

New World Choreographies

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New World Choreographies

ISBN 978-3-030-27679-9

ISBN 978-3-030-27680-5 (eBook)

<https://doi.org/10.1007/978-3-030-27680-5>

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Cover credit: Jonathan Burrows and Matteo Fargion in *The Quiet Dance* (2005)

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*‘è che questa dannata lingua che non so come chiamare è bellissima,
bellissima... e io l’amo molto’*
[*This damned language, for which I don’t have a name, is beautiful,
beautiful... and I love it dearly.*]

—Tommaso Landolfi, *Dialogo dei massimi sistemi*, 1937

To Valentina and Silvia

ACKNOWLEDGEMENTS

This book has a long story. In the fifteen-year span from its embryonic conception as an independent project essay during my M.A. Performance and Culture: Interdisciplinary Perspectives at Goldsmiths College University of London, and its present form, a number of people have been instrumental in supporting its development. I am immensely grateful to Jonathan Burrows and Matteo Fargion for creating inspiring work that has fed my curiosity and stimulated my thinking since I first saw them perform in 2003 in Milan. I am indebted to them for making time to engage in conversation and for granting me permission to use their images and allowing me access to their creative process and its documentation. I cannot thank Jonathan enough for his generosity over the years, for his trust in the project and for his patience and solicitude sorting out photographs and archival material and making them available to me.

The monograph has grown out of my doctoral research, funded by the University of Surrey. Sincere thanks go to my Ph.D. supervisor, Janet Lansdale, for her supportive and insightful supervision. Although the present book is a substantial reworking of my 2007 thesis, this initial period of research taught me the importance of rigour and of attentive analysis. I am grateful to Rachel Fensham and Peter M. Boenisch, editors of the Palgrave series *New World Choreographies*, for supporting the project from its conception and through its development. My thanks go to my anonymous readers for providing constructive feedback during the peer-reviewed process: their comments offered useful directions in the reconceptualisation of the research from the original Ph.D. material. The

period of research leave I was awarded by Kingston University London, where I have been teaching since 2014, was crucial in allowing me to focus on the writing during the final stages of the project.

Some of the ideas discussed in the book can be traced back to earlier publications: my chapter on *Both Sitting Duet* in Janet Lansdale's edited collection *Decentring Dancing Texts* (2008) and my articles 'Traces of History: Jonathan Burrows' Rethinking of the Choreographic Past' in *Contemporary Theatre Review* (2010) and 'The "Struggle" of the Subject: Productive Ambiguity in Jonathan Burrows' Choreography' in *Choreographic Practices* (2012). These were reworked into the argument of this book and are acknowledged here for offering productive venues for earlier stages of the research. Many perspectives and concepts that underpin this study were tested in the context of conference presentations: most notably, the Society for Dance History Scholars/Congress on Research in Dance conference in Athens, 2015; the 'Deleuze + Art' conference at Trinity College Dublin, 2016; 'Minimalism: Location Aspect Moment' at the University of Southampton/Winchester School of Art, 2016; and the Society for Dance Research conference 'Dance in the Age of Forgetfulness' at Royal Holloway University of London, 2018. I am grateful to the colleagues who, over the years, have engaged in conversation about my research in the context of these and other platforms, but also through their supportive collegiality and friendship: Hetty Blades, Ramsay Burt, Antonio Cerella, Tina Chanter, Laura Cull Ó Maoilearca, Bojana Cvejić, Fred Dalmaso, Diana Damian Martin, Simon Ellis, Vânia Gala, Kéline Gotman, Antje Hildebrandt, Vicky Hunter, Beatrice Jarvis, Celena Monteiro, John Ó Maoilearca, Helen Palmer, Katerina Paramana, Patricia Phillippy, Colin Poole, Efrosini Protopapa, Arabella Stanger, Lise Uytterhoeven, Tamara Tomić-Vajagić, Nik Wakefield. My thanks go also to Kloe Dean, Antonio de la Fe, Hugo Glendinning, Adrian Heathfield and Sarah Whatley for accepting my invitation to take part in a public event on *52 Portraits* at Kingston University London, in 2016, and share their thoughts on the work.

Finally, my deepest gratitude goes to my family for their unwavering support over the years: to my parents, for always knowing that the book would be finished one day; to my sister Valeria, for her long-distance encouragement; and to my husband Lance. My biggest thanks go to my daughters: this book is for them, Valentina and Silvia, for their 'strong questions' and precious laughter.

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