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Choreographing as doing historiography
The representation of 1980's New York in Trisha Brown's Set and Reset *(1983)*

Abstract

In this paper, I offer an interpretation of Trisha Brown's *Set and Reset* (1983) that focuses on the temporal structure of the choreography and unveils it as a representation of 1980's New York. If, as Godfrey (2007) believes, the methodological freedom accorded to art permits it to find a language capable of representing reality in a way that differs from traditional historiography, then *Set and Reset* offers a perfect example of this alternative historiography and of dance as a means of accessing history in synchronic and synesthetic fashion.

In questo saggio offro un'interpretazione di *Set and Reset* di Trisha Brown (1983) che, focalizzandosi sulla struttura temporale della coreografia, la rivela come una rappresentazione della New York degli anni 80. Se, come afferma Godfrey (2007), la libertà metodologica accordata all'arte le permette di trovare un linguaggio capace di rappresentare la realtà in modi diversi dalla storiografia tradizionale, allora *Set and Reset* offre un esempio perfetto di questa storiografia alternativa e la danza una maniera di accedere alla storia in modo sincronico e sinestetico.

1. *Introduction*

Notoriously, historiography and dance are two different fields: dance can be the object of historiography, but can the reverse be true as well? Can history be the object of dance and choreography used to study a different time, temporality and historicity, and to challenge the methodology traditionally used by historians?

These questions are particularly relevant today because of two major occurrences: the crisis of historiography[1] and the «archival impulse»[2] underlying

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[1] See H. White, *Metahistory. The Historical Imagination in Nineteenth-Century Europe*, Baltimore and London, The John Hopkins University Press, 1973; H. White, *The Historical Text as Literary Artefact*, in B. Richardson (ed.) *Narrative Dynamics: Essays on Time, Plot, Closure and Frames*, Columbus, The Ohio State University Press, 2002.

[2] See H. Foster, *An Archival Impulse*, in «October», 110, 2004, pp. 3-22.

much of contemporary art, including dance. Lepecki highlights how chore-ographers are increasingly turning to the past, recovering dances of the 20th century to make them material for the archive but also as a source of exper-imentation, using the archive as a «system of transforming simultaneously past, present, and future […] recreating a whole economy of the temporal»[3]. He connects this to Foster's archival impulse: a desire of the artist to make historical information present. Godfrey[4] enlists a variety of techniques used by archival artists and points to a historical turn in the performance arts. This historical turn may well be spurred by the disillusionment with institutions like the museum and the truthfulness of historiography, which leads White to argue that historical narratives are no more than «verbal fictions, the contents of which are as much invented as found and the forms of which have more in common with their counterparts in literature than they have with those in the sciences»[5]. He stresses how the need for making narrative sequences out of events involves the selection of certain information to the detriment of others that are suppressed or subordinated, and how the historical sequences thus created could be narrated in alternative ways according to different interpre-tations and intentions. The same notion of past involves a deliberate segmen-tation of time and invests the historiographer with a performative agency[6]. Lepecki calls for a need to examine how dance engages with other modes of temporality and maintains that choreography is an «apparatus for capture»[7].

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[3] A. LEPECKI, *The Body as Archive: Will to Re-Enact and the Afterlives of Dances*, in «Dance Research Journal», XLII, 2, 2010, pp. 119-123, p. 30.

[4] See M. GODFREY, *The Artist as Historian*, In «October», 120, 2007, pp. 140-172.

[5] See H. WHITE, *The Historical Text As*, cit., p. 192.

[6] See M. DE CERTEAU, *Heterologies. Discourse on the Other*, London, Minneapolis, University of Minnesota Press, 1986.

[7] See A. LEPECKI, *Choreography as Apparatus for Capture*, in «TDR», LI, 2, 2007, pp. 119-123. An apparatus, in Deleuze's opinion, is bound with power that regulates visibility and invisibil-ity, importance and unimportance. A definition of apparatus is given by Agamben. Drawing on the idea of apparatus («dispositif») developed by Foucault, he proposes a division of beings in two classes: on the one hand, living beings and substances, on the other, the apparatuses in which they are captured, that is the network established between the composite set of discours-es, institutions and forms which try to govern and lead living beings and substances (G. AGAM-BEN, *What is an Apparatus?,* in W. Hamacher (ed.) *What is an Apparatus? And Other Essays*, Stanford, Stanford University Press, 2009).

