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Eloquent Bodies: Dance, Performance, and Power in the Arts, Culture and Society of Europe (1700-1815)

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Eloquent Bodies:

Dance, Performance, and Power

in the Arts, Culture and Society of Europe (1700-1815)

In 2018, I developed and submitted a research project to the European funding fund ERC Starting Grant: *CHOREART. Eloquent Bodies: Dance, Performance, and Power in the Arts, Culture and Society of Europe (1700-1815)*. At the first step, the project was rated “A” and I was invited to present it at Bruxelles. Finally, the project has not been funded but very well rated: 35% on 100% and projects were funded from 34% on 100%.

The main thesis and **the strategic objective of CHOREART** is clear: **to define a new choreographic genre** emerged in the field of European dance between the 18th and 19th centuries. Let's see which is the point.

In all Europe between the 18th and 19th centuries, dance was a common language forged thanks to the intense circulation and interaction of artists in the European theatrical network. In this context there emerged **several new theatrical performances** that used expressive power of the body to tell a story without words. They had many different labels: such as danced actions, choreodrames, *ballet d'action*, dramatick entertainment, *tableaux vivants*... They **exploited and combined different mediums** (dance, music, pantomime, painting) and they shared the same subversive idea: **they claimed the expressive power of the body** and they were putting into practice a **redefinition of dance performance**.

These mute performances revolutionized artistic practices forming a new dancer-actor, played a central role for the developpement of cultural identity of the European nations, and inaugurated modern dance culture, namely which I'd like to redefine "expressive danse".

But, according to the current vision of the history of dance, **this undefined genre of productions is considered as a transitory genre, compressed between baroque and classical dances**, and their variety has been simplified under the French name of *ballet d'action*. Our understanding of the history of performing arts in Europe during this period is currently compromised: far from being “transitory” and far from being “French”, these productions marked a revolution in the European performing arts.

In this context, CHOREART aims **shed new light on modern and contemporary dance by revealing how these works prefigured experiments with the expressive body** such as those of Pina Bausch, update **current images of the performing artist** and his status by clarifying the ways in which his professional career progressed in European social networks; enhance **the first European choreographic heritage** by unearthing its original sources, which will enable the appropriation of **a new repertoire by contemporary performers**.

You will find here: the oral speech with its slideshow and the two parts of the project B1 and B2. While waiting for this history of dance to see the light of day, I hope that this work can be useful to other researchers.

Arianna Beatrice Fabbriatore

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Ladies, Gentlemen,

1/PRESENTATION

It's a pleasure to be here, I'm Arianna Fabbriatore from Paris, I was a dancer, I am a researcher, and I work on several Digital Humanities projects. I am here because I see every day how **Digital Science** is transforming our research processes, and... I believe in **Interdisciplinarity** and I believe that **Dance** is a powerful point for deeply changing our vision of history: **These three dimensions**, (Dance, Digital science and Interdisciplinarity) are the pillars of my project, CHOREART, that will allow us to really revolutionize our knowledge of European history and our research practices.

2/CONTEXTE

Let's talk about the context. The history of dance is a fairly young discipline; the milestones are not really fixed. My project is here, fallen between the cracks of classical dance, and Baroque dance – which means implicitly the “French belle dance”. In reality, between the 18th and 19th c. **several new choreographic forms** emerged in all Europe:

- **They challenged the primacy of the word,**
- **they combined different mediums** (dance, Music, pantomime, painting),
- **and they claimed the expressive power of the body.**

But:

3/ In academic studies, these forms have been split between disciplines: ballet belongs to dance, pantomimes to theater, “*tableaux vivants*” to theater or painting: **therefore, these forms have never been studied together.**

Moreover, STAGE dances are usually called with a French name, *ballet d'action*, and their **multicultural nature** has been lost.

4/CHALLENGES

So, breaking with this context, **the CHOREART** project raises three **major challenges**:

- 1) to cross disciplinary boundaries and study all these hybrid forms together in order to define **the common rules of their genres**
- 2) to go beyond national borders **and to foreground its fully European identity**
- 3) to innovate research processes and connect the dots of the European theatrical networks.

5/OBJECTIVES

- 1) This means firstly studying the WORKS in their **performative value**.
- 2) Secondly studying Artists and their interactions: I mean, for example who worked with whom? When? Where?
- 3) Thirdly their effects on society
- 4) Fourthly the role of dance in Cultural Identities
- 5) Finally, it means gathering the mass of different kinds of sources, literary, musical, iconographical sources, and analyzing all their networks.

To achieve these objectives, I will work in synergy with an Interdisciplinary Team and International collaborators, using a cutting-edge methodology in a new collective dimension.

6/OUTPUTS/OUTCOMES/IMPACTS

I want to conclude by telling you how exiting is this pioneering project, crossing the boundaries, between disciplines, and nations, questioning the hierarchies between body and mind, with its ambitious **material and hermeneutical challenges**:

Choreart will produce **the first history of performing arts in Europe**,
set milestones for dance history,
enhance the first European choreographic heritage,
shed new light on contemporary dance culture,
and **introduce** an innovative approach, developing ground-breaking digital tools.

Choreart will impact a **wide variety of audiences**:

- it will propel the emerging field of dance history in the scientific community,
- **enrich** knowledge in other disciplines,
- and **inspire** new contemporary dance productions.

These are the ambitions of CHOREART,
and this is what I intend to achieve with the support of the ERC.

Thank you

ERC Starting Grant 2018

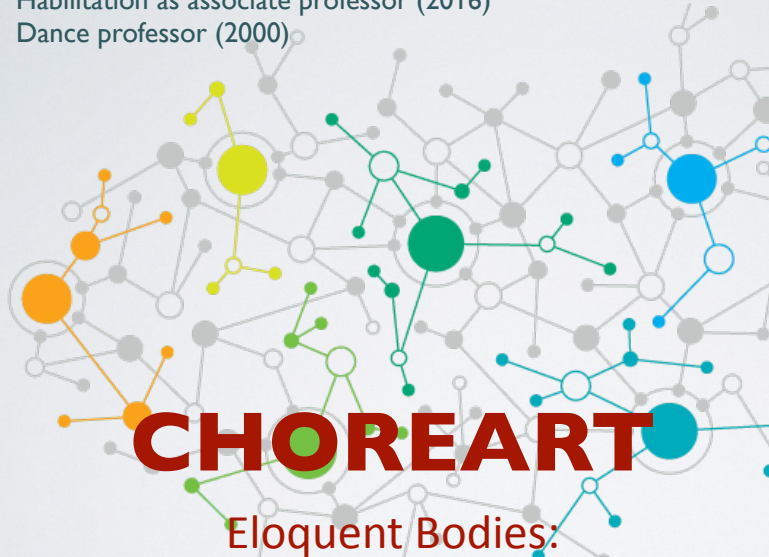
Arianna Fabricatore

Post-doc Digital Humanities (2016-2018)

International PhD (France-Italy-Germany 2015)

Habilitation as associate professor (2016)

Dance professor (2000)



CHOREART

Eloquent Bodies:

Dance, Performance, and Power in the Arts,
Culture and Society of Europe (1748-1815)

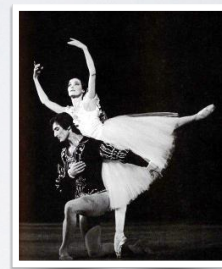


Context: History of Dance

BAROQUE DANCE

?

CLASSICAL DANCE



Hybrid form

Obstacles and boundaries

QUE DANCE

CLASSICAL D

Hybrid form



Pantomime

Theater



Tableaux vivants

Painting



 Ballet d'action
Dramatic ballet
Ballo pantomima

Dance

Challenges

To define this new hybrid genre:

- ➔ **Crossing disciplinary boundaries**
- ➔ **Going beyond national borders of previous studies**
- ➔ **Identifying and analyzing the networks of interactions between works, artists and ideas within Europe**

