



## A Conceptual Exploration of Curating Dance Based on Exhibiting Dance

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### Abstract

*Today, curation/curating is no longer limited to the field of art galleries and museums, it has been extended to various fields and is highly sought by the public. The field of dance is also consciously or unconsciously exploring the cross-border application of curating, reflected in the emerging form of dance, which goes beyond the theatre space to enter new spaces such as exhibitions. However, the general planning methodology cannot cope with the new demands brought about by new spaces. Therefore, it will be extremely meaningful to propose and discuss the concept of curating dance. This paper attempts to explore the working methods of curating dance based on the conception of visual art curation, with the research of exhibiting dance as the starting point, and combines my artistic practice as well as typical cases in China and abroad. This serves as a reference for dance innovation and expanding the space of performing.*

**Keywords:** *Curating; Dance Crossover; Cross-Border Planning; Arts Administration*

### 1. Introduction

In recent years, with the development of dance and visual arts in China, many dancers, dance groups, and others have been actively moving out of the theatre space to enter new fields, especially the art gallery/museum, to explore the crossover between dance and exhibitions. For example, the famous Chinese modern dance troupe TAO Dance Theater's dance exhibition *The Word of Movements: When Body Language Comes Alive*, which treats live performances by dancers as exhibits and lasts for 26 days, 6 hours a day; the Young Dance Talent Cultivation Program Hunan Station: *City Radar & Dancing towards Dreams* exhibition, which is organized in the form of a dual curator of dance and vision; and the Chinese famous dancer Shen Wei's live performance work *Integrate*, which fuses exhibition media with dance. From the perspective of dance itself, when dance moves out of the stage and into the exhibition space, its focus has already changed. How to grasp the relationship between dance and the exhibition, how to explore the temporality of dance, and how to highlight the uniqueness of dance in the exhibition space are all new areas that dancers, art galleries/museums, and also the arts management need to explore. This is also a gap in the traditional dance and exhibition curating methods. Therefore, summarizing the working methods and

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theoretical practices of “dance curating” based on this series of exhibiting dance practices is of great value, and this is also related to the establishment of visual art curating as a method of knowledge production and its growing influence.

The theoretical background of curating dance is closely related to the development of the visual arts. With the emergence of visual art genres such as Happening and body art, the relationship between visual art and performing art has become increasingly close. Dance/choreography is gradually being recognized as a contemporary art form or a creative method for performance art/live art, and is being explored in the fields of exhibition and curating. Take the Museum of Modern Art as an example. The first wave of dance at the Museum of Modern Art began in 1939 when it accepted a collection of dance archives, which became part of the museum library as The Dance Archives. In 1944, the Dance Archives was elevated to a curatorial department, the Department of Dance and Theatre Design, to conduct related collection, research, and curating. In 1948, the department was forced to disband due to the museum's lack of a clear understanding of the field (MoMA, n.d.). However, in the 1960s and 1970s, the Museum of Modern Art still emerged with a series of performance activities in the art museum. It was not until 2008 that the Department of Media and Performance was finally established on the basis of the expansion of the Media Department, responsible for the collection and curating of time art including video, performing, sound, etc.. and dance is an important part of it. Therefore, curating dance has a practical and institutional background.