While he stresses the tyrannical character of the apparatus of choreography in the early history of dance, he also recognises its potential for re-shaping the choreographic itself in a different fashion and for studying dance relationship to time and history. In this paper, I will argue that choreography could be considered as an alternative way of doing historiography, offering a reading of Trisha Brown's *Set and Reset*[8] (1983) that focuses on its temporal structure and unveils it as a representation of 1980's New York – how it was and how the artist imagined it could have been.

2. *Situating Trisha Brown*

Trisha Brown (1936-2017) is one of the major choreographers of post-modern dance[9]. She started making choreographies in 1962 and presented her first works with the Judson Church Dance Theatre, a group of artists based at Judson Memorial Church in Greenwich Village. They were part of a broader movement called *Off Off-Broadway*, which started in 1959-1960 and was characterised by the refusal of any kind of imposition coming from professional theatre and by the desire to explore and experiment[10]. Drawing on Cage's proposal that all sound could be music, the artists at Judson Church argued that all movement could be dance[11]. Avant-garde experimentalism was a defining feature of the Judson Church Dance Theatre, along with the wish to dismantle hierarchies, bridge the gap between art and life, and collaborate with other art forms. Trisha Brown's early work situates itself within this framework and her career can be roughly divided into different phases, among which, for the purpose of this essay, it is worth highlighting the equipment pieces (1968-1971), the accumulation pieces (1971-1975), and the unstable molecular cycle, consisting in the memorisation of improvised, spontaneous movement and a tension between structural constraints and freedom (1980-1983).

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[8] I watched the performance at the Brooklyn Academy of Music, New York, on 30/01/2016.

[9] S. Banes, *Postmodern Dance*, in H. Bertens, D. Fokkema (eds.), *International Postmodernism. Theory and Literary Practice*, Amsterdam and Philadelphia, John Benjamin Publishing Company, 1997, pp. 151-157.

[10] See M. Smith, *The Good Scene. Off Off-Broadway*, in «The Tulame Drama Review», X, 4, 1996, pp. 159-176.

[11] See M. Bremser, L. Sanders (eds.), *Fifty Contemporary Choreographers*, London and New York, Routledge, 2015.

While her first works can be placed within the current of analytic dance, typified by Yvonne Rainer's *Trio A* (1978) and oriented towards the construction of formal movement and a neutral body[12], Brown's *oeuvre* is characterised by a continuous research and a peculiar curiosity that pushed her to endlessly probe new possibilities and stimuli, as visible in her foray into opera (1998-2006), or her experimentations with artificial intelligence in pieces such as *How long does the subject linger on the edge of volume…*(2005) and *I love my robots* (2007). Noting that each new piece answers to questions that were posed by the previous one, Mazzaglia follows the division of Brown's work into cycles. Each cycle revolves around a particular concern and is linked to the others by her solos, pieces that escape this division and act as turning points in Trisha's physical journey towards a phenomenological and rhizomatic body[13]. Thus, the research done in the 1960's and 1970's with the equipment and accumulation pieces posed the basis for what is known as the unstable molecular cycle culminating with *Set and Reset*.

During this time of research and experimentation, Brown lived in Soho, in what had been in the 19th century a conglomeration of industrial iron buildings degraded with time, until more and more artists occupied them around the 1950's and staged protests to alter the law forbidding to turn them into proper habitations. The fact that Brown belonged to this community is not without importance. The idea of «re-appropriating urban spaces and putting them to use in alternative ways»[14] informs not only Matta-Clark's cuts into buildings but also Brown's *Roof Piece* (1973) and her equipment dances, which share concerns and modalities with the artistic phenomenon known as *Land Art,* pioneered by Robert Morris and Yoko Ono[15]. Not only: a fascination and concern for the city and urban landscape is recurrent in her *oeuvre*, being particularly visible in her site-specific works where she «celebrated downtown Manhattan's architecture, its raw interior lofts and expansive outside spaces»[16] and, as I will show shortly, in one of her first proscenium pieces, *Set and Reset*.