CHOREART's outcomes and impacts

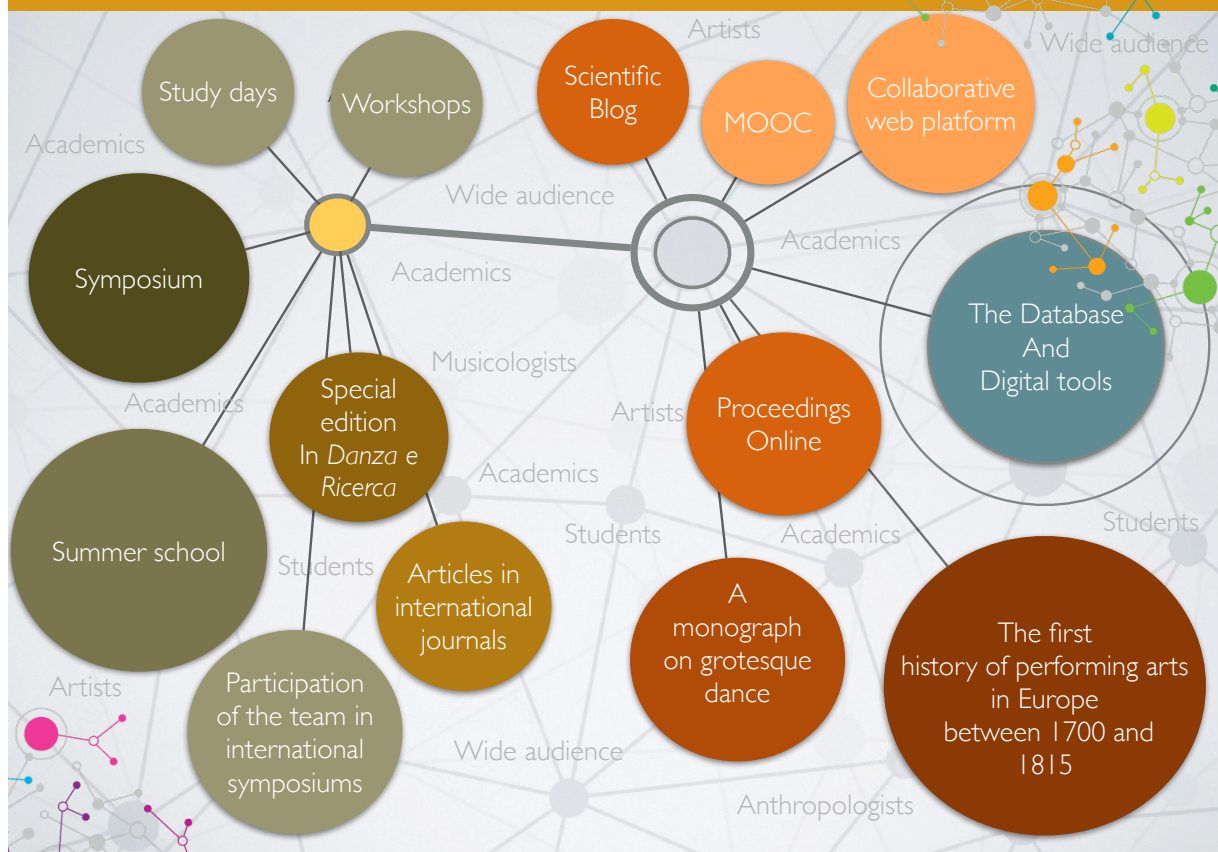
A material and hermeneutical challenge

that will produce:

The first history of performing arts in Europe between 1748 and 1815

- ➡ Revise the current **periodization of dance history**
- ➡ Enhance **the first European choreographic heritage**
- ➡ Shed **new light on contemporary European dance culture**
- ➡ Update **current images of the performing artist**
- ➡ Develop **new digital and intellectual tools**
- ➡ Propel **Dance Studies** and open up **new questioning on dance and society**
- ➡ Shed **new light on other disciplines**
- ➡ Fertilize **contemporary practices**

CHOREART's dissemination and results



ERC Starting Grant 2019
Research proposal [Part B1]

**Eloquent Bodies: Dance, Performance, and Power
in the Arts, Culture and Society of Europe
(1700-1815)**

CHOREART

Name of the Principal Investigator (PI): **Arianna FABBRICATORE**
Name of the PI's host institution for the project: **Sorbonne Université**
Proposal duration in months: **60**

In the field of European dance between the 18th and 19th centuries, emerged a set of choreographic forms using the expressive power of the body without words. According to the current vision of the history of dance, the undefined genre of these productions is compressed between baroque and classical dances and their variety has been simplified under the French name of *ballet d'action*.

In this context, **the strategic objective of CHOREART project is to define a new choreographic genre, and to investigate its European diffusion. Specifically, by examining for the first time simultaneously a significant corpus of choreographic productions in Europe between 1700 and 1815, this project asks how works, artists, and ideas have circulated and interacted within European intellectual, political, and artistic networks in order to question the notion of a cross-national European dance culture.**

Therefore, documentary research will be undertaken in order to unearth historical, literary, musical, and iconographic sources pertaining to choreographic productions in six European cities, which were characterized by an intense circulation of choreographic activity. Based on synergistic work between historians, musicologists, literary scholars, philosophers and IT engineers, this interdisciplinary project will for the first time create digital tools which, via a web platform, will allow us to elucidate the material and intellectual framework of European choreographic practices and demonstrate their impact on society (subversion of social hierarchies), culture (theater, literature, philosophy, painting etc.) and politics (national identities).

This project is a material and hermeneutical challenge that will thoroughly overhaul our knowledge of the history of performing arts in Europe, enable the fertilization of contemporary practices, and shed new light on current European dance culture.

Section a : Extended synopsis of the scientific proposal

In 18th and 19th century Europe, dance represented a common language forged by the circulation of artists in the European theatrical network^[1-4]. In this context emerged a variety of choreographic forms (pantomime ballet, *coreodramma*, *tableaux vivants* etc.) that challenged the boundaries between the arts by using the expressive power of the physical body^[5-6]. According to the current vision of the history of dance, the undefined genre of these productions is compressed between baroque and classical dances: their variety has been simplified under the French name of *ballet d'action*, and the period that concerns this real revolution in the performing arts is largely under-studied. However, these choreographic experiments played a decisive role in the artistic and cultural life of Europe: they have completely revolutionized European artistic practices, and they inaugurated today's dance culture.

In this context, the CHOREART project aims to examine together for the first time a significant *corpus* of these choreographic productions in Europe between 1700 and 1815, by exploiting historical, literary, musical, and iconographic sources, in order **to define the common characteristics of this new genre of theatrical dance, and to investigate its European diffusion**. By "genre" I mean a category of works defined by a set of rules and common characteristics, as used for example by A. Testa^[7]. I intend to study these choreographic works in their *performative dimension*, taking into account both the traces^[4] left by the shared presence in time and space of performers and audiences^[8-9], and the cultural, political and social contexts in order to demonstrate how these works produced the effects of a speech act^[10-11-4]. For this the **CHOREART project adopts an international and interdisciplinary perspective and develops a new network approach**: it asks how works, artists and ideas circulated and interacted within European intellectual, political and artistic networks. Based on an interdisciplinary collaboration between historians, musicologists, literary scholars, iconographers, philosophers and IT engineers, this project will set up a web database gathering scattered and neglected sources, and it will create innovative digital tools to question it.

The project is thus designed to contribute to the European history of the performing arts and specifically: to overturn our knowledge concerning the choreographic works and the conditions of their production, reception, circulation, and interaction, to better understand the role of the expressive power of the body in European intellectual, cultural and social life, to elucidate the role that dance played in the cultural rivalry between emerging nations, and to shed a new light on the impact of political issues in choreographic productions.

CHOREART will revise the current periodization of dance history, thoroughly overhaul our knowledge of the European history of performing arts, and will have an important impact on other disciplines, e.g. literature, musicology, theater studies, cultural history, philosophy, and the anthropology of art. Specifically, it will: (1) renew the definition of performance and shed new light on modern and contemporary dance by revealing how these works prefigured experiments with the expressive body such as those of Pina Bausch^[12] (2) update current images of the performing artist and his status by clarifying the ways in which his professional career progressed in European social networks; (3) enhance the first European choreographic heritage by unearthing its original sources, which will enable the appropriation of a new repertoire by contemporary performers.

Aims and objectives

This project focuses on a **specific new body of research**: the autonomous choreographic works emerged in the European theatrical network between 18th and 19th c., which claimed to tell a story without words. Since it has never been studied as a whole before, CHOREART aims to identify it, **to define their common characteristics, and to investigate its European diffusion in order to question the notion of a cross-national European dance culture**. This main objective gives rise to four goals detailed below. For this research to be both fully fruitful and feasible, I intend to undertake a systematic research of primary sources concerning this works, taking as starting points six cities of Italian, French and Germanic areas characterized by an intense circulation of choreographic activity, namely Vienna, Stuttgart, Paris, Milan, Venice, and Naples. Following the paths of the artists who worked beyond these areas, and the paths of works that have been adapted in other cities, this network will be expanded to other spaces and contexts. This should bring to light sufficient material to completely renew the study of performing arts in Europe.

1. The first goal is **to study European choreographic works**. By highlighting the linked aesthetic, philosophical, social, and political issues, the project will foreground the circulation of aesthetic models in Europe, and will examine how the performative value of works founded their meaning in the cultural and social environment of the time, and aimed to deeply modify European artistic / social hierarchies.
2. The second goal is **to study the European field of dance artists**. If music and theater can travel by text (words or scores), dance, on the other hand, travels through the dancers' bodies. In order to understand how choreographic knowledge is transmitted, to examine exchanges between artists and to evaluate the

interactions between them, this project aims to retrace the steps of their journeys and the European networks of their circulation, explore the specific paths of their careers, reveal the cultural influences of the countries in which they worked, and foreground their multicultural belonging.

3. By studying testimonies, criticism, and aesthetic debates, the project will explore the relationship between taste and power in order to **evaluate the impact of dance on the society of the time and bring out the national issues related to dance**. Specifically, the project aims to highlight the place that dance occupied in the scholarly intellectual network, to examine the role of performing arts in the cultural rivalries between nations, and in the construction of their identities.

4. Taking into account the abundance of collected data and the ambitious objectives of CHOREART, one of the goals of this project is **to develop innovative digital tools** that makes possible 1) connections between entities: artists, works, ideas 2) dynamic visual representations of data 3) semantic navigations between elements and concepts 4) innovative content analysis 5) availability of the material to be exploited by different users: researchers, choreographers, dancers, students etc.

