an illusion of objectivity. In other words, to be displayed is to be visible and the viewer seemingly moves through the space freely, in what O'Doherty describes as an autonomous, disembodied eye:

Presence before a work of art means that we absent ourselves in favor of The Eye and the Spectator. ... [A]ll that is left of someone who has "died" in return for the glimpse of ersatz eternity that the white cube affords us ... [W]e give up all humanness and becomes the cardboard Spectator with the disembodied Eye. For the sake of the intensity of the separate and autonomous activity of the Eye we accept a reduced level of life and self.⁹⁷

Subjectivity and historicity is lost and there is no experience of art but rather a passive receiving of images.

By the 1960s, more critics, cultural theorists, academics began exposing art museums as neither neutral in what was chosen to display, nor neutral in how it was displayed. Informed by political philosophy, critical theory and cultural and media studies, they unraveled the classical image of the museum as a neutral unbiased space, separate from social life, for the higher pursuit of aesthetic contemplation, self-education and spiritual improvement.⁹⁸ Tony Bennett critiqued the museum as a power structure. The strategies of display communicated a specific idea of society and unconsciously and implicitly imposed a hierarchy. Likewise, how objects were presented imposed identities onto collections.⁹⁹ To be displayed is to be situated within the 'grand narrative' of history: a Eurocentric history. The museum is anything but ahistorical or apolitical. On the contrary, the museum is a controlled space where societal differences are constructed and rehearsed by means of specific rituals.¹⁰⁰ The white cube with its contemplative viewing is not neutral, but orchestrated. Even the architecture and the structural space of the museum is not neutral call for certain behaviours to be performed by the visitor in relation to its

history as a structure of instruction and entertainment, and most importantly power.

The rehearsal of particular rituals within the museum is also discussed by Carol Duncan who explores how the organization of the displays confirms particular beliefs about the order of the world, its past and present.¹⁰¹ Duncan states that museums are institutions built to “publicly represent beliefs about the order of the world, its past and present, and the individual’s place within it.”¹⁰² If museums are a controlled space where societal differences are constructed and reinforced then as society changed entering the 1960s, there was pressure to change the structure and functioning of museums that were paternal, elitist, conservative and disconnected from the majority in societies; a majority that was disenfranchised not only within museum structures but within the wider social and political structures. What and who was excluded from museums was itself becoming visible.

The post-reflexive turn of museology has led to reconceive the museum as a “space of action” for a multi-vocal and shared practices.¹⁰³ Relational aesthetics, brought forth by curator and art critic Nicolas Bourriaud, challenged the place of the visitor. Rather than a passive receiver of information there was a shift to active engagement, participation and democratization.¹⁰⁴ Relational artworks propose that the audience assumes multiple roles as a witness, an associate, a co-producer and a protagonist in the construction and completion of the art.¹⁰⁵ Hence, once defined by their relationship to objects, museums became “defined more by their relationship to visitors.”¹⁰⁶ This rethinking sets a context in which experimental dance, along with other forms of avant garde art, already being viewed outside the art museum institutions, to enter the museum space.

BLACK BOX AND WHITE CUBE

The history of performing arts, as that of museums, reveals how both functioned as instruments

of social regulation. In a manner similar to the museum, institutions associated with dance and the performing arts carry their own hierarchical structures that are tied to the theatre, such as operational costs and production. Audiences fall into line with the rituals of the theatre: ticketing, queues, seating, fixed duration, limiting noise, and applauding at the finale. The audience watches experts dancing a story who are elevated on a proscenium stage that frames their performance, in a similar way the white wall performs as a framing device to elevate what is displayed. The audience assumes a passive, receiving role, distant and separated from the performers.

Avant-garde theatrical performers challenged both the staging requirements of traditional theatre and the prescribed role of the audience with a concept of black box theatre which offered freedom and flexibility. Black box theatre spread widely in the 1960s and the simplicity of the performance space became integral to postmodern dance, as mentioned previously.¹⁰⁷ Theatrical accessories and technology were stripped to the bare minimum: a space on a level plane, simple props, flexible lighting – any room could become a “black box” theatre. Theatre specialist and artist Matthew Causey contends that experimental theatre’s “black box” grew with the notion of reasserting the authentic through the desire to break with form and tradition and to dissolve barriers between the performer and the audience.¹⁰⁸ Polish theatre director Jerzy Grotowski, who was instrumental in promoting “black box” theatre in the 1960s, claimed authenticity arose out of the close proximity between the bodies of performer and viewer: “Let the most dramatic scenes happen face to face with the spectator so that he is within arm’s reach of the actor, [and] can feel his breathing and smell the perspiration.”¹⁰⁹ The even plane between the performer and viewer shifts the relationship between the two as the viewer comes in to experience the immediacy of the performance. Causey claims the direct contact between the performer and

spectator transcends not only the restriction of traditional theatre but the dominant social narrative.¹¹⁰ Black box design reveals the actor-audience relationship as the essence of performance and, in a manner similar to what Bourriaud expounds, opens performance to co-production.¹¹¹ The black box simplifies the performance space so it is malleable for the artist's creative imagination and changes the relationship between the performers and the audience, replacing fixity with fluidity, flexibility and openness.

Dance's relocation of the black box to the white cube of the museum in the 1960s and 70s concerns itself with the changing mode of spectatorship and conventions of reception. There is a predisposition in experimental dance performed within the space of the art museum to incorporate the structure of the exhibition space into the performance, including interrupting the way the visitor moves through the space. Curator Victoria Mohr-Blakeney elucidates how each site of engagement, whether a theatre, museum, gallery or site-specific location, is embedded with interpretive frameworks of expected roles.¹¹² They operate within the system of fixed relations that reproduce the power of politics, excluding or limiting the degree of interpretation.

Both the white cube and the black box, Bishop argues, operate as ideological frameworks that impact the hierarchizing of attention and the relationship between viewing subject and the object.¹¹³ Both share established and implicit rules for viewing that are mutually enforced and reinforced by the conforming public who express annoyance and disapproval when their expected viewing process is disrupted. With the incorporation of dance performance into the exhibition space both these ideological structures — the black and white cube — converge and rupture, moving the museum visitor out of a passive viewing role. The once single-viewing perspective is superseded by “multi-perspectivalism and the absence of an ideal viewing position.”¹¹⁴ Rather than thinking in terms of quietly contemplating fine art or being entertained

in a theatrical setting, dance opens the viewing process to questioning and ambiguity. For Bishop, the convergence of the black box of experimental theatre with the white cube of the museum brings new protocols of audience behavior and new forms of performances including the dance exhibition:

When dance is inserted into an exhibition, then, the viewing conventions of both the black box and the white cube are ruptured: a single-point perspective (seating in the theatre, standing in front of a work) is replaced by multi-perspectivalism and the absence of an ideal viewing position. ... The migration of the performing arts to the museum and galley should therefore be read not (just) as a cynical attempt on the part of museums to attract audiences, but as a direct consequence of the white cube and black box converging to produce a hybrid apparatus. The dance exhibition can therefore be seen as an attempt to recapture the immediacy and experimentalism imputed to the black box.¹¹⁵

Witnessing the intensity of movement and focus of the dancers in close proximity engages the viewer's entire body and nervous system. It is the felt sense, dance theorist and curator Dumas suggests, that moves the spectator to disengage from dominant discourse through an embodiment of direct experience that resonates in bodies and allows what is presented outside, being received through the visual and hearing to come inside through a felt sense.¹¹⁶ Developing a similar idea, Brannigan highlights the physical specificity of the dancing body that emerges from the limitless variety possible in human movement that is the source of singularity in dance.¹¹⁷ The viewer's experience of dance is shaped by this felt sense which is a unique, one-time occurrence and which, as Bishop contends, is "something mutable and slippery, not the function of a detached gaze upon the world from a centered consciousness but integral to the entire body and nervous system."¹¹⁸ Viewing a dance is neither passive nor neutral.

Bishop's theory draws the connection between what Dumas argues is the transformative qualities of experimental dance to the possibilities of disrupting structured processes in the institutions of the museums.¹¹⁹ In other words, dance as a movement of bodies within the

exhibition engages visitors through an embodied presence. (The visitor is no longer O’Doherty’s “disembodied eye”). The subjectivity of the viewer is reasserted as a reaction is exacted. The dance performance places the immediacy of the artist-audience relationship at the centre, becoming a communicational interaction of affect, emotion and engagement between the performer and viewer. Furthermore, as Lepecki points out, experimental live dance implies being present for a moment never to be repeated, thereby incorporating a temporality that intensifies the kinesthetic experience.¹²⁰ Dance as an immediate, one-time experience disavows claims to universality.¹²¹ Through the historical specificity of presence, dance offers the potential for greater awareness of context. Dance widens the viewer’s perception by calling attention not only to “the who and what is being present but to how and where the work is being presented.”¹²² Lepecki argues that dance claims a temporal and spatial form in response to the fixed nature of the museum and its objects. Its situation inside the galleries allows for interactivity between visitors, objects and the artists from a different perspective, inviting a rethinking of the relationships of power and agency. Dance by virtue of being within the space of the museum moves the viewer out of a passive receiving of the objectively visible into an ambiguous questioning of experience.

Philosopher and cultural theorists Chantal Mouffe, makes a distinction between complying artistic and contesting artistic practices and places the body as a site of exploration, as well as political resistance.¹²³ Curator Goran Petrović Lotina drawing on Mouffe, speaks to the potential for dance to be a means for challenging the institutional structures that have excluded large groups of people.¹²⁴ Echoing Dumas, Lepecki, Bishop and Chitty, Petrović Lotina deduces experimental dance frees the visitor from the implicit confining and defining structures of the institution offering an avenue for increasing inclusion and democratization of the museum space.

As Bishop contends, dance in the exhibition space undermines the idealized viewing position and in creating multi-perspectivalism, opens the possibilities of reestablishing and redefining the relationship of museums to its communities, which was a stated intention arising out of the critique of the museums at the time.

AGO AND THE SECOND WAVE OF DANCE

This section highlights how the philosophy and the exhibition practices of the Art Gallery of Ontario in the 1970s moved to be in line with the changes the critique of museums and the globally changing role and function of museums. In 1974, the AGO Director, William Withrow, wrote in a preface to a Handbook for the AGO Collection that “ideas about the nature of art museums have and will change the way in which this art gallery serves its community.”¹²⁵ Withrow aspired to the modern ideal of a curatorial-run museum developing in the post-war period.¹²⁶ His vision of a modern museum set the stage for the entry of dance in 1977.

When William Withrow became director in 1961, the AGO had yet to be created. At that time, it was still the Art Gallery of Toronto – a local, municipal art museum continuing with its founding mandate to be for the display of “objects of taste” for educative purposes.¹²⁷ It also had another focus on fostering original art and was closely connected to the various art societies in Toronto such as Ontario Society of Artists, the Canadian Group of Painters, and the Royal Canadian Academy. Withrow characterized the gallery at this period as “a service organization for the [art] societies ... [who were a] ... small group of people that believed the gallery belonged to them.”¹²⁸ In short, it was an elitist organization with a paternalistic focus, consistent with the view and mandate of art museums coming out of the immediate post-war period.

In line with the critique of the role of museums in society coming to the fore in the 1960s, Withrow recognized the need to engage with the public and widen the base of participation in the AGO. Under Withrow, the name was changed to the “Art Gallery of Ontario” and its funding expanded through the Canadian Art Foundation and Ontario government grants. While there was still a dependence on private donations and volunteers, the AGO moved towards being a publicly-funded organization. In place of being exclusive, elitist and insular, the core values

shifted to being inclusive, accountable, transparent and interactively collaborative.¹²⁹ To this end, Withrow opened a Town Hall debate on the question, “Are Art Galleries Obsolete?” and hosted a series of public seminars. He invited a diverse range of stakeholders and professionals to participate, from the directors of art galleries in smaller Ontario cities, to directors from large American and British museums, to local academics and artists. Letters were sent, position papers were submitted, problems were identified, values and ideals were clarified and needs were debated. Speakers were invited to submit written essays and some came to present during three days of open forums. The AGO Archives contain the written letters, essays and reflections collected. The responses were thoughtful, detailed, reasoned and far-reaching, and demonstrated a commitment to follow the new direction being proposed for museums: that the art museum was about the relationship with communities and not objects.¹³⁰

Withrow’s opening lecture set the stage for the discussions. He noted that “while our growing public has been adjusting to modern art, we have continued use our old methods.”¹³¹ Many modern artists could not display in art museum spaces that had been designed for paintings or small objects. The following description paints a bleak picture of the struggle to try to host avant-garde and innovative art practices:

We continue to make excuses for our dismal lighting facilities, our patterned floors, poor acoustics and blown fuses. We patch and paint and cover our dilapidated walls with wrinkled paper or burlap. In reasonably appropriate spaces it has been possible, usually at great expense, to artificially provide (temporary) conditions and facilities for some of the most important experimenters. However, we do this almost as an exercise.¹³²

In short, the Director’s summary concludes that “[w]e are behind the times.”¹³³

The town-hall submissions revolved around the museum’s changing role in society and the problems in planning for the future. Overall, it seemed there was a general consensus that the

AGO had a disconnect with the public and its contemporary artist communities. The archival notes record the different perspectives between artists and some museum directors. While both recognized the need for change, there was disagreement as to how to bridge this gap. One keynote speaker, John Hightower, the Director of the first government arts council in United States, spoke to the need for the integration of arts and society. He said that while art and artists are “kicking and screaming in our contemporary society, social institutions are slow to listen.”¹³⁴ He put forward that “museums must take a leading role in helping us [the public] perceive and respect — or be outraged at — our surroundings” but also work to incorporate entertaining exhibitions with a wider audience appeal.¹³⁵ Other commentators had concerns with museums becoming circuses if the focus was simply entertainment.¹³⁶ The views presented teetered between the desire to maintain the values and traditions of the art museum and the challenge for the museums to engage the public and to foster a socially wider participatory relationship to the arts.