[12] S. Banes, *Terpsichore in Sneakers: Postmodern Dance,* Middletown, Wesleyan University Press, 1987.

[13] See R. Mazzaglia, *Trisha Brown*, Palermo, L'Epos, 2007.

[14] R. Burt, *Against Expectations: Trisha Brown and the Avant-Garde*, in «Dance Research Journal», XXXVII, 1, 2005, pp. 11-36, p. 15.

[15] R. Mazzaglia. *op. cit.,* pp. 55-59.

[16] M. Goldberg, *op. cit.,* p. 60.

3. *Trisha Brown and the City*

It is curious to notice that many of the sentences used to describe New York could be easily applied to describe Trisha Brown's style. The «spirit of pulling down and building up»[17] that according to Reitano is typical of New York is also the one that informs Trisha's accumulation series and method of composition: as can be seen in *Accumulation* (1971) and *Accumulation with Talking Plus Watermotor* (1986), she starts from a gesture or movement and repeats it serially, every time adding another movement so that she always returns to the previous one in order to rebuild it and add to it. What she presents on the stage of *Set and Reset* closely recalls New York restless, «unstable community that welcomed strangers, embraced individuality and was energised by change»[18]. There is no moment of complete stillness in *Set and Reset*, each dancer is focused on their own task and moves independently from the others, although at times they meet or share the same steps. The composition of the choreography involved setting a movement phrase which the dancers had to perform probing space in all its directions before moving to another sequence[19]. The piece thus having grown was set into a choreography where people keep appearing and disappearing from the stage, coming and going and constantly changing the visual pattern of the dance, creating «a network of visual activity»[20] mirroring New York dynamism.

As shines through the images produced by many photographers[21], this dynamic city was also a schizophrenic one: the tensions that marked the country intensified in New York, which came to represent «the present of future problems they themselves [the country] must face»[22]. On the one hand, it was the symbol of the possible: the United Nations headquarters, the vertical city of surging skyscrapers,

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[17] J. Reitano, *The Restless City. A Short History of New York From Colonial Times to the Present*, London and New York, Routledge, 2006, p. 12.

[18] J. Reitano, *op. cit.,* p. 13.

[19] See L. Louppe, *Poetics of Contemporary Dance*, Alton, Dance Books, 2010.

[20] G. Tescari, *Trisha. Bach Brown Monteverdi*, https://www.youtube.com/watch?v=ET6O-PHlHNZs&t=3007s&list=PL4_Fxdo0JXxN3-Itq50KcAmbAMGI2rGqP&index=2 [last access on 20/12/2018], 1999.

[21] See Jane Delaney, Frank Hovart, Richard Sandlers, Robert Herman, Jack Garofalo among others.

[22] M. Klein, *Shaping the American Tradition: The Microcosm of Colonial New York*, in «New York History», LIX, 1978, pp. 172-197, p. 174.