However, research on exhibiting dance and curating dance in China is still relatively limited. Scholar Lai Jialing (2023) has summarized four forms of dance intervention in exhibitions. Mao Cui (2017) and Xia Jing (2019) discussed the problem of overshadowing caused by the entry of dance into the exhibition. Shi Wenhan (2022) explores the relationship between the body of dance and the field in which it is created. Lan Tianwen (2019) uses the perspective of dance criticism and environmental dance to explore the multiple values of dance entering the museum, such as spatial and cultural activation and the transformation of the relationship between audience and performing. Zhang Guiling (2020) explores the new spatial and aesthetic value of viewing that dance brings to an exhibition with the theory of phenomenology. Zhuang Weici (2015) pointed out that the integration of dance into the exhibition is a way of constructing a context, with the intention of blurring the boundary between the ordinary and the extraordinary, and bringing about a new experience. Dong Shufan (2022) analyzes the cross-border communication and aesthetic value brought by the exhibition of video dance around the case. Yang Ying (2020) points out the public education value of cross-border integration from the perspective of public education through the theory of participatory museums. In the field of curating dance or curating performance, Lin Renzhong (2024) comprehends the lineage of curating performance, the current state of practice, and his understanding of curating performance. Wu MengXuan (2021) summarized four types of curating dance from the National Culture and Arts Foundation of Taiwan's funding programs over the years. Zhang Yiwen (n.d.) presents a view of the performative turn in Taiwan's curating from dance theory around the case study. On the whole, China's research on exhibiting dance and curating dance is still in its infancy, and the research on curating dance mainly focuses on the Internet literature, and the practice of exhibiting dance is mainly based on criticism and lacks further theoretical summarization, and is also a lack of further practical and theoretical-methodological construction on curating dance.

Therefore, this paper tries to propose a working method of curating dance based on the theories of visual art curating and curating performance (it has an overall performance art bias and is not grounded in a dance field perspective), as well as combining my creative practice and typical cases at China and international, to provide a reference for the mode of art and knowledge production in the construction of new spaces for dance. The intersection of dance and curating is exhibiting dance, which is the core starting point for research

into dance curating. It should be noted that the case object of this article is “exhibiting dance” as a cross-border phenomenon, not “dance exhibition” as a dance document (because it essentially still belongs to traditional curating methods). Exhibiting dance can have a triple meaning, which refers to dance performances and related dance activities that take place in a specific exhibition or biennale; dance performances and related dance activities in a broader sense related to the exhibition context, such as art museum space and exhibition workshops; and the cross-border form of presenting live dance performances in the form of curating or exhibition. This paper uses a combination of literature research and Practice-as-Research (PaR) research methods. In the Practice-as-Research part of the paper, I participated in the creation of a curating dance work as a director to advance the research depth of the study.

## **2. The Evolution of The Concept of Curating Dance From the Perspective of Curating**

The construction of curating dance first needs to be placed within the context of visual art curating and its development. From the perspective of art history, the concept of curator and curating in the professional sense gradually began to take shape in the 19th century. At that time in Britain, the famous art historian and critic Roger Fry, in his capacity as a critic and curator, with his forward-looking vision, introduced a group of modernist artists who had not yet been valued by the British art world and held two exhibitions for them successively, naming them Post-Impressionist Painting Exhibitions. In an environment where the Royal Academy of Arts organized exhibitions, these artists were fiercely criticized. However, Roger Fry defended these works through continuous articles surrounding the exhibition and ultimately established the status of Post-Impressionism in art history, which became the beginning of modern art history. Therefore, it can be said that “Fry was the first critic to name an art movement (Post-Impressionism) positively, and also the first curator in the modern sense” (Shen Yubing, 2010, p. 87). It can be seen that curating is not simply the act of organizing visual artworks, but rather a way of knowledge production in the visual arts.

In terms of the specific methodology, the arrangement of works and the construction of the exhibition hall are only the most basic technical implementation aspects. However, behind this is the knowledge production of the curator. The curator completes the selection of works for the exhibition, the division into units, the arrangement of the audience route, and the design of the exhibition theme, based on their understanding and judgment of art history, art markets, and the social environment, to construct a complete exhibition. In this process, the works of art are selectively placed in a specific spatial context, which forms a certain representation (Hall S., 2013). This kind of representation is based on the connotations of the work itself, and on this basis enriches the appreciation form and meaning of the work, so that the artist's work and the curator's interpretation are a mutually fulfilling system. Therefore, curating can be regarded as a methodology for spatial narrative and meaning construction of visual artworks.