Advances beyond the State of the art - Scientific and methodological challenges

1. Challenging national boundaries. Although researchers have pointed out the need to study the various choreographic forms of this crucial period of the history of performing arts **in a European perspective**, no one has really been able to do it. From the pioneering works of Winter and Brinson^[13-14], through the multidisciplinary works of Sasportes, Harris-Warrick, or Nye^[15-22], to the latest doctoral theses on the subject, by Law^[23], Gajewski^[24], Aimo^[25], Vallejos^[1], Sabee^[26], Fabbriatore^[27], Dotlačilová^[28], Tomasevic^[29], research are focused on limited geographical areas: none have been able to fully address **the European dimension of this revolutionary choreographic genre**. This perspective thus represents a challenge from a practical and intellectual point of view. The main obstacle to this approach is the dispersion of sources. This is a real hindrance for the scientific community and a major impediment to the further development of research. No study has ever been undertaken to bring together the vast quantity of scattered and neglected sources: no work in dance has been accomplished at the level of those done in musicology such as the RISM (International Repertoire of Musical Sources)^[30]. **Making available documents that constitute the European heritage of dance** means establishing the conditions for emancipating texts from the ways in which they have been interpreted by different cultures^[31]. It also means providing contemporary choreographers with a historical repertoire, which they can appropriate^[32], as some pioneers have done^[33]. **This is a major challenge that is essential to the development of research in the performing arts and related disciplines. It is for these reasons that the CHOREART project rises to this challenge and takes the lead in achieving this undertaking with its strong documentary dimension.** Another obstacle to developing an international perspective has been the centrality of France. By considering dance as an essentially French product, many studies have focused on France and on the wealth of its contribution. Research has betrayed a Franco-centric cultural claim to this artistic practice, and in spite of recent disavowals (for example at the recent conference *French dance and its influence*, Versailles 2012), the common assumption that dance culturally belongs to France persists (moreover, since 1982 International Dance Day celebrates the birthday of the French choreographer Noverre). Only recently have researchers considered the value of Italian experiments. Under the impulse of pioneering studies^[34, 13, 35-38], numerous works have recently come out. However, the reaction against a perspective traditionally focused on France has provoked among some researchers a sort of reverse movement to enhance the Italian contribution. **To avoid these pitfalls, I will carry out a work in synergy with an international team: the international dialogue between researchers and the rigorous organization of synergistic work** will make it possible to bring to light, recognize and take into account the effects of the “distorting prism”^[39] of national intellectual fields, to **critically question these appropriation effects which condition our current vision of European dance, and thus to promote the internationalization of perspectives and a European thinking.**

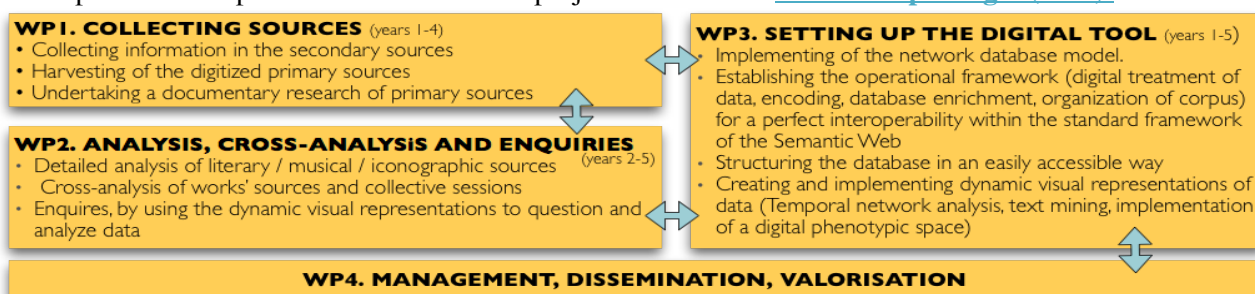
2. Challenging the boundaries between disciplines. Although there is a consciousness on the part of researchers of the unity of these choreographic forms^[6, 12, 40], no study has been able to consider them in their specificity as a genre. One obstacle has been their hybrid nature, as these works, poised between pictoriality and performance, have challenged the boundaries between the arts and therefore between academic disciplines^[41-43]. They were inspired by painting, involved music as a linguistic medium, and influenced both the performative practices of the theater actor and even sign language^[44, 19, 4]. **Studying these choreographic forms is only possible by overcoming the traditional barriers between disciplines** and between different languages (verbal, musical, gestural). But, how can we know and study an absent performance? From an epistemological point of view, this is a challenge for the development of research in the field of the performing arts. Moreover, the heterogeneous nature of sources (scores, descriptions, iconography etc.) represents a challenge from a methodological point of view. In order to address this question, I organized in

2015 an international study day (*Studying the ephemeral: comic, grotesque and pantomime dance in 18th c.*), where it was for the first time at the heart of a collective thinking. On this occasion, I presented the principles of an applied hermeneutics for overcome the ephemeral^[45-46] that I have already tested at the CND French National Dance Center, and I have discussed in the framework of the research program *Hermeneutics of Dance*^[47] of which I am the head. **Therefore, I have chosen to manage a multidisciplinary team working in synergy** and I will adopt **an innovative pioneering methodology** using cross-exploitation of literary, musical and iconographic sources, and based on the principles of an applied hermeneutics to approach the choreographic work in its virtual dimension and to grasp its performative value. **This cutting edge approach will enrich knowledge in other disciplines by sharing methods and results of research with musicology, theatrical studies, history, philosophy, and literature; it will enable the realization of new interdisciplinary intellectual tools and will help to overcome current disciplinary barriers.**

3. Using Digital Technology to foreground European artistic networks. No scientific study has been able to consider **the richness of dance artists' European circulation**. Focusing on a few predominant ballet masters, numerous specialists have underestimated the importance of the transmission of choreutical knowledge, and neglected the hidden networks of continual exchanges between European dancers (men and women) who worked all over Europe in a fertile multicultural context. One of the challenges of this project is **to bring to light these networks in order to grasp the connections between practices and ideas that circulated between theater, painting, and dance in Europe**. Such an ambitious undertaking would have been impossible a few years ago; but today the Digital Humanities open up new paths for research. However, except for databases, which provide only digitizations, no scientific project associating historical dance and Digital Humanities has been undertaken until now. The only experimental work is the project "Discourse on dance," I direct at the OBVIL^[48], whose limits lay in its national (France) and disciplinary (literature) dimensions. However, the management of this project allowed me to acquire computer skills to master digital techniques in online publishing, and to experience computational visualization, query and analysis techniques, enabling the discovery of new knowledge. Relying on my previous experience, I intend to exploit the possibilities opened up by technology in order **to develop innovative intellectual and digital tools**. This approach represents a scientific as well as a methodological challenge: for networks of artists, works, and ideas to be effectively set up and studied by exploiting several types of sources in several languages, **researchers, engineers, and computer scientists will work in close cooperation. This cooperation is absolutely necessary to ensure the dialectical relationship between the ambitious requirements of our objectives and the technical possibilities of digital technology.** This approach and its state-of-art methodology will create a new scientific and methodological model, which will be able to promote the fruitful application of a digital dimension in the field of performing arts and to boost progress in current methods and practices of scientific research.

Research Plan Overview

The implementation plan of the CHOREART project schedule **for four work packages (WPs):**



The WP1, 2 and 3 will be dedicated to the research itself. The WP4 will be dedicated to the overall management of the team and to the self-assessment of all activities during the project's lifetime as well as the dissemination of the project's activities. To monitor the activities of my team in Paris and abroad I will set up a **scientific blog on the portal OpenEdition**^[49] where all team members will publish regular online reports detailing the progress of their activities, and I will launch a **research workshop** (four sessions per year) uniting the whole team, which will provide an essential platform to exchange expertise, information and ideas and to create an effective and enriching team synergy. To ensure the dissemination of the project's results (Task 2) I will organize **two study days** (2nd and 3rd year) in which team members will present the project's partial results to an audience of scholars and students, and an **international and multidisciplinary symposium** (4th year) in order to share with a wide scientific audience the results of the first three years. Many scholars have already expressed their interest in contributing to this symposium with the CHOREART team (see below: "Team"). Furthermore, all team members will participate in regularly organized

symposiums in order to ensure a wider international dissemination of the project's results. During the 3th year, I will organize a **summer school** bringing together scholars, choreographers, students, and team members in order to establish an epistemological dialogue between researchers and artists, and to enable the fertilization of contemporary practices with historical sources. Throughout the duration of the project several publications, **all Open Access**, will ensure the dissemination of our research. Beyond the regular publications on the project's scientific blog, the CHOREART team will publish **three articles in well-known international journals**. The talks given during the study days, recorded and shared online on the scientific blog, will serve as the basis for a special edition of the open-access journal "Danza e Ricerca"^[50]. The results of the research presented during the symposium will serve as the basis for a **collective study on the history of performing arts in Europe between 1700 à 1815**, to be published at the end of the project. I will publish a **monograph on grotesque dancers in Europe**. Moreover, the team will be involved in setting up a **MOOC (Massive Open Online Course)**, which will be dedicated to the new European choreographic genre that the CHOREART project will have defined.

Timetable

> **I. Starting: establishing the network architecture.** At the beginning of the project, (Step 1) I will bring together the whole team in a three-day workshop during which I will fix the operational framework in which the project will be developed. Then (Step 2) The CHOREART team will select, collect, and cross-check in the secondary sources all the information concerning choreographic productions under study, including their political and social context, as well as their reception. This information will provide the team with a solid foundational knowledge and a permanent bibliography that can be updated. Based on this information, the team will establish the architecture of the first European choreographic repertory. Concurrently, (Step 3) the network database will be set up and the first tests will be carried out.

> **II. Direct exploration and digital processing of primary sources.** (Step 1) The team will carry out a first harvesting of scattered but already digitized primary sources. In order to accelerate the work of data recovery and at the same time to raise awareness among the research community, a collaborative web-publishing platform focusing on the ballets librettos will be set up. It will be the first platform bringing together ballet librettos. (Step 2) CHOREART will undertake a documentary research in the archives and libraries under study. To overcome logistical obstacles I have already obtained the regulatory approval of the directors of the main relevant archives (see Appendix 1): all of them have shown themselves eager to facilitate the planned research. (Step 3) We will progressively proceed to the encoding of the data according to ontology protocols and to establish the connections between different sets of data. All transcripts will be constantly checked. All information will be made available in the database.

