Conclusion to Part 3

An ex-dadaist painter, a "*Les Six*"-related composer, a ballet-trained dancer-choreographer, a young but promising filmmaker, and a daring impresario collaboratively create a ballet in which a partial striptease coexists with a non-narrative film, lights blind an audience from which performers emerge, and a dancer stops moving when music plays, to enjoy the sound while smoking. The result of their work is choreographic because it relates to – while also subverting – a ballet-based association of choreography with narrative dance-making; it is choreographic because it exemplifies the internal conflicts of a choreography based on the human body in motion; it is choreographic because its orchestrations of dance, film, light, sound, costume, theatre, and audience are relational, expanded choreographic arrangements. A renowned dance practitioner leaves Germany just before the outbreak of WWII and installs himself in England, where he finds an unexpected partner in industrial management consulting. Together, they transfer dance experience and knowledge to factories, train labourers' movements, read motional patterns as indications of job adaptation, and theorise about the overall function of factories as large, rhythmic wholes of people, materials, and equipment. Their work is choreographic because it is associated with notions and practices of a choreography based on the human body in motion; but, it is also choreographic when it accepts a choreography of the non-human – of tools, machines, and materials; when it explores choreography beyond (loco)motion, in materials giving rise to new forms, in aggregates of (non-)human industrial systems; when it looks at the factory in choreographic terms of motion and rhythm. A Romanian-born poet and his fellows turn their attention to dance; the results include choreographies of apparent immobility, choreographies on paper and in words, choreographies existing solely in the imagination. The poet and his fellows practice choreography when they focus on human corporeality, through which dance gains a desired autonomy; but, they also practice choreography when they subvert this focus by admitting unexpected (non-)materials, allowing choreography to be penetrated by text, poetic structures, and immaterial thoughts. Despite being linked to choreographic models of dance, body, and/or motion, then, Part 3's

three examples are relevant to expanded choreography. Moreover, they do not form an exclusive dialectic between these two poles; along with moving bodies and expanded excursions, their associations with, for instance, choreography as narrative (*Relâche*) or writing/notation (Rudolf Laban) indicate a wide diversity of choreographic models, rather than a bi-polar antagonism.

The multiple choreographies of *Relâche*, the industrial Laban, and lettrism crucially underline that their reversals of dancing, body-in-motion-based choreographic models do not negate the role of dance, motion, or the human body. Dance is present in *Relâche,* in the non-cinematographic pockets of what remains a ballet; it is present in Laban's thinking, in his dancerly metaphors about industry; it is present in lettrist ballets, even if imaginary. The human body is present in *Relâche,* strutting in glittering costumes and flirting with nudity; it is present in Laban's factories and workers' bodies – which wrap, cut, and feed machines, and walk home at the end of the day, traces of their work lingering in shadow moves; it is present in lettrism, affirmed as the very basis of choreographic art, exposed in its internal dance. Movement is present in *Relâche,* on its stage and in its film; it is present in labourers, tools, machines, and materials' industrial activity; it is present in lettrist choreographies' rhymed phrases and internal dances of moving organs and cells. In other words, the expandedness of these works and artists complements – without effacing – a choreography of dance, body, motion, and/or their connection. Moreover, these analyses point to the heterogeneity of dances (subversive ballet dances, dances of materials, imaginary dances), bodies (physical, cinematographically-mediated, mechanical), and movements (cinematographic, imaginary, supra-individual) entailed by this complimentarity. In this way, an expanded choreographic reading of these works points to the multiplicity of an inclusive choreographic – but also dance, kinetic, bodily – history.

Such an expanded historiographic perspective invites reconsideration of binary oppositions, acceptance of coexisting but contrasting facets, and identification of the productivity of contradictions; it draws attention to works' responses to their own ambivalences (*Relâche*), articulates a second facet of their at times contradictory nature (Laban), and contributes to an understanding of their complex positionality within their historical context (lettrism). By illustrating the diversity of choreographic models active within a single work, artist's or group's *œuvre,* this reading of *Relâche,* the industrial Laban, and lettrist choreography also points to – without exhaustively portraying – the multiplicity of choreographic models present within early- and mid-20th-century dance history; in other words, it demonstrates that the plurality of 20th-century dance modernity is also identified in its choreographic histories. Against the dominance of a choreography bound to dance and/or entangled with human corporeality in motion, such a reading allows choreographic history to include, in Christina

Thurner's words, 'partiality over totality, plurality and diversity over homogeneity'.[1] Against a historical narrative where a single criterion – such as the "purity" of movement or the "authenticity" of corporeal expression – could define a singular "progression", it allows 'contingency over teleological necessity, as well as discontinuities over linear progressions'[2] to appear. This plurality concerns various aspects of early- and mid-20th-century choreographic history; it concerns different chronological moments and genres, and historiographically-relevant notions, such as dance modernity.

This multiple history of the early- and mid-20th century requires recognising its interdisciplinarity, taking form through collaboration and transversal experimentation both within (*Relâche*, lettrism) and beyond (Laban) the arts; its intermedia understanding of the body (*Relâche*), motion (Laban), and performance (*Relâche*, lettrism); its complexification of choreographic authorship, detaching it from the sole creation of corporeal or kinetic products, and reminding us that collapsing the figures of "choreographer" and creator of embodied motion excludes crucial parts of artistic labour (*Relâche*, lettrism); and its expanded politics, exploring the subversive potential of immaterial choreographies, or encompassing human bodies in supra-individual, hierarchical agglomerations along with non-human agents.

As these considerations prefigure, the horizontal-synchronous choreographic multiplicity of the 20th century is doubled by a vertical-transhistorical dimension that manifests its relevance to expanded choreography – be this in contemporaneity or in the (expanded) past. Again, this relevance does not suggest causal and linear relationality or similarity; but it does suggest there is a need for a diverse, macro-historical view of choreographic expandedness, to which 20th-century modernity contributes. By enriching choreographic assemblage practice with an aesthetics of abruptness, distinct from the centralising *sujet* (of its baroque manifestations) and emergent fleetingness (of its contemporary ones); by proposing rhythm and harmony as factors that organise supra-individual, more-than-human choreographies, thus reconfiguring a preoccupation with proportion (in the early-modern period) and the unpredictability of distributed agency (in contemporaneity); by fostering a subversively-participative, immaterial choreography, thus refusing the late baroque's systematicity and the inaccessible abstraction of the contemporary digital realm, *Relâche*, the industrial Laban, and lettrist choreography become members of a heterogeneous but densely-populated expanded choreographic history.

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1 Thurner, Christina : Time Layers, Time Leaps, Time Loss: Methodologies of Dance Historiography, in: Franko : *The Oxford Handbook of Dance and Reenactment*, p. 527.

2 Ibid., p. 527.