

CONTINUOUS Collaborations 1

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SPEAKERS

Ngozi Oparah, Dee Ajibah, Sophie Brassard, Neve Harrington, Lucia Fortune-Ely

Lucia:

Hello, everyone and welcome to the first CONTINUOUS Collaborations conversation. Little informal chat we'll be having once a month here, as we're in the final year of the CONTINUOUS programme. I'm Lucia. Just going to describe myself, I'm a light skin, mixed-race black woman. I'm wearing a red scarf and a green leather jacket today. And I'll be taking us through just a little bit of housekeeping before we get started.

First of all, we're just going to have a document in the chat that you can refer to at any point. I'm just going to pop that in for you. And you can refer to that if you have ... to just reference the housekeeping and just the guidelines we've set how we can all interact here together today.

So first of all, our conversation is being recorded today, and posted online on the CONTINUOUS and Siobhan Davies Studio's website at a later date with a transcript. So if at any point you would not like your voice or image used on our social media or on our websites, you can contact us at the email address I've provided here. We are joined by two BSL interpreters today, Gemma and Jacqueline, and so they will be interpreting what we're saying. So if at any point you were speaking, just keep that in mind and move with a gentle pace as you're speaking so that they can translate what we are saying.

There are captions as well available if you would like to use closed captioning. And that's really the Otter which should be in a link at the top of the chat as well, and it's also in the document. Yeah, so next kind of looking at the format of our chat: we're going to start with the three main speakers who will be sharing a bit about the *Satelliser* as a journey; and then we'll open up the conversation more widely to everyone else. So that's kind of the structure of things. You can have the screens on or off, no matter. It should be clear for us all. We have our three speakers and our interpreters pinned so they can be seen at any time. So do what makes you feel most comfortable.

[02:44]

Yes I think we'll move things along, so Sophie you can introduce yourself.

Sophie:

All right. My name is Sophie and I'll give a little description of myself as well. I'm white woman and I have kind of shoulder length light brown hair. I'm wearing a blue sweater, and Lucia and I are kind of in an office setting together today.

Yeah, so we want to give a tiny bit more context about the CONTINUOUS programme, first of all, which is kind of the yeah, the context for this conversation. So CONTINUOUS is a partnership project between Baltic Center for Contemporary Art in Gateshead and Siobhan Davies Studios here in London. This project commissions and tours experimental dance works to a network of art galleries around the country. So there's including Turner contemporary in Margate, Tramway in Glasgow Nottingham, contemporary in Nottingham, Bluecoat in Liverpool and Baltic as well.

One of the goals of the programme is to build new audiences for dance in gallery spaces, as well as examine this interdisciplinary crossover between dance and visual arts. We're just letting a couple more people in, that's great. Um, the CONTINUOUS programming has included several live performances, durational works, workshops and has included digital product projects including films, podcasts and websites.

So, kind of leads us in, sorry I'm looking over here because I have a document my notes, kind of leads us into this what we're doing today is called CONTINUOUS Collaborations. It's the first in a series of conversations running once a month from January to June and this series marks the final year of the CONTINUOUS programme and offers a space to publicly share some reflections from artists, galleries and audiences as well as insight into our experiences co-producing dance performances in gallery spaces.

Today and throughout the series, we'll have time to sit with the work that has been done over the last four years, delving into lessons that dance in the gallery has taught us about care, collaboration, the nature of touring and how to create the right space for dance.

Today we'll start the conversation kind of with a case study of *Satelliser: a dance for the gallery*. *Satelliser* is something that's been experienced by everyone who's leading the talk today. So here we have today Neve Harrington, we have in Ngozi Oparah and we have Dee Ajibah, and they will be sharing *Satelliser: a dance for the gallery*, which is a duration performance that works with the intergenerational group of dance artists and other co-workers. Over the course of the day co-workers cycle through labours of moving, speaking, dancing, listening and resting, holding space to have conversations with each other and people as they come into the gallery space. This is the only CONTINUOUS work that lives in a shared space, live in the gallery with visual arts. So it's really unique in that respect. So far, it's gone to Baltic in Gateshead, Turner Contemporary where Dee works and to a FABRIC in Nottingham just before the end of last year.

So I'll now pass over to Neve, Ngozi and Dee to introduce themselves. Hi folks, please just introduce us to you. Tell us a bit about yourself, your practice and your relationship to *Satelliser*

Maybe we can start with Neve.

[06:47]

Neve:

Hi everyone. I am J Neve Harrington, you can call me Neve. I am a White woman. my I'm gonna say mid 30s, because you can't tell. Yeah, mid to late 30s. I've got a really new short hair cut and light brown hair and I'm wearing the kind of fleecy jumper that's got kind of speckles of orange and blue. And behind me, I've got some plants on one side, and on the other side I have some drawings stuck on the wall which are actually from the *Satelliser* project.

So yeah, you've already heard a little bit about the project, so I'm not gonna take up loads of space, but I'm just going to give a little bit more information about my role in the project and then we'll hear a bit from Ngozi and from Dee and then we'll kind of get into more of an open conversation. I also see that we have one of the project collaborators, apart from Ngozi, on the call. Christine, if you feel like chipping in at any point, you are very welcome to do so.

And so I'm just going to say a little something about the name of this piece because I think that helps us perhaps for those of us who haven't seen the work, also knowing that this work has been shown in the UK during the pandemic so people have really different access points to it. Many of you guys might have seen some of the things that we've put out online, sort of digital resources, and that's certainly part of the work. But I'm going to tell you a little bit about where the project began, my role within it and then how I worked with the collaborative team and then we'll sort of get into the galleries.

So, *Satelliser* is (we're just talking about this just just before we let you all in), it's a French word which means 'to put into orbit'. So a little bit like a satellite, except what for me is really important about the word *Satillising* is that it has a dynamic relation. So it's not just the sense that something is going around something else, but the sense that we are locatable according to where other people are, as well as where we are and that those are always kind of relating within a system. And if that sounds like maybe quite an abstract way to jump in the way that I'm thinking about that is the sense that in the gallery where the work is for, people are coming and going, people are staying for different amounts of time and leaving and coming back. Sometimes people are joining us. And all of its moving all the time, which is quite different to, I'd say, well let's say it's different to some other conventions of how we might present dance and that's really important for this work because you'll hear a little bit more about.

So *Satelliser: a dance for the gallery* holds gallery hours as you heard Lucia and Sophie mentioned. So we're present from 10 til' 6 and we're amongst normally a curated exhibition and that actually went really well for us with CONTINUOUS Network because of the quite smart programming choices, in the sense that we are a work which is holding conversation.

So I will just tell you something about what the work is doing what it looks like, because I think a lot of us haven't seen it. So, *Satelliser* employs its collaborating artists as co-workers. So some of those people are coming more from within dance. Others are coming kind of from beyond a dance career and looking back towards dance. Some are orienting towards some of the other parts of the project like a conversation from other disciplines and we're going to hear a bit about that from Ngozi, which is kind of super interesting. And importantly no one is being asked to have the same background or to be able to do things in exactly the same way. We want to celebrate what is possible through co-working from different orientations to dance and dancing and movement.