> **III. Data exploitation.** (Step 1) The team will carry out the first level of specific source's analysis (musical, iconographical, literary sources). For every type of source, we will use a rigorous protocol and we will elaborate the necessary metadata able to connect the sources in the database. All the information concerning artists, works, and ideas will be indexed in order to foreground the network of their circulation. A analysis protocol for choreographic scenarios will allow us to question technical aspects such as the verbal writing of dance, the relationship between pure dance and pantomime, and the expressive modalities of dance adopted by artists. Concurrently we will carry out the first text mining tests. Then (Step 2), the project team will study choreographic works' sources as a whole in the collective work sessions, by a cross-analysis of literary, musical, and iconographic sources. Jointly, we will perform the first tests of a phenotypic space to experiment with new methods of classifying works. All data concerning any single work will be structured in an easily accessible way and an understanding sheet will accompany it. Thus, (Step 3) the team will undertake thematic enquiries, and will proceed to the implementation and exploitation of dynamic networks formed by the circulation and interaction of works, artists and ideas that will emerge in the database.

Digital outputs

CHOREART's team will produce a powerful set of digital tools to query and exploring the entire database according the objectives 1, 2, 3. Specifically: the **interactive digital Atlas of European choreographic works**, and its **phenotypic space** will allow us to foreground the common paradigm of works, and to study the transformation of models in relation to the social and political contexts. **The collaborative platform on ballet libretto** gathering for the first time together this kind of sources, will create a literary corpus on dance. A **Cartography of dance artists** will allow us to distinguish and compare the career paths of men and women, and to question their multicultural belonging. A **Glossary of dance** words will make it possible to evaluate and to question the circulation of ideas and their transformations in the European theatrical network. A **Thesaurus of Keywords** will make it possible to cross-search the corpus. Several types of searches will be possible, for example: if one wants to evaluate the concentration of tragic ballets in a given city or period,

quantify the references to painting in the works of two artists to compare them, identify and classify the most quoted authorities throughout the corpus, study the typology of the characters in a given corpus, evaluate the presence of grotesque dancers in a given period and compare it to another period: one can select the corpus and generate a graph that visualizes all these different sets of data. The analysis of the results will enable the objectives of this project to be fully achieved.

Feasibility

	Identified risks	Contingency plans
WP1	<ul style="list-style-type: none"> > Very large corpus, dispersion of digitized sources Variable qualities of digitization > Logistical difficulties (inaccessible archives) > Lack of documents 	<ul style="list-style-type: none"> > Establishment of a web platform to harvest sources and accelerate the transcription > Establishment of agreements with the main archives > Minor risk compared to the large number of sources that the project can exploit
WP2	<ul style="list-style-type: none"> > Reducing research to a fragmentary sum of disciplinary analyses of the different sources' typologies 	<ul style="list-style-type: none"> > Work in synergy. Experiment a new interdisciplinary approach based on cross-analysis and transversal thematic enquiries
WP3	<ul style="list-style-type: none"> > Fail to connect the "what" with the "how" and not fully exploit the possibilities of digital tools > Heterogeneity of sources (nature and language), difficulties in connecting them from a technical point of view > Transcription errors > Incorrect framework and parameters of network 	<ul style="list-style-type: none"> > Recruitment of specialist computer engineers, work in synergy between engineers and researchers > Structuring of sub-corpus by typology of sources + metadata allowing the connection between them. Team members from different linguistic areas > Systematic cross-checking of data by a studies engineer > Continuous self-assessment of methods and results
WP4	<ul style="list-style-type: none"> > Administrative and logistical burden could prevent me from carrying out my scientific mission of PI 	<ul style="list-style-type: none"> > A project manager will be in charge of the administrative and logistical aspects of the project

The ERC Team and its environment

The CHOREART project will benefit from an excellent work environment. Sorbonne University will provide an outstanding infrastructure in order to ensure ideal conditions for its successful implementation. At the end of the project, my laboratory will guarantee the **perennial backing up of data**: the web portal of CHOREART will be hosted free of charge on the server of the CNRS's Huma-Num TGIR (Very large research infrastructure of the French national research agency). The ERC Starting team unites researchers of three different linguistic areas (Italian, French, German). It will consist of the principal investigator (PI), the project manager (PM), five senior team members (B. Vouilloux, F. Dartois-Lapeyre, B. Brown, G. Raschia, S. Tixeuil), three postdoctoral researchers, a PhD student, two research assistants, two choreographers specializing in historical dances, a studies engineer, an iconographer, a musicologist, two computer engineers, and a web developer. Several specialists from different disciplines have already expressed their interest in the project and have made themselves available to intervene as visiting researchers such as **E. Cervellati** (Alma Mater Studiorum, Bologna), **F. Cotticelli** (Federico II Naples), **P. Maione** (Conservatory of Naples), **O. Sabee** (Swarthmore College), **H. Walsdorf** (Leipzig University).

Final note

CHOREART is a material and hermeneutical challenge founded on both a rich, wide-ranging and rich **documentary dimension**, and **innovative thinking** that will overturn our vision of the history of performing arts in Europe, and enable the fertilization of contemporary artistic practices. It will highlight an essential part of the **European dance heritage**, unearthing sources for approximately 3000 works and reconstructing the European paths of approximately 2000 dancers and 350 ballet masters. CHOREART's **groundbreaking digital tool** will deeply renew our knowledge of dance history, enrich knowledge in other disciplines, and open up new avenues in current methods and practices of today's research in Social and Human Sciences. The basic research questions will be explored with an **interdisciplinary cutting-edge methodology** that will provide a methodological model that can be used in other areas of research, and propel the **overcoming of disciplinary barriers** and a renewal of current research practices through a collective dimension. The project's **meetings**, its many **publications**, all of them in **Open access**, its **MOOC**, and its **summer school**, will all ensure a far-reaching dissemination of its results among a **wide variety of target audiences** involving researchers as well as artists and students.

With its **fully international approach**, this project will promote the internationalization of perspectives in current research and the development of a **truly European thinking**. A project of this scope and this caliber can only be realized within the framework of the ERC.

Section b : Curriculum Vitae

PERSONAL INFORMATIONS

Family name, First name:

FABBRICATORE Arianna

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My research focuses on dance, literature, and cultural studies in the 18th century. I am particularly interested in the relationships between art forms (dance, literature, music, theater), in intercultural relationships (France, Italy, Germany), and in the history of tastes and societies. In 1997 I founded a Dance and Theater Studies Center in Naples, Italy (12-person team, 100 students), which I directed until 2005. After studying philosophy (*Laurea* in Philosophy at the Orientale University of Naples), in 2015 I obtained an international PhD (Paris-Sorbonne, Florence and Bonn universities) for my research on dance and intercultural relationships between Italy and France. I directed the MAGRI project funded by the CND (French National Dance Center, 2015-2017). I currently direct the HdD (*Hermeneutics of Dance*) international research program and co-direct the “*Discourse on dance*” project connecting dance, literature and Digital Humanities in the OBVIL (*Observatory for literary life*) Laboratory of excellence at Paris-Sorbonne. I have published a monograph and numerous articles focusing on dance and literature. I currently hold the position of temporary lecturer at Nantes University (until June 2018) where I work on a Theater and Digital Humanities project (CIRESFI), and I am also a temporary lecturer at the Bordeaux Montaigne University where I teach History of Dance in the Performing Arts Department.

EDUCATION AND DEGREES

2016 **Agrégée de l'Université** (classed 8th)

2016 **Habilitation as Associate professor** (*maître de conference*) in Performing arts, Aesthetics, and Science of the arts.

2015 **International Ph.D** (France-Italy-Germany): “*Angiolini, Noverre and the ‘Pantomimes’ Quarrel’ Aesthetic, dramaturgic, and social issues of the ballet-pantomime quarrel in 18th century Milan*” with highest honors by a *Summa cum laude* by director A. Fabiano, Jury chaired by F. Decroisette, composed of M. P. Geyer, G. Nicoletti, F. Rubellin, E. Cervellati. Department of Italian Studies, Universities of Paris-Sorbonne, Florence, Bonn.

2010 **Master degree** in Italian Studies: “*The Ethics and Aesthetics of Pietro Metastasio: the rational foundation of the dramma per musica*” (obtained with highest honors) Department of Italian Studies, University of Paris-Sorbonne, France.

2002 **Philosophy degree** (*Laurea*) “Roberto De Simone’s *La Gatta Cenerentola* (1976). Aesthetic of the musical Theater” (obtained with 110/110 *cum laude*), Department of Philosophy, University of L’Orientale, Naples, Italy.

2000 **International Diploma of Dance professor**, Ente di Promozione della Danza Movimento Danza, Naples, Italy. 2006 – *State Certificate of Dance* and *Habilitation to teach Dance*, Ministry of Culture, France.

CURRENT POSITIONS

2017-18 **Postdoctoral research fellow** in the ANR projects [CIRESFI](#) and [CETHEFI](#), Department of French literature, Nantes University, France.

TEACHING AND ADMINISTRATIVE ACTIVITIES

2017-18 University of Bordeaux Montaigne (Department of Performing Arts), France - courses of History of Dance.

2017-18 National School of Dance Education, Bordeaux, France - courses of Choreographic Culture.

2011-15 University of Paris-Sorbonne (Department of Italian Studies) France - Head of the First-year Undergraduate program, Responsible for the modules: Methodology, Professional Projects, and supervision of students.