the world centre of the performing arts and of economy[23]and an increasingly inter-cultural city. On the other hand, the riots and protests that kept going on in Harlem, in the City University of New York, and in Brooklyn underlined the inequality and corruption, and the discrimination of minority groups. The tough politics of Robert Moses, who favoured highways and machines over public transportation and peo-ple, helped the creation of suburbs and ghettos. By the 70's, New York had become the symbol of urban crisis. It seemed that the city could be two things: either the postcard image of power and wealth that was advertised abroad[24] or the locus of endless fights and degradation. But not everyone agreed: like Matta-Clark, Trisha Brown was exploring a new way of living and experiencing the city as the site and material of art, an art that has much in common with de Certeau's[25] vision of the city. He describes it as the anonymous subject that foregrounds urban practices and where «spatial practices in fact secretly structure the determining conditions of so-cial life»[26]. These are actualised by pedestrian movement and by the act of walking, a way of writing paths and trajectories that implies choices. Hence, by the simple means of walking one can transform the city into an artistic space, whose intricate maze of entangled trajectories can be experienced from above, adopting a prospec-tive, totalising gaze or from below, by the walkers who penetrate it. In *Roof Piece* (1973) Trisha challenges this binary access by situating the dancers on different roof tops, denying any prospective gaze and introducing a third manner of looking at the city that defies any ambition to possess it[27]. In *Set and Reset* instead, she pulls us into the city, making us experience it first as seen from above and then at street level. In the following analysis, I will concentrate on the temporal structure of the piece, looking at its polytemporality, heterotemporality and heterochronicity. This will show that the choreography can be read as a deconstruction and re-assemblage of the city that throws the spectator into a synesthetic experience of it and at the same time projects Brown's idea of what the city of New York could be.

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[23] Thanks to the construction of the Lincoln Center in 1969 and of the World Trade Center in 1973.

[24] Interestingly, the famous poster *I Love NY* was created and used to promote tourism in 1975, in the middle of a major financial crisis that threatened to bring the city to bankruptcy (J. Reit-ano, *op. cit.,* p. 182*)*.

[25] See M. de Certeau, *The Practice of Everyday Life*, Berkeley, University of California Press, 1984.

[26] Ivi, p. 107.

[27] R. Burt, *op. cit*., p. 25.

4. *Polytemporality*

The term *polytemporality* remits to the fact that the elements and materials of a work of art may belong to different times[28] or point to them. In Brown's *Set and Reset,* polytemporality is at the very base of the piece. It is present in the musical score composed by Laurie Anderson[29], where we keep hearing the sentence «long time no see». The sentence alludes to the limited time of a greeting, but also to a wider phenomenon that goes beyond the intrinsic time of the performance. Indeed, the expression «long time no see» is thought to come from Chinese Americans, who adapted English vocabulary to Chinese grammar[30]. The Immigration and Nationality Act passed in 1965 increased the number of people allowed to settle in the US. This resulted in the growth of certain neighbourhoods, such as Manhattan China Town, which experienced a dramatic expansion during the 1970's and 1980's[31]. The inclusion of this expression in the musical score bears witness to an historical process of immigration and integration, as well as referring to a specific part of the city. The same can be said about the whole musical score, which is made up of found sounds, recorded at different times and in different places and later assembled together. Voices from the radio, alarms, bells, meowing cats, silence are integrated into the musical score thus binding together different times and temporalities. Similarly, the videos projected on the background reflect New York's architecture and portray images of industrial progress: railways, skyscrapers, tunnels, windows. The videos mostly come from the 1950's[32] and were realised by Robert Rauschenberg, with whom Brown collaborated for her first proscenium dance, *Glacial Decoy* (1979)[33]. The backdrop consists

[28] See B. Latour, *We Have Never Been Modern*, Cambridge, Massachusetts, Harvard University Press, 1993.

[29] L. Anderson, *Long Time No See,* 1983.

[30] https://www.urbandictionary.com/define.php?term=Long%20time%20no%20see [last access on 20/12/2018]; see also: J. Heng Hartse, *Chinglish Triumphant? The Unusual Case of "Long Time no See"*, in «Asian Englishes», XVI, 1, 2014, pp. 62-66.

[31] J. Reitano, *op. cit.*, p. 183; R. D. Alba et al., *Neighbourhood Change under Conditions of Mass Migration: The New York City Region, 1970-1990*, in «International Migration Review», XXIX, 3, 1995, p. 632.

[32] R. Straus, *At BAM: a Trisha Brown Masterwork, Perhaps for the Last Time*, http://rachelstraus.com/2016/02/at-bam-a-trisha-brown-masterwork-perhaps-for-the-last-time/ [last access on 20/12/2018].