Many scholars have also discussed the concept of curating curatorial systems and their academic models. The author believes that the “curating” of visual art mainly covers the following three stages of development:

“Curating” refers to the specific technical form of exhibition planning, that is, a series of implementation and collaborative events surrounding the exhibition after the curatorial plan is formed;

“Curatorial” further “combines creativity and critical thinking”. It is used to refer to “the broader existence composed of the relationships between signs, objects, people, places, and ideas, an existence that strives to create friction and promote new ideas.” In terms of spatial form, it also expands the boundaries of curating, “expanding the original ‘exhibition’ to include seminars, screenings or performances, social participation, and other categories, while also expanding its social attributes” (Li Beike, 2021, p. 25).

“Curation” is a generalization of the concept of exhibition curation, which sees curating as “an act of ‘providing perspectives’” that has the important task of “creating new information from the sea of

information noise by giving it a specific context.” (Toshinao Sasaki, 2015, p. 141, p. 165). This view provides indirect evidence of the cross-disciplinary application scenarios and influence of curating.

Therefore, curating is constantly deepening its academic system from a vertical perspective and constantly expanding its boundaries from a horizontal perspective. Curating dance is closely related to the proposal of performance curating. The birth of performance curating is related to the interweaving of visual art and performing art since postmodern art. For example, abstract expressionist artist Jackson Pollock's Action Painting, in which he regarded the creative act of the artist as a kind of art, pushed visual art out of the canvas. After him, other forms of live art such as Performance art and body art developed. From the perspective of art museums, as art develops, they must inevitably update their collection, exhibitions, and public education concepts to incorporate performance. For example, since 2000, the Tate Modern, the Museum of Modern Art, and the Whitney Museum have successively opened performance curatorial departments or positions, incorporating dance and other forms of performance into their systems. Some universities have even opened master's degree programs in curating performance, such as Wesleyan University. Dance itself is also actively absorbing the various concepts and media forms of the visual arts, and curating dance was born within this background of artistic media fusion.

Wu Mengxuan, a dance critic and performer from Taiwan, China, points out that since the 1990s, curating has been accepted in the field of contemporary dance in Europe and has gradually begun to replace terms such as “artistic director,” “producer,” and “program planner.” Taiwan has also had corresponding examples of curating dance for at least the past 20 years, and the trend is clearly on the rise (Wu MengXuan, 2021 para. 1). For curating dance, Sigrid Gareis, co-director of the Curating in the Performing Arts program at Paris Lodron University, mentions in *What Is a Curator in the Performing Arts?* that curating dance is “as a constellation/composition of space, objects, and bodies.” She also points out the influence of the critical nature of curating on the performing arts (Gareis S., 2023, para. 6). Therefore, this article will discuss the performative, space, audience, and conceptual issues of curating dance based on these three elements with dance at its core.

### **3. The Practical Construction of Curating Dance**

#### **3.1 Performative Relationships as a Framework**

In exhibiting dance, the first question that dance curators need to answer is the relationship between the exhibition and dance. This question determines the basic framework of curating dance and the basic standpoint of curating dance. From the perspective of visual art, the exhibition's enthusiasm for dance often treats dance activities as part of public education and hot events, and dance is seen as a tool to liven up the opening ceremony or explain the theme of the exhibition. Therefore, dance entering the exhibition is often easily overshadowed by the exhibition, especially since the exhibition itself already has powerful visual works and space. Mao Cui, an associate professor at the Beijing Dance Academy, explores this issue in her article *Overshadowing and Highlighting: Dance in the Gallery* (Mao Cui, 2017).

Therefore, as an initiative to cross over to dance, curating dance needs to try to give dance a sense of subjectivity. First, curating dance needs to negotiate the flow of visitors and the safety of the exhibits to situate dance performances in the exhibition hall. It also needs to have a significant dialogue with the theme or form of the exhibition. This is the primary task of curating dance. For example, through spatial integration, the differences in appreciation habits between dance and visual art can be bridged. The former needs to be appreciated from a distance in a black box theater, whereas the latter requires quiet contemplation and free viewing in conjunction with the exhibition halls.