The Director’s view at this time reflected the tension between competing mandates: for the AGO to be a provincial leader in arts communities and have an international presence: to meaningfully expand community participation and to promote Canadian art and a uniquely Canadian artistic identity.¹³⁷ In his address at the end of the series of seminars, Withrow reinstated what he believed to be the purpose of an art museum:

[T]o confront the individual with an aesthetic experience [which] involves, of course, one’s intellect and emotions in front of a work of art, and in the art museums the work of art *should* be experienced in the most meaningful context. Art museums can, through imaginative presentation of the art of the past, explain the present and thus help us meet the future.¹³⁸

The philosophy thus put forward still held as the highest value, the educative function of presenting objects of art to the viewer for discovery under the guidance of professional curators.

Withrow still placed the art object at the center of exhibition and collections, but acknowledged the “experiential turn.”¹³⁹ In other words, that it was important for the museum to appeal for a wider public to come to the AGO. To this end, the guiding principles were to establish the AGO as a provincial, and even national, leader in arts, by enlivening its presentation.

This was Withrow’s primary philosophy in guiding the growth of the AGO. Following the town hall seminars, a series of recommendations were put forward, and a multi-directional modification of policies planned for sweeping changes in exhibitionary practice, including the expansion of space, enlarging and diversifying collections, bidding for blockbuster exhibitions and hiring professional curators to meet these goals. The exhibitionary practices that followed from this philosophy were laid out in a series of directives that guided the expansion and development of the AGO into the 1970s.

The main priority of the AGO, as the now recognized major art institution for Ontario, became to assume the “function of bringing together exhibitions of major importance and larger than the exhibitions now being circulated by the Art Institute of Ontario.”¹⁴⁰ The report describes new arrangements between the AGO and major institutions in the United States to foster greater collaboration for travelling exhibitions in the future.¹⁴¹ During the 1970s, the focus remained on well-known and important European artists and hosting large exhibitions. The list is long, but exhibitions included *Treasures of Tutankhamen* (the show’s only Canadian stop), and *Dutch Paintings of the Golden Age* (including the only Canadian showing of Jan Vermeer’s *Girl with a Pearl Earring*).¹⁴² For Withrow, hosting high quality exhibitions laid the ground for ensuring success.¹⁴³ As Judy Stoffman of the *Globe and Mail* commented, the “vision of AGO at this time appeared more to look outward, bringing in modernist ‘blockbuster’ exhibitions to generate interest.”¹⁴⁴

Consistent with the AGO's philosophy at the time to grow its public presence was the architectural expansion of its premises. Withrow secured multi-million-dollar support from the Ontario government to provide funding over three stages of development, with the first phase opening in 1974 and the second in 1977. The development added the Sam & Ayala Zacks Pavilion, the Henry Moore Sculpture Centre, the Canadian Wing and the Walker Centre.¹⁴⁵ The new spaces allowed for the desired change in exhibition practices, as outlined in the town hall debates, which included space to display larger objects such as the considerable collection of sculptures donated by artist Henry Moore.¹⁴⁶ In addition, the opening of the Walker Court, placed at the heart of the new building, offered a large and open space for live performance and dance.¹⁴⁷ The AGO inaugurated this new space by hosting the exhibition *Looking at Dance—Live, On Film, As Video*, of which will be detailed later in the thesis. The decision to host live experimental dance followed from the mandate to increase the appeal of the AGO to wider audiences. As well, it was organized with an intention to educate the public on new developing trends in art, keeping with a more traditional role of the art museum. As typical of second wave dance in museums, dance first entered the AGO through the public programming department. The event could also be seen as a nod to promoting Canadian art and artists.

Certainly, Withrow recognized how there were different pressures on Canadian museums than that of their European contemporaries with longer histories and rich philanthropic donations. With the reliance on public funding, there was a greater demand for public service, and to engage the community and address the needs of the growing pluralistic society.¹⁴⁸ He recognized that the structural constraints on the AGO as a public institution that needed to operate as a solvent business, and that the priorities of fulfilling its social aspiration may clash with the need to raise funds. As a pragmatic businessman, he chose raising the image of the

AGO internationally as a guiding principle. However, an important consideration was to build upon the uniqueness of Toronto, as he states “what is appropriate for Paris is not workable in New York. And [likewise] Toronto is not New York.”¹⁴⁹ Overall, there was a move to reflect the cultural nature of its home city and province, and a redirection from British art to contemporary American and Canadian art to reflect the north-south interaction of Canada’s economy and culture. But adequate support and recognition of Canadian art was still seen as a gap within the AGO.¹⁵⁰ Historian Jeffrey Cormier discusses how the problematics of the AGO overlooking of its own artistic community that contributed to a rift of ideals.¹⁵¹ He states that there were many protests in the 1970s against the hiring of non-Canadians in art professional positions in Canada. Ultimately, in the eyes of the art community, Withrow failed to support and promote the interdisciplinary practices of the city’s art scene.¹⁵²

The lack of recognition was a major concern of local dance artists during the 1970s, where Canadian art struggled to establish its presence as a distinct cultural entity. There was mounting criticism of the AGO’s failure to adequately support Canadian artists. As the radicalism of the 1960s meshed with the avant-garde artist movement in the Toronto community, local dance artists Lawrence and Miriam Rosenberg, founders of 15 Dance Lab in Toronto, mounted a public protest in the style of 1960’s Happenings. They projected, onto the outside walls of the AGO, images of money and dollar signs along with the art director in a pin-striped suit.¹⁵³ The dance artists of Toronto were making it clear that they felt that the modern AGO was not representing their artistic community.

In sum, Withrow is credited with bringing the AGO in line with modern museum practices in the 1960s and 70s. His underlying philosophy was guided by the dominant concerns of the time for the art museum to broaden its social mandate and adopt exhibitionary practices that fostered

inclusion and participation. To meet this goal required the expansion of space, enlargement of collections, professionalization of curation and securing of prestigious exhibitions. While the AGO had a mandate of recognizing and supporting the uniqueness of Canadian art and artists, this was secondary to the business of establishing it as a provincial, if not national, cultural center. Dance enters the AGO, at this time, primarily to acknowledge and educate the public on new advances in postmodern art and to feature the distinctiveness of Canadian artists. Dance is not in the exhibitionary space but rather is organized through the community activities committee primarily to generate variety and interest, enlivening the museum space. While there was a disconnect with the avant-garde art community, the AGO did make a commitment to showcase newly developing experimental dance and video within its walls, and placed itself in line with other major art museums in the second wave of dance in museums.

THE UNIQUE TORONTO ART SCENE OF THE LATE 1970S

In keeping with an intention to support innovative, experimental modern art, in 1977 the AGO hosted a six-week event, *Looking at Dance — Live, on Film, as Video*. It marked the AGO's first invitation of live dance inside its doors and, in doing so, recognized the explosion of artistic innovation happening in Toronto. Throughout the 1970s, there was a push for the very redefinition of artistic practices, where crossovers and interchange of all art forms and new art forms were happening spontaneously in the artist community. As well, video was fairly new at the time and opened novel avenues of experimenting in dance and performance outside of traditional theatrical settings. Both film, video, performance and experimental dance were uncharted and vibrantly exploding fields in Toronto at the time.

Curator and writer Philip Monk described the 1970s Toronto's art scene as an enigma.¹⁵⁴ Monk uses the metaphor of "burning" to depict its vibrancy: art creativity in Toronto was "on

fire.”¹⁵⁵ Politics, art and social change combined to generate an energy that was synergic and inimitable. The Toronto art scene was comprised of young idealistic artists collectively experimenting together, crossing boundaries of the visual to synthesize music, poetry, theatre, video and dance into a new expression:

Romantic individualists or sentimental humanists, nihilist anarchists or diehard Marxists ... [made] the Toronto art scene – which makes it no different than any other art community. But what distinguished Toronto [in the late 1970s], at least in its conviviality, was the intersection of the practice and the social. Artists both performed in and made each other’s works. Video artists and photographers had key roles. Often allied to artists’ publications, the photographer’s studio supplanted the painter’s as a social site that moreover articulated the various artefacts of the scene’s’ dissemination.¹⁵⁶

What Monk describes is the collaborative and interdisciplinary way groups of young artists, dancers, videographers, actors, musicians, all hanging out together at run-down bars around Queen and Spadina, or working together in artist-run centres and collectives. The hallmark of this period, Monk says, was “talk” and “space” as the art scene invented itself through its conversations with itself, and about itself, exploring and pushing new boundaries in art and politics, and the intersection between the two.

Part of the significance of the Toronto art scene of the late 1970s was its distinctiveness from New York. Monk explains how there had been a vacuum in artistic leadership from New York that created an opportunity for more peripheral centres, like Toronto, to be freer in their artist creations. Also, at this time, there was a greater intensity in the search of that ever-elusive Canadian identity and a belief that supporting Canadian artists was one way to explore and cultivate distinctiveness as a nation.¹⁵⁷ Artists were taking a leading role in defining a new post-colonial expression of Canadianism, free from the constraints of being a former British dominion, as well as resisting Americanization.¹⁵⁸

It was still a very politicized period, coming out of the social unrest with the anti-Vietnam war movement and the aftermath of the Front de Libération du Québec, both putting new pressure to define what is Canadian. As well, the 1970s saw the emergence of the gay movement and a resurgence in feminism pushing at the confines of restrictive stereotyping and prejudices in society. However, Monk describes how there was a different tone to the politics of the 1970s compared to the hippie sentimentalism of the 1960s. Economically, there had been a downturn, with high youth unemployment perhaps fostering disillusionment and a nihilistic expressionism. Punk music dominated the youth culture.¹⁵⁹ Youthful artists were challenging and questioning dominant social structures through their art. Chitty highlighted in her work the ways politics imbued the experimental dance of the 1970s.¹⁶⁰ Querying or outright opposition was often the inspiration for themes or subject matters chosen to explore in choreography.¹⁶¹ Politics was also evident in the choice to produce works collectively and identify as cultural workers in artist-run centres.

Women in the experimental dance in the 1970s held their dance to be a demonstration of autonomy, choice and self-definition. They refused to accept the concept of a hierarchical binary and choreographed dance that embodied their agency.¹⁶² This was certainly true of Lily Eng, whose dance colleagues recognized the intensity of emotionalism – of anger – in her work that challenged the limiting and convention stereotypic roles for women.¹⁶³ Throughout Eng's long collaboration with Peter Dudar in Missing Associates, they maintained their freedom as independent choreographers even while deeply involved with the artist-run centres and collaborating with others in Toronto's vibrant artistic community. Missing Associate's synthesis of Dudar's art and video with Eng's blend of East and West movement practices, along with their unique working class background, stimulated highly innovative performances.¹⁶⁴ Missing

Associates performed internationally in Europe where they were well received, and this may be one reason that the AGO invited Missing Associates to represent the current, most avant-garde experimental dance: to showcase the cutting-edge work being done by Canadian dance artist/choreographers in Toronto.

MISSING ASSOCIATES

The dance performance of Missing Associates will be presented as an example of the experimental dance invited into the AGO as a second wave of dance phenomena in museums. The discussion will establish the qualities of their dance and choreography that place their work within the genre of what would become known as postmodern dance. The focus is on Lily Eng as a dancer in *Solo Improvisation*, but Dudar at other times performed and choreographed and filmed their productions. Sometimes video was an installation incorporated along with the dance performances.¹⁶⁵ In addition, I will explore how the AGO dance performance was received, which highlights the institutional limitations underlying the second wave of dance in museum, highlighting the ambiguous relationship to avant-garde art and confining its function to being both educative and engaging of the viewer.

Missing Associates adopted a cross-disciplinary approach to experimental dance right from the beginning of their collaboration to create dance performances unlike anything Toronto had seen before. Lily Eng first trained in ballet and then in the modern dance techniques of Martha Graham but found traditional dance to be too rigid and prescriptive. This led her to branch out to experimental dance and incorporate Kung Fu, gymnastics and, in collaboration with Dudar, concept art, performance and video perspectives into her dance. Cultural historian Dot Tuer describes the duo as “an important, if alienating, component of Toronto’s experimental dance scene.”¹⁶⁶ Tuer goes on to describe how Missing Associates’ dance style, informed by an interdisciplinary approach, was “structural and minimalist in concept, and aggressive in execution [that was strikingly opposed to] the Martha Graham modernist school prevalent in Toronto in the 1970s.”¹⁶⁷ Chitty notes that Missing Associates was not an outright reaction to dance in this country, but their political focus and blend of artistic disciplines extended the

boundaries of dance. *York Dance Review* critic Susan Aaron writes that Missing Associates was “among the first to stand apart by choice from Canada’s newly developed dance establishment.”¹⁶⁸

While their method involved dance and movement, their choreography dealt primarily with visual art concerns surrounding concept and process.¹⁶⁹ Their practice crossed between both boundaries of dance and art, as Dudar says “we were part of the experimental dance world as well as the performance art world.”¹⁷⁰ (At the time, the distinctions between the two realms was fluid.)¹⁷¹ Performance artist Tania Bruguera distinguishes artists from performance artists, identifying the latter by their antagonistic relationship to the museum and intention of disruption and intervention to institutional processes.¹⁷² Although Dudar did not consider their work as “political art” he had an understanding that the focus on process and improvisation had an unsettling effect. He comments, “We brought the audience into the performance, and vice versa. On that level, you might construe it as political.”¹⁷³ Dudar counteracted the hypnotic influence of repetitive movement to the unpredictable insertion of the unexpected to create a “resultant feeling of loss of clarity” for the viewer.¹⁷⁴ As in postmodern dance, the choreography of spontaneous movement within a traditional institutional space was used to explore and disrupt the expectations of the viewer’s experience. In an interview, Eng describes her style of improvisation: “I need to feel that something new is emerging from the flux of choreographed movement and unleashed emotion. I re-evaluate myself non-stop. But I can’t be anticipated. I can be wild one instant, and quite elegant the next.”¹⁷⁵ Together, Eng and Dudar were interested in providing an alternative performance situation – one with a new set of rules as to what each encountered in their separate traditional artistic fields, blending into an original dance art.¹⁷⁶

Eng drew on her cultural roots as a source of creativity and brought her considerable talent and determination to their choreography. She described in an interview with Chitty how studying Kung Fu “allowed me to develop further the things that were relevant to my life and who I was. At that time, when I was a young artist, there were very few visible minorities, never mind being Chinese.”¹⁷⁷ Naturally strong-willed and athletic, the practice of Kung Fu, she said, complemented her personality, and incorporating it into her experimental dance “evolved quite naturally.”¹⁷⁸ Eng drew parallels between martial art training and dancing: they both involved physical rigor, repetition and fluidity, wherein a foundational structure opens to movement that is interactive and unpredictable. As discussed earlier, it is the spontaneity of experimental dance that lends itself to the exploration of meaning and to potentially exposing the social structures that underlie taken for granted beliefs. In concordance with Dudar, Eng’s own dance vocabulary used minimal yet aggressive movement to explore the relationship between movement and space: a postmodern theme.¹⁷⁹ Dance contemporaries recognized Eng for her distinctive intense physicality and emotional expressiveness.¹⁸⁰

Chitty applies the dance concept of “your body’s native language” to Eng’s work.¹⁸¹ This concept holds that each body speaks with its own intrinsic language which is, however, largely forgotten in adulthood.¹⁸² In principle it suggests that, rather than following someone else’s individualized movement, one needs to recover one’s own innate language from the inside, guided by an intuitive letting go in the moment, along with an awareness of one’s own physical and mental changes.¹⁸³ Eng’s own description of her dance process dovetails with Chitty’s conception: “At the core of my movement scope of practice is the desire to take my internal landscape and extract it externally.”¹⁸⁴ Like the postmodern Judson dancers, Eng used unstructured movements of the body to create her own language of dance through improvisation,

and produced a choreography that was a totally unique expression of herself,¹⁸⁵ and perhaps capturing, or at least putting forward, what it means to be a “new” Canadian in 1970.