[33] R. Mazzaglia, *op. cit.*, pp. 90-93.

of an exposed brick wall which recalls the city's architectural landscape and creates an interesting contrast between it and the projected skyscrapers, akin to the one captured by Delaney in her photograph *South Street* (1984).

Robert Rauschenberg also created the transparent stage curtains and the costumes, whose black and white pattern resembles newsprint, alluding to daily time. It is interesting to notice that, opposite to what happens here, in *Glacial Decoy* the protagonist of Rauschenberg's videos is Florida rural landscape. Again, this shows the will to blur the boundaries between inside and outside, private and public, also highlighted by the continuous appearance from and disappearance behind stage curtains in *Glacial Decoy* and by their transparency in *Set and Reset*. Not only: it paves the way for the archival approach that will permeate the latter.

Hence, just by looking at the music, the costumes and the setting we have a presentation of New York from different times and perspectives, which is further complicated by the explicit references to previous works by Trisha Brown, like the opening passage where we see a woman walking horizontally along the city's buildings carried by other dancers, referring to her suspension works and particularly to *Man Walking On the Wall* (1971).
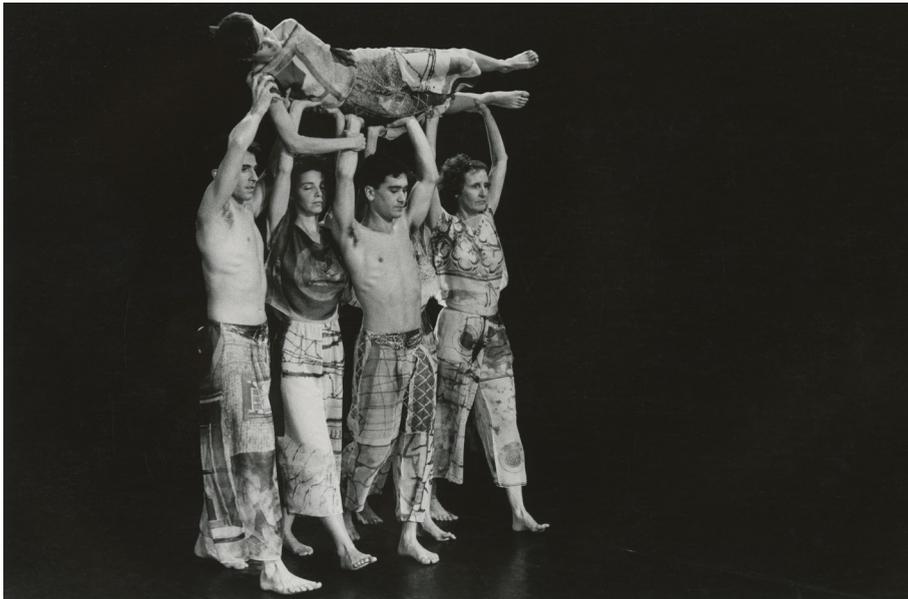

Figure 1. *Set and Reset*, John Waite, ©Trisha Brown Company, Courtesy of TBDC.

There are also echoes of the accumulation series - another landmark of her *oeuvre*. These series of gestures and movements constantly repeated and in which each of them builds on top of the previous one, plays with the title of the performance and brings us back to time and temporality. The whole dance is indeed made up of improvisations that are later remembered, repeated, improved and fixed in choreographic form, as an attempt to capture the vanishing moment of improvisation. In this way, the body itself becomes an archive, as it steadily assimilates and stages the past.