As a second best, curating dance requires juxtaposition of dance with the concept of the exhibition and the art museum, so that a dialogue can occur. This dialogue is like the curator providing an interpretation of

the artist's work, without affecting the conceptual expression of the work of art itself. Even if it is simply by using the performance platform provided by the art museum, the dance curator also needs to seek the initiative of dance in the creative concept and promotional packaging in this process, and construct a better "performative" relationship, breaking the problem of non-dance core audiences brought about by performances in art museums, rather than being stuck in their circles. This is a reference to curatorial thinking.

One particular form of this exhibition and performance relationship that is particularly worth discussing is when dance is presented as an exhibition, in which case the dance performance and the dancers themselves become the exhibits. Tao Dance Theater curated a 26-day solo dance exhibition entitled *The Word of Movements: When Body Language Comes Alive* at the By Art Matters art museum in Hangzhou, China, in the form of a dance curator. In this special exhibition, the non-stop live performances by 22 dancers for six hours each day were the exhibits themselves. Apart from some video footage of the dancers and dance troupe, the only visual objects are the beds, chairs, and other props that can be used for dance interactions. This performative relationship determines the framework of exhibiting dance and provides a way to solve the problem of the temporality of dance and the longevity of the exhibition in a form other than video footage.

### **3.2 Spatial Relations as a Core Element**

In curating dance, the most important aspect is to construct the relationship between dance, the exhibits, the exhibition space, and the architectural space in terms of spatial relationships. Because in the field of visual art, control of the field is the core aspect of curating, it involves the matching of various elements such as the exhibits with other exhibits, the structure of the exhibition walls, the color scheme of the exhibition, and the lighting of the exhibits, to construct a unique spatial narrative that diffuses meaning throughout the exhibition space. This is not purely a matter of textual reading. In curating dance, there is first and foremost a physical performance space. Within this physical space, the dancer constructs an image space of dance through the movement of their body. Therefore, this dual space needs to be considered by the dance curator and placed within its surroundings.

Because, in the traditional art gallery and art appreciation habits, the audience needs to stop in front of the work, and through understanding the curator's design of the relationship between space and work, quietly feel the visual image language of the work and the pictorial intelligence used by the artist. Therefore, the display objects have their own appreciation space that needs to be integrated with the appreciation space of dance. At the same time, the display objects are also dependent on the exhibition space and the larger architectural space. Therefore, curating dance needs to rely on the imagery of dance to connect and integrate all these spaces, to provide the audience with a multi-sensory experience.

I directed and curated an immersive exhibiting dance work *Explore Wonderland with Dance: The World of the Classic of Mountains and Seas* at the Nanchizi Museum in Beijing in the form of Practice Research. The architectural space of the exhibition was transformed from a private Beijing garden into a Soviet-style garden building, with the main feature being a new scene at every step. The curator of this special exhibition, *Fantastic Creatures: Seeking the Wonders from the Classic of Mountains and Seas*, consciously further stratified the spatial units by painting the walls during the division of the garden's spatial landscaping. Therefore, I use an immersive format to integrate dance and the audience into overlapping spaces. The audience experiences a multi-sensory, complex physical and mental experience as the performers lead them through the layers of space, which is as wonderful as leaping from layer to layer of clouds to see the sun.

This work adopts an immersive performance structure of "introduction + three loops". First, the "introduction" gradually removes the audience from their daily space and introduces them to a new artistic space. The sound of the bell is heard, and the dancer, with a smile on her face, pushes open the door and enters, leading you through the "time tunnel" (an image work in the exhibition hall itself) and into the era of

the Classic of Mountains and Seas. The design of the "three loops" is based on the fusion of dance and the space of the exhibition objects: First, it emphasizes the viewing space of the visual art itself (the dance movements are slow and have a strong sense of ritual). Second, it emphasizes the new viewing space brought about by the dance (the dance is more active and can choose elements of the paintings to interpret). Finally, it returns to the visual art and even the exhibition theme, bringing a new experience (the dance echoes the theme of the exhibition, leaving the audience in a state of sudden enlightenment).



