

## Editor's Note: The Choreographic Identity in Question

One common tendency of the essays before you is to question the ambiguities of choreographic identity, which are seen to emerge in contemporary dance both from the aesthetic and political legacy of modernism as well as from the recent destabilization of categories such as revival, adaptation, and/or reconstruction in the reperformance and questioning of that legacy. We are now witnessing versions of past dances as amplifications, reenactments, and “lectures.” Significant icons of twentieth-century dance history and aspects of traditional dance in Europe and Asia provide the “raw” canonical material currently being reworked in ways that also blur distinctions between dance performance and dance scholarship.

Anthea Kraut introduces the concept of choreographic property in “White Womanhood, Property Rights, and the Campaign for Choreographic Copyright: Loïe Fuller’s *Serpentine Dance*.” Kraut recounts Fuller’s attempts to gain legal ownership of her own choreographic performance through legal copyright, a quest complicated by the racialized, gendered, and commercialized stakes in property when applied to the human body’s movement. Among the many insights her essay affords is that the right to choreographic copyright corresponded to the legal right to own one’s own body, a right whose gendered and raced restrictions endowed it with politically and economically sensitive implications.

For Yvonne Hardt in “Staging the Ethnographic of Dance History: Contemporary Dance and Its Play with Tradition,” the recent turn of European conceptual dance toward historical and archival materials contains within it the possibility of a much-needed ethnographic perspective in/on dance history. By examining recent works by Eszther Salamon and Jérôme Bel, Hardt focuses on the research format these choreographers mobilize on stage—the “lecture,” which can be at once demonstration, research procedure, dialogue, and staged interview—to examine how narrational strategies and other representational codes can be stalemated to destabilize assumptions about the identity of choreographic art in the international marketplace of performance.

In “Choreomusical Conversations: Facing a Double Challenge” Stephanie Jordan extends the discussion undertaken in these pages (*DRJ* 41, no. 1) on the relation of dance to the other disciplines, to itself as a discipline, and to interdisciplinarity. Taking the overview of changes and developments in the fields of musicology and dance studies over the last thirty years, Jordan explores the respective disciplinary borders of dance and

music across which the field of choreomusicology operates. She makes us see, among many other things, that interdisciplinarity—when it comes to dance and music—may be considered the missing supplement without which the disciplinarity of dance itself would be unthinkable. Jordan treats us to a range of analytic examples that cover a remarkable array of choreographic attitudes toward and with music, through which we understand choreographic identity to reside between sound and movement.

Noémie Solomon's "Conducting Movement: Xavier Le Roy and the Amplification of *Le Sacre du Printemps*" takes up literally where Jordan's article leaves off with Xavier Le Roy's reworking of Nijinsky's *Rite of Spring* and the complex question of musical and gestural production in that work. Conceptualizing Le Roy's mimesis of the conductor of *The Rite of Spring* as "an art of conduct," Solomon unpacks the intricate codes unleashed by the conductor's gesture in modernity from its political force to its expressive receptivity.

In the second edition of "A Dancer Writes," Fabian Barba, himself a protagonist of reenactment on the contemporary stage, discusses his reperformance of Wigman's solos from her 1930–31 American tour: "A Mary Wigman Dance Evening." Barba leads us through his process of corporeal research and elucidates the relation between the methodology of reconstruction and the dramaturgy of reenactment. Christel Stalpaert comments on Barba's performance, theorizing it from the perspective of the photographic image. Stalpaert brings our attention to what transpires in the audience at Barba's performance and relates the mythical totality of dance reconstruction that he rejects to the collections of photographs of dancers that circulated on cards inserted into cigarette packs in Germany during the 1930s.

In the context of images, I would like to thank the artists who have graciously permitted *DRJ* to use their images in recent issues: Robert Abrams, Franziska Aigner, Michel Ballantini, Fabian Barba, Jérôme Bel, Diana Byer, Christine Dakin, William Forsythe, Bart Grietens, Xavier LeRoy, Faustin Linyekula, Gerhard Ludwig, Dominik Mentzos, Leon Mostovoy, Richard Move, Martin Nachbar, Frank-Manuel Peter, Julie Tolentino, Yvonne Rainer, David Vaughan, Peter Welz, and Yi-Chun Wu.

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