ORGANISATION OF SCIENTIFIC MEETINGS

2017 **Organizer and scientific director** of the international symposium *Dance and nations. Identities, otherness, boundaries*, 35 participants, France (to be held in Paris, October 2017).

- 2017 **Member of the scientific committee**, [Danza e ballo a Napoli: un dialogo con l'Europa \(1806-1861\)](#), 31 participants, Italy.
- 2017 **Co-organizer** of the study day, [Danse, discours et humanités numériques](#), 9 participants, France.
- 2016 **Organizer and scientific director** of the international symposium [The universe of Gennaro Magri - dance, music and opera in Naples in Europe during the Enlightenment](#), 40 participants, Italy.
- 2015 **Organizer and scientific director** of the international study day [Etudier l'éphémère : la danse comique, grotesque et pantomime](#), 14 participants, France.
- 2013 **Co-organization** of the study day [Le corps sur la scène et hors de la scène](#), University of Nice Sophia Antipolis, 15 participants, France.
Co-organizer of the study day [Le corps et l'image : danse, iconographie et cinéma](#), Centre national de la danse, 30 participants, France.
- 2012 **Co-organizer** of the workshop [Le corps, la danse et le théâtre. Frontières, postures et croisements](#), 30 participants, France.
- 2012-13 **Co-organizer** of research seminar LAM (Littérature, arts, médium), 40 participants, France.

INSTITUTIONAL RESPONSIBILITIES

- 2015-17 Leader of the MAGRI project (“*Comic and grotesque dance: Kinetic lecture of the Gennaro Magri's Trattato*”), 10-person team, 6 Institutions, Centre national de la danse, Cornell University, Paris-Sorbonne University, Seconda Università di Napoli, France.
- 2015-18 Leader of the HdD international project (“*Herménéutiques de la Danse*”), 15-person team, Paris-Sorbonne University, Universities of Geneva, Bologna and Leipzig.
- 2015-18 Co-leader of the project “[Discours sur la danse](#)” Labex OBVIL (*Observatoire de la vie littéraire*), Paris-Sorbonne University, 23-person team, France.
- 2015-17 Leader and scientific director of the research seminar [Genres, styles et goûts : la danse théâtrale en Europe au tournant des Lumières](#), Paris-Sorbonne University, 2 years, 12 sessions, 32 participants, France.
- 2017-18 Co-leader and co-scientific director of the Research team LAM (Literatures, Arts, Medium), Paris-Sorbonne University, 25-person team, France.

COMMISSIONS OF TRUST

- 2017 Scientific Advisory Board and team member, VESPACE Project (Virtual Early-modern Spectacles & Publics, Active Collaborative Environment) funded by the National Endowment for the Humanities, Department of French Studies, Louisiana State University.
- 2016- Member of Editorial Board, collection [Danza da leggere](#), Aracne editrice, Italy.
- 2016- Scientific Advisory Board, [Pietà de' Turchini Centro di musica antica](#), Italy.
- 2012-13 Member of Evaluator Committed, *National art school teacher's entrance examination*, Ministry of Culture, France.

MEMBERSHIPS OF SCIENTIFIC SOCIETIES

- 2015- Member of the Italian Association for Dance Researchers “[AIRDANZA](#)”, Italy.
- 2015- Member of the [ARPREGO](#) (Pre-goldonian Theater Archives), Universitade de Santiago de Compostella, Spain.
- 2015- Member of the French Association for a Research Center on Performing Arts [ACRAS](#), France. Member of the Interdisciplinary Research Program on Theater and Scenic Practices [PRITEPS](#), France.
- 2016- Member of the [ACD](#) (French Dance Researchers Association), France.
- 2017- Member of the [SDHD](#) (Society of Dance History Scholars) [SFED](#) (French Society for 18th Century Studies), France.

OTHER PROFESSIONAL ACTIVITIES

- 1997-2004 Director of a Study Center for the Performing Arts (Centro studi Progetto Arte), 12-person team, Italy.

ERC Starting Grant 2019 – The scientific proposal [Part B2]

Section a. STATE-OF-THE-ART AND OBJECTIVES

In the geographically and culturally diverse space of Europe between the 18th and 19th centuries, choreographic production of theatrical dance was based on a continuous exchange between dance-artists working side by side in the European theatrical network (e.g. Winter 1974, Sasportes 2011 and 2013, Vallejos 2012, Fabbriatore 2017). In this context of multicultural exchanges, emerged a variety of choreographic forms using the expressive power of the physical body as a medium to tell a story without words (Foster 1996). These hybrid forms that broke the boundaries between the arts (in particular theater and painting), founded the autonomy of dance, established a new conception of the expressive body of the dancer-actor, and put into practice a redefinition of dance performance.

According to the current vision of the history of dance, the undefined genre of these productions is compressed between baroque and classical dances and their diversity has often been simplified under the French name of *ballet d'action*, due to the attribution of the reform of dance to the Frenchman J. G. Noverre. The historical research on these choreographic forms was marked by the first approaches that considered them as a precursor to classical ballet (Winter 1974), and this real revolution's period in the performing arts is largely under-studied. However, these hybrid forms have completely revolutionized European artistic practices, and they are the basis of our current European Dance culture.

In this context, CHOREART's project aims to define the common characteristics of this new genre of theatrical dance, and to investigate its European diffusion. Therefore, it will examine for the first time *simultaneously* a significant corpus of these productions, by collecting and connecting their historical, literary, musical, and iconographic sources. To do this, CHOREART adopts an international and interdisciplinary perspective and develops a network approach based on how *works, artists, and ideas* have circulated and interacted within European intellectual, political, and artistic networks.

CHOREART is conceived to study the works in a double *performative dimension*: on one hand the *nature* of the performance and on the other hand its *power*. The first one (performative nature) means to take into account the physical nature of performance, and as a result, to explore the possibilities of embodying the text (Fabbriatore 2018), by examining the relationship between text and act (Franko & Richards 2000). The second one (performative power) is based on the notion of spectacle as the experience *hic et nunc* of a subjectivity (the artist's, the viewer's) and of a community (society). Thus, it means to study choreographic works as they operated and interacted in a given context, and to demonstrate how it produced the effects of a speech act (Gell 1998; Van Eck 2015). This, taking into account not only all "traces" (Fabbriatore 2017) left by the shared presence in time and space of performers and audiences (Schechner 2002, Spielman 2013), but also the cultural, political and social contexts contributing to form the semiosphere in which the representation became meaningful (Lotman 1984).

The project is thus designed to contribute to the European history of the performing arts and specifically to overturn our knowledge concerning the choreographic works and the conditions of their production, reception, circulation, and interaction, to better understand the role of the expressive power of the body in European cultural and social life, to elucidate the role that dance played in the cultural rivalry between emerging nations, and to shed a new light on the impact of political issues in choreographic productions.

Based on an interdisciplinary collaboration between historians, musicologists, literary scholars, iconographers, philosophers and IT engineers, this project will set up a **web database** gathering scattered and neglected sources, and it will **create innovative digital tools** to question it (see below). Specifically, CHOREART will allow us to (1) renew the definition of performance and shed new light on modern and contemporary dance by demonstrating how these works prefigured experiments with the expressive body such as those of Isadora Duncan or Pina Bausch (Horst 1937, Lo Iacono 2007); (2) update current images of the performing artist and his status by clarifying the way in which his professional career progressed in European social networks; (3) enhance the first European choreographic heritage by unearthing its original sources, which will enable the appropriation of a new repertoire by contemporary performers.

Corpus, geographical, and chronological frameworks

This project focuses on a **specific new body of research**: the autonomous choreographic works emerged in the European theatrical network between 18th and 19th c., which, theoretically based on the concept of eloquent bodies, claimed to tell a story without words. Since it has never been studied as a whole before, CHOREART aim to identify it, by gathering its heterogeneous sources, and question it according the objectives outlined below.

For this reasons I chose a wide **chronological framework that goes from 1700 to 1815**. At the beginning of 18th c., stage dance cut a very particular figure in cultural life of the European courts. The publication of a writing system of the dance (Beauchamp-Feuillet, 1700) contributed to spread a codified language of the dance in all European theatrical networks (Glon 2014), and a new social class of professional dance artists began to cross national borders to meet the demand of the impresarios. 1815 marks the Congress of Vienna, as well as a profound political change that also altered the theatrical life of dance, initiating an evolution towards the forms of classical dance (Garafola 1997, 2003). The intention of the project is not to limit the research to the date of the French Revolution during which dramatic ballet was at its peak throughout Europe, but rather to take into account the political and social transformations caused by the Revolution (Hugo 1922; Bosisio 1989; Bottoni 1990) and the cultural revival of the German Sturm und Drang movement (Schroedter 2004) in order to investigate the impact of political issues in artistic productions. To take an example, Napoleon in Italy brought the spirit of the Revolution and Angiolini dares to create political pantomime-ballet such as *Silvio or the True Patriot* (Soriga 1941). What characters embodied political ideals? How these kinds of works impacted society? Only a study that connects sources, events and context will allow us to reveal and understand the relationships between art and politics.

For this research to be both fully fruitful and feasible, I intend to undertake a systematic research of primary sources concerning these works taking as starting points six European cities characterized by an intense circulation of choreographic activity, namely **Vienna, Stuttgart, Paris, Milan, Venice, and Naples**. This network will be expanded by following: 1) the paths of the artists who worked beyond these areas (for example by studying the repertoire of Vienna, we will draw the international career of Galeotti in **Turin, London or Copenhagen**), and 2) the paths of works that have been adapted in other cities (for example, by studying the network of Noverre's *Medea and Jason*, we will trace the path of its representations in **Warsaw, London or St Petersburg**). In addition, the web portal will be designed so that other production centers can be added afterwards in order to expand and enrich **this first European network**.