So in the project we have people who have experienced working with younger people, older people, people who have connections between moving as it relates to therapeutic practices or social practices, to creating dance performances for different kinds of spaces. Yeah, many different orientations to dance and dancing and being in conversation. However, we're doing a unison dance, and that's important, partly because it's boring. So we're, it's ongoing, it's repetitive, it's holding time. It has a kind of stability. And then over the top of that we're holding a conversation between us, which we welcome our gallery visitors into. So I'm not going to say loads more now because I said I wouldn't take up a lot of space. I know we'll kind of return to lots of those things but just want to give a little bit of a sense of some of the materials. So there's a dance, there's a conversation. We're coming and going, you're coming and.

[12:37]

So I'm gonna pass to Ngozi. Maybe I'll say one thing that just helps her slide into, yeah, into the conversation. So maybe I'll ask Ngozi to say something about her practice and what she's busy with, kind of in her own practice, and then maybe something about her orientation towards *Satelliser* or experience in it and then we'll kind of pick up from there.

Ngozi:

Sweet, Thank you, Neve. Hi, everyone. I'm Ngozi. I'm a dark skinned black woman. I have long braids that are kind of tied in a bow at the top and wearing gold glasses and a cream sweater that kind of matches my background. So I look like I'm just a floating head.

Yeah, hello, everyone. I'm a writer, mostly to identify myself depending on the day. My background is in neuroscience and philosophy and creative writing. And I'm currently doing a PhD through Loughborough University that looks at how storytelling and all of its forms can help with mental health and mental health literacy. And yeah, that's one of the reasons I think I'm part of this this work is there's so many stories embedded in *Satelliser*, it's that's the lens I see things through and I guess we'll talk more about that later on. But specifically, I'm interested in how it's a different kind of story.

So I'm used to like being alone in a room with my shoulders hunched, you know, and worried that someone will come in and I'm like, thinking about the characters, you know, within myself. But there was something that was very, very different about the storytelling that happened in *Satelliser*. I think it's because there was a multi directional interest, right? Like, I wasn't just the main character there was so

much feedback I wasn't there was a different kind of spotlighting, that I thought was really beautiful. Especially coming into a space as a performer.

Usually you think oh, the spotlights on me, I'm the one doing everything. The audience actually, they kind of recedes, right. The light fades away from them, and they become dark, but it was the exact opposite. So it was this kind of collective storytelling that I found really interesting. I could talk more about that.

But yeah, so I'm a co worker, and I'll talk more about what that does and doesn't mean to me. I don't have a dance background. I mean, I dance, but I have no formal dance training. But yeah, that's a little bit about me. I can stop there. I'll say more later, I'm sure. And I'll pass it to Dee to talk about your role in the project.

[14:39]

Dee:

Hey, everyone, my name is Dee. And I'm a light skinned woman with dual heritage. I have dark brown hair. I have a full fringe at the moment that is almost in my eyes. I'm very ready to get it cut short again. I have a bright orange turtleneck jumper on and against a plain background. There is a small artwork, black and white artwork behind me.

I'm a Learning Producer at Turner Contemporary in Margate, which is a contemporary art gallery situated in a small but lively coastal town in the southeast. I guess my background is in kind of youth led creative projects within various arts organisations and alternative education. So, learning and access and enhanced engagement is all kind of central to my own interests and practice.

And it's yeah, it's a real, real privilege to be talking about *Satelliser* today as I was the kind of main contact at the gallery and producer and helped bring it to the space, and was there during the weekend of performances. And it was a long performance. It was 10am till 5pm, so sort of durational performance during our opening hours. And I guess my main role was to ensure that everyone, co-workers, the team, visitors in the space were comfortable and okay and yeah. It was a really profound, incredible experience to be a part of it to witness it to observe the ongoings in the space. So thank you for having me.

Sophie:

Thank you. Maybe I should also mention Lucia and I were there over the course of that weekend. So we kind of have this whole thing in our minds as well.

I was wondering, Dee, if I could pass it back to you just to give us a bit. Tell us a bit more about Turner Contemporary. And also maybe set the stage a little bit about and tell us a bit about the exhibition that was actually in the gallery space that *Satelliser* was living in, in November 2021. Over a year ago.

Dee:

Yeah, sure. Um, so we're a contemporary art gallery. We are named after James W. Turner, who used to paint on the very site where the gallery is built. So although we don't exhibit a permanent Turner artwork, we exist kind of in his spirit of kind of risk and experimentation.

So at the time that *Satelliser* came to the gallery, we were actually showing a group show. It was an open exhibition that marked and celebrated the 10 years that the gallery had been built. So it was kind of like a celebratory anniversary moment, where we invited 10 artists to submit artwork and that was anyone who was born in Kent, living in Kent working in Kent.

So it was really broad but the idea came about, you know, thinking about 10 years of the gallery being on site and the creative community had just expanded an immense amount over the 10 years. So in the spirit of, kind of, evolving and collaboration, we will invite four different collectives, local collectives to select the artwork and curate the show. And they each kind of designed a gallery each. When Neve came to the gallery for the first site visit, we walked through all of the different spaces, which had really different personalities, different styles, like very different feelings within the space. And I think we both agreed that *Canvas 4 Equality's* gallery made the most sense.

Shall I talk a bit about that gallery and *Canvas 4 Equality*?

[19:43]

Neve:

Maybe I also just wanted to feed in something contextual, which for me was also really touching about being part of the open which is that I'm also an artist from Kent from just down the road and I did a lot of my growing up in that area in Margate ad in the 90s.

So I've also been on a you know, I'm on an autobiographical journey in relationship with that part of the UK which is it's really different to you know, where I'm currently living now.

Yeah, to go into the room and Dee will say more about *Canvas 4 Equality*, but to be part of an exhibit which is showcasing work not only from professional artists in Kent but also from the community. Like critically, like children's drawings as well and younger people as well as older people. Was, matched extremely well the intergenerational nature of the project and the co-workers in the project as well as aspects of my identity and experience kind of growing up in that area in Kent.

Dee:

Yeah, and I remember when you came to the gallery for the first time and saw the show, you saw an artwork by an old teacher of yours.

So there was this kind of full circle moment, I guess.

But yeah, *Canvas 4 Equality* or *C4E* for short, are a collective of women of different ethnicities and sexualities, who use their platform and activism to stand up to inequality and they do that through kind of holding space for conversations, delivering workshops within schools, putting on performances and events. And so they're all creatives themselves. So they approached the task of curating this exhibition in such a beautiful and thoughtful way thinking about how to create a space that was non-alienating, and it was comfortable and welcoming.

So naturally, they started thinking about spaces where they feel really comfortable, and they landed on the idea of the home. So they kind of designed the space with this domesticity in mind, and so there was a kind of living room area with a sofa and TV playing one of the films. There was comfortable seating scattered around and nestled between house plants. And there was a selection of books that they'd selected that you could kind of dwell in space and read.