Figure 1. Poster for the event. The poster provides basic information about the event, information about the exhibits and a description. The event consists of an exhibition guide, a performance and a creative exchange salon. It took place on December 30, 2023. Source: designed by the author

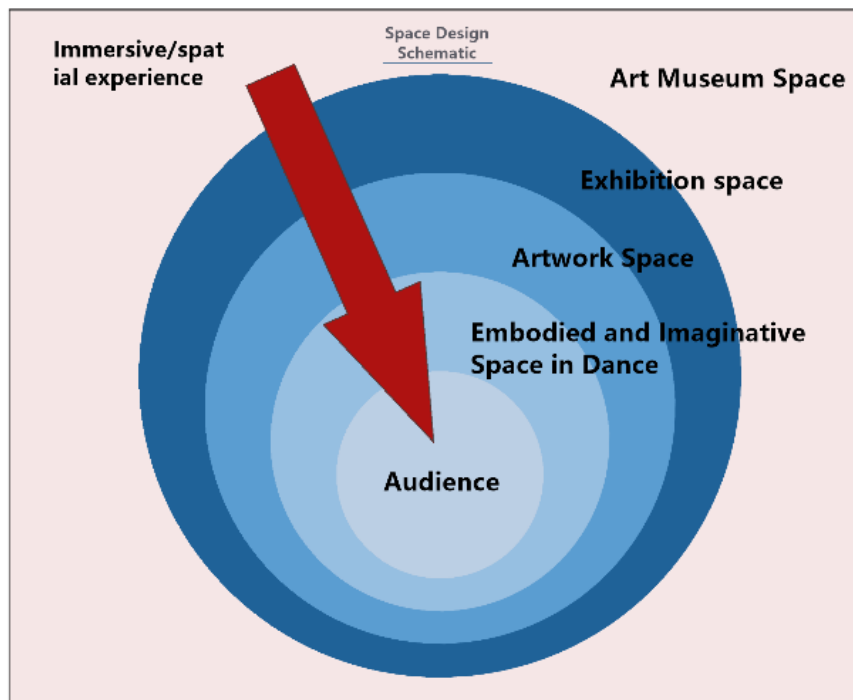


Figure 2. A schematic diagram of the structure of the work. Drawn by me.  
Source: designed by the author

Passing through the exhibition anteroom (the preface of the exhibition) three times, on the one hand, breaks the traditional linear design of the exhibition audience's visiting line, and on the other hand, it leaves a gap in artistic perception between the original artworks and the space, so that the audience can find out more details and contents in the process of familiarizing themselves with the space, and at the same time, they can experience different variations of the dance in the space. Finally, before the beginning of the dance performance, a free visiting time and a guided tour of the exhibition were also designed to further enrich the audience's understanding of the exhibition and the space.

In terms of specific spatial narratives of curating dance, it can be summarized in five forms of spatial language(see Table 1).

### 3.2.1 Generating Dance Through Space (Higher Spatial Dance Ability)

Dance performance itself requires a certain spatial field, which is related to the ground suitable for dancing and the space occupied by certain environments such as easel paintings, sculptures, or installations. In addition, the visual art curator's control of the lighting design or the light brought by the installation work itself constructs a theater for the dance. For example, focusing spotlights on the floor in front of the paintings creates an interactive relationship with the works, which creates a natural stage for dance under the spotlight.

### 3.2.2 Enhancing the Story Of Space Itself (Higher Spatial Storytelling)

The space of the exhibition or building itself quietly conveys some kind of meaning, and the dance further clarifies this narrative. For example, when the audience takes the invitation letter, leaves the subway, walks through the bustling Nanchizi Old Street, enters the hutong alleys that seem to be full of secrets, and then walks into the Nanchizi Museum of Art at night, the story has already been quietly carried out in anticipation and the change of space. The experience reaches its peak when the dancers push through the door and make eye contact with you, bringing with them a touch of the past (through dress and movement








style).