AGO’S LOOKING AT DANCE—LIVE, ON FILM, AS VIDEO

Looking at Dance—Live, on Film, as Video took place in the autumn of 1977, inaugurating the community space at the heart of the AGO. The news release for its promotion described the event as an explosion of dance that “combines 28 separate film programs and a series of dance and video programs by video artists and dancers, with five live performances by internationally-known dance groups.”¹⁸⁶ In the exhibition catalogue, dance academic and guest curator Selma Landen Odom describes the event as showing how the intersection of dance, an established art form, with film and video, two of the newest, brings “new possibilities of seeing and making dance.”¹⁸⁷ The organization of the six weeks of events aspired to create a cohesive typology of the development of dance – the origins, uses and styles of dance and its influential relationship to video and film in the twentieth century. Odom describes how the planning of the events took place over months of discussion with the head of the AGO media programs, Ian Birnie.¹⁸⁸ They shared a mutual interest in providing a snapshot of the “abundance of ideas... generated by filmmakers and dancers working in tandem almost since the turn of the century.”¹⁸⁹

Drawing upon distributors, archives and private collections, Odom aimed to provide an educative experience that drew upon a sweeping range of styles. She selected a series of short films, excerpts and features that documented several types of dance from classical ballet to ethnographic to modern dance.¹⁹⁰ The news release described the series as “international in reference and historic in emphasis.”¹⁹¹ The events taken together represented the evolution of these mediums, however the live performances introduced the wider public to experimental dance and its relationship to the art canon. The program detailed the progression in dance that

they wished to convey to the public:

[There will be] five evenings of live dance performances showing the progress of choreographic ideas from major innovations in the 1930s (the birth of modern dance) through to modes of performance conceptually related to contemporary movements in sculpture, music and film.¹⁹²

Odom showcased distinct Canadian innovators in the field of modern and postmodern dance, along with some influential American examples. Congruent to the aim to expand the Canadian audiences' understanding of the development of dance, she first offered the modern dance performances of David Earle and Danny Grossman who performed with other members of the Toronto Dance Theatre company (one of Toronto's first modern dance companies).¹⁹³ The next live performance was by the New York-based Sara Rudner Performance Ensemble and took place in the Activity Centre. The now famous postmodern dancer associated with the Judson Dance Theatre from New York — The Trisha Brown Company — were invited to perform. In the following weeks, other Canadian experimental dancers performed included Charlotte Hildebrand and the Le Groupe de la Place Royale from Montreal (that had just relocated to Ottawa). Missing Associates gave the crowning performance at the end of the series, representing the latest form of experimental dance happening in Toronto at the time, with international recognition for its exceptionality.

MISSING ASSOCIATES' PERFORMANCE: *SOLO IMPROVISATION*

The dance, *Solo Improvisation*, was performed by Lily Eng. Both she and Dudar choreographed the piece, and the performance exuded the energy and emotion Eng was renowned for. The setting was the Walker Court, situated at the entrance level and opening into the gallery space. The other live dance had been performed in the Activity Centre and audiences were charged an extra fee of \$3 for entry.¹⁹⁴ Only Missing Associates performed in Walker court where their

performance was part of the regular admission to the AGO. The audience stood or sat around the Court. This practice of black box performances occurred more commonly in the small experimental galleries or community art centres and was not typical for AGO's visitors, so it was likely a new experience to stand in close proximity to the dancer. As a non-theatrical space, it was also a novel challenge for the AGO to have Missing Associates' work presented.

Whether Missing Associates had an overt political agenda or not, their experimental dance was intended as postmodern art. The choreography was directed by an exploratory concept rather than being simply about entertainment. Developing their practice essentially in black box origins, Missing Associates' work resisted the institutionalization of both visual and dance artistic practices. The recognition of what was performance and what was real became intentionally blurred through the absence of the theatre or art frame. In part, the performance meant to unsettle and provoke, which it did.

Eng dressed in black street clothes with white soccer pads on her elbows and knees and underlying steel braces and leather strapping to protect her from blows and to enhance the sound of impact from Kung Fu moves.¹⁹⁵ Her long hair was tied back and wearing sunglasses photographs show her non-smiling face is held in fierce concentration.¹⁹⁶ In a catalogue publication of Missing Associates work, Dudar describes the complexity of Eng's performance in *Solo Improvisation* (1977) as she energetically and imaginatively integrates emotion into movement:

[*Solo Improvisation*] a prime example of Lily's mature style, which integrates all that has gone before. Her vocalizations move range from prior pedestrian (running, etc.) to now startlingly virtuosic. She transitions from gentility to rage. Lily once worked on horizontal and vertical surfaces systematically (Wall to Floor Exercise, etc.); she now ranges commandingly, but freely, throughout the space.¹⁹⁷

Dudar's description of *Solo Improvisation* conveys the skill and force in Eng's experimental dance, conveying what Chitty calls her unique "body native language". Spontaneity was part of the choreography including any spur-of-the-moment reactions of the audience. Tuer recounts a description by Dudar showing the degree to which *Solo Improvisation* shocked the general public:

As Lily entered to do her solo number, I reminded her to make it at least 15 minutes. A security guard approached the two martial artists in one of my pieces and asked what was wrong. Derek and Henry said 'Nothing.' The guard then asked what THAT WOMAN was doing. 'Performing' they answered. 'No, she's not!' he responded, and stormed into Lily's performance area. She was lying on her back at the time. He said something and tried to grab her arm. She pulled back, her lips moving. All I could make out was 'Get the f... out of my performing space!' He drew back (he seemed to be contemplating charging in), noticed the 150 people or so staring at him, then exited, so to speak. Lily went on but then laughed maniacally a couple of times... She then addressed the audience: 'Every time I come into this f... place the f... security guards harass me. Well if you want to get me out you will have to f... come and drag me out!'¹⁹⁸

Not recognizable as a performance to the AGO security guard, Eng's dance appeared out of place. It did not fit with the conventional assumptions of what dance is and was somehow offensive to the security guard. The performance did, however, embody the postmodern ideals of unsettling assumptions around viewer expectations and improvising in response to the moment. Eng drew upon the emotionality heightened tension in the room and continued the performance, leaving the audience unsure as to what was artificial or planned. Unlike what may have been the experience at other dance venues, Eng put her audience on edge.

This was Missing Associates only performance at the AGO. They were not invited back. In her York Dance Review, Aaron concluded, "Canadians still have a strong definition of what they have learned dance should be –[and] resisted the strong push of Missing Associates."¹⁹⁹ Dudar makes the point that it took some time before experimental dance and performance was accepted

by mainstream art avenues. So, although in demand in Europe, acceptance and recognition of the novelty of Eng and Dudar's redefining choreography were mostly lost on the public, and the AGO. In line with their 1970s' philosophy and practice, the AGO was consistent with other art museums in second wave in dance in their tentative commitment and sporadic use of dance to enliven the museum space.²⁰⁰ Scant entries in the archival AGO Events calendars from 1977 into the 1980s advertise dance under the heading of performance or concerts affirming that instances of dance in the AGO at this time tended to be secondary events. Dance made its appearance occasionally, although not in the gallery space as part of curatorial practice.

AGO AND THE THIRD WAVE DANCE

By the new millennium there was a third wave of dance in museums characterized by an enthusiasm on the part of both dance artists and museums. Dance artists want to perform within art institutions, and they in turn are interested in dance to revitalize the relationship with the public. The art museum now perceives the visitor as an active participant and seeks to offer an engagement with art which presupposes critical reflection.²⁰¹ The purpose of dance in the museum shifted as live dance became a means for reevaluating ones' social, cultural and political relationships to the objects displayed and to the viewing process.²⁰² To reiterate Franko and Lepecki's words, dance reconfigures the visual in museums, changing the perception of static and neutral objects to an experience of their intangible qualities. Bishop contends that participatory impulses today have the same agenda as those of the 1960s and 1970s which is to shift the role and function of the museum.²⁰³ In the context of change, dance in the museum, is part of a strategy "to cultivate an active subject who will be empowered by the experience of physical or symbiotic participation in the hope that the newly emancipated subjects of participation will be better able to determine their own social and political reality."²⁰⁴ Bishop describes how the change in museology towards favouring participation and experience not only recognizes but requires a viewer who had agency:

We, the viewer, the perceiver, share that mutable slippery space with a live performer. We witness an individual, a human being, too often referred to in contemporary art as 'the body,' executing actions and movements, but we are also in a rare situation to witness dancers intense focus, so perceiving perception is at work.²⁰⁵

In short, dance introduces a style of viewing that alters the visitor's usual focus and perception. This, Bishop argues, makes an ambiguous and unstable experience the center of knowledge, allowing space for imagination and change to occur. By privileging experience, stimulating

affect and emphasizing process in the present, dance provides a method to counter the linearity of a Eurocentric history. Museums have introduced live dance to meet the need for transformation of the modern art museum: for it to be more participatory, more egalitarian and more inclusively democratic.²⁰⁶

THE AGO PHILOSOPHY AND CURATORIAL PRACTICES IN 2017

Into the 1980s, 1990s and through to 2017, the AGO strived to keep its philosophy and curatorial practices in line with international trends in new museology. As the orientation of art museum shifted from being “object focused” to “visitor-centered”, many of the challenges and objectives Withrow sought to address in the 1960s were still guiding policy and practices in 2017. In the new millennium, the AGO initiated a reorganization called “Transformation AGO” which focused on increasing public participation, expanding space and establishing its relevance to a wider public. Similar to the constraints faced earlier by Withrow, these goals were to be balanced with the need for fiscal responsibility while maintaining the international prestige of the AGO which had been built up over the years.²⁰⁷ In keeping with the overall priority of museums for an experiential turn, the AGO 2015-2018 Strategic Plan set as its primary goal to “facilitate exceptional visitor experiences.”²⁰⁸ In fact, three of the four goals in the strategic plan had to do with the relationship to the public—shaping their visit, growing their numbers and, in their words, “supporting our people.”²⁰⁹ The fourth goal, to expand private donations and advocates, is closely aligned. The orientation of the 2015 AGO policies and objectives are in line with the new museology as succinctly expressed by museum director Stephen Weil as shifting from “being *about* something to being *for* somebody.” [italics in original]²¹⁰ The explosion in dance at the AGO in the new millennium coincides with the push to provide experiences for museum visitors to engage them in defining the meaning and role of art and art museums in society.

New museology calls for broader representation and a more egalitarian relationship with communities who have been customarily excluded, but there is debate over what constitutes real, meaningful participation. The new museology sought to expose how museum policies and narrative practices define social relationships through demarcating high art and low art and compartmentalizing material art: through choices of what objects to display, to the presence, or absence, of curatorial interpretations, and to how, or whether, curatorial practices reach potential visitors in marginalized communities. Museum policies and practices decide what social and cultural narratives get included and what is excluded: they shape the story of our society.²¹¹ Art historian Linara Dovydaitytė in assessing the quality of participation practices museums have adopted over the years, argues that offering public engagement only through the education or marketing department may just serve to preserve the museum status quo.²¹² The challenge was how to make the art museum relevant to a wider community through a participatory engagement that goes further [moving] towards subverting the dominant narrative in order to engage the public in the development of a new narrative.”²¹³ Dance, as a transformative process could play a role here and the AGO supported dance artists to facilitate developing a new narrative by inviting dance into the space of the gallery and dialogue on the role of art in community building.