The way they've curated the work on the wall was like someone's living room as well. There was lots of portraiture, references to nature. And essentially what they were trying to do with their curation was to build or recreate a high street that was familiar to them. So it was this coming together of different experiences, and backgrounds and cultural references. So it just worked beautifully as the setting for *Satelliser*.

[23:14]

Neve:

And I think it was really important in the space that would host *Satelliser*, held what we've come to call this kind of multi-partiality or multi-partial kind of reference points.

And what I mean by that is, it wasn't the vision of a single artist. It wasn't like a kind of total vision of one artist who was curating or whose work was being shown and even though we were in one artist's exhibition in Baltic Ad Minoliti's work, their work actually also speaks to multi-partiality and conversation.

So that was really important because I think maybe from the introduction, you folks who like haven't seen the work, or do you have had a sense that maybe there were many people.

So maybe I think I'll just say a couple more sentences about that just so you can maybe have a visual.

I know in the document that's been shared. There's some really nice images of us in the galleries. You can also see something of the kind of quite friendly nature of that space, both in its furnishings, but also the colour, the colour of the walls. Yeah, that the many, many things that are everywhere, right. Which is kind of an opposite to a kind of austerity that I think some, maybe many audiences, might think of when we think about not only galleries, but maybe also theaters. Certainly one of my interests is, how do we welcome people into work, both through its accessibility but also like what the work is.

So having said all that, we're present as you know, all day as co-workers and there's normally about 10 of us in order to manage a shift pattern throughout the day. And that means that we can come and go so you might come into the gallery and it might be that the kind of the tide is in, which is appropriate for Margate, and there are 10 of us there and you see 10 people.

And you would probably identify us as broadly feme-oriented or holding some feme non binary and some trans identities but kind of feme-oriented and people who hold different different ages and different racialised experiences.

As we move you will, so we come on and on and off shift and these are our options. We can be dancing, we can be standing and sitting, listening. We could be in conversation. We could be in conversation and dancing so we can kind of be multitasking.

We can also be embroidering things as a collective embroidery task which is really important for tethering the attention and kind of busying hands actually, which helps many people to stay present, especially if it's a little bit socially, maybe, intimidating to be part of a conversation. And so there's multiple ways that we can get involved with the work which we also welcome our visitors to do.

Someone is always dancing and that dancing as I think you probably have already understood is not happening kind of over there. So for those who don't see, I'm pushing my hands away from me and signalling a kind of awayness that might suggest that people need to sit still and face forward and pay attention in a particular way.

Rather it is happening around, and we can pick up the dancing and we can also just drop it at any moment, according to what we desire to do and what we feel the space needs. And so it might just be Ngozi dancing for a while. It might be in GNgoziozi and I and then elena might calm and Christine might join and Karen, and it might be all of us and then it might be down to one person again. And we're drifting through that gallery as well. And we're moving according to the audience and moving.

So maybe that's just helpful to know a little bit more about those conventions as we unpack a little bit more what the relationship was to the exhibition environment in general and then specifically *Canvas 4 Equality* where I think many of us could kind of riff off the artworks that were there. This work is a dialogue both between us as co-workers and audiences and also the artworks. Like they're also shaping, shaping space. I wonder Ngozi, if there's like stuff that you're remembering or wanting to add about all of that or any of that?

[27:50]

Ngozi:

Yeah, no, I'm just thinking about this. I like sometimes the pieces in the actual gallery came into the conversation and it just became beautiful because at some point then we were all orienting maybe towards this one piece, and then for a moment or several moments, we were there was this new focus.

The dance was still happening, of course, but it just like kind of went through the background, and what was foregrounded was this piece of art.

And we all got to be like new to it to experience even though we've been in this space, and we just haven't looked at it deeply. So there were so many beautiful moments that because of the space we were in, it shifted the way that we move. Maybe as we're looking at a certain place, maybe my body is now moving towards a different wall. And we're kind of even though the motion of the whole group shift.

So I just thought that was and then the art was just everywhere, right? It wasn't just like we were talking about, it wasn't just on one wall and there's only one way to orient. There is maybe a piece right in front of you and right behind you. And then there's a chair and there's a plant. So this idea of all the mechanics, all the beautiful pieces and ways that we can exist around the space and how calling attention to something meant you know, reorienting towards that thing and also not calling attention to something else in that moment meant, you know, it could fall to the background without ever leaving so there's so many like, you know, metaphors and symbols that reflected like how we existed in the space and how we existed you know, as people doing that work.

[29:07]

Dee:

Also, that gallery had been designed, encouraging people to, to stay in the space and to really spend hours there and to return to the space. And I think I witnessed that as somebody in the audience I could see there were some people who just stumbled across the work and then they ended up being there for hours and crocheting or reading or lying on the sofa and or even dancing, getting involved with the movement. So that was really beautiful. To see it was kind of this the work brought the art alive in the art work and live it was this like beautiful kind of entangled relationship.

Lucia:

That's lovely Dee.

Kind of thinking about that, and you've already alluded to it: are there any, any of you say, like studying standout moments from those two days at Turner? Any audience moments that stood out, impressions kind of now we're a year on from then?

Sophie:

I have some as well. So maybe I'll just say that I remember. Was it at Turner there was a young girl who joined in and wanted to wear one of the costumes and then I think she came both days like she got her parent to bring her back the next day? And it was sort of like okay, I'm starting my shift, like I'm a co-worker, and just like really got into it. I just remembered that honestly, like right now. Maybe there's other moments like that that stood out.

[30:50]

Neve:

Yeah, I think To me, one of the motivations to do the work is around how to practice being in conversations that are like difficult, or that don't have to be difficult but are made difficult by all the systemic inheritances that we have and our different orientations within them. Right.

So silence is important. And how... I'm also getting to the question sorry. And how what we're doing in the work in many ways is not so different from what anyone can do in their life which is like, move in a way... be together in a way...be together whilst doing different things in some different ways... Be in some kinds of conversation, listen, speak, or whatever, like these are some of the materials.

And I remember like, this moment where we were approaching a conversation that was like around maybe Ngozi you remember I don't know if you're in the room, but we it was like around like, parenting stuff. And yeah, I have like some complicated familial histories and family estrangement and I, at that moment, some of those people from my personal life into the space, which was something I was, you know, it was interesting, like the personal and the professional, which also this work is intertwining and asking us how to navigate right.

And for me, one of the most beautiful moments was how I felt like as a my whole self, as a citizen as an artist, as in complicated relationships to birth family, in my community of co-workers, I was able to actually rely on the methodology of this work, to stay connected to my work and the people I'm doing that with and the trust we have for each other. And to say really, the things that I would want to say whether those family estrangement people were in the space or not. In a way that I wasn't like switching between kind of codes. And I think was maybe that feels like an overshare to say, I actually think for me, that's been the huge lesson in this work is to, to really trust these methodologies of having conversation in public and striving to do things together and that, that for me, I think is probably one of my motivations as an artist.

