

Moving through Choreography – Curating Choreography as an Artistic Practice

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DOCUMENTED ARTISTIC RESEARCH PROJECT (DOCTORAL THESIS)

Parts of the thesis:

To be made public February 13th 2021

- *Centauring*

A curated and choreographed exhibition including video documentation of the live performance *ONE – I leave the skin dead and dry shining light behind me*

- *appendix*

Printed publication

- *7 riddikter*

Textartobject

To be made public March 31st 2021

- *Centauring – The Book*

Printed publication

- *Moving through Choreography – Curating Choreography as an Artistic Practice*

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Title: Moving through Choreography – Curating Choreography as an Artistic Practice	
Abstract <p> The purpose of the artistic research, <i>Moving through Choreography – Curating Choreography as an Artistic Practice</i>, has been to consider choreography and curating in their similarities and differences. Thus, at different phases of the working process, choreography and curating were treated as one and the same artistic practice; while, in other moments, as practices that are distinct from each other. </p> <p> Curating has been implemented as a ‘taking care’ principle and a relational activity impacting the production, presentation and documentation of choreography. Choreography has undergone a process of self-reincarnations, or rather, of trans-carnations, whereby the entire body of work has been scrutinized and altered. Key figure/body/agent of these trans-carnations has been the horse, or rather, the assemblage of human and horse, women and horses, here called ‘Centauring.’ </p> <p> Curating and choreography have been integrated to a scrutiny of the art of riding, specifically, the choreography of dressage. In dressage, the research has identified the rigor needed by the research to both steer and unleash the working process. </p> <p> The research has been pursued by purely artistic means, within a circumscribed field. Different perspectives and the making use of ramifications and loose ends, has proliferated into a plethora of intra-related works, objects and choreographies within which research result and artistic result coincide. The research has proceeded in consecutive phases. Each phase has developed its own specific artistic methodologies. </p> <p> The overarching methodology has provided for a clear navigation of undetermined directions and dramaturgies. The concept of ‘One’ has produced and collected both core outcomes and residual manifestations. The exhibitions and the exhibitor have carried, pursued and embodied the works and otherwise choreographies, throughout the research process. </p>	

<p>Key words:</p> <p>Choreography, curating, dressage, centaur, centauring, exhibition, exhibitor, articulation, affect, transposition, composition, transarnation, touch, tack, aids, terminology, 'found practice', 'found choreography', expanded choreography, one, oneness, manège, poetry, intimacy, listening, entanglement, embodiment, discursivity, , diagram, performing, preforming</p>	
<p>Content</p>	
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