### 3.2.3 Utilizing Space to Create Artistic Implication (Higher Spatial Aesthetics)

In the non-theater space, as the audience can have close contact with the performers, it also allows the

Table 1. Five Forms of Spatial Language in Curating Dance

Spatial Approaches to Curating Dance	Spatial properties	Clarification	Case*
Generating Dance through Space	Higher spatial dance ability	The space has a strong sense of theater or stage, such as spotlights hitting the wall or floor to form a circle of light, as on the stage of the spotlights.	
Enhancing the story of space itself	Higher spatial storytelling	The space itself conveys some kind of content, such as the history of the building, the stories that have been happening there, or the content conveyed by the artwork in the space.	
Utilizing space to create artistic implication	Higher spatial aesthetics	The space itself is visually beautiful, and the presence of dance can set each other off or view the space as a choreographic backdrop, especially when viewed from a specific angle, and the two form a visual landscape.	
Empowerment space brings content	Less spatial intentionality	The space itself has no explicit content, but the dancers' passing, lingering, and choreographic structures make the space a scene where a story takes place.	
Breaking space brings tension	Higher spatial confinement	Spaces that are more closed, oppressive, or self-contained, such as intentional openings of windows and doors or partial expansions of space, bring "breathing" or surprises to the experience of the space.	

\*: (Take Explore Wonderland with Dance: The World of the Classic of Mountains and Seas for example, photos credit to my project)



audience to watch from different angles, and sometimes it is even necessary to guide the audience to stay in a specific position, together with the visual aesthetics of the space, all of which brings a new viewing experience for the dance. In visual art curating, this relationship is embodied as the “good neighbor” relationship between the work and the work, and between the work and the space it occupies, and in Soviet-style gardens, it is embodied in the gardening technique of *a new scene at every step*. Therefore, *landscaping* is the way to deal with dance and space in non-standard space, such as the audience through the openwork carved door frame or high and low floor viewing, etc., have given the audience a special dance viewing feeling.

### **3.2.4 Empowerment Space Brings Content (Less Spatial Intentionality)**

The space itself does not always carry some clear connotation, and the entry of dance will give the space a richer story. The famous dramatist-theorist Peter Brook noted that “a man walks across this space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged” (Peter B., 2019, p. 3). The dance is the same, such as by the antique wooden window, the dancer leaning on the fence, looking out the window, and then bringing a story to the space.

### **3.2.5 Breaking Space Brings Tension (Higher Spatial Confinement)**

The linear movement within the existing space inevitably makes the spatial landscape monotonous, not to mention the three repetitions, therefore, the “destruction” or breakthrough of the space will bring new tension to the work. In the work, when passing through the same place for the second time, I designed a change so that the dancers would break through the door into the courtyard, breaking the boundaries of the indoor space, i.e., echoing other elements in the courtyard (scenery, sculptures, etc.), and bringing more space and “breathing holes”.

## **3.3 Audience-Actors Relationship as Bonds**

In the traditional theater space, due to the design of the proscenium stage, the audience is far away from the stage, and the ideal viewing distance is not the closer to the stage, the more appropriate, the central axis is also the most appropriate viewing angle. However, when performing in new spaces such as exhibitions, the traditional relationship between the audience and the performance is broken, and when the audience is watching the performance nearby, the spatial field has already changed, and the actors are also very easy to interact with the audience. This naturally creates new ways of interaction, which is the opportunity and challenge of dance entering a new space. In this sense, the audience-actors relationship is also centered on space, because curating dance creates an embodied site of spatial communion, and the relationship between dance and audience is their link, which includes “public solitude,” “body-eye contact” and “dancing together”.

“Public solitude” means that the dancers/choreographers disregard the audience relationship and focus only on their inner performances, which the audience views as if they were watching a visual artwork in silence;

“Body-eye contact” means that when the dancer's gaze meets that of the audience at a close distance, initial contact is established with the audience, or even direct physical contact with the audience, such as when the dancer passes through the audience. Dancers Dante Murillo and Tatiana Julien, for example, attempted to change the audience's visual perception of visual artworks through physical perception in the form of a performance workshop at the National Gallery of the United Kingdom, where they formed a companion relationship with the audience that was mutually reinforcing;