The AGO’s philosophy and practices incorporated the intention to involve a wider community by addressing larger social issues through its AGO Creative Minds initiative that was launched in 2016-2017. This was a series of artist-driven dialogues on art and social justice.²¹⁴ In 2017, to mark Canada 150, a celebration of the founding of the nation, the theme was “Every. Now. Then: Reframing Nationhood” with three questions put to a group of emerging and established artists: where has Canada come from, what is it now and where is it going?²¹⁵ With growing multiculturalism, Indigenous artists’ challenges to misrepresentation and the wider

critique of the function and role of museums, there was an acknowledgement of the need to be responsible to multiple stakeholders, representing complex and conflicting audiences.²¹⁶ The push from the community for the AGO to view its public as stakeholders was fundamental as it implied an equalizing of power and sharing of ownership, and the repositioning of cultural heritage as a tool for understanding and transforming the society.²¹⁷ In terms of the evolution of museum practice in Canada, the year 2017, as another moment of celebration of settler history, was significant to moving forward the reconfiguration of First Nations representation at the AGO.²¹⁸

Ruth Phillips documents how pivotal national celebrations have been a focus for political activism to change museum practices in the process of curation and representation of the art and artifacts.²¹⁹ Beginning in the 1967, marking 100 years of Confederation, activists advocated for and won a separate “Indian” pavilion at Expo 67, rather than having the narrative of First Nations people being subsumed under the settler story. There were two subsequent, and significant, protests mounted on the occasion of the Calgary Winter Olympics in 1988 and the Columbus Quinquennial in 1992. The intensity of the protests forced institutions to recognize the “inherently political nature of all processes of representation.”²²⁰ As Phillips summarizes, ultimately Indigenous activism forced Canadian museums to accept that “exhibitions are not simple ‘disinterested’ scientific investigations but complex events that give voice to the interests of particular communities.”²²¹ Canadian museum practices reexamined the ostensibly neutral lens of exhibitionary practice to uncover the inherent biases within the institutions, culture and society and made significant changes from requiring First Nation representation on curatorial committees to opening to process oriented art forms.²²² Museum practices shifted to recognize that the representation of First Nations people, but also of European art, art histories and art

canons, needs to include an open and unscripted element for there to be knowledge creation that goes beyond the confines of structural prejudices and injustices. Dance performance, as a live, interactive and improvising practice of art in which the viewer participates offered a way to engage the viewer in a process of art which included unanticipated and open reflection. Dance with its unstructured, unscripted movement of bodies within the space of the art museum, upsets the predictable. Experientially dance opens fresh possibilities in feeling, understanding and creating meaning. As Phillips summarizes, dance politicizes the museum space as it generates a new narrative.

TANYA LUKIN LINKLATER, *SUN FORCE*

Invited as the 2017 artist-in-residence, dance choreographer Tanya Lukin Linklater created a dance performance for the exhibitionary space featuring the retrospective of Canadian artist Rita Letendre, *Fire and Light*.²²³ This invitation highlighted the extent of the shift in AGO curatorial practice by 2017 in the recognition of a dance-choreographer as an artist. As well, her performance appeared within the space of the galleries. The exhibition Lukin Linklater responded to covered over 70 years of Letendre's work as a contemporary abstract artist.²²⁴ *Fire and Light* showcased thirty large-scale abstract paintings, depicting non-figural geometric and gestural forms with vibrant colours. The works expressed movement and restless energy, and "celebrat[ed] the power of and passion for life."²²⁵ During the time of the residency, Lukin Linklater developed her dance choreography as an evolving process guided by the same questions and themes on the spirit of life in the cosmos and universe that informed Letendre's paintings. Perhaps capturing Letendre's passion for life, caught in the sweeping and vibrant colours on her canvases, Lukin Linklater titled her performance, *Sun Force*.

Even though dance is not featured in the public AGO Highlights of 2017-2018, or in the strategic plan, dance was being invited in by the curators who had a sense of dance's potential to change the way art is experienced. As part of Canada 150 and the AGO "Reframing Nationhood" debate, inviting dance to be performed in the exhibition potentially refashions how the viewer places Letendre's work in the canon of Canadian art. Letendre is from French Canada, female, First Nations, and a modern abstract artist – pioneering in many roles. Dance in front of her paintings stimulates an active subjectivity in which the visitor may linger to wonder at the relationship of moving bodies to the dynamism in the paintings, and by extension relationships in society. The unexpectedness of happening across dance in the gallery generates uncertainty,

speculation, questioning. Lukin Linklater has a sense that her work begins and ends with questioning. In the AGO YouTube video on the performance *Sun Force*, Lukin Linklater described her work as engaging in physical research.²²⁶ In a manner similar to postmodern dance, her choreography is about the exploration of meaning. Lukin Linklater postulates on the body as an alternative source of knowledge when she wonders “how do we answer those questions with the body, in this place, in this moment.”²²⁷ In placing Lukin Linklater’s dance in the gallery space, the viewing experience is altered, opening further possibilities for placing and understanding Letendre’s work.

Lukin Linklater’s dance choreography embodied a critical dimension. Her analytical exploring through movement in particular spaces derives from her own community’s relationship, as an Alutiiq, to museums and the experience of appropriated objects. She argues that the presence of a particular body — the Indigenous body — in the space of the gallery unsettles historical memory.²²⁸ As an artist, she is interested in making space for excluded voices within cultural institutions. In an interview with Tasha Hubbard, she notes that, “I wanted us to talk about making space [in institutions and galleries], but also to think about what that space currently looks like and who is missing from that space. There are embedded structures that need to shift.”²²⁹ To echo Phillips, when dance enters the space of the museum it becomes political by fostering greater awareness of the space and, as in the case of *Sun Force*, placing the dancing body of a woman from an excluded or misrepresented group within that space.²³⁰

Lukin Linklater’s choreographic process implicitly challenged hierarchical structures. Lukin Linklater formulated the concept for the choreography but developed it in dialogue with her dancers and in response to the interactions with the visitors she observed in the space. There is a leveling in the production of the performance when assuming the roles of both artist and

choreographer; a similar non-hierarchical method Chitty describes as characteristic of experimental dancer in the 1970s. However, Lukin Linklater's style of working goes further than the 1970's dance artists. She incorporated the experience of the viewers in the process of creation of the dance through the use of open rehearsals within the space of the gallery. In making the exhibition space a studio space, the exploratory process in choreography becomes a co-creation with the museum's visitors. Usually, the studio is a space blocked off from spectators, who witness only the finished product. Rehearsals for most performances occur behind the scenes and this is where ideas are physically explored and either added or discarded by the choreographer. During rehearsal the work takes shape, then is reshaped and refined. The spontaneous and intuitive movement of the dancer's bodies, that informs the evolving choreography, changes from rehearsal to rehearsal as the concept evolves, and, with open rehearsal as visitors come and go. The daily on-goings of the exhibition of the AGO remained the same, artworks remained on the walls but visitors freely moved through the exhibition, along with the dancers, and the movements of each changed with every rehearsal. Lukin Linklater captured the rehearsal process on video, not for perfecting technique but for artistic reasons. Each practice session occupied several hours in the afternoons where the dancers openly experimented, improvised and discussed the development of the choreography. The bodies of the visitors become part of a network of relationships linking the dancing bodies with the art objects on display.

In dance, each performance only develops and exists within its specific location and time, and emphasis is on the temporality of the event.²³¹ The dance performance is an acknowledgment of the historical specificity of this encounter and refutes the illusion of an unchanging universality. There is room for change. The dance is always changing. Even in this

moment, this experience of this dance will be different from tomorrow's, as it involved improvisation and unexpected encounters with visitors. There is an invitation is for the visitors' relationship to the art, to the museum and to one's place in society, to be recognized as fluid and changing as the dance.

Lukin Linklater's artistic practice centers around the body, specifically the Indigenous body in time and space. An earlier work, performed in Kingston in 2011, explored the social and political implications of placing Indigenous peoples within chosen environments, whether home, urban spaces, traditional lands, spiritual domains, or political and historical sites.²³² *Give Me an A!* was performed on a street corner, as part of a dance performative series Acting Out, Claiming Space curated by Carla Tauton and Daina Warren which revolved around Indigenous cosmologies and traditional stories. Kingston is an historic town best known as the birthplace of the first Prime Minister, John A. MacDonald, and for being the long-standing home of Queen's University and a major military base since before Confederation. Yet in their curatorial essay, Taunton and Warren situate Kingston as a once important Indigenous trading post, as well as being on the traditional territory of Algonquin, Anishinaabe and Haudenosaunee nations.²³³ The curators asked Lukin Linklater to explore through dance the question of how the Indigenous voice contends with these overarching histories and reassert their place.

Historical space, current space, and the place of Indigenous people within the art museum and wider institutions and society carried implicit questions in the viewing experience of *Sun Force*. It was significant for *Sun Force* to be performed in 2017 during the Canada 150 celebrations. This wider historical context was noteworthy in light of the presence of Lukin Linklater's dance performance taking place within one of Ontario's largest institutions, and in the space of Letendre's exhibition. As mentioned earlier, Phillips has documented how

Indigenous peoples in Canada have successfully used pivotal celebrations to expose colonial structures.²³⁴ Furthermore, as pointed out by Lepecki, the very nature of dance performance as time-based has been put forward as integral to its potential to challenge perceptions and beliefs.²³⁵

Lukin Linklater is present at all rehearsals and performances. She sees the presence of her body, as an Indigenous woman's body and as the artist, as the third triad of the dance. With the absence of Indigenous voices within museum structures, her presence as the choreographer watching over the performance acts as the anchor to assert an Indigenous governance in a space long uncomfortable or out of reach for Indigenous peoples.²³⁶ In the AGO description of *Sun Force*, Lukin Linklater describes how she often works "in relation to other Indigenous artists and it is a way to honour their contributions."²³⁷ So, not only the presence of dance within the exhibition, but the presence of the Indigenous choreographer added emphasis to Letendre's unique contribution to the Canadian art canon. It also interrupted the usual viewing process for the art museum visitor. Certainly, the video of the rehearsals show visitors lingering in the exhibition space. Foremost though, Lukin Linklater places herself and her dancers, all ethnically diverse women, within the existing power structures of a large Canadian institution and explores the effect. There is not a fixed idea being presented. Rather it is an exploration of ideas through a medium other than the visual. Meaning is exchanged inter-subjectively, not objectively or unilaterally. Questioning is the framework for the creative process of Lukin Linklater's dance art which realigns the relationships between dancers, choreographers, museum visitors and the museum.

Lukin Linklater's choreographic process included video of the rehearsals, as mentioned, but in a precise way that addresses the imbalance of power in society. Under her direction, the

videographer films the dancers during their open rehearsal. Lukin Linklater chooses to include documentation through video and photography into her artistic creative process to counter the erasure of Indigenous peoples within institutional and social structures. Documentation extends her work to wider audiences and outside communities without the means or access to physically witness her performances.²³⁸ Video documentation of rehearsals captures traces of encounters and relationship within art museum structures, so they are not lost or forgotten. Therefore, the digital archives on her website and other records kept through writing and photography form an integral part of providing a lineage in her practice. In contrast, the final performance is not recorded or filmed; the intent behind the dance performance is not the preservation but its occurrence in the gallery. This is a purposeful decision to stay true to the artistic intent and form of dance as an art to be experienced in the moment. Lukin Linklater's dance experiments tested the theory behind the third wave of dance in museums by actively engaging the public in a spontaneous interactive experience of dance in the exhibitionary space. Whether the performance radically transforms the visitors' understanding of art cannot be fully answered without further empirical research, however the video captures the audience lingering with the presence of dancing bodies in tune with Letendre's paintings. This, in itself, is a change from the usual visitor encounter with art.

Lukin Linklater considers "dance as an open space of contemplation, as a place where there is no script determining the terms or conditions of what was possible."²³⁹ In contrast, the art museum is an organization where everything is planned and scripted to ensure the smooth functioning of the system as a whole. However, to transform the museum requires breaking the monolith or at least exposing the cracks: what is not working. Dancing the questions is one way the art museum incorporates an antagonistic model which allows for contending views to co-

exist.²⁴⁰ It keeps participation alive.²⁴¹ In the exhibition space, curators can draw upon dance's flexibility and responsiveness to a perceived or actual failure. It is a failure to be encouraged and integrated into a process to be built upon. Michi Saagiig Nishnaabeg writer and artist Leanne Simpson applauds mistakes because they produce knowledge and engagement that changes the actors embedded in the process.²⁴² *Sun Force's* actors include the choreographer, dancers, museum visitors, the art and the museum. Simpson's concept aligns with Brown and Dumas' analyses of how the unexpected in the improvisation of postmodern dance interrupts the habitual, allowing it to be known again consciously, potentially evoking reflective critique. Likewise, AGO curator Wanda Nanibush discusses the notion of failure in dance and performance as an Indigenous approach that asserts itself in the face of mainstream culture. Drawing upon Judith Butler's theory of performance and performativity, Nanibush distinguishes performance as an act that disrupts normativity because it puts audiences' own beliefs in relationship to the setting or artist under question potentially creating a new narrative.²⁴³ She states that "resistance performances enact differences that derive from the failure to live up to colonial norms."²⁴⁴ This failure she sees as a positive: it is a positive that undermines the constructed illusion of linearity and cohesiveness in the museum. Failure, in this sense, reveals the white walls of the art museum as not telling everyone's story.

Historically, the art museum plays an instructive part in the formation of collective identity, but placing dance within the exhibition space allows the museum to now be a creative agent as an agonistic platform. Once again drawing upon Butler, Nanibush highlights that although the self is understood by the culture it is born into, it is also constituted through processes of interaction, criticality and the performance of difference. She adds while there is a learning of certain expectations, rituals and behaviours, its undoing is possible as well.²⁴⁵ Dance

evokes a different relationship to art and art objects and becomes about creating a place in society. From this standpoint, dance in the museum reminds visitors that the museum is a place of discovery. The museum can become a place where the visitor realizes it is a process that informs identity, and identity is negotiated. Dance acts a mediator between the present and the past, but ultimately opens space to move towards change.

In sum, the method and process of creating the dance performance, combined with the experiencing the one-off final performance, changes the experience of the art object and museum participation for the contemporary visitor. Not limited to an isolated performance, the rehearsals of *Sun Force* allow the choreography to unfold in space and time. Lukin Linklater's practice emphasizes the inter-subjective meaning that unfolds between the artist, collaborators, audiences and institutions. Her performances are intentionally situational as she does not believe in taking one model and applying it across the world.²⁴⁶ In other projects, she describes her process as "thinking through the exhibition, letting it unfold, for us to have conversations to inform the work."²⁴⁷ This is what many curators are looking for in the third wave of dance in museums. Philips contends that dance in museums is inherently political in that as a live art it is open and questioning. She goes further to say that as an exhibitionary practice, including live dance performance aligns with a "distinctively Canadian preference for compromise, tolerance and ambiguity."²⁴⁸ This is the direction Philips argues the Canadian museums need to go.