So to be able to do that in Turner, in a way that I think went well even for those family people who are listening you know, that space also held them in a way that had generosity and it wasn't like a pointed conversation. It was diffuse enough, and then the conversation could go somewhere else.

So that was very challenging and also like really special for me. Yeah, wondering, what not and guess he remembers. We also had some hilarious moments. It wasn't all like trauma, was it?

[34:04]

Ngozi:

Yeah, no, I remember this is a very personal moment. So one of the loose directions we get as co-workers is to like, pick a focal point sometimes it's all the same person or piece or object, whatever.

But oftentimes, where I'm looking at one audience member while someone else is looking at a completely different thing entirely.

And there was this moment where an audience member walked in. And I was given this loose directive to like kind of stay with them, you know, not in an intimidating way, but to kind of watch them as they moved and orient towards them. And the audience for the first time in a while, I guess, returned the look. So it was the first time I think maybe in my life, maybe not, but where there was just this permission to stare long winded-ly. I think the way that it ended is we just both started laughing.

I don't know if it was because of discomfort or what but it was just the longest I've ever looked at a person with like, no intentionality. Like, there was no conversation. We didn't share a single word. We were listening to the same, you know, global conversation, but we watched each other. And it was like a very strange but beautiful feeling. And then we were like, Okay, I think we're done without communicating.

We're like, this was fun. I'm gonna turn around you're gonna go your way. And we giggled and then I just found something else and they found something else. I thought it was such a beautiful, like talking about like the stories that come up in this space. There's so many conversations that happened like in these private moments and like with just silent gestures, like a raised eyebrow or like 'Did you hear what someone over there said'?

So yeah, I was just really like something about how long it lasted really stuck with me. I was like, I wonder where that person is. Now. I have no idea. I don't even know their name. But we had such an intense moment that we got to share.

[35:33]

Neve:

I think this is so beautiful when we might think about some of the histories of the gallery. And I you know, galleries are doing things really differently now with who is welcome and how but they also contain histories of like socialising and socialising the working classes right?

And who feels that they can access those spaces and be seen there and who is welcomed there into this public, or semi public space in order to see how others behave and do. And for me like this was not planned, but that that was one of the first interest in in the work, is how do the people who are performing this work, see back? So it's this reflectivity between visitors and the people performing that has this kind of knowing, knowing-ness. Like I know that you see me because I see you and that in your writing to me, I will also orient to you and that there's a lot that can happen there. So yeah, I don't want to take up too much space because maybe I think for, Dee has things to say about that.

Yeah, it's nice to hear because also in the work, you don't hear all of the you know, hear what happened for everybody, because it's not a total work. It's full of all these tiny individual anecdotal experiences.

Dee:

I mean, I think that that's it because it was such a long period of the day it was the whole day. There were so many moments throughout the day that were funny or emotional or inspired memory or kind of, you know, there were conflicts, there were debates. And I was talking to a friend of mine that experienced it, because she knew we'd be talking about it today and she said it was almost like watching a live podcast unfold around you and it just felt really immersive and you were mesmerised, but safe in that you could you know vocalise something, put it out there kind of detach from maybe what you've said or and see how it's responded to, which I thought was really interesting.

And I think the fact that it was an open exhibition, we definitely saw a slight shift in our audiences or maybe you know, there was a different vibe. People were coming to show their work to their family and friends. They were proud of having their work on the wall. So there was this kind of natural sense of sharing and coming together. But yeah, I saw tears and laughter in the same day.

Sophie:

Um, I'm wondering if, yeah, so we have a few different, I guess, backgrounds. Ngozi you're a writer and Dee you're again, you're a Learning Producer and you're coming more from the visual arts, so maybe having less of a relationship with dance. I wonder if maybe it's a kind of confused question for either of you, but like, how is this opened up? Maybe other possibilities or ideas for you? Yeah.

Lucia:

Either at Turner or within your own practice and Ngozi

Ngozi:

Yeah, I think like, in a theoretical way, I was like, I keep thinking about this project because there's, it's just strange and strange and beautiful. I'm like, 'how does this work'?

Like when I learned, I've learned about stories and like so many different worlds. Like therapeutic storytelling, like narrative therapy. I'm taking a film class now. My background is in trauma and trauma stories, and also just creative writing, I did a master's programme.

And every time I'm taught about stories, it's like there's a beginning, there's a middle and there's an end. These are the people, this is the focus. This is the linear path. There's a triangle, you know. and they always work. Those are beautiful, like, and it's created, like so many different kinds of stories.

But when I think about like, what happened, even what you just said Dee about, like, there's laughter, there's tiers, you know, like, all these things, and like the fact that it felt like a podcast, it was a

kind of story, but there were just many authors, and there were there wasn't maybe a clear through line, but there was!

Like somehow there was, because even though we made it all together. I'm not sure how, I think I'd hate to use the word magic, but there was a magic to it.

The fact that there was so much continuity, so much like, like even if you there are parts there are times where I would like come from break because I wasn't even in the room, and I'd put my you know, put my uniform back on and I'd be in the space and I'd know exactly where to go because there was no wrong way to go. It was like this conversation kind of had a clear but also like impossible path. So there's something that I learned about it as a writer that there's way more stories and we talk about.

Also the other thing I felt like I think about the very beginning of this process, like when we were just practising before we actually got to the gallery. I was worried about this imposter syndrome, right? Because I'm not a dancer, especially like we were stretching and someone bent their body in complete half, and I was like 'okay, I'm not in the right place'. But almost immediately, it ceased to matter, like because the work was so accessible.

And even as a writer, even as a writer, that wasn't my like dominating, you know, identity. It wasn't like, 'Oh, I'm the writer here, so that's the lens that everything will be read through.' Like being a writer was equally as important as you know, being a person of colour, being American, being tall liking a certain kind of chocolate, like there was no part of me that like got more space, which I think is about this accessibility that you were talking about Neve

It's like there were so many parts of me that got to be spotlighted and got to be like the point of the conversation and then they could just like keep them and and this idea of like, you know, seeing each other this witnessing, I think, of course that happened between like the self as co-worker and the audience member, but also happened I was noticing like so many, like, so many things came up that I hadn't thought about for years.

I was like, oh my goodness, I do love that cookie that someone's talking about. Oh yeah, I am enraged by that reality show that's or that kind of specific news that happened several years ago that all these pieces kind of came back to the fore. And then like were offered and then they got to exist, but it kept on going without it being dismissed or you know, there being some hierarchy of like, this is more important than this.

And so there's something about how this worked, that I do not understand, which is beautiful, and like magic and I, yeah, so secretly, I will keep thinking about this for the rest of my life. Like how do we make this story again, but I think it is just about giving people permission to exist, giving people permission to like, show up and not have to be the expert or trusting that you're an expert in your own experience. And there was so much of that without having to like force that, or train us or read a million books about identity politics.

You know, we did do of course research and like there's a lot of understanding that we gained together. But so much of it was just about the space that was created by the co-workers by even the intention of the collectives of peace we were in the gallery so there was just all this intentionality kind of in the space and then we got there and then there was a nice little flow that happened with us in it.

