Conclusion

The research has explored body movement in relation to institutional 'scores' and the potentialities for agency and resistance. This question was posed from the perspective of the movement of the art worker and that of the visitor, utilising the methodologies of a performative and collaborative curatorial practice and two experimental live-scoring projects.

Through a reflection on my role as artist-as-curator and the conditions of curation in the partnership with a major London institution, the ICA, I have highlighted the transient and temporary movement of my figure in the 'back-of-the-house' institutional choreography. I then presented my practice of live scoring of movement, which investigates resistance and response to instructions and shows the potential of using dance research practice to inform professional knowledge in the field of Visitor Research.

Through a reflection on ideas of resistance in performance studies and museological literature (Research Question 1, Chapter 1), the research suggested that agency can be expressed through the very act of drawing attention to physical codes of behaviour and by acknowledging the social and cultural power dynamics that everyday movement is imbued with. In tandem, I articulated the complexity of the question of agency and resistance in the institutional space of the art museum, where the visit is shaped as a product sold as part of the 'experience economy' and normative standards of the body are assumed and perpetuated.

The question of agency and resistance was further explored through practice research. The analysis of my performative curatorial practice (Research Question 2, Chapter 2) demonstrated how power, agency and resistance are played out in the day-to-day reality of working within an art institution. These dynamics are often too subtle to discern and manifest only through minimal actions, words, and decisions that often disappear because they are unnamed and unspoken. By reflecting on my movement as a cultural agent in this process and on my role as a museum professional over the years, I highlighted the necessity to articulate the nuances of the 'everyday movement' of art workers and to frame this practice as key in contributing to the production of knowledge within art institutions.

The symposium's choreographic frame (Chapter 2) further revealed the latent power dynamics present in art institutional spaces by enacting them in a performative form. The choreographic score and the co-conveners' performance drew attention to the performative elements of the symposium event itself as a way to expose the hierarchies and latent social dynamics inherent in the space. Furthermore, the score invited the attendees to experience the sense of power in their own body, by asking them, through their position in space and movement, to resist or conform to a score of instructions.

Finally, I have investigated the ideas of resistance and agency through a live scoring practice, and questioned how this method can be used in analysing visitor movement in a museum space. In presenting this scoring practice as an alternative to qualitative and quantitative research methods used in museum visitor research, I suggested that

this method offers new possibilities of resistance and expressing agency through drawing attention to everyday movement and creating distance from it; producing a dissonance with daily life using humour and decontextualisation; and by deliberately engaging the impossibility of transcribing movement. Most importantly, by embracing and materializing, in the score, the tension or impossibility to record or fully transmit movement in words or graphic-visual representations, and in owning the subjectivity that is embedded in the practice of scoring movement, I have demonstrated its potential.

While acknowledging that recording and analysing visitor movement using methods that strive for objectivity fail to produce conclusive results, my artistic and subjective observations method testifies to and reinforces the complex and rich field of movement research, as one that defies normative standardisation and categorisations. Instead, it recognises it and values it as an unorganised, proliferating, chaotic field where agency can be continually renewed and expressed.

The exploration of the live scoring method is only partial and limited by the scope of this PhD research, however, it presents opportunities for further research in this area, and its connection with both museum and dance practices.

In conclusion, the thesis has shown that the notion of choreography as instruction can be applied to the relationship between the visitor and the institution, through the framework of museum ‘scores’. In relation to critical museological discourse and institutional critique, it has proposed the moving body, of the visitor and of the art worker, as a site where institutional power is enacted and where resistance becomes

possible. Through live scoring, it has shown both the limits of established visitor research methods in capturing movement and the potential of dance practice to complement them.