The scope of this considerable list is absolutely necessary to achieve the objectives explained below. **Only by examining production in different cities and for a fairly long period, and taking into account different political and social contexts, can we avoid a static, fragmentary and simplified view. Geographical limits are also necessary: the main objective is not to embrace all the European circulation, but rather to create a first model which can question the main hypothesis of the project and which, once tested, will be able thereafter to be expanded to other spaces and contexts.**

Advances beyond the state-of-the-art

Up until today, research on these choreographic forms has been fragmentary, linked to a particular case, whether a city (Hansell 1980 Milan; Brown 1991 Vienna; Ruffin *et al.* 1994 Venice; DelDonna 2016 Naples) or a choreographer (e.g. Dahms 2010 or Quetin & Mourey 2011 on Noverre, Tozzi 1972 on Angiolini, Raimondi 1984 or Sasportes & Veroli 2017 on Viganò), and **no recent study has been able to simultaneously study the choreographic forms of this crucial period in the history of performing arts in a European perspective**. Our understanding of the European history of performing arts during this period is currently compromised by six factors:

1. The history of dance in Europe has been conditioned by the centrality attributed to France. A quick overview of the bibliography of the last sixty years is sufficient to illustrate this centrality. In books on the history of dance, this period was considered a chapter in French history: for example W. Sorell (1981) considers the Frenchman Noverre as the founder of the genre and considers the Italian Viganò as one of his pupils who put into practice the master's choreographic theories. Research has betrayed a cultural claim to dance as a predominantly French product. The pioneer F. Lancelot (1996) has for example stated that "Belle Dance, now known as Baroque dance, was a French invention", that the French "dancing masters have created such a new and appreciated model that was diffused and copied throughout Europe" and that France is the birthplace of classical dance. Even if this position has been disavowed, there remains the idea a national belonging of dance and in particular of the reform attributed to Noverre and the idea of a "supremacy of France" (e.g. Delattre-Destemberg *et al.* 2014, *Le Ballet de l'Opéra. Trois siècles de Suprématie Depuis Louis XIV* reviewed on Dance Research Journal). Only recently have researchers taken into account the role played by Italy in the history of dance in Europe. Since the pioneering work of Toscanini (1956), Tozzi (1972), Winter (1974), followed by Hansell (1980), Lombardi (1998) and the publication of a journal "La danza italiana" (Sasportes 1984), many studies have recently emerged. However, the perspective traditionally centered on France has provoked among researchers a kind of reverse movement to value the Italian contribution. **It is to avoid these pitfalls that I have chosen a sufficiently large geographical framework and that I will adopt a specific methodology that will allow for the internationalization of perspectives** (see below).

2. The denomination of this genre is not defined. Some researchers have favored the French term “*ballet d’action*” (e.g. Michel 1947, Krüger 1963, Jeschke 1991, Guest 1996, Law 2007, McCleave 2009, Gajewski 2011) attributed to Noverre, others have preferred to speak of “ballet-pantomime” (Tozzi, Lombardi, Aimo, Fabbriatore, Zambon, Sasportes, Brown), S. Foster (1996) chose the term “narrative-ballet”, F. Pappacena prefers “reformed ballet”. The question of naming has been raised by many researchers (Vallejos, Sabe, my self etc), and these oscillations show that researchers recognize the variety of these hybrid forms as a genre; however, the common characteristics of these forms remains to be explored. The difficulty comes from the object: these ballets that told a story without words were born in the midst of other traditional forms of dance (divertissements, ballets inside the opera, “noble” ballets, etc.) that were a part of the opera, and a narrative pantomime component progressively took over what was once “pure” dance (Hansell 1980). This situation has conditioned an approach to dance considered as a chapter of musicological studies on opera, and many studies have often neglected the pantomime component, which is essential for this type of speaking dance (see Nye 2011, 2016). Researchers have not yet been able to truly focus on this genre of ballet that, using dance and pantomime, represents the first form of autonomous theatrical dance, conceived of and theorized by artists. **It is as an autonomous new body of research that this project wants to approach it for the first time.**

3. As Vallejos has shown, previous research has focused on the question of the invention of this genre (Vallejos 2012). Even if the centrality of Noverre is now questioned, the genetic approach remains an underlying axis of reading, and researchers are now focusing on the four names that emerged in Europe, attributing to one or the other the primacy of invention: Weaver (England), Hilverding (Austria), Noverre (France), Angiolini (Italy). However, the relationships woven below these names are very revealing: for example, contacts between Noverre and Garrick also pass through Eva Marie Weigl, Garrick’s wife, who was a student dancer of F. Hilverding, ballet master in Vienna, who had studied dance in Paris with Blondy and who was Angiolini’s master. Pierre Granger, dancer of the Comédie-Italienne in Paris, and future ballet master in St. Petersburg, signed one of the first pantomime ballets in Venice in 1761 in which V. Galeotti danced: Galeotti was Angiolini’s pupil, the future founder of the Danish ballet, and ballet master of Ida Brun, whose performances were inspired by Lady Hamilton in Naples and captivated Europe. Moreover, how can one ignore the fact that the same dancer (Nancy Levier-Trancart, an English dancer married to a French dancer) performed the lead role in the first of Angiolini and Noverre’s two tragic ballets? And how to ignore the international families of dancers such as the Italian Viganò married to the Spanish M. Medina, or the French Ch. LePicq married to the Italian A. Binetti? It is from this hidden network that dance evolved as an autonomous performing art; it is through exchanges between artists, where the hidden place of women remains to be explored, that the field of dance developed. **Therefore, I have chosen a sufficiently large chronological framework, and I choose to create innovative computer tools that can capture and question the interactions between European dance-artists in the context of multicultural exchanges.**

4. Since the pioneering work of Winter (1974) and Brinson (1980) no scientific study has been able to consider the richness of the choreographic experiments of this period in the perspective of their European circulation. Numerous specialists have focused on predominant figures, among which Noverre and Angiolini prevail. These two artists were considered the two champions who provided the only two opposite poetic models by which other artists would have been inspired. In this context, a methodological tendency when analyzing works (e.g. Onesti 2016, Zambon 2001) was to use comparisons to check how choreographic experiments by other artists adhered or not to Noverre or Angiolini’s principles. These studies, while brilliant, offer a simplified view of the richness and originality of the many experiments that were being developed in Europe, and they erase the effects of their interactions within the European networks. Another recent methodological approach is based on notion cultural transfer. This approach is based on the recognition of the European dimension of the new choreographic genre, but postulates that the cultural object of the transfer is identified before it passes from one cultural context to another. It thus offers a narrower view of the effects of the circulation and interaction of works, and of the continuous exchanges between ballet masters and dancers in European theaters. **That’s why I have chosen to apply a networking approach enable to bring out the interactions resulting from the circulation of works, artists and ideas.**

5. No scientific study has simultaneously examined the variety of choreographic forms from this period. One obstacle has been their hybrid nature, because these works, poised between pictoriality and performance, have challenged the boundaries between the arts and have also crossed boundaries between disciplines. Music was considered “the poetry of dance” and played an essential role in the intelligibility of ballet. The *tableaux vivants* (Ramos 2014) for example, in Noverre’s dramaturgy (for whom, we must recall, “the ballet master is a painter and a ballet is a painting”), testify to the close link between dance and painting (see for example the ballet of *Apelle*, in Aimo 2012, Fabbriatore 2012), but also to the link with theater and the innovative ideas of Diderot’s dramatic tableau (Sabe 2015), which strongly influenced the theorization of dance (Frantz 1998). The art of *attitudes*, experienced by Lady Hamilton, evolved towards dancing with Ida Brun with the help of

ballet master Galeotti and arrived on stage with H. Hendel-Schütz (Holmström 1967, Vouilloux 2002). The polemics that greeted performances by Maria Medina, Viganò's wife, clearly demonstrate the link between these types of performances: a new idea of the expressive body and a redefinition of dance performance. **For these reasons, I have chosen to manage a multidisciplinary team working in synergy. Musicologists, iconographers, performing arts specialists, historians, philosophers and IT engineers will benefit from working together to study the connections that exist in these performances, and to question them.**

6. Most recent studies have preferred to focus on ballet masters by neglecting the importance of dancers (men and women) for the transmission of choreutical knowledge and to the evolution of their trajectories. Moreover, researchers focused mainly on the “noble dance” and only few studies considered the central role of pantomimes practices, and comic-grotesque styles. For example, even if Franko (1993), undermines periodization of French ballet in his arguments about the grotesque, to date, only one study (Harris-Warrick & Brown 2005) has been entirely devoted to the practices of grotesque dancers. According to the conception of the time, the grotesque style, considered as “Italian”, contrasted with noble dance, considered as “French”. This opposition contains two different ways of viewing the expressive possibilities of the body, which were perceived as “national” (Fabbricatore 2016), and it is significant for understand the work's aesthetics related to “national” connotations of dance. The project I directed on comic and grotesque dance (National Center of Dance 2015-2017) has been the first to follow in wake of the Harris-Warrick and Brown's pioneering research: it vastly enriched our knowledge about the impact of grotesques in the Neapolitan repertoire. The colloquium I organized in Naples (the contributions are being published) provided a mass of material on the production and reception of the different species of choreographic works. In addition, the research I have undertaken in the archives of the Comédie-Italienne and the Fairs (within the CETHEFI project of Nantes University, financed by the ANR National Research Agency) makes for a detailed study of all the artists who have worked in these theaters. These studies now need to be completed and networked with European production and reception. It is on the basis of these pioneering researches that **I chose to take on the challenge of foreground these neglected choreographic practices, and highlighting the role of the performing arts in the game of cultural rivalries between nations, by studying the works in a performative dimension.**