5. *Heterotemporality*

A work is heterotemporal when it shows different and potentially conflicting experiences of time[34]. *Set and Reset* is an exemplary illustration of heterotemporalities co-existing on stage. Being the result of fixed improvisations, the dancers' movements do not show any explicit intentionality and the energy circulating in their bodies is always the same. At a close look, one can see how their movement phrases are generally initiated by one part of the body, which is followed by the rest of it, as if by inertia. Timing is therefore malleable and highly individual, being influenced by gravity and by the moving body. The whole piece is based on the perception and accentuation of the moment in and for itself, something possible only through a state of relaxation and complete immersion in the action. This allows for a polyrhythmic and polykinetic motion, described as such by Mazzaglia: «sopra un tappeto continuo di movimento si generano le piccole fratture, che danno l'idea di un'uniformità inaffidabile, che non evolve però mai compiutamente verso un climax»[35]. Taking their time, the performers do not dance as an *ensemble* but as individuals within a group, so that each of them is free to express their own temporality. We see them being *on time*, when they suddenly manage to start the same movement phrase. We see them being *with time*: their movement is harmonized with the rhythm of the music. Sometimes, they just stop and push themselves *out of time*, staying still while the others keep moving, or they simply *do not keep up with time*, needing more time to perform a movement than their partner

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[34] K. Hutchings, *Time and World Politics: Thinking the Present*, Manchester, Manchester University Press, 2008.

[35] R. Mazzaglia, *op. cit.*, p. 102.

and breaking the momentary *pas de deux*. In an apparently unintentional and individual-driven dance, they function as a community, complementing each other and building together a coherent unity.

6. *Heterochronicity*

Heterochronic artworks provide ways of conceptualising past, present and future departing from the conventional timeline and challenging the culturally encoded ways of conceiving history[36]. This seems to hold true also for *Set and Reset*: as much as the choreography allows for the possibility of different temporalities coexisting harmoniously, it also offers different perspectives and plays with planes of perception. From the very beginning we see, from above, a female dancer walking horizontally over the projected buildings supported by two other dancers. Then, they change direction: we see her walking horizontally towards us and only later the more common plane of perception (with the dancers vertically standing in front of us) is restored. This has the effect of drawing us into the stage, in a movement that begins high above and takes us down below. From now on, the dancers approach the stage moving imperceptibly towards the centre, coming and going, continually breaking any lines that could be established and forming diagonals, circles, triangles. The erratic movement of the dancers comes to a halt when they *almost* reach the centre and form a vertical line, which gives us another perspective of the horizontal line initially drawn by the walking dancer. One breaks the line and the others follow in an exponential manner, then the line is reassembled and rotated 180 degrees, mirroring the spinning hands of a clock. There follows a solo and then other dancers appear on stage, coming from the opposite side of the beginning, as if seen in a mirror. In the end, we are left with two dancers, replicating in reversed motion the initial hold. The fact that different directions and planes of perception are simultaneously explored stresses the three-dimensionality of space, by tracing the perimeters of the rectangular stage and resonating with the three-dimensional figures hanging from the ceiling[37]. It is

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[36] R. FALCONER, *Heterochronic Representations of the Fall*: Bakhtin, Milton, De Lillo, in Bemong et al., (eds.), *Bakhtin's Theory of the Chronotope: Reflections, Applications, Perspectives*, Gent, Academia Press, 2010.

[37] The sculptures, realised by Rauschenberg, are a separate piece of art called *Elastic Carrier (Shiner),* which, like the choreography, explore the relation between horizontal and vertical.

as if the choreographer is asking us to look at the dance as a three-dimensional object that can be observed from all perspectives. We see it from above, at the level of the perimeter, then we see the face of the solid, but we can also approach it from its depth: «the audience is invited to see layers of activity»[38].

At the same time, one could argue that the choreography offers a heterochronic presentation of time. By merging different times and temporalities all at once and by creating layers of visibility, the choreographer is pointing to a synchronous co-existence of entangled times, which place themselves not so much on horizontal progression as much as on depth. This is in line with what Louppe calls the postmodernist escape from history and replacement of the linear and vectoral timeline with repetition[39]. In this sense, the last reversed hold is particularly relevant. «In a style in which the movement seems to erase itself»[40], the repetition in reversed motion and from the opposite side of the stage of the first hold stands for time rewinding itself. By disappearing from the stage as they had appeared on it, the dancers seem to be willing to erase the dance and its time. This idea of erasure resonates with de Certeau's view of city walkers whose trajectories can only refer to what is absent: «the act itself of passing by»[41]. Similarly, in *Set and Reset* movement and time erase themselves. The dancers traverse the entire stage and arrive back to the point where it all began, returning on their steps – in a way that echoes Brown's compositional technique – only to be able to start again, thus mirroring the process of pulling down and building up typical of the city. Time is therefore not imagined as following a linear, unidirectional path: like the dancers, and like walkers in a city, it bursts out in multiple directions that are bound together by a necessity to retrace one's own steps and begin anew.