[42:59]

Dee:

I think that's such a, yeah, such a beautiful thing that you were able to just be in the space and be yourself and feel seen. And I think within gallery spaces, typically kind of contemporary art spaces there's this, these unspoken rules. How to be how to how to act. Be quiet. Don't run. And that's really scary and really alienating and bringing performance into those spaces, it has this knock on effect where you see people ease up.

They feel like maybe they'll get involved with movement. I mean, that was the nature of *Satelliser* was that you could literally interact and be involved and take part in that conversation. But you felt that the air kind of become less tense, completely absorbing and mesmerising. And obviously depending on what you were talking about as co workers there were tense moments but from an audience perspective, I think it allowed them to maybe move more freely in the space and kind of dip in and out without that expectation or without worrying that people were observing them. Observing the work, if that makes sense.

Neve:

You just want to add like one thing if that's okay, just to pick up on something that Ngozi said which is about in a way, it's not about the word magic, but it just referenced I think what she was pointing to when she said like, how does it work?

And in in my experience these kinds of spaces where people from different generations and different backgrounds to an extent although I would say probably, well, let's there's more to say about that... but I'm trying to say something about how work, how labour organises us. And, you know, I'm sort of dropping in like these little tidbits of information about how the project began in its interest, and for me, it was in spaces that I've known in my my history but also spaces that I've heard about through like, my maternal grandmother, for example, who worked in the docks and did like bookkeeping in in Grimsby.

And she had all these stories about like, yes, like conversations that she could be part of and like, there was nothing to do with the work like being there having to show up with a load of other people who you might not choose to be in relationship to but who are your co-workers. And you're doing some of the same things and some different things. And that the work doesn't take up all of you that's important allows for there to be conversation that can happen between people. And it's not only about work like in this project, some of our other reference points could be intergenerational spaces, like religious community for some that is a place that that happens. Can be families for some depending on how those families and societies are organised. It's not so much my case but it for some it is.

And that is like ...that's why it works is because we're there to do some work. And in this case, the work is the work of the dance, which we hardly talking about now, because it's actually we could focus on it, but it's not so important. It could be a different material. It just has to function in a particular way in order to allow the conversation to go all these other places.

The dance functions like this embroidery in that it just is ongoing underneath.

And I think many people and working, working class people can recognise something of that like there's a familiarity maybe that like this, this is like we're getting something done together. Maybe there's that kind of orientation. Yeah, that's kind of I maybe would say more but that's something I just wanted to drop in there because I think it might be not so common, or 'common' is maybe not the right word, but it's like not a dance.

It's not about expression. It's about process and processing, which of course actually has relationships like improvisation or practices and, and many other ways of making work, but in this work, labour and the labour then have the conversation and the gendered labour of that and how we take care of each other and compensation is what then comes to the fore.

[47:44]

Lucia:

Thank you, and I think there's something in what you was just saying about how this stance is different. It could have been any other form, like you said, just as easily been the embroidery in the space. But as we're having these conversations in the last year of CONTINUOUS is something we've kept on bumping into with the artists we work with these ideas of care and the ideas of what is the right space for dance, you know, thinking about theatre spaces, thinking about gallery spaces.

Maybe the last question we'll just ponder on together before we open up the floor to everyone else, is: What did this experience, particularly Turner, bring up for each of you about ideas of care and kind of creating the right space for this kind of work to happen?

Dee 48:46

I guess from the perspective of a gallery, we're not set up as a performance space. And that was the key learnings that came out of the process. It's not just the performance space we need to think about. It's the behind the scenes spaces. It's the green space, it's making sure that the performers have a place of rest and the right access to affordable drinks in the cafe and like lunch on site.

So there were lots of learnings through doing the work. I think that has definitely fed into programming following *Satelliser*. I think also historically, maybe there's a nervousness around kind of bringing in physical performances into exhibition spaces. But if the artist is open to that, I think doing it and working so closely with performers and dancers, is you realise how much care and thoughtfulness is brought

into the space. If you're using your body, there is so much more care around how somebody kind of operates in a space so that was yeah, a key learning.

And is there anything else? Yeah, I just I think I've just witnessed from friends working in other organisations that there's a sort of nervousness around programming performances, especially with cuts in funding and kind of programming things outside of the usual exhibitions programs.

But it's, it's more than doable. And also, I think ... the fact that *Satelliser* toured, we learned a lot from Baltic. So there were certain practical things that we were able to bring in, such as microphones they weren't originally in the plan, when we kind of programmed at Turner, but because the group had performed at Baltic and they kind of advocated for the need for that as an access requirement and it was really necessary. So had it not toured, ee maybe wouldn't have known that for example.

[51:24]

Neve:

Yeah, all of that stuff is really interesting because it's like, where the listening is in a way. Because I feel like as an independent artist, I couldn't have a company. It's me project to project and stuff. Sometimes it's difficult, really to advocate for the things that that work needs, and for that to really be heard and taken seriously.

And like with the microphones for example, it's like both (so they were like the radio mics, we had little headsets)...

So that was both an access need for our team. For some of us in our team to be able to hear each other, but critically in large spaces with lots of people moving around. It's an access need for our audiences to be able to hear us and for us to be able to amplify potentially what audiences say to us.

Satelliser had happened previously in development in smaller spaces and in spaces with like less footfall and so it became something that felt really important. And, yeah, it is really interesting, like, in a way. I think all of these things around like HR like human resources. I think institutions can sometimes lose touch, I feel, with their own embodied experience each person individually because I think of course, it's not to say that there aren't learning specifically each works of course there are.

But if we think about what each body needs, like each body needs a certain amount of rest each body needs, certain temperature range, each body needs certain access to food and all these sorts of things. You know, if we're doing a work that involves speaking to be able to hear each other, and things can kind of get lost or almost like at scale, I think things get lost. And then things that seem common sense or quite obvious can then be thrown up as like, almost 'Why would we need this?'

And I think that's just really interesting to notice. It's something I've experienced as a performer in other works. And I think it's always really good just to have these conversations and to come back to like that

what the bodies of curators and people who work in institutions need is, in some ways, different to the bodies of dancers and performers, but in many ways, it's a lot of the same, same things.

And to sort of have that empowerment offered back to people that actually like you probably know, like, you actually know a lot like the way that we know a lot and there's also things we don't know and then that we can we can be in dialogues about those things. I certainly feel more empowered having gone through this process to say that kind of stuff and feel like it's okay

Lucia:

Thank you.

And we're gonna move along into the next section of our conversation. Kind of in the spirit of collaboration, wanting to open up this conversation now. We've called this series CONTINUOUS collaborative collaborations because there are so many people, roles, etc, that kind of go into making this programme and this network happened over the last four years.

So with that being said, as we open up the conversation to people's questions, comments, shared experiences, kind of want acknowledge the people that are in the space of us here today. There are fellow CONTINUOUS artists whether on commissions or touring.

We have some people who work with Sophie and I at Siobhan Davies Studios or maybe work with Dee or some of the other partners. There are people who may have seen *Satelliser*, people who may have not seen it, people might not have seen any of the CONTINUOUS works.

