

Choreography

An expanded field

In “Movement material: A materialist approach to dance and choreography”, Rasmus Ölme (2017) writes that during the last decade, there has been a movement in European contemporary dance, referred to as expanded choreography (Ölme 2017, 96). The term echoes Rosalind Krauss' famous essay from 1979, *Sculpture in the expanded field*, “and testifies to a desire to detach choreography from its traditional connection to dance” (ibid). For this separation of choreography and dance, Ölme refers to an interview from 2016 with choreographer Mårten Spångberg. Here Spångberg claims to have taken the concept from Krauss and defines: “choreography as expanded practice. [...] saying that choreography could be other than a dance. It's a mode of production” (ibid). Furthermore, Ölme refers to two examples where the term *expanded choreography* is used. The first is the 2012 conference, “Expanded Choreography. Situation, Movement, Objects ...” The conference was held at the Museu d'Art Contemporani de Barcelona. Ölme situates the concept by referring to the description from the conference of how

[...] choreography has been used in an ever-expanding sense, becoming synonymous with specific structures and strategies disconnected from subjective bodily expression, style and representation. [...] the meaning of choreography has transformed from referring to a set of protocols or tools used to produce something predetermined, i.e. a dance, to instead denote an open cluster of tools that can be used as a generic capacity for both analysis and production.

(Ölme 2017, 96)

The second example is the PhD publication of choreographer Mette Ingvartsen (2016): *EXPANDED CHOREOGRAPHY: Shifting the agency of Movement in The Artificial Nature Project and 69 Positions*. Ingvartsen does not explicate the origin of the term. She is interested in distancing her work from the dancing human subject. Ölme refers to Ingvartsen proposing a non-anthropocentric notion of dance and the body, by including the experience of non-human elements (Ölme 2017, 97).

Expansion from within

Ölme (2017) discusses the meaning of choreography as expanded practice. For my study, it is important to see how Ölme takes the opportunity to position himself in his discussion. He states the position of his research as dance *and* choreography to deal with questions on “how a

materialist approach may contribute to the development of contemporary dance and choreography” (Ölme 2017, 95). In his approach, “it is the material body that choreographs the human subject just as much as vice versa” (Ölme 2017, 97). Ölme describes the work as an expansion from within and refers to Karen Barard and the concept *intra-action* to shed light on the relationship between dance and choreography (Ölme 2017, 99). An examination of a presumed given relationship, “reconsideration of the two concepts, dance AND choreography” (Ölme 2017, 97).

Ölme’s way of situating the concept opens up for positioning and also to approach the sources. Without claiming that I can comprehend the motivation of the time when expanded choreography was defined, I can relate to how it affects my practice and follow my interest for different aspects of the concept. I understand the reference to Rosalind Krauss's as a translation, not to say hometaking, of a concept that must be understood as an action based on a certain position, a certain endeavor in a certain historical moment and context. It is possible to create room for action, by establishing connections to other discourses.

I am interested in different meanings and consequences of expansion. To look for what might lead on from a definition of a concept by situating the source. How can spaces for situating different constitutions of choreographic practice take shape, room for scrutiny where I want to develop my position *in dance through* choreography.

Ölme, Rasmus. 2017. “Movement material: A materialist approach to dance and choreography.” In *Journal for Research in Arts and Sports Education* 1 no. 5, 95-111.
<https://jased.net/index.php/jased/article/view/967>