Choreographic methods in installation work: intersections between visual arts and dance

Inês Bento Coelho

Visual arts and dance have been in close connection since the beginning of the twentieth century, a relationship that developed and strengthened in the sixties with the Judson Dance Theatre. Although artists and dancers have collaborated for the last 50 years, few studies address the potential of employing choreographic methods within visual arts processes of making. It is in this context that my research inquires how installation artists can use choreographic strategies in their visual arts practices.

Brad Haseman’s (2006) proposition of a new methodological paradigm for research – performative research – is my starting point for a mixed methods methodology. In my work, performative actions investigate choreographic methods – such as improvisation, and real time composition – in the production of installation work in site-specific locations. These performative actions are intended to act as a form of physical embodied knowledge production (Klein, 2010). Simultaneously, qualitative interviews with visual artists and choreographers gather data to shape and inform the construction of a conceptual framework that lies in between visual arts and dance.

It is expected that the research will offer a methodological approach that explores a new conceptual framework in practice. In this paper, I will debate my research methodology and how the notions of performative research and embodied knowledge led the development of my installation work.

Inês Bento Coelho
Glasgow School of Art, PhD Research Candidate
i.frangao1@student.gsa.ac.uk
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References