So now this is a space for very different and shared experiences.

If anyone has any questions, comments, we'd love to hear them either in the chat and I can read them out or if you just want to go ahead and unmute yourself and turn your camera off. That's also fine.

Let's give people a moment to do that. We have a hand raised, Rhys is that right?

[56:05]

Audience 1:

Okay. Hello. Yes. So I wonder whether you could maybe expand a little bit Neve, on you mentioned the word methodology in relation to the work and I wonder if you could talk a little bit more about what the rules of the game were for you and your co-workers.

I didn't experience the work, and so I suppose one of the things hearing you talk that I kind of can't quite picture is sort of how the dance or the movement expands into conversation because Ngozi and all of you have spoken about the kind of intensity of some of the interactions that you had during the work, and I suppose I'm curious how that kind of framework you set for yourself has enabled it to move from standing moving in a gallery to laughter and tears.

Because that's quite, you know, you don't really see anyone in tears at a contemporary art gallery by and large, so I wonder if you can sort of all maybe speak a little bit more about the framework that you can give yourself but also sort of how that then enables those conversations to happen.

[57:35]

Neve:

Right, thank you. That's also a signal that my introduction was not comprehensive. Okay. I'll just give you a quick tour of the methodology of the work and then I'm sure others have things to say.

Okay, so this is kind of the score of the dance, starts at the top and goes through. People who, yeah, so I'm holding up a white postcard with kind of stick figure drawings of people in various kind of positions with outstretched arms and crouching.

Yeah, so the dance... the dance, I would say, is very formal. It references some classical forms. So classical ballet is in there a little bit. And there's a few dance history references kind of embedded which you may notice if you know a little of some dance history, there is a reference to *Trio A* a it but it's essentially it's a repetitive phrase that is a kind of series of operations.

Like you go from one phrase, one part of the phrase you move all the way through to the end. And then it repeats. And it just keeps repeating throughout the whole day. It doesn't have a fixed timing. It's not very fast, and it's not very slow and it doesn't have any dramatic dynamic change. So it can speed up and it can slow down and that's something that we negotiate depending on who's dancing it. It's not very ambitious. It doesn't have any huge kind of ... what's this word. I always forget this word. It begins with 'v' it's like when you do something really well and you show it off.

It is kind of...

Audience 2:

Virtuosic, I think that is the word

Neve:

That's it! That's the word I never know. that I never know! It's not particularly virtuosic. You can make it look good, but it's a pretty basic dance. It is kind of stick-figurey. There are a few balances and there are a few turns but they're all kind of based on a stepping pattern. So you're exchanging weight mostly from one leg to the other leg in a way that's not so different to walking. So it has an accessibility. If you

were to watch it, you might feel like you could learn it and then you might feel you could do it. It's a little bit about the dance.

The way that works and this answers the question a little bit, we fix our orientation, but I mean the front the front of the way that you see the dance. So the best way to explain that is if there were a load of co-workers in the gallery and there was only one visitor, we would all face you visitor so you would see each co-workers body in the same orientation. But because we are not at the same point in space, we have to angle ourselves towards you. So you can imagine one person standing in maybe at the edge of a gallery, and then a load of other points. In space with an arrow pointing towards the visitor.

And there as the visitor moves we keep our orientation towards them. So the dance does shift a little you know, it's not that we're always facing you front on, there are different ways that we're moving within that material. But there's a sense in which if you're just one visitor, you will always see it from the same orientation. If a second visitor enters the room, some of us will make a choice to orient towards that visitor. So then you get a kind of splitting or parting of where our attention is which is evident by just looking at how we're dancing this movement.

And connected to that, we're looking at you not absolutely all the time, but most of the time. The dance is kind of framing how we're looking at you. And if we were to strip away all of the arms and legs it would simply be us looking at you slightly moving in space and changing orientation. So it's already very social in a kind of soft-ish way. And what that tends to do after a while is produce some level of discomfort that leads to us, or normally a visitor laughing, smiling, whispering something to their friend, like, 'what are they doing?' or whatever it is.

And those moments are really beautiful because they're like an ink drop into water that then spread, and if we're not already in conversation, we can simply ask, 'could I know what you're saying?'. And then they'll say, oh, you know, I was wondering if you're looking at me. And from that point on, you're already in a conversation and then we can unfold the conversation.

In relation to the conversational part, the methodology. We try to prioritise listening over speaking, which is the opposite of what I'm doing right now where I'm taking up a lot of space, I'm not really allowing any entrance points. I think of it as prioritising B-roads rather than A-roads so we're not prioritising like the motorway we're prioritising winding routes to places. Which offers us potential to get into new conversations or get into conversations in ways we haven't previously, which helps I think to upend some of the feelings some of us might have as people about what kinds of thinking should be made public, what kinds of voices should be allowed to say stuff, how we should know what we're saying before we even begin to speak so it has all of this kind of invitation, I guess. And I think that's probably given you quite a good sense of it.

Lucia:

Alongside that, in the document we've popped in the chat. There's a link to satellising.com which is a website Neve has made contributions from lots of co-workers as well. But there's fantastic documentation in terms of photographs from the various places it's visited, and you can get a real idea

of how the movement kind of intersects with these moments of rest and communication with the gallery visitors so I would definitely check that out.

Thank you. Neve, you've just popped that back in chat for us there.

And we have a question in the chat. Someone has asked "How can someone get involved and be a part of *Satelliser*?"

Well, first of all, you can go to satellising.com if you'd like to see a little bit more about the way that *Satellising* exists in there in very different ways. Not just *Satelliser: a dance for the gallery* but also the podcasts that Neve and co-workers have worked on, there contributions in terms of writing there and that's where you can meet some more people involved. But is anything else to say there Neve?

[1:05:19]

Neve:

Umm, yeah, beyond sort of accessing that publication archive, which hopefully feels like could be a dialogue so you can navigate it and choose what you're interested in. So if you're interested in in Ngozi, and I and the experience at Turner, you can search with keywords and you can find things about Turner Contemporary and about Ngozi and I and stuff.

I hope the project is going to continue, for me it is a framework for doing sometimes difficult things. There aren't that I'm aware of plans for what's next and CONTINUOUS is kind of wrapping up. But I'm always interested in hearing from people who are interested in being involved or connecting to things I do so. Yeah, feel free to reach out to me and we can chat. I don't know your background, your experience and where you're coming from but if you represent a gallery and you want us that's great. Yeah. Happy to be happy to talk about future possibilities with anyone interested.

[1:06:30]

Lucia:

There's everyone's information, if you want to hear more from all the people that are in this chat, it is also in that document. So please do give everyone a follow or whatever it is that is meaningful for you in that way.

If you have any more comments, questions?. Yes, we have a hand up, Katrina.

[1:06:50]

Audience 3:

Hi, thank you for the great chat. And I was wondering about the kind of ... because we spoke a bit about the beginning, middle and end sort of traditional linear, linear kind of :stories and and because it's a durational performance. I'm wondering about everyone, each co-workers experience of time and how it might differ, or how it might have impacted ongoing experiences of time thereafter. The live *Satelliser* events as well as during the events so thank you.