CONCLUSION

Set in the context of the AGO, the forms and presence of dance changed considerably over the years. As its philosophy and exhibitionary practices shifted to embrace contemporary ideas and respond to critique, The AGO joined in the second and third waves of dance in museums. In 1977, a culmination of changes and expansions in the AGO was showcased with dance events in the newly opened Walker Court, culminating in the avant-garde dance performance of Toronto's Missing Associates. Fast forward to 2017, and through another transformation of the AGO, artist-in-residence Lukin Linklater's dance was performed within the exhibitionary space. A visitor to the AGO today is more likely to encounter live dance which will change how they experience the visual in the museum – the intention behind curation of live art in the third wave of dance.

Dance in the art museum today is shaped by the themes of early postmodern dance. The art scene of the 1970s embraced a cultural revolution where the younger generation called for social and political change. Experimental dance questioned social norms in all areas including formal conventions of art and dance. They sought to break down those boundaries. The cross-disciplinary mediums—dance, film, video, body art and performance—were being used together to critique institutions that upheld the strict regimes and order of each discipline and the underlying structures of a society they wanted to change.

Now, within the period of the twenty-first-century, dance no longer centers itself with the expansion of the limits of art but is now applied to test art's capacity for resistance within its social field.²⁴⁹ Under the terrain of relational art, dance concerns itself with both social structures in connecting and reconnecting different audiences and for the individual voice to stand on its own. By moving through the museums' space and collections, dance enhances the discursive

nature of museums to allow for contrary thoughts or alternative narratives within these seemingly resolute spaces.

Bishop and Frantz discuss the problems and perils of dance in museums. While the recognition of live performance is on the rise, twenty-first-century museums face restrictions related to lack of infrastructure and facilities, as well as adequate funding in place to take care of such productions that include live bodies. The second problem/possibility of dance Bishop identifies lies in the expansion of viewership. Museums use dance as an entry to widen the appeal of the museum and increase the audience of particularly young people. From the viewpoint of dance, the new platform allows another means to advance their art form however the space and structure of the museum fosters a limited viewing experience. Bishop investigates how social media habits exacerbate a short, transient attention which may not be conducive to reflection.²⁵⁰ This puts pressure on the dance choreographer to adjust performance to a short attention span with a peril of dance losing its critical edge. There is also a tension in curating as there is a dilemma between reaching a greater public with free dance performances or support dance artists by charging for performances. DeFrantz speaks further to the problems that arise from an assumption that dance can be easily lifted from outside the museum space to inside.²⁵¹

Along with curating challenges, the move of dance into the museum contributes to another understandable anxiety towards the collectability of dance as an art object. Financial and structural limitations on including dance create constraints that while keeping dance as a highly desirable commodity that stabilizes the museum's funding exert pressure to favour a high-status presence so only a few dance artists are selected. In addition, "tastemakers" hired by the museum—such as curators and performance programmers—build a collection that ultimately is shaped by and belongs to the state. Dance could ultimately become subsumed by the late

capitalist aims it once resisted. DeFrantz worries that the museum may trump dance, and the critical development of the live curation field as a whole.²⁵² While this is a peril, he emphasizes that it is the professionals in the live arts field whose responsibility it is now to set the path and the ground lines for the future possibilities of dance in art museums.

Affirming the possibilities of dance, Bishop argues that dance as a constructed situation replaces the object of artistic production creating an experimental awakening of artistic energy in commonplace environments. Missing Associates woke up audiences with their intense emotionality, pushing them out of complacency. Lukin Linklater made visitors conscious of the art and space they were in. Both dance performances created what Bourriaud would call situations devoted to interactivity.²⁵³ Dance can construct in the exhibition a particular space that produces different social relationships. The exhibition is a privileged place where temporary communities can be established in that everyone participating is impacted by the same event. Micro-communities, or counter-publics form in relation to each other and the work. What this means is that rather than thinking of museum visitors as a homogenous group, dance in the exhibition space encourages differing ways of framing for multiple publics to co-exist in relation to the work.

Dance allows for a restlessness, an alternative space for feeling and reflection and a questioning of assumptions of ones' place within an institution and a society. Postmodern dance incorporates space into the choreography making both the dancer's and viewer's relationship to space conscious. Dance points to the failures of recognition and representation in both practice and space which can open the possibility of a new narrative. Widening the curatorial practice beyond the visual sense to include movement allows for a transgression from the implicit hierarchical boundaries that have restricted both the object in museums, and the subject viewing

them. It allows for a more open, broader experience potentially exposing the implicit structures defining and confining the viewer's experience. It raises the possibility of the viewer truly becoming a subject, engaged and questioning. Furthermore, incorporating dance offers the possibility of reshaping the institutional structure from within and providing a means for the art museum to re-vitalize its connection to the communities that it represents and serves.

ENDNOTES

- 1 Lynn Garafola and Nancy van Norman Baer, *The Ballets Russes and Its World* (New Haven: Yale University Press, 1999), 1-12. Ballets Russes was a company founded in Paris in 1909 by Serge Diaghilev and included the choreographer Mikhail Mikhaylovich Fokine (Michel Fokine), dancers Anna Pavlova and Vaslav Nijinsky and other Russian ballerinas. Ballets Russes charted new territory and is attributed as the beginning of modern dance.
- 2 Stephen Shropshire, "Dance and the Museum: Curating the Contemporary (Part 1 of 3)," published March 6, 2015. <https://stephenshropshire.com/2015/03/06/dance-and-the-museum-curating-the-contemporary-part-1-of-3/1-2>.
- 3 Michelle Elligott, "From the Archive: Dance and Theatre," MoMA Library and Archives, last modified October 23, 2015, accessed June 16 2019, https://www.moma.org/explore/inside_out/2015/10/23/from-the-archives-dance-and-theater/.
- 4 Kathy Halbreich, "Shall We Dance at the MoMA? An Introduction," last modified 2009, accessed June 16, 2019, https://www.moma.org/momaorg/shared/pdfs/docs/learn/courses/Lemon_Halbreich.pdf:1-4.
- 5 Mark Franko and André Lepecki, "Editor's Note: Dance in the Museum," *Dance Research Journal* 46, no 3 (2014): 2.
- 6 Claire Bishop, "The Perils and Possibilities of Dance in the Museum: Tate, MoMA, and Whitney," *Dance Research Journal* 46, no.3(2014): 64.
- 7 Dorothea von Hantelmann, "The Experiential Turn," in *On Performativity*, ed. by Elizabeth Carpenter, vol. 1 of *Living Collections Catalogue*, (Minneapolis: Walker Art Center, 2014.)
- 8 Art Gallery of Ontario, "Edward P. Taylor Library & Archives." *Art Gallery of Ontario*, accessed April 6, 2019. <http://library.ago.net/ipac20/ipac.jsp?session=1FO1S95612571.4426&menu=search&aspect=subtab24&npp=10&ipp=20&spp=20&profile=agolib&ri=&index=.AA&term=dance&x=12&y=13&aspect=subtab24/>
- 9 Art Gallery of Ontario, "Transformation AGO: Project Fact Sheet," *Art Gallery of Ontario*, accessed August 10, 2019. <https://ago.ca/transformation-ago-project-fact-sheet/>
- 10 Franko and Lepecki, "Editor's Note: Dance in the Museum," 1.
- 11 Art Gallery of Ontario, "Artist-In-Residence – Tanya Lukin Linklater," *Art Gallery of Ontario*, accessed January 10, 2019. <https://ago.ca/artist-in-residence/tanya-lukin-linklater/>
- 12 Franko and Lepecki, "Editor's Note: Dance in the Museum," 2. Lepecki elaborates on the idea of dance being "not a fixed object" but rather a process. This idea will be discussed in this thesis and developed in reference to the third wave of dance in the AGO.
- 13 Franko and Lepecki, "Editor's Note: Dance in the Museum," 2. Quote from the article states: "*A thorough analysis of the political/economic unconscious underlying this resurgence of dancing bodies as spectacles for the museum visitors in its relation to neoliberal capitalism is yet to be fully articulated in dance studies.*"
- 14 Cameron Duncan, *Are Art Galleries Obsolete? A report of the proceedings of Seminar 2*, (Toronto: Peter Martin Associates Limited, 1969), Education Box 46A, Education Services, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada, 4.
- 15 Note: There have been important changes in the structure of the AGO beginning after Tanya Lukin Linklater dance performance which are not covered in this thesis. See link: <https://nowtoronto.com/art-and-books/art-ago-indigenous-department-curators-wanda-nanibush/>
- 16 Art Gallery of Ontario, "Edward P. Taylor Library & Archives," *Art Gallery of Ontario*, accessed April 6, 2019. <http://library.ago.net/ipac20/ipac.jsp?session=1FO1S95612571.4426&menu=search&aspect=subtab24&npp=10&ipp=20&spp=20&profile=agolib&ri=&index=.AA&term=dance&x=12&y=13&aspect=subtab24/>
- 17 Art Gallery of Ontario, "Artist-In-Residence – Ame Henderson," *Art Gallery of Ontario*, accessed January 10, 2019, <https://ago.ca/artist-in-residence/ame-henderson>
- 18 Selma Landon Odom part of York University in 1972 was founding director of the Masters and PhD programs in dance and dance studies, the first offered in a Canadian university.
- 19 Mike Hoolboom, interview by Mike Hoolboom, "Peter Dudar interview (March 2015)," *Mike Hoolboom*, March 2015, <http://mikehoolboom.com/?p=16585/> See page 2.
- 20 Franko and Lepecki, "Editor's Note: Dance in the Museum," 1.
- 21 See in which Dudar remarks that there were "no Toronto commercial galleries [that]hosted experimental dance performances from 1972 to 1987 and no mainstream dance organizations did so until the mid-1980s. Dance Collection Danse Archives, <https://www.dcd.ca/archives.html> I visited in person and reviewed videos from the 1970s and accessed books and articles and archival materials. Their vast collection highlights and documents the avant-garde dance taking place in Toronto during the 1970s. I also looked at the Dance Collection Danse exhibition "Dancing Through Time: Toronto's Dance History 1900-1980," Market Gallery, 2011. Information can be accessed at <https://www.dcd.ca/specialexhibits/marketexhibit.html>

- 22 Lawrence and Miriam Adams founded an experimental dance troupe 15 Dancers and the first community based performance space, 15 Dance Lab, for “independent dance artists” (now a widely-used term they are credited with coining). They published a dance journal, *Spill*, from 1976 to 1978, and the monthly *Canadian Dance News* from 1970 to 1983. They founded Dance Collection Danse with the goal of preserving and increasing public awareness of Canada’s dance heritage. See: <https://www.thecanadianencyclopedia.ca/en/article/lawrence-and-miriam-adams>
- 23 Elizabeth Chitty, “Asserting our Bodies,” *Caught in the Act*,” eds. by Johanna Householder and Tanya Mars, (Toronto: YYZ Book, 2004), 68. How Missing Associates were in the vanguard in postmodern dance in Toronto is also evident in their receiving the Ontario Arts Council’s first Technical Assistance Awards as experimental choreographers.” Hoolboom, “Peter Dudar interview (March 2015),” 6.
- 24 **A Space** was one of the oldest artist-run centres in Canada, set up in downtown Toronto in 1971. “Known as an innovative space dedicated to exploring current ideas in art, A Space was a place for alternative music, poetry, dance, video and performance throughout the 70s.” See <http://www.aspacegallery.org/?m=page&tag=about> **The Centre for Experimental Art and Communication (CEAC)** was one of the largest artist-run galleries in Toronto and included gallery space for dance and performance art and video production facilities. It had close ties with the radical leftist and gay liberationist movements. According to Lindgren and Pepper, “Together with other artists-run galleries, these collectives had an important function in displacing the traditional roles of both curator and critic. By collectively installing and rotating practicing artists in these roles, the tyranny of the intrinsic gate-keeping function of galleries was minimized and the power of the professional expert challenged.” Alana Lindgren and Kaija Pepper, *Renegade Bodies: Canadian Dance in the 1970s*, (Toronto: Dance Collection Danse Press, 2012), 196. CEAC lost its public funding and was closed down in 1978. See: Tuer, Dot (1986) The CEAC was banned in Canada. C Magazine, 11. pp. 22-37. ISSN 1193-8625 Available at <http://openresearch.ocadu.ca/id/eprint/1513/> **Missing Associates** (Dudar and Eng) had their studio “... in the former Bank of Upper Canada building at Adelaide and Jarvis... [which] co-housed other artist studios.” as quoted from Hoolboom, “Peter Dudar interview,” 1.
- 25 Peter Dudar, “Lily Eng, Solo Improvisation, Documenta 6,” Vtape, 1977, video, 12:27.
- 26 Franko and Lepecki, “Editor’s Note: Dance in the Museum,” 1-4.
- 27 Matthew Pelowski, Patrick Markey, Michael Forster, et al., “Move Me, Astonish Me...Delight My Eyes and Brain: The Vienna Integrated Model of Top-down and Bottom-up Processes in Art Perception (VIMAP) and Corresponding Affective, Evaluative, and Neurophysiological Correlates,” *Physics of Life Reviews* 21, (2017):80.
- 28 Marcella Lista, “Play Dead: Dance, Museums, and the “Time-Based Arts,” *Dance Research Journal* 46, no. 3 (December 2014).
- 29 Franko and Lepecki, “Editor’s Note: Dance in the Museum.” 2. However, they argue it is not simply a matter of animating objects with liveness, although this informs a line of reasoning for adding dance to the exhibition space. See also Ruth Phillips, “Dancing the Mask, Potlatching the Exhibition,” *THEMA: La Revue des Musées de la Civilisation* 3 (2015):12.
- 30 André Lepecki, *Singularities*, (London and New York: Routledge. 2016.); Claire Bishop, “Black Box, White Cube, Gray Zone,” *TDR: The Drama Review* 62, no. 2 (2018): 22-42; Claire Bishop, *Participation*, (London: Whitechapel/Cambridge: MIT Press, 2006); Sara Wookey, “Dance and Art Forum: Why Dance in Museums?” *Sara Wookey* (blog), November 13, 2017. <http://sarawookey.com/dance-in-museums/dance-and-art-forum-why-dance-in-museums/>; Phillips, “Dancing the Mask, Potlatching the Exhibition.”; Goran Petrović Lotina, “The Political Dimension of dance: Mouffe’s Theory of Agonism and Choreography,” in *Performing Antagonism: Theatre, Performance and Radical Democracy*, 251-272, ed. by T. Fisher and E. Katsouraki. (London: Macmillan Publishers, 2017), 251-272.; Tino Sehgal, “Making Art out of an Encounter –2010,” *New York Times*. Accessed August 12, 2019.; Erin McCurdy, “Exhibiting Dance, Performing Objects,” in *Curating Live Arts*, eds. by Dena Davida, Marc Pronovost, Véronique Hudon and Jane Gabriels. (New York, Oxford: Berghahn Books, 2019), 251-262.
- 31 Rainer, Yvonne Rainer, “No Manifesto’ (1964): The Conceit of Trio A (1966),” in *Yvonne Rainer’s Work 1961-1973*, (Halifax: Press of Nova Scotia College of Art, 1974.) No Manifest, written in 1965 would later become a defining template for postmodern dance. Through it, she declared her opposition to the dominant forms of dance of the period – typified by Martha Graham – and outlined the tenets of her radical new approach: o to spectacle. No to virtuosity. No to transformations and magic and make-believe. No to the glamour and transcendence of the star image. No to the heroic. No to the anti-heroic. No to trash imagery. No to involvement of performer or spectator. No to style. No to camp. No to seduction of spectator by the wiles of the performer. No to eccentricity. No to moving or being moved.
- 32 Mieke Bal, “Exposing the Public.”; Kate Hill, “Thinking About Audience and Agency, “; Luis Jackson and Jenny Kidd, *Performing Heritage*; Kirsten Maar, “What a body can do.”; Sharon Macdonald, “Expanding Museum Studies.”; Ruth Phillips, “Commemoration.”
- 33 Von Hantelmann, “The Experiential Turn.”
- 34 McCurdy, “Exhibiting Dance, Performing Objects,” 252.; Bishop, *Participation*.; Von Hantelmann, “The Experiential Turn.”; Kate Hill, “Thinking About Audience and Agency in the Museum,” conference presentation organized by the Advanced Cultural Studies Institute of Sweden. (Norrköping. Linköping University Electronic Press, 15-17 June 2011). Access <http://www.ep.liu.se/ecp/062/024/ecp11062024.pdf>
- 35 Franko and Lepecki, “Editor’s Note: Dance in the Museum,” 3.
- 36 Tony Bennett, *The Birth of the Museum: History, Theory, Politics*, (London: Routledge, 2013), 61-62.
- 37 Tony Bennett, “*The Birth of the Museum*,” 66-67.
- 38 Claire Bishop, “Black Box, White Cube, Gray Zone.”