Scientific challenges

1. The ephemeral character of dance was considered an obstacle to the development of historical dance studies (e.g. Aimo 2012). The question is first epistemological: how can we know and **study an absent performance**? For the first time, this question was at the heart of collective thinking during the international study day I organized in 2015, where I presented the principles of an applied hermeneutics to performing arts of the past. Based on the theoretical tools developed during my doctoral research (for example, the notions of choreotext and logotext), I tested the principles of this methodology during the applied research of an interdisciplinary team I lead at the CND French National Dance Center, and I discussed it in the framework of the transversal research program Hermeneutics of Dance of which I am the head. This theory does not seek to establish with certainty a given truth but aims at understanding (Gadamer 1960): through a reasoned interpretation of the sources, it makes it possible to study the ballet in a virtual dimension (Fabbricatore 2017). An example of the results of this methodology is provided by the interpretation of Angiolini's Dido ballet). This epistemological approach has attracted interest from other disciplines such as theater studies, and I was invited to present it at the international symposium “Observing Theater; for an epistemology of the spectacle” (Bordeaux 2016, the contributions are being published). **It is on these theoretical bases that the CHOREART project takes up the challenge of overcoming the ephemeral, and proposes an innovative pioneering methodology by relying on the principles of applied hermeneutics (see below).**

2. The dispersion of sources is a real hindrance for the scientific community and a major obstacle to the further development of research. No study has ever been undertaken to unite the vast quantity of scattered and neglected sources: it is enough to look at the place that these sources occupy in European libraries: very few collections exist, documents are often misclassified in the music section and locating them is sometimes a matter of chance. No work in dance has been accomplished at the level of those done in musicology such as the RISM, or on opera such as the Sartori book catalog (1990-1994) or the Bianconi opera history (1988), the CESAR electronic calendar, the CORAGO data, or the AGORHA on the *tableau vivant*. **Making available documents that constitute the European heritage of dance** is essential for emancipating texts from the way they have been interpreted by different cultures, and propelling new critical interpretations by inaugurating readings capable of considering them in their entirety (Bandella 2010). It also means allowing history to play a mediating role between historical sources and contemporary practices (Vallejos 2015) by making available to contemporary choreographers a historical repertoire, which they can appropriate as some pioneering works such as I. Cramer, G. Jablonka or M.G. Massé have done. This undertaking certainly appears daunting: sources are scattered, some are definitively lost because of the destruction of certain archives during the war, especially

in Germanic areas. However, several works have already been undertaken (e.g. Guest, Melisi & De Simone, Harris-Warrick & Brown, Hansell, Sasportes, Ruffin *et al.*), and several repertoires provide an effective starting point (e.g. the *Indice de' teatrali spettacoli*, dir. by R. Verti 1996, which lists the spectacles of about 400 European theaters from 1764, or the *Calendrier historique & Chronologique des théâtres* of which many are digitized on Gallica, or the *Répertoire des Théâtres de la ville de Vienne, 1752-1757*). This is a major challenge that can be overcome (see below). Moreover, it is essential for the development of performing arts studies and related disciplines. **It is for these reasons that CHOREART project rises to this challenge and takes the lead in achieving this undertaking with its strong documentary dimension.**

3. It is clear that the Digital Humanities have provoked a profound upheaval in the Social and Human Sciences, which affects not only the methods of investigation but also the scientific questions themselves. However, no scientific project **associating historical dance with the Digital Humanities** has been undertaken until now, apart from databases that only provide digitization. Although the Semantic Web framework is already in use in many domains of Science, History, Art etc, there is not yet any standard vocabulary and grammar for dance that has prevailed to fully represent dance and choreographic domain. The only experimental work is the project “Discourse on dance” I direct at the OBVIL (Laboratory of Excellence Observatory of Literary Life, Sorbonne University, see below “Resources”), in which a real methodological reflection and a real practical work are carried out in an ideal setting, bringing together a team of researchers and computer scientists. In this context, I was able to develop with my team the first attempt for “dance ontology”. The limits of this project lie in its national dimension (France) and discipline (literature). However, the management of this project allowed me to develop a methodological practice based on the essential collaboration between researchers, engineers and computer scientists. It also allowed me to experiment with the possibilities of digital technology, and to develop the necessary computer skills and the necessary experience to lead CHOREART project. **Thanks to my expertise and my previous experience I am ready to use DH in order to deeply renew the methods and understanding of dance history with a totally innovative approach, bringing an international and interdisciplinary perspective that outgrows the limits of all other projects currently under way.**

Primary sources

Let me turn now to the typology of heterogeneous primary sources that will be unearthed, connected to each other and that will be available in the database. One of the main sources of information is the **ballet librettos**. Considered as a subgenre of opera librettos, ballet librettos have been highlighted in repertoires drawn up in the musical or theatrical fields (such as Mori 1984, Bouquet 1988, Massa 1992, Tintori & Schito 1998, Maione & Seller 2005, De Luca 2011). Several pioneering works have been undertaken on the libretto as an independent support for the opera, on a single theater e. g. Ruffin *et al.* (1994) on Venice, Melisi & De Simone (2013) on Naples, Fabbriatore (2015) on Milan. However, the fragmentary nature of the studies precludes an overall vision and a systematic approach to these sources. The ballet libretto has been the subject of a single French monographic study (Laplace Claverie 2001), only few studies have proposed an analytical methodology (Lombardi 2010, Onesti 2016, Fabbriatore 2017). However, many colloquies testified to the interest and importance of this medium at the crossroads between book history, and musical, theatrical, and literary studies (Montandon 1999, Colombo & Genetti 1994, Nye *et al.* 2005). At the first international colloquium entirely devoted to ballet librettos, where I was invited to open the proceedings, I explained the methodology of literary analysis that I tested in the DH project I lead in the OBVIL and which will be used as the basis for this project. **The musical sources** of the ballets have also been neglected. Regarded as a minor genre, music for dance was re-evaluated by pioneering musicologists who paved the way for interdisciplinary research (e. g. Brown on musical theater in Vienna, Cafiero for the La Scala theater in Milan (2010), B. Porot (2011) for the non-privileged theaters of Paris, J. Rice (1990) on Muzzarelli, Harris-Warrick (2016) for the Paris Opera, Ruffin *et al.* for the Venice theaters). However, these works remains fragmentary. **Literary sources** represent a wealth of information: travel memoirs, letters, reviews that describe reactions to the works testify to their performative value and allow us to study the interaction between the work and the viewer. They have been exploited remarkably even if on an ad hoc basis (e.g. Nye 2008, Sabee 2015, Dartois-Lapeyre 2015, Vouilloux 2002). They remain an underexplored source of information, although they represent an essential point of view for questioning the interaction between the show, the artist and the spectator (Fabbriatore 2015). Finally, **iconography** represents a rare and valuable source (Marin 1993), which makes it possible to enrich the prism of information necessary for interpretation (Bouffard 2013). These sources, which have been used in archives and approached without the appropriate methodological tools, have been used more often to illustrate a statement than to be the subject of a true interpretation that can contribute to a better overall vision.



Example of different types of sources (relating to Noverre's ballet "Apelle"): ballet librettos, iconography, reviews, and musical score.

Aims and Objectives

The CHOREART project is based on a main hypothesis: the rise of a European dance genre, transcending boundaries of national idioms and unified by some shared features. In this perspective, the project's main objective is **to question the notion of a cross-national European dance culture, identifying this genre and questioning its European diffusion**. This will thoroughly overhaul our understanding of the European choreographic world between 1700 and 1815. This objective gives rise to four goals:

1. Study choreographic works in a performative dimension and investigate their circulation and interaction in the European theatrical network. The first objective is to deeply understand the choreographic works that make up the European choreographic heritage. ❖ **1.1** The project will **examine every work under study in its specificity** by highlighting the linked **aesthetic** issues, e.g. ontological questioning on dance, and its place in the aesthetic debates of the time, **philosophical** issues, e.g. to what extent the notion of eloquent body allows to question the notion of empathy (Pinotti 2011), **social/political issues**, e.g. the impact of a work in a given socio-political context (Rampley *et al.* 2012). It will ask for example: how was the work structured? (subject, genre, dramaturgical structure, characters, main actions, etc.). On what theoretical basis was it conceived? (theoretical principles, intertextual references, relation with the source of inspiration etc.) What hypotheses can we test concerning the issue of intersemiotic translations (verbal / visual)? (Vouilloux 2005) What hypotheses concerning the "action in the text" (Ricoeur 1988), and the possible staging? (Pantomime dialogues, rule of music, relationship between dance and pantomime). Which were the modalities and the effects of the "expressions of passions"? (Warburg 2000). Is there a link between cultural / social / political context and representation? What impact did it have? (causes and consequences of the representation, aesthetic, philosophical and / or political stakes, etc.) By studying the impact of works on the spectator and on society, the project aims to shed a new light on the performative quality of dance and the performative power of choreographic works as speech acts. (A shining example was the representation of Noverre's *Agamemnon* in Milan: an intentionally provocative ballet that triggered an aesthetic polemic behind which one can identify the Franco-Italian rivalry and political stakes. See Fabbricatore 2017). ❖ **1.2** Despite the contingent differences, the European public saw these experiments as belonging to a single new choreographic genre: for example the Frenchman Ange Goudar put Angiolini and Noverre in the same field of those who "claim to speak with their feet" and the Italian Matteo Borsa did the same. Once identified the corpus and studied the works, the project aims to examine to what extent, beyond the contingent variations emerge a **common aesthetic paradigm** that would be the result of a shared artistic culture, at the basis of this new European genre. ❖ **1.3** Comparing the characteristics emerged during the detailed study, the project aims to **foreground the circulation of aesthetic models of dance in Europe, and carry out pioneering heuristic surveys on these hybrid forms**. In a European perspective, the project will examine how and to what extent the works circulated and interacted in the European cultural network and in the context of the time and how their theatrical canons were received and/or reshaped across Europe according to local needs (e.g. Markovits 2014).