“Dancing together” means that the dancers lead the audience to dance together, and this form of interaction tends to be simpler and is guided by clear rules. For example, the Chinese modern dance group

Ergao Dance Production Group in the From Joseph Beuys to “Disco-teca” exhibition at the University City Art Museum of Guangzhou Academy of Fine Arts, in Guangdong Province, China, where they designed a disco session for the public to dance together. The disco segment was designed for the public to dance together. The design of this kind of common dance gives play to the most essential body and life-leaping function of dance. It is important to note that, due to the impact of interactive performance in recent years, curating dance in such a way that signals whether or not the audience can participate in the interaction will bring a more complete experience to the performance.

### **3.4 Conceptual Relations as Knowledge Production**

“Curating is the most intellectual work in the circulation of art” (Liu Yan, 2021, p. 1), Liu Yan, curator, and assistant researcher at the Fine Arts Research Institute of the China Academy of Art, points out in her article *Curatorial Practice and Boundaries as Knowledge Production* that curating plays an important role in the dissemination of visual art and the writing of visual art history. This kind of knowledge production, in addition to the spatial narrative of the works, is also related to the generation of curatorial concepts, which are formed based on the curator's judgment of art history and the art market. It is through the concept that the curator connects art history, the art market, and artists' works. In the field of curating dance, the concept also plays an important role.

The most typical example is the curating dance event *Tate Live: If Tate Modern was Musée de la danse?* Launched by the world-famous Tate Modern in 2015. The campaign turned Tate Modern into a 48-hour dance museum, which on the one hand redefined the concept of museum, and on the other hand explored the relationship between dance and art museums, as well as their social functions.

In addition, Taiwan dancer Lin Wenzhong demonstrated a strong curatorial concept of dance in his dance performance *The History of Twentieth Century Dance in Asia* in the Taipei Biennial 2016: *Gestures and Archives of the Present, Genealogies of the Future* at the Taipei Fine Arts Museum in Taiwan, China. Firstly, he presented a series of elements such as inter-school student gymnastics, basic ballet technique, Chinese Wushu, and Chinese folk dances in Western clothes, then he returned to the primitive with his naked body and repeated the process, and finally, he concluded the work with a dance similar to the Japanese Butoh, to explore the history of the colonization of Taiwan's body by the western dance system. Although the whole work does not have much connection with the exhibition space, it echoes the theme of the exhibition in the form of concept or meaning.

It is worth noting that in practice, although curating dance generates concepts based on the content of the dance, it should not overly cater to the needs of the organizers and thus detach itself from the actual meaning of the dance, or pursue the “mystique” and overly abstract and “esoteric”, thus making the already non-verbal character of the dance more and more detached from the public. This makes the dance, which was originally characterized by non-verbal language, more and more detached from the public.

## **4. Conclusions**

Curating dance is a cross-border creative and knowledge production method about dance in space, which can be realized not only in exhibition space, but also in all kinds of non-theatre spaces, and even in traditional theatre stages, curating dance has a wide range of extension space, and the cases cited in this paper are only some of the results of domestic and international practice. In addition, it is important to note that curating dance requires consideration of how to play out the specificity of dance in space, which distinguishes it from curating performances such as performance art or theater. What to “curate” and how to “curate” need to be considered according to the specific content, and there is no completely unified specification, the arts management mode of curating dance only provides a paradigm of cross-border action

with initiative and significance. The art management model of curating dance only provides an active paradigm of cross-border action of dance and is no longer purely dependent on exhibitions and the Western modern dance criticism system. The Chinese context of curating dance is reflected in the fact that dance is actively moving out of the theater space and the state is vigorously promoting urban renewal and spatial revitalization. In such an environment, with the concept of visual art curating, curating dance is different from the traditional concepts of environmental dance from choreography, performance planning from policy, performance agency from the market, and performance production from service. It will provide a set of perfect working modes and theoretical systems that can adapt dance to all kinds of spaces with marketability, academics, criticism, and artistry. Therefore, curating dance has a wide range of application prospects in China and is worth further research.

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