- 39 Lucie Kolb and Gabriel Flückiger, "New Institutionalism Revisited," *ONCURATING*, no. 21 (December 2013): 4-17.
- 40 Kolb and Flückiger, "New Institutionalism Revisited," 4-17; Mathieu Viau-Courville, "Museums without (Scholar-) Curators," *Museum International* 68, no. 271-272 (2017): 11-32.
- 41 Vikki McCall and Clive Gray, "Museums and the 'new museology': theory, practice and organizational change," *Museum Management and Curatorship* 29, no. 1, (2013):1-3.
- 42 Phillips, "Dancing the Mask.," Philips, "Museum Pieces.," Mathieu Viau-Courville, "Museums without (Scholar-) Curators.," Sara Wookey, "Dance and Art Forum: Why Dance in Museums?"
- 43 Linara Dovydaitytė, "The Problem of Public Participation in Art Museums," *Kunstiteaduslikke Uurimusi*, 27, no. 1-3 (2018): 265-279; See also Bishop, *Participation* (Cambridge: MIT Press, 2006).
- 44 Franko and Lepecki, "Editor's Note: Dance in the Museum.," Mieke Bal, "Exposing the Public.," in *A Companion to Museum Studies*, ed. by Sharon Macdonald, (Chicester: Blackwell Publishing Ltd, 2011), 25-42.; Anthony Jackson and Jenny Kidd, *Performing Heritage: Research, practice and innovation in museum theatre and live interpretation*, (Manchester: Manchester University Press, 2013.); Sharon Macdonald, "Expanding Museum Studies: an introduction.," in *A Companion to Museum Studies*, (Chicester: Blackwell, 2011), 1-12.
- 45 Von Hantelmann, "The Experiential Turn," 1-2.
- 46 Bal, "Exposing the Public.," Jackson and Kidd, *Performing Heritage.*; Phillips, "Dancing the Mask.," Wookey, "Dance and Art Forum: Why Dance in Museums?"
- 47 Ruth Phillips, "Dancing the Mask.," Erin McCurdy, "Exhibiting Dance, Performing Objects.," Viau-Courville, "Museums without (Scholar-) Curators."
- 48 Phillips, "Dancing the Mask.," 27.
- 49 *ibid.*
- 50 *ibid.*
- 51 Marie-Hélène Breault, "The Work of the Musician-Curator in Relation to the 'Concert Scenario,'" in *Curating Live Arts*, eds. by Dena Davida, et al. (New York, Oxford: Berghahn Books, 2019), 201.
- 52 Dena Davida, Marc Pronovost, Véronique Hudon and Jane Gabriels, *Curating Live Arts: Critical Perspectives, Essays, and Conversations on Theory and Practice* (New York, Oxford: Berghahn Books, 2019), xvii. Davida, Hudon and Gabriels bring together articles written by a number of artists, curators, theatre scholars and programmers, chooses the term "live arts and live art curation" to allow for a more inclusive description for the multiple, experimental and new practices in performance at this time. This term, 'live arts' was coined by Lois Keidan in 1990s, who served as the director of Live Arts in London, who thought of live art as "a cultural strategy to include experimental processes and experiential practices [into] established curatorial, cultural and critical frameworks (Bertie Ferdman,19) Veronique Hudon points to the radicalizing effect of live art as it 'advances living bodies laden with their own histories and understanding' making their entry into the space of the gallery or museum in a critical manner. (p. 5)
- 53 *ibid.*
- 54 Creative Europe Desk UK. "Dancing Museums (2018-2021), Accessed July 2019 at <http://www.creativeeuropeuk.eu/funded-projects/dancing-museums>. The stated goal on the Dancing Museums' website is "there is an urgent need for professionalism, shared vocabulary and coherent conceptual framework that makes sense of the many different approaches to audience engagement." See also related webpages ---Dancing Museums, <https://www.dancingmuseums.com/> and the video, "Why place dance in museums and art galleries?" available on the website <https://www.dancingmuseums.com/artefacts/uk-partnership-promotion-film-shot-at-seminar-1-may-2019/>"Dancing Museums – the democracy of beings is an ongoing action-research project involving several European countries who wish to integrate dance into museums.
- 55 Dena Davida, et al, *Curating Live Arts*, 5.
- 56 Victoria Mohr-Blakeney, "Curating Liveness.," in *Curating Live Arts*, eds. by Dena Davida, et al. (New York, Oxford: Berghahn Books, 2019), 132.
- 57 McCurdy, "Exhibiting Dance, Performing Objects," 252.
- 58 Claire Bishop, *Installation Art*, (New York: Routledge, 2005), 8. "These different types of viewing experiences indicate ... the focus is not on theme or material but the viewer's *experience*." (*Bishop's italics*) Experience is a contested term that has received many different interpretations at the hands of many different philosophers. Yet every theory of experience points to a more fundamental idea: the human being who constitutes the subject of that experience. (8) "There is one more argument that this book presents: that the history of installation art's relationship to the viewer is underpinned by two ideas. The first of these is the idea of 'activating' the viewing subject, and the second is that of 'decentering'... [with an] emphasis on sensory immediacy, on physical participation (the viewer must walk into and around the work), and on a heightened awareness of the visitors who become part of the piece."(11).
- 59 McCurdy, "Exhibiting Dance, Performing Objects," 251-252.

- 60 Russell Dumas and Sally Gardner, "...Dance for the Time Being," *Postcolonial Studies* 21, no. 3 (2018): 380.
- 61 Dumas and Gardner, "...Dance for the Time Being," 380.
- 62 Bertie Ferdman, "The Emergence of the Performance Curator," in *Curating Live Arts*, eds. by Dena Davida, et al. (New York, Oxford: Berghahn Books, 2019), 17.
- 63 Thomas DeFrantz, "Dancing the Museum," in *Curating Live Arts*, eds. by Dena Davida, et al. (New York, Oxford: Berghahn Books, 2019), 99.
- 64 DeFrantz, "Dancing the Museum," 96.
- 65 DeFrantz, "Dancing the Museum," 96-98.
- 66 Monk, *Is Toronto Burning?* 124.
- 67 Elizabeth Chitty, "Asserting our Bodies," *Caught in the Act*, eds. by Johanna Householder and Tanya Mars, (Toronto: YYZ Book, 2004), 68.
- 68 Chitty, "Asserting our Bodies," 68.
- 69 Sansan Kwan, "When is contemporary dance?" *Dance Research Journal* 49, no. 3 (2017): 38-40. Kwan discusses the debate over what we call the contemporary form of dance today; 'postmodern; post-postmodern, experimental, concept etc. She also discusses how contemporary dance in non-Western, non-European countries and cultures fits into this debate.
- 70 Sally Banes, "Democracy's Body," *Performing Arts Journal* 5, no. 2 (1981): 103. Banes details the legacy of the group of performers and dance choreographers who had weekly meetings of experiments in dance and performance art in the Judson Memorial Church on Washington Square, Greenwich Village, New York, who later became known as The Judson Dance Theatre. Many founders of postmodern dance were associated with the Judson group like Trisha Brown, Simone Forti and Yvonne Rainer.
- 71 Banes, "Democracy's Body," 106.
- 72 Trisha Brown, "Trisha Brown on Pure Movement." Last modified in 1978. Accessed August 25, 2019. https://www.dancemagazine.com/trisha_brown_on_pure_movement-2306909524.html. Brown wrote a *Treatise on Pure Movement* which is considered a defining statement on postmodern dance. See also <https://walkerart.org/magazine/susan-rosenberg-trisha-brown> Yvonne Rainer's "No Manifesto" (1964) is also an important defining document. See https://www.moma.org/learn/moma_learning/yvonne-rainer-trio-a-1978/
- 73 DeFrantz, "Dancing the Museum," 93. "*More than modern dance, postmodern dance in the museum assumed that movement could provide its own message in relationship to abstract artworks, and encourage audiences to find their own way towards response.*"
- 74 Judy Hussie-Taylor, "Dance out of place." July 12, 2012. YouTube video. The Arts Research Centre, UC Berkeley. Making Time Art Across Gallery, Screen and Stage. Dancing in the Museum Symposium Panel. <https://www.youtube.com/watch?v=oayYO6SsKBc/>
- 75 Hussie-Taylor, "Dance out for place."
- 76 Banes, "Democracy's Body," 103.
- 77 *ibid.*
- 78 Banes, "Democracy's Body," 103-104.
- 79 Dumas and Gardner, "...Dance for the Time Being," 383.
- 80 Wendy Peron, "A Farewell to Trisha Brown," *Dance Magazine*, March 22, 2017. Retrieved from <https://www.dancemagazine.com/a-farewell-to-trisha-brown-2325186639>. "*Trisha Brown wanted to bestow dance with the same seriousness accorded visual art. That meant, in the balance of art and entertainment, tipping more towards art and less toward entertainment. In the '70s when the questions came up, why don't you dance to music, she would counter with "Do you walk around a piece of sculpture and ask why there is not music?"*"
- 81 Brown, "Trisha Brown on Pure Movement."
- 82 Dumas and Gardner, "...Dance for the Time Being," 386. "*Sensation still has the potential to spread in all kinds of directions, to have different meanings, whereas feelings are already named or decided. ... Time spent in other cultures led me to a realization that all movement is aestheticized according to broader social and cultural norms. It is 'chosen' according to personal taste, inscribed by repetition and reinforced by habit – hence emotionally invested. We are all slaves to our inner Pavlovian dogs. When I went to New York and I found that idea of the everyday in postmodern dance I became interested in its potential.*"
- 83 Dumas and Gardner, "...Dance for the Time Being," 380.
- 84 *ibid.* Dumas summarizes: "... you're left with a body and it's a body that is colonized, habituated, inscribed and controlled: a body not aware of itself as a body, a body 'off the radar' – even to itself. ... Unless dance (movement) is related to a concept it lacks potential for any kind of insight, thought or analysis of how you could sense/feel/understand differently."