Neve:

I'm wondering, I've spoken a lot, if Ngozi is there something you might want to add about that. I guess what comes to mind is something about the shift patterning but also I don't know. The question is about experiences of time, right?

Ngozi:

Yeah, I'm curious. I love the question, but I'm also curious about what exactly I feel like I could go on for hours. And still don't answer your question. So please do feel free to unmute. And maybe your I see you're back on. Do you want to say more about what you're asking Katrina?

[1:09:46]

Audience 3:

Yes. I was not sure myself. But, like I said sort of time... compared to like when one is working, because we spoke a bit about labour as well. So in terms of work, but also because it was a durational performance and how that was.

Ngozi:

Yeah. Maybe I'll talk about like, just what came up to me like when I heard the word time, then I'll pass it to you need to talk about the shifts. What comes to mind is like how we often talk about time when we are enjoying things versus maybe when we're not enjoying things. And I say that because I think one of the things that I like to admit about this work is that there are things that I like to talk about more than others and I think that was kind of like a necessary truth.

And one of the things I loved about the way the conversation goes, so we're doing this dance right? And it's very dialogic, right, we're in conversation or asking and answering questions. But there was also something beautiful to happen, which of course happens in conversation, which is about like, associative thinking, which I'm always really fascinated by and I think those moments of association for me felt like they went very quickly. So I'm just thinking of an example like earlier, Neve was trying to remember a word I think was virtuosic or something. And I think if we were in the gallery doing that, that could have gone a million ways. Maybe someone would have intervened by talking about the French origins of the words or linguistics someone could have talked about, you know, the neuroscience of what happens when a word slips from memory. Someone could have talked about when they were five

years old, in first grade and they forgot a word someone could have talked about, you know, like their mom using that word and saying it wrong and aggravating them.

It just could go so many ways and depending on the mood of like my current mood, or, you know, I come back from shift and I'm just eating so I have more energy, but certain ways that the conversation could go sometimes felt quicker, like maybe if it was like a French litany about the Linguistics of I would have been like, 'okay, let's how do we get to this'?

And that's just how I felt how do we move this conversation forward? But oftentimes, it really depended on the moment like there were times that I felt really like the moments where it got more anecdotal, like when people started talking about themselves or were the conversation felt less like highbrow like I'm in academia, which is why sometimes I like to not feel like I'm in academia. Like the conversations that felt just like still complicated, still powerful still, like empowering and enlightening, but maybe they were using different kinds of language. We were laughing more, we were talking more about our brothers and sisters and families and, you know, community versus times where maybe...

And also times like, we talked about politics, for example. So I think time really shifted for me, depending on my mood and my interest in that moment, which I think is true for every single co worker, which is why the conversation had so much dynamism, because we're all like 'Nope, I actually want to talk about philosophy now'. And someone else was like, 'I'm gonna receive your philosophy, and I'm gonna turn it into a comedy special' and so time really did shift for all of us.

But instead of that, you know, kind of causing dissonance. I think it actually helped the conversation, stay like powerful and relevant to all of us in that moment. But I'll pass it to you Neve, if you want to talk about the shift schedules.

[1:11:]

Neve:

Yeah. When you were saying that I was actually, I'm going to reorient towards something that Dee said earlier, which I think is actually really related. Which is about and also relates to the material which I think is about investment. I think the time that we spend in the gallery doing this work is so invested, like you say because we have agency to turn it, to you know to metabolise a conversation we don't want to be in into something else.

And when Dee was talking about, you know, with the open people coming in and showing friends and family that artwork. It's like that is such a different orientation to the gallery in that setting. And I think I think Satelliser did quite a good job with helping people be in that in between space of like, this isn't anyone's, this isn't any of our homes, perhaps. But we are investing in the time that we have here. And the conversations we're in and where we're taking them.

We can't really go backwards in time but we can loop back to something and we can change we can Yeah, like because metamorphosis that can happen which when you think about being in a gallery and

things that that Dee was saying earlier and things that I've just been saying about the movement, you can return to one piece of work having seen all these others and maybe you will feel differently about it in context because you've moved your body through the gallery.

And I think that is about curation and about how people building those exhibitions or thinking about narrative environments and the exhibition formatting, which is which was done honestly, so well in this exhibition. And then we were then also in there, doing something similar, like going back and forth relating to the physical spaces in a way that I think does shift the sense of how time is unfolding and how we are unfolding it. I don't know if that answers you but I tried to do a stitch there that connects some of these things.

[1:13:29]

Ngozi:

This is going to be maybe a small tangent, but I just made me think of a moment where I remember going on break. And right before I went on break someone was talking about the Spice Girls. And then when I got back hours later, they were still talking about the Spice Girls and I was like 'What happened?'. But they had just, like right before I re-entered, they had just brought back the topic and I was like, 'oh, okay'. we haven't just been either way it would have been fine. I remember being like that is just wild.

Lucia:

We had a hand up from Christine, one of the co workers and I wondered if that was in reference to this question or if you had another comment or question to make Christine.

Christine:

Hello, everyone I'm Christine. I have gold glasses and braids and a green scarf. I'm currently in Leon. So I'm really sorry if you share Leon sounds. It's been amazing to hear the conversation around what happened and for me to also reflect on what happened and I think time has been interesting for me recently, and I and I feel like during that piece of work, it really was the beginning of like trying to slow down my concept of time or like being able to take part in a slowing of time collectively.

And then I went to the (muffled) which is like a meditation retreat, which is really slow and very quiet. And then I experienced the same things I experienced in *Satelliser* which was just like strange connectedness through silence, but also like I don't know just this like a really slow way of meeting each other.

And obviously, maybe it wasn't slow for everyone but I think for me, it was just like constantly bringing it back to the body. And like bringing it back into the movement. And then it's almost like plugging yourself back into the group which is what was really important for me and I don't know, I think it was this. This amazing time of like, me,

For me personally it was strange time but within that moment it was amazing because I think outside of the pandemic, how do you connect with people in silence?

And I think it was amazing to connect to people in silence but also to be stimulated through conversation and weaving in and out of that. Maybe that's a bunch of nothing that I just said but I feel like the person who mentioned time I think it still is happening for maybe me and other people I think it is still like something that is we come back to or like there's like a there's remnants of like *Satelliser* in my life at the moment which is like just adding and building and yeah, it changes each time.

[1:16:49]

Lucia:

Thank you Christine. We have a hand raised from Solomon. If you could unmute please.

Audience 4:

Hi. Lovely. Yeah, I can unmute. Yeah, firstly, thank you for your shares, and like the pot that you're stimulating here. You're very welcomed and it's kind of shared cares there and inquiries. Yeah, I guess there's a few things that would be happy to come to voice in this moment but it kind of anchor one to begin. Yeah, I'm intrigued in like when the body is being brought to gallery settings and let's call that with a dance focus.