7. *Choreographing, archiving, subverting*

This paper started by arguing that choreography could be a qualified locus not only for the exploration of our relationship to time and temporality, but also for an alternative way of studying and recording history. If we agree

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[38] A. KISSELGOFF, *Dance: Premiere of Set and Reset*, in «The New York Times», 23/10/1983, p. 62.

[39] L. LOUPPE, *op. cit.*, p. 101.

[40] A. KISSELGOFF, *op. cit.*, p. 62.

[41] M. DE CERTEAU, *The Practice*, cit., p. 107.

that works of art bear witness to polytemporality, heterotemporality, and heterochronicity, then they also offer a model for expressing how we interpret our experience of time. This idea is in keeping with Godfrey's belief that the methodological freedom and creativity specific to art allows it to create a language capable of representing historical reality in a way that differs from the one employed by traditional historiography and by master narratives[42]. If we take this to be true, then we would be able to see *Set and Reset* as an example of an alternative way of doing historiography, one that fractures narratives and puts them back together while drawing attention to the construction of knowledge as such. Indeed, what Brown, Rauschenberg and Anderson do in this piece is to break the city of New York and its activity down to fragments that, like the movement phrases performed by the dancers, are scattered around and reassembled in such a way that the spectator is almost unaware of being drawn into the streets of New York, with its different sounds, voices and accents, its architecture, its pulsating rhythm and the hustle and bustle of pedestrian activity. A range of different temporalities are brought together: the theatrical time of the performance; the historical time recalled by the costumes, videos, and voices; the social time of the city itself; the metric time of the music; the heterotemporalities of the dancers; lastly, the time alluded to by the performance genre, this piece being a landmark of postmodern dance.

Seemingly, different spaces are evoked as well. If in her previous site-specific works Brown turned the city into a stage, here she reverses her action by substituting the stage with the city. A double subversion, of space and time, is thus attained. We can see in this a desire to present an image of New York different from the ones available. Brown had already done something like that in her site-specific works like *Roof Piece*: neither a space of power nor of degradation, the city is imagined in its potential for accommodating art and becoming it. This ludic dimension of the city, where people's activity of passing by is at the same time a writing and erasure of trace, foregrounds a model of time that replaces its traditional representation as a line with the city model of pulling down and building up.

A third layer of subversion is offered by considering choreography as a critical text, thus opening that space where dance and the activities centred around the

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[42] M. Godfrey, *op. cit.,* pp. 169-171.

body acquire their own legitimacy, equal to that of the texts dealing with them[43]. Performative models of historiography – like oral history and dance – throw off centre the economy of Western archival practices, where historical accuracy is linked to a notion of the original that takes its lead «da un'epistemologia dell'identità del passato come singolare e irrefutabile»[44]. On the contrary, the dancers' losing of themselves in time, «elaborate[s] counter-destinies tied to the movement's letting go of its own conclusion»[45] and enables the performers and us to envision a future past[46] where the coming together of different people - despite or because of their differences - is a true possibility.

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[43] See S. L. FOSTER, *Choreography & Narrative. Ballet's Staging of Story and Desire*, Bloomington, Indiana University Press, 1996.

[44] 'from an epistemology of the past's identity as singular and irrefutable' [transl. mine]. A. PONTREMOLI, *La Danza 2.0. Paesaggi Coreografici del Nuovo Millennio*, Bari, Roma, Editori Laterza, 2018, p. 59.

[45] L. LOUPPE, *op. cit.*, p. 109.

[46] See R. KOSELLECK, *Futures Past. On the Semantics of Historical Time*, New York, Columbia University Press, 2004.

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