- 85 Banes, "Democracy's Body," 104.
- 86 *ibid.*
- 87 *ibid.*
- 88 Phillips, "Dancing the Mask," 20.
- 89 Eilean Hooper-Greenhill, "What is a Museum?" in *Museums and the Shaping of Knowledge*, (London: Routledge, 1992), 2.
- 90 Andrew McClellan, "Ideals and Missions," *The Art Museums from Boullée to Bilbao*, (Berkeley: University of California Press, 2008), 37-39.
- 91 Dovydaitytė, "The Problem of Public Participation in Art Museums," 266.
- 92 *ibid.*
- 93 Brian O'Doherty, *Inside the White Cube*, (San Francisco: The Lapis Press, 1976), 15. "A gallery is constructed along laws as rigorous as those for building a medieval church. The outside world must not come in, so the windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically, or carpeted so that you pad soundlessly, resting the feet while the eyes have at the wall." And later, "Unshadowed, white, clean, artificial – the space is devoted to the technology of esthetics. Works of art are mounted, hung, scattered for study. Their ungrubby surfaces are untouched by time and its vicissitudes. Art exist in a kind of eternity of display..."
- 94 Bishop, "Black Box, White Cube, Gray Space," 29.
- 95 Debora Meijers, "The Museum and the 'Ahistorical' Exhibition," in *Thinking About Exhibitions*, ed. Bruce W. Ferguson, Reesa Greenberg and Sandy Naime, (London; New York: Routledge, 1996), 10-11
- 96 Meijers, "The Museum and the 'Ahistorical' Exhibition," 10-11.
- 97 O'Doherty, *Inside the White Cube*, 9.
- 98 Dovydaitytė, "The Problem of Public Participation in Art Museums," 267.
- 99 Bennett, "The Birth of the Museum," 81-82.
- 100 Bennett, "The Birth of the Museum," 67.
- 101 Carol Duncan, "The Art Museum as Ritual," in *Civilizing Rituals: Inside Public Art Museums*, (London; New York: Routledge), 8-9.
- 102 Duncan, "The Art Museum as Ritual," 8-9.
- 103 Kolb and Flückiger, "New Institutionalism Revisited," 10.
- 104 Nicholas Bourriard, "Relational Aesthetics," in *Participation*, ed. by Claire Bishop, (London: Whitechapel/Cambridge; MIT Press, 2006), 160. "What is collapsing is ... quite simply the pseudo-aristocratic conception of how artworks should be displayed, which was bound up with the feeling of having acquired a territory. We can, in other words, no longer regard contemporary works as a space we have to walk through (we were shown around collections in the same way that we were shown around great houses). Contemporary art resembles a period of time that has to be experienced, or the opening of a dialogue that never ends."
- 105 Bourriard, "Relational Aesthetics," 168 "... exhibition spaces inspired to 'give everyone a chance' thanks to forms that do not give the producer any a priori superiority (let's call it divine-right authority) over the viewer, but which negotiate open relations that are not pre-established. The status of the viewer alternates between that of a passive consumer, and that of a witness, an associate, a client, a guest, a co-producer and a protagonist."
- 106 McCurdy, "Exhibiting Dance, Performing Objects," 251.
- 107 Black box theatre first appeared in the early part of the twentieth century. Black box theatre is described as a simple open space defined by four walls, a floor and ceiling that may vary in size. The simplicity of the space creates a flexible stage and facilitates audience interactions. Lighting and theatre devices can be minimal. [Retrieved from "What is a Black Box Theatre?" Wisegeek.com]. Early 20th century theatre and design innovators and promoters of the "black box" for staging theatre were Antonin Artaud, Harley Granville Barker and Swiss designer Adolphe Appia. Polish theatre director Jerzy Grotowski promoted the concept in the 1960s and English director Peter Brook wrote about the "black box" in his book, *The Empty Space*. During the second wave of dance in museums the concept of "black box" made performance in museum spaces more plausible. See <https://ourpastimes.com/box-step-in-rumba-dancing-13580406.html>; <https://www.crankinblackbox.com/grotowski.html>; <https://anapereu.wordpress.com/2013/11/13/the-empty-space-by-peter-brook/>
- 108 Matthew Causey, "Reviewed Work(s): Presence and Resistance by Philip Auslander." *Theatre Journal* 47, no.1 (1995): 156.
- 109 Bishop, "Black Box, White Cube, Gray Zone," 29-30. Bishop takes this quote from Grotowski, Jerzy. (1968) 2002. "Towards a Poor Theatre," In *Towards a Poor Theatre*, ed. by Eugenio Barba, 15–25. (New York: Routledge, 2002) 41-42.

- 110 Causey, "Reviewed Work(s): Presence and Resistance," 156. "The political theatre of the 1960s was based on the notion that the authentic (often naked) presence of the actor was in itself a revolutionary statement that worked a transgression against the institution strategies and commodity culture of the day. Many theatre artist of the 1960s, under the influence of Artaud, Grotowski and Beck, accepted and developed a liberation narrative that suggested the presence of the actor in direct contact with the spectator was capable of transcending the restriction of contemporary cultural constraints and could enact "real" change."
- 111 Bourriard, "Relational Aesthetics," 168
- 112 Mohr-Blakeney, "Curating Liveness," 132.
- 113 Bishop, "Black Box, White Cube, Gray Zone," 30.
- 114 Bishop, "Black Box, White Cube, Gray Zone," 31.
- 115 Bishop, "Black Box, White Cube, Gray Zone," 24. See also Bishop, "Installation," 35. "... using the entire space that must be circumnavigated to be seen, ...[provides] a direct analogy for the desirability of multiple perspective on a single situation. ... For the viewer ... is 'sort of out of control' because 'the view is always partial' – 'there's no position from which you can actually see everything at once'. Like many artists in this period [1960s], Kelly came to regard installation art's multi-perspectivalism as emancipatory – in contrast to single-point perspective, which centres the viewer in a position of mastery before the painting, and by extension, the world." [Bishop is quoting installation artist Mary Kelly, Post-Partum Document 1973-9 See <https://www.tate.org.uk/art/artworks/kelly-post-partum-document-documentation-iii-analysed-markings-and-diary-perspective-t03925>]
 Note: Bishop develops the theme of the convergence of the black box and white cube with the impact of smartphone technology on the viewing process, which is creating what she calls a 'gray zone', and while this topic and the impact of technology on the viewing process of visitors in museum is compelling and timely, it is beyond the scope of this thesis.
- 116 Gardner, "Dance for the time being," 9.
- 117 Erin Brannigan, "The Anatomy of Dance Composition." *Japanese Society for Dance Research, 2013.*
https://www.academia.edu/11060315/The_Anatomy_of_Dance_Composition "These processes or techniques are bound to the conditions of the medium – the body - and corporeally-charged terms such as breath, weight, tone, and flow are the foundations of its practical and analytical language. ... The focus on mind/body processes not only takes us to the origins of movement invention it is also the source of a 'singularity' that is characteristic of contemporary dance ..."
- 118 Hussie-Taylor, "Dance Out of Place." https://www.youtube.com/watch?v=oayYO6SsKBc/_32:15 – Hussie-Taylor is presenting and quotes Claire Bishop on perception, "perception is understood to be something mutable and slippery, not the function of a detached gaze upon the world from a centered consciousness but integral to the entire body and nervous system, a function that can be wrong footed at a moment's notice." Hussie-Taylor goes on to say that Bishop is writing in regard to Carsten Hollar but speaks to the experience the viewer has when they witness dance in a gallery context. Hussie-Taylor goes on to quote Bishop, "We, the viewer, the perceiver, share that mutable slippery space with a live performer. We witness an individual, a human being, too often referred to in contemporary art as "The body", executing actions and movement, but we are also in a rare situation to witness the dancer's intense focus so perceiving perception is at work. The wrong foot might be the slight wobble in a relieve, the sweat, the breath, the foot or body slamming the floor. With this heightened awareness and tension between a high-powered mind and body in motion and our own wavering perceptions, we are sensitized to the slightest shifts of consciousness. Rigorous attention to context offers the opportunity to engage viewers in an experience that is "integral to the entire body and nervous system."
- 119 Dumas and Gardner, "...Dance for the Time Being," 3-4. "... If you think that art has a function in society, it is often a re-framing of something to make you think about it differently. This is very hard to do with the body because of the number of habits and embodiment. ... you take out the habitual framing and you look at it and go:" Also on page 10 "Going back to postmodern dance and its embracing of ordinary movement, ordinary bodies: what I became interested in was the underlying habits that give us ordinary movement. When you talk about ordinary movement, it is all based on habitual ways of doing things and I knew... for something to be everyday, ordinary, you have to forget how you learned it. And then the body knows it. [But] you no longer have access to how you learned it." He goes further to argue that incorporating everyday movement into experimental dance performed in the immediacy of black box style space, opens the viewer up to considering it as a learned habit, exposing the everyday activities as constructed."
- 120 André Lepecki, "The Body as Archive," *Dance Research Journal* 42, no. 2 (2010):16.
- 121 *ibid.*
- 122 Bishop, "Black Box, White Cube, Gray Zone," 44-47. See also Bishop, "Installation," in which she writes "... when it came of age in the 1960s: its engagement with a specific site, its use of 'poor' or found materials, and its critical stance towards both museum institutions and the commercialisation of 'experience' in general. (44) And later, "The key idea that emerges in writing on this work is that traditional single-point perspective is overturned by installation art's provision of plural and fragmental vistas; as a result, our hierarchical and centred relation to the work of art (and to ourselves) is undermined and destabilised. (p. 47)
- 123 Petrović Lotina, "The Political Dimension of dance: Mouffe's Theory of Agonism and Choreography," in *Performing Antagonism: Theatre, Performance and Radical Democracy*, 251-272, eds. T. Fisher and E. Katsouraki. (London: Macmillan., 2017), 262.
- 124 Petrović Lotina, "The Political Dimension of Dance: Mouffe's Theory of Agonism and Choreography," 251-252.
- 125 *Art Gallery of Ontario: Selected Works ed. 1990*, (Toronto: Art Gallery of Ontario, 1990), 64.

- 126 James Adams, "Imagining the Art Gallery of Ontario- again and again," *Globe and Mail*, April 19, 2018
<https://www.theglobeandmail.com/arts/re-imagining-the-art-gallery-of-ontario---again-and-again/article4086447/>
- 127 David Kimmel, "Toronto Gets a Gallery," *Ontario History* 84, no. 3 (1992): 195-197.
- 128 Judy Stoffman, "A man of elegance, grace and good judgement," Obituary, *The Globe and Mail*, January 28, 2018. .
<https://www.theglobeandmail.com/arts/art-and-architecture/william-withrow-91-oversaw-ambitious-expansion-of-art-gallery-ofontario/article37763310/>
- 129 Gail Anderson, *Re-inventing the Museum*, (Walnut Creek, California: AltaMira Press, 2004), 3-4. To move to being a modern museum, Anderson details the fundamental shift required in museums in general in terms of their underlying values, governance, management strategies and a new relationship with its community.
- 130 Art Gallery of Ontario, Typescript of Seminar 2 "Are Art Galleries Obsolete?" 1968, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada. Archival records collected several papers from a seminar that occurred at the AGO in the year 1968 concerning the future of art galleries and museums in North America. A submission of the Director of the London Art Gallery detailed the expectations of a smaller centre for a centralized institution that would balance support for their communities with the [centralized] advantage art collections and exhibitions but also respect the creative independence of local galleries. Opening this dialogue was most likely important in obtaining the support of smaller centres for an Ontario art museum. Other entries, most notably from the New York director of MoMA John Hightower. Artist and art practitioners alike gave thoughtful considerations to the types of art which a modern art gallery would or should exhibit and the limitations of this, balancing the innovations happening in contemporary art movements in the street (literally in the street at the time) and what the wider more conservative public would tolerate.
- 131 Bob Hume, Typescript of Progressive Innovation — Director's Viewpoint for Seminar 2. "Are Art Galleries Obsolete?" 1968, Education Box 46A, Education Services, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada, 2.
- 132 Bob Hume, Typescript of Progressive Innovation — Director's Viewpoint for Seminar 2 "Are Art Galleries Obsolete?," 4.
- 133 Cameron Duncan, "The Keynote Address," in *Are Art Galleries Obsolete? A report of the proceedings of Seminar 2*, (Toronto: Peter Martin Associates Limited, 1969), Education Box 46A, Education Services, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada, 4.
- 134 Duncan, "The Keynote Address," 4.
- 135 Duncan, "The Keynote Address," 5.
- 136 Duncan, "The Keynote Address," 5-6.
- 137 Duncan, "Recommendations," 91-92; Lindgren and Pepper, *Renegade Bodies*. The fostering and promotion of Canadian art and artists was a mandate of the Art Councils set up in the 1950s. In the time after the 1967 celebrations of Confederation and Expo '67, and later the FLQ Crisis of 1970, the issue of Canadian identity was front and centre in the art world, as elsewhere. Fuelled also by anti-Americanism and the compelling desire to have a Canadian perspective, and a Canadian art recognized. This could be a whole thesis topic in itself.
- 138 Duncan, "The Seminar 2 Address," 72.
- 139 Von Hantelmann, "The Experiential Turn."
- 140 Duncan, "Recommendations," 91.
- 141 Duncan, "Recommendations," 92.
- 142 Adams, "Imagining the Art Gallery of Ontario- Again and Again."
- 143 Duncan, "Recommendations," 91-92.
- 144 Stoffman, "A Man of Elegance, Grace and Good Judgement."
- 145 Art Gallery of Ontario, "Remembering William Withrow," *Art Gallery of Ontario*, January 9, 2018. "Bill spearheaded a \$25 million expansion of the building (Stage I, which opened in 1974, and Stage II, which opened in 1977), during which the Sam & Ayala Zacks Pavilion, the Henry Moore Sculpture Centre and the Canadian Wing were built – renovations to accommodate the Zacks and Moore collections, which the AGO acquired under his watch.
- 146 Art Gallery of Ontario, "The Henry Moore Sculpture Centre." *Art Gallery of Ontario*, accessed September 9th, 2019. The Henry Moore Sculpture Centre at the AGO originally opened in 1974, to house Moore's original gift to the AGO, now totaling more than 900 sculptures and works on paper.
- 147 Adams, "Imagining the Art Gallery of Ontario- again and again." The third stage did not happen until 1989 and wasn't finished until 1992.
- 148 Duncan, "The Seminar 2 Address," 74-75.