For yourself, how do you find or incorporate, perhaps what I see as the bridge between choreography and curation. Yeah, I could say more but maybe I just say that and yeah.

I'll add like one more layer that may be of use for this kind of thing of also, I feel perhaps in context of where the body lives sit say in some then it's cited more as like from ... yeah, if it's in the gallery essentially... I'm also intrigued how you regard the body, and if that switches from it being perhaps in theater, because I feel there's different dials.

But maybe that can be an undercurrent. I can also say, I'm here. I have a hat on, I have a grey jumper on, pretty baggy, And got a wood surface all along. It's kind of my backdrop and looks a little bit like a sauna. And yeah, I'm of dual heritage, light-skin and I have some curly hair under this hat.

Thank you.

Lucia:

Thank you. Would love to hear from both Neve and Dee on that.

[1:18:40]

Neve:

Thank you for your enormous question. I feel like perhaps in another time and space that would be a question to really get into in a lot more detail. But just because I'm aware of time and just gonna say, just going to pick up maybe on a couple of words and then just trust that we'll find other avenues to like have these conversations either personally or like in other formats.

The words I picked up on around the gap the body in the gallery and how we're considering the body and about choreography and curation. And I think is the lead artist in this project. For me the word curation is not exactly the word I would use perhaps but maybe it relates to, like, who is invited to the project to do this dance.

And in that sense, the choreography is like not is not very important as long as it provides a certain function in that it's accessible to everybody and it does certain things. And it's actually, therefore really important! Even though I sort of undermine it all the time, this dance. It's really important that it isn't a spectacle and that it is accessible, both to all of us who are different ages and different, you know different physicalities and backgrounds. And also potentially to our visitors to give them the sense that this choreography, this activity is very, very close in its materials to things that they can do. If not, it's within the range of what they can do - that there's an overlap.

And I would say in relation to perhaps more what we see in theatres or I'm talking in extremely general terms, the body is perhaps more often considered to be a kind of elite trained body. And it's not to say that there is an elite training and expertise in our group because there is, in many different directions. It's just that it's not, that's not what we're foregrounding in choreography, and it's not what we're foregrounding in the material of what the body is doing.

The work is social in its orientation, and it's about where we're looking, how many of us that are, who we're orienting towards and all of those things. So that's the social choreography part. And I think I'll stop there because there's a lot more and there's other questions that maybe Dee has things to add potentially. Yeah, but great question.

[1:21:10]

Dee:

Yeah, thank you. Yeah, I find it so fascinating. Like obviously at the gallery, we have a changing programme, every three months, there's a different exhibition and so you really notice the differences in how people are moving through the space. And we've *Satelliser* I guess there was a there there is a formal aspects of the work and that there's a routine and I don't know if this has been mentioned, but there's a putting on and taking off of the vests between kind of the dwelling like the green space and the performance space.

But one thing I noticed and appreciated during the two days was that the co-workers also had a choice. So although they were part of this collective, in sequence, they if it was too much, or if they needed a break, they were able to go in, take a rest on a sofa or go lie down. Go stand against the wall and maybe yeah, re-enter the space when they feel ready. I don't know if that answers the question, but my thoughts off the back of it.

Lucia:

Thanks, Dee. We'll hear from Rhys and then I'll read some things up in the chat.

Audience 1:

Hello again. So actually, my questions are, I think leads on quite well from what was being said and I suppose what I wanted to do is sort of broaden out slightly. Obviously this particular piece exists within a very particular context of kind of participatory work within gallery spaces and as Neve was just saying, you know, actively rejects a kind of, to austerity of movement and kind of foregrounds the social.

I suppose I'm curious to hear what you think and maybe others on the call whether there are whether that's sort of necessarily the future of sort of dance in inverted commas work in a gallery space and you know, maybe even Dee from a kind of commissioning point of view. I imagine there's other performance makers on this call, I suppose in terms of, you know, as the gallery is, is, you know, is participatory type work. The type of movement work you want to be commissioning, I suppose.

Dee:

I mean, yes, but not exclusively, I think it depends on the program team. So, at Turner, we're part of the CONTINUOUS Network. So there's, as I said, six/five galleries involved. And I think being part of that network really gives each organisation the confidence and the support to share learnings and encourage one another to host experimental types of dance.

I wouldn't necessarily I wouldn't say that participatory dances is more commissioned. I mean, I guess, from I mean, I work in the learning department. So from a sort of learning perspective it could be considered as more accessible because you're actively kind of engaging with your audience members, but yeah, I don't know it. Does that answer the question? Kind of yes, but not solely.

[1:25:05]

Neve:

I guess maybe there's also something structurally just just to be responsible at this point in my career.

That we I don't know, I don't know everything right. So I might be wrong. Satelliser was selected for touring with CONTINUOUS network. There were artists who in the first stage of the process of

CONTINUOUS and then in another stage were selected, they were commissioned, so they made work from scratch. I don't know how often galleries or commissioning work actually just to speak back to the question of maybe the commissioning priorities of a gallery.

And I also don't know how many galleries are also committed to touring work and that's why CONTINUOUS was pretty special actually, because it gave an opportunity for this work to be seen, and I don't know, I'd actually don't think this work would have been seen in this country, without this. And many other things had to happen, like additional fundraising to make this possible because of the nature of this project.

So I'm just saying this because when I was a younger artist, I would be in environments where older artists would maybe, some of them did try to make more transparent the conditions, but I don't want anyone to think that it's, it's kind of obvious that these relationships exist because it takes a huge amount of work and imagination. Say from the Siobhan Davies and Baltic and Turner and other partners teams to actually come together to make something like this possible.

And hopefully, we can advocate the things that can continue and perhaps in the future there will be commissioning, for dance, whether it's participatory work or the many other kinds of work that exists not only like white-led contemporary dance practice, for example. And so yeah, just to say that because I think otherwise we can take what we see today as an example as if that's the norm and actually, I think it's not in my experience, and it's been special to be part of that and also to have the opportunity to make some of that kind of more transparent. Which I think is what these conversations are ultimately about. Right?

[1:27:33]

Lucia:

Absolutely. Thank you, Neve. I think we're really keen to say here we're not those people who bring dance to gallery spaces. It happens on many different scales and many different ways. And hopefully that's what we can delve into once a month and these conversations together.

I'm looking to wrap things up here. So thank you, everyone, so much for coming today. Our three lead speakers Ngozi, Dee and Neve and also thank you to Jacqueline and Gemma, our interpreters.

Just to say, there are some lovely comments and further questions in the chat. I'm sorry, we didn't get around to all of them, but we read all of them. And we would love to take pick up these threads in the next Conversations we have

Please do check out the Google Doc that you still have access to to see more from all of the artists here, including a link there to Neve's Link Tree or website, newsletter etc. So please also sign up to that. Thank you all. Thank you for coming.

Sophie:

Yeah, thank you so much.

Lucia:

Our next call will be on the 21st of February and that will be coming from the perspective of the Freestylers including Roland who's here in the chat today. So please do come along to that and nothing more about that soon. Thank you all and have a good weekend.

[1:28:00]

END