

## Summary

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From the staging of objects to motions in urban space, dance scholarship increasingly recognises choreographic expansions beyond dance-making and the moving human body. Additionally, the history of choreography encompasses practices ranging from notation to dramaturgy and composition. Against this background, this book activates the term “expanded choreography” to explore bidirectional relations between contemporary and historical instances of choreography not complying with a corporeal, kinetic, or dancerly focus.

This book juxtaposes nine case studies illustrating common problematics in different periods of European dance history: treatises predating the early-18<sup>th</sup> century, when the use of the term “choreography” was not synonymous with “dance-making”; practices from 20<sup>th</sup>-century modernity, when the relation between choreography, dance, and bodily movement was essentialised; and contemporary works surrounding the appearance of the term “expanded choreography”. In order to address relations between these periods, methodological tools from Dance Studies – Christina Thurner’s “spatialised” dance history model – and Art History – Mieke Bal’s “preposterous history” and Hal Foster’s treatment of the parallax – are used.

Based on the above analyses, *Expanded choreographies - Choreographic histories* presents expanded choreography as a field of diverse qualitative transformations of choreography, not limited to the transfer of physical-kinetic knowledge and practice to domains beyond dance. In parallel, it argues for the decentralisation of a dominant, historically-recent choreographic model based on dance-making, motion, and human corporeality in reading early-modern sources; and for the need to replace a discourse of corporeal/kinetic modernism in 20<sup>th</sup>-century choreography by admitting its multiplicity and including more diverse paradigms in its canon. In doing so, the book identifies the relevance of contemporary choreographic expansions for understanding historical practices – and vice versa – thus foregrounding the inscription of expanded choreography in a macro-historical framework. Viewing expansion as a territory in which the semantic scope of choreography can shift, it pleads for the necessity of recognising choreographic

plurality, with different conceptions of choreography forming – both in contemporaneity and in history – a constellation of multiple specificities.