2. Study the European field of dance artists in European cultural and political contexts. If music and theater travel with texts (words and scores), dance, on the other hand, travels with the dancers' bodies. ❖ **2.1** Thus, the project will both investigate the history of artists, their professionalization and their specialization in the emerging role system (e.g. *acteur dansant*, *primi grotteschi*, *fuori dei concerti*, ballet master, director), and highlight their circulation, the meaning and reasons for their journeys, the relations between them and the context of their professional commitments. (For example: how were the "migratory flows" of the dancers regulated? What criteria did they base on? Were there companies, groups, and families traveling together? Is there a link between the city of representation, the political context and the nationality of a dancer? What is the trajectory of women compared to men?) The diversification of roles is an aspect of the individualization of the artist in the context of his art (Nordera 2001). The study aims to evaluate the specific paths that professionals undertook to exalt their individual qualities, to examine the transmission systems of the choreutical knowledge of the male and female interpreters and the evolution of their career. We will look also to **the cultural belonging of the artists connected with their European careers in order to highlight the multicultural context in which they evolved professionally**. Particular attention will be paid to the role of

women. Trancart, Hamilton, Medina, and so many others: what was their place in the renewal of choreographic experiments? ❖ 2.2 The project also aims to trace **the artists' intellectual activity in European scholar network**. The act of theorizing their practice by writing theoretical texts and ballet librettos redefined their profession as an intellectual and creative activity, and not simply artisanal and mechanical. It therefore aimed to promote the dancer's status to that of author-artist or "dance philosophers" (Vallejos 2012). To consolidate their position, ballet masters relied on theoretical pillars such as the Ancients (Lucien of Samosate, Plutarch etc), or modern philosophers (Diderot, Condillac etc). Thus, the project aims to define the choreographer's aesthetic positioning by examining the aesthetic principles they supported in their ballets and in their theoretical writings, and to highlight the intertextual network of references, philosophical theories and concepts related to the idea of the "speaking body" by connecting the theorization of dance and the intellectual network of the time. ❖ 2.3 Within the field of dance, ballet masters occupied different social positions on the European cultural scene. These positions lead to the creation of subfields which encouraged the emergence of different schools (such as those of Noverre, Angiolini, Viganò, Galeotti, etc.), which fed **national connotations of different aesthetics**. By studying the constitution of different schools, the project will examine to what extent the emergence of these subfields aimed at the distinction and self-valorization of an artist's activity within the framework of the new emerging professional category in a multicultural context.

3. Evaluate the impact of dance on the society of the time and bring out the national issues related to dance. The third objective focuses on the effects of the action of choreographic works on the viewers and the society of the time. It aims in particular to analyze the dialectical dynamics between discourse acts and to study the issues linked to the distinction by culture (Bourdieu 1993). From the language of contemporary critics one can understand how dance and pantomime were perceived, how body, gesture, and their expressive power were considered regarding the word. Thus, the project aims **to bring out the judgment paradigms in relation to the spectator's social class and to different political contexts in order to highlight the role of performing arts in the cultural rivalries between nations and in the construction of their identities**. ❖ 3.1 The first line of enquiry will be **to examine the place that dance occupied in the scholarly intellectual network**. By performing a ballet-tragedy like *Semiramis*, *Medea* or *Agamemnon*, artists in practice appropriated a cultural capital, which traditionally belonged to men of letters by giving the gestures the same value as words. This appropriation of the noble literary universe undermines the dominant position of men of letters (Vallejos 2012). The reactions of these men of letters manifest their desire to preserve the exclusive right of artistic creation. For example, Cahusac, in his *Historical Treatise on Dance*, holds that the inventor of the ballet is the poet and not the ballet master; Pepoli, in his *Lettera ad un uomo ragionevole*, maintains that imitations that do not arise from philosophy generate absurdities; even Engel, in his *Ideen zu eine Mimik*, affirms that the pantomime dance cannot express rational contents but only passions. ❖ 3.2 The second line of enquiry concerns the process of "democratization" of culture that dance promoted in public space and that profoundly transformed modern society (Habermas 1962). This process of cultural democratization is intimately linked to the new notion of the public and the notion of taste redefined through the lens of subjectivity (Kremer 2008). What were the aesthetic criteria on which the judgment of the European public was based? How did the tastes of the viewer and the choreographic works interact? **What do aesthetic criteria and critical judgments tell us about the spectators at the time?** These questions were at the heart of the research seminar I organized for two years: "Styles, genres and tastes, the Theatrical dance in the Age of Enlightenment" (2015-2017). The interventions of the thirty specialists who participated made it possible to provide initial answers which, despite their interest, remain fragmentary contributions: these questions can only be effectively examined within the framework of the systematic study and the overall vision that CHOREART will provide. ❖ 3.3 From the perspective of intercultural relations within Europe straddling the 18th and 19th c., the project also aims **to bring out the national issues related to dance**. This question was examined collectively for the first time during the international symposium I organized in Paris ("Dance and nations: identities, otherness, borders" 2017, the publication is in progress-see annex 3). The aesthetics of stage dances were perceived as "Italian" or "French," regardless of the nationality of the choreographer. For example, in the controversy that arose in Vienna around the Italians Muzzarelli and Viganò, the rivalry between the two masters was perceived as the contradiction between two visions of art, Italian and French (Brandenburg 2013). This "national" connotation (Rubellin 2010), which was initially neutral, nevertheless contributed to the formation of the **nation's identity abroad** (Nordera 2008), and became loaded with national sentiments during the Pantomimes' Quarrel, where, behind the Noverre-Angiolini opposition, laid the cultural rivalry between France and Italy (Fabbricatore 2017). This connotation, directly linked to political stakes, was exacerbated after the Revolution and the entry of Napoleon in Italy (See e.g. the impact of the famous *Ballo del Papa*, Sorba 2015). The project aims to identify how and why these elements were considered Italian or French, in order to better understand the role of the performing arts in the game of cultural rivalries between nations and to evaluate the impact of dance on politics.

4. Develop innovative digital tools. The ambition of the CHOREART project is twofold: the provision of a large body of unpublished data is only the preliminary stage to an innovative reflexive dimension based on the study of the interaction between works, artists and ideas. Such an ambitious undertaking would have been impossible a few years ago; but today Digital Humanities open new unexplored paths for researchers (see e.g. Moretti 2005). In this context, CHOREART's project aims to develop computer tools that will allow us to: 1) manage and make interact **several corpuses** and **several types of sources** simultaneously (Quatin et al. 2017) 2) create the connections between entities in a **synchronic and diachronic dimension** 3) **connect the different networks targeted** 4) enable **cross-semantic navigations** between elements and concepts 5) develop **maps and graphs** that can be dynamically interrogated by users in a easy and accessible way (Drucker 2004) 6) extract from the different corpuses information not previously encoded 7) check the reliability of the extracted data 8) **develop and experiment with new types of analysis** (see below, Work Package 3).

Section b. METHODOLOGY

This project's ambitious objectives require a **cutting edge methodology** that sets out three major challenges:

> **The challenge of the international perspective.** No scientific study has been able to consider simultaneously the European choreographic productions of the time. Yet almost all the current studies of this period have emphasized the need for an overall vision (Bandella 2010), the obstacle of the dispersion of available sources (Mollica 2001), the fragmentary nature of the previous approaches, the need to study the "geography of dance" (Sasportes 2001). In Bologna an attempt was made to create an "Atlas of European Dance" (Cervellati *et al.* 2014), which failed for want of financial and human resources, since research of this magnitude represents a major challenge, which can only be carried out within the framework of an ERC. It is a challenge from a practical and intellectual point of view, because, as Bourdieu (2002) points out, "intellectual life is the place, like all other social spaces, of nationalisms and of imperialisms, and intellectuals convey, almost as much as the others, prejudices, stereotypes, accepted ideas". The risk is to fall into the trap of national perspectives and to reduce the study to a sum of geographically fragmented surveys or, on the contrary, to erase the cultural specificities and to force the study towards a flattening homogeneity. **This is why I will lead an international team working in synergy: international dialogue between researchers and a rigorous organization of work in synergy will make it possible to bring to light, to recognize and to take into account the distorting effect of the national intellectual fields, both in the past and in the present, and thus to promote the internationalization of perspectives.**

Risks	Contingency plan	Outcomes/novelty/impact
<ul style="list-style-type: none"> > Falling into the trap of national perspectives > Reducing international research to a sum of national enquiries > Flattening and loss of cultural specificities 	<ul style="list-style-type: none"> > Apply a specific work methodology carried out with an international team > Recognize and take into account the "distorting effect" of national intellectual fields 	<ul style="list-style-type: none"> > Identification of a European choreographic genre > Internationalization of perspectives in current research > Evaluation of the impact of art in the construction of Europe identity > Development of European thinking