- 149 Duncan, "The Seminar 2 Address," 79.
- 150 Art Gallery of Ontario, Handbook of the AGO, 1970, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada. During the 1970s, Canadian contemporary art collection had remained combined with United States in a joint organizational structure, and would not be separated to form a Contemporary Canadian Committee, with its own curator until 1980's.
- 151 Art Gallery of Ontario, Handbook of the AGO, 1970, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada.
- 152 Lindgren and Pepper, *Renegade Bodies*, 204.
- 153 Lindgren and Pepper, *Renegade Bodies*, 204.
- 154 Philip Monk, "Toronto the Good, in Two Histories," *Momus*, published October 26, 2016. <http://momus.ca/toronto-the-good/> Monk is a Toronto writer. From 2003 to 2017, he was the director of the Art Gallery of York University (AGYU), and previously curator at The Power Plant and the Art Gallery of Ontario. His latest book, co-written with Emelie Chhangur, is *Migrating the Margins: Circumlocating the Future of Toronto Art* (AGYU, 2019). All his writing, from 1977 on, can be accessed at *Reading Philip Monk*: www.philipmonk.com
- 155 Monk, *Is Toronto Burning?*, 69.
- 156 Monk, *Is Toronto Burning?*, 69.
- 157 Lindgren and Pepper, introduction to *Renegade Bodies*, ix.
- 158 Chitty, "Asserting our Bodies," 70.
- 159 *ibid.*
- 160 *ibid.*
- 161 Lindgren and Pepper, *Renegade Bodies*, 40-41.
- 162 Lindgren and Pepper, *Renegade Bodies*, 41.
- 163 Chitty, "Asserting our Bodies," 80. In the interview, Lily emphasizes, "You have to remember at the time there was not emotion in modern/conventional dance."
- 164 Hoolboom, "Peter Dudar interview (March 2015)," 2. In the Hoolboom interview, Peter Dudar self identifies as a painter who turned to action-related installations and talks about how he first began to collaborate with Lily Eng who he says "... had no outlet for her creativity" in traditional dance settings.
- 165 Chitty, "Asserting our Bodies," 70.
- 166 Dot Tuer, "The CEAC was Banned in Canada," *C Magazine*, no. 11 (1986): 69.
- 167 Tuer, "The CEAC was Banned in Canada," 69.
- 168 Susan Aaron, York Dance Review of Missing Associates by Susan Aaron, 1976, Box 91, Education Services, Folder of Design Dance/Film Catalogue, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada.
- 169 Dudar, "Missing Associates: Lily Eng and Peter Dudar."
- 170 Hoolboom, "Interview with Peter Dudar. March 2015."
- 171 Lindgren and Pepper, *Renegade Bodies*, 200.
- 172 Bishop, "Black Box, White Cube, Gray Space," 72.
- 173 Hoolboom, "Interview with Peter Dudar. March 2015."
- 174 Lily Eng and Peter Dudar, "Work in progress: Peter Dudar," in *Missing Associates*. (Toronto, Canada: C.E.A.C, 1978), 200, Clara Thomas Archives and Special Collections, York University Library, Toronto, Ontario, Canada.
- 175 Emma Metcalfe Hurst, "Missing Associates," *Western Front*, accessed September 17, 2019. <https://front.bc.ca/events/missing-associates/>
- 176 Chitty, "Asserting our Bodies," 70. Lawrence Adams first coined the term, *dance artist*.
- 177 Chitty, "Asserting our Bodies," 80.
- 178 *ibid.*

- 179 Eng and Dudar, "Work in progress: Peter Dudar," 200. "*My work in the past 2 years has intensively examined movement and sound relationships between 2 persons at a time in relatively neutral environments of varying size. The movement I refer to is movement through space, not the movement of certain parts of the anatomy in relation to others.*"
- 180 Chitty, "Asserting our Bodies," 80. See also donna g, interview by donna g, "Lily Eng Lily Eng, Woman Warrior at Reel Asian Film Festival on Nov. 10th," *Reel Asian Film Festival*, accessed July 15 2019. <http://tmtmshow.blogspot.com/2011/11/lily-eng-reel-asian-canadian-woman.html> In the interview, Eng describes the dynamics of "using martial arts to articulate movement in unique, emotive, and personal ways." Also, highlighting the intimacy of the relationship to the viewer who "...see me sweating, hear my laboured breathing; they can see I am getting tired. This runs contrary to what you would expect about "performance." You are not supposed to see a sweaty brow because it is all effortless."
- 181 *ibid.*
- 182 Chitty, "Asserting our Bodies," 76. Chitty draws on Martha Graham who described the body's 'innate language' in modern dance. She describes in her article how it was further developed in postmodern dance.
- 183 *ibid.* While the technique resisted the master-apprentice model, Graham's language later became codified into this dynamic.
- 184 donna g, "Lily Eng," accessed accessed July 15 2019. <http://tmtmshow.blogspot.com/2011/11/lily-eng-reel-asian-canadian-woman.html>
- 185 Hoolboom, "Peter Dudar interview", 3. Dudar affirms Eng's unique dance "language" saying here in the interview, "*Lily developed a deeply personal vocabulary. You had to be Lily to do a Lily Eng piece.*" Also in the donna g interview, "Lily Eng," the full quote in which Lily Eng described her work as "... an experimental choreographer who uses the dynamics of martial arts to articulate movement in unique, emotive, and personal ways. At the core of my movement scope of practice is the desire to take my internal landscape and extract it externally."
- 186 Art Gallery of Ontario, Press Release for Looking at Dance—Live, On Film, As Video, 1976, Box 91, Education Services, Folder of Design Dance/Film Catalogue, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada.
- 187 Selma Odom, Catalogue booklet of Looking at Dance—Live, On Film, As Video Preface by Selma Odom, 1976, Box 91, Education Services, Folder of Design Dance/Film Catalogue, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada.
- 188 Odom, Catalogue booklet of Looking at Dance—Live, On Film, As Video Preface by Selma Odom, 1976.
- 189 Odom, Catalogue booklet of Looking at Dance—Live, On Film, As Video Preface by Selma Odom, 1976.
- 190 Odom, Catalogue booklet of Looking at Dance—Live, On Film, As Video Preface by Selma Odom, 1976.
- 191 Art Gallery of Ontario, Press Release for Looking at Dance—Live, On Film, As Video, 1976.
- 192 Art Gallery of Ontario, Press Release for Looking at Dance—Live, On Film, As Video, 1976.
- 193 Note that Danny Grossman went on to form his own modern dance company: Danny Grossman Dance Company.
- 194 Art Gallery of Ontario, Event calendar for Looking at Dance—Live, On Film, As Video, 1976, Box 91, Education Services, Folder of Design Dance/Film Catalogue, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada.
- 195 Dudar, "Missing Associates: Lily Eng and Peter Dudar."
- 196 Dudar, "Missing Associates: Lily Eng and Peter Dudar."
- 197 Dudar, "Missing Associates: Lily Eng and Peter Dudar."
- 198 Tuer, "The CEAC was Banned in Canada," 69. "When she was set I round housed Lily quite loudly in both ribcages, then side-kicked her in the small of the back where it really hurts. The steel pieces in the brace took most of the shock, and the leather binding helped emphasize the sound."
- 199 Aaron, York Dance Review of Missing Associates by Susan Aaron, 1976, Box 91, Education Services, Folder of Design Dance/Film Catalogue, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada.
- 200 Art Gallery of Ontario, Calendar of Art Gallery of Ontario "The Gallery" vol. 1-4 Coming Events Jan/Feb.1976-May/June 1979, 1970, Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario, Canada. In the AGO archives, after the 1977 events, the first event of dance I found was under the title, "Dance into Performance" was in March 1979. It was describing the works to be presented by Elizabeth Chitty of Toronto and Marie Chouinard, who was from Montreal. The performance was advertised for the Activity Centre and the entrance fee was \$3.00. Also, in another section there was a description September 1979, that reads: "*Performance has only recently become accepted as an art form in its own right. Elements of dance, music and theatre as well as visual arts are found in performance art. Because of the variety of concerns, influences and references, performance is difficult to define.*" This is the first appearance of 'performance' I found addressed in the gallery's newsletters, and appeared still to be an enigma to the AGO. Dance performance art made its appearance occasionally, however was not part of curatorial practice.
- 201 Bishop, *Participation*, 16. "Spectatorship is not the passivity that has to be turned into activity. It is our normal situation. We learn and teach

- we act and known as spectators who link what they see with what they have seen and told, done and dreamt. There is no privileged medium as there is no privileged starting point.” Bishop goes further, drawing on Rancière to reject the binary of active/passive as presumptuous of assuming incapacity and promoting inequality. There is no incapacity and neither does the artist or the curator have a privileged position.
- 202 Boris Charmatz, “Manifesto for a Dancing Museum,” *Dance Research Journal* 46, no. 3 (2009):2-3.
- 203 Bishop, *Participation*, 12.
- 204 *ibid.*
- 205 Hussie-Taylor, “Dance out for place.”
- 206 Bishop, *Participation*, 11-12.
- 207 Art Gallery of Ontario, “A Year in Review: AGO Year in Review 2015-2016” and “A Year in Review 2016-2017.” *Art Gallery of Ontario*, accessed July 28th 2019. <https://ago.ca/about/year-in-review> AGO underwent a large-scale renovation called “Transformation AGO,” under the direction of CEO Matthew Teitelbaum, reopening in 2008 with more expansions in physical space that created spaces that were very modern, and more convivial to the public, like having a restaurant that stayed open afterhours, a glass gallery/café space that opened to the streetscape, a lecture/cinema hall, and related to physical space was orientation to compete for the international blockbusters, and AGO was very successful in 2017 as it was one of the three North American stops for the Yayoi Kusama’s exhibition, *Infinity Mirrors*. This brought in an unprecedented number of visitors.
- 208 Art Gallery of Ontario, “Business Plans: AGO 2017-18 Business Plan,” *Art Gallery of Ontario*, accessed July 28th 2019. <https://ago.ca/about/business-plans>
- 209 Art Gallery of Ontario, “AGO 2017-18 Business Plan,” *Art Gallery of Ontario*.
- 210 Dovydaitytė, “Problems of Public Participation,” 268-269.
- 211 Kevin Coffee, “Cultural Inclusion, Exclusion and the Formative Roles of Museums,” *Museum Management and Curatorship*, 23, no. 3 (2008): 261.
- 212 Dovydaitytė, “Problems of Public Participation,” 269.
- 213 *ibid.*
- 214 Art Gallery of Ontario, “A Year in Review 2016-2017.” *Art Gallery of Ontario*, accessed July 28th 2019. <https://ago.ca/about/year-in-review> –To profile the pivotal role that artists play in addressing larger social issues, the AGO partnered with Massey Hall, the Canadian Broadcasting Corporation and Banff Centre for Arts and Creativity to launch¹¹⁷ a new semi-annual series of artist-driven dialogues, entitled AGO Creative Minds at Massey Hall. The first Creative Minds event featured author André Alexis, visual artist Rebecca Belmore, filmmaker Deepa Mehta and musician Buffy Sainte-Marie sharing their thoughts on art and social justice. The event was streamed online by CBC; it remains available for online viewing at agocreativeminds.ca, where it has received more than a million hits.
- 215 Art Gallery of Ontario, “Every. Now. Then: Reframing Nationhood,” *Art Gallery of Ontario*, accessed August 10 2019. <https://ago.ca/exhibitions/every-now-then-reframing-nationhood>
- 216 Ruth Phillips, “Commemoration/(de)celebration,” in *Postmodernism and the ethical subject*, ed. by Barbara Gabriel and Susan Ilcan. (Montreal: McGill University Press, 2004), 113-114.
- 217 Phillips, “Commemoration/(de)celebration,” 113.
- 218 Ted Loos, “A Canadian Museum Promotes Indigenous Art But Don’t Call It ‘Indian’,” *New York Times*, published July 13th 2018. <https://www.nytimes.com/2018/07/13/arts/design/art-gallery-of-ontario-indigenous-art.html> The New York Times article recognizes the changes and leadership of Canadian art museums. These changes happened after 2017.
- 219 Phillips, “Commemoration/(de)celebration,” 118.
- 220 Phillips, “Commemoration/(de)celebration,” 113.
- 221 Phillips, “Commemoration/(de)celebration,” 113.
- 222 Phillips, “Commemoration/(de)celebration.”
- 223 Art Gallery of Ontario, “Artist-in-Residence –Tanya Lukin Linklater.” *Art Gallery of Ontario*, accessed January 10, 2019. <https://ago.ca/artist-in-residence/tanya-lukin-linklater/>
- 224 Whyte, “Rita Letendre: Against the dying of the light.” Letendre, in the early days of her career, worked within the Les Automatistes movement in Montreal, who were a group of Canadian artists looking to create a distinctive Canadian abstract surrealism.²²⁴ Although Letendre’s father was First Nations Abenaki, AGO curator, Wanda Nanibush comments in an interview for the Toronto Star article, that Letendre kept her Indigenous background mostly to herself. She did not join in the Indigenous cultural activism that led to the founding of the

- Professional Native Artists association founded in 1975.224 Nanibush discerns that this was partly due to her experience of racism growing up in the 1950s, but primarily due to her strong personality, holding to a principle of wanting to transcend labels.224
- 225 Art Gallery of Ontario, "Rita Letendre: Fire and Light—Exhibition Overview." *Art Gallery of Ontario*. Accessed August 17, 2019. https://ago.ca/exhibitions/rita-letendre-fire-light?_sp=a70eaca607db5544.1501080627635&_ga=2.174679466.980248730.1569943247-244600332.1569943247/
- 226 Art Gallery of Ontario, "Artist-in-Residence –Tanya Lukin Linklater." *Art Gallery of Ontario*, accessed January 10, 2019.
- 227 *ibid.*
- 228 Emily Riddle, "Forms of Freedom," Features. *Canadian Art*, July 31, 2017. <https://canadianart.ca/features/forms-of-freedom/>
- 229 Tasha Hubbard, "The the: Tanya Lukin Linklater," *Blackflash*. published June 9, 2017. <https://blackflash.ca/2017/06/09/the-the/>
- 230 Phillips, "Dancing the Mask, Potlatching the Exhibition," 21-22; Riddle, "Forms of Freedom," <https://canadianart.ca/features/forms-of-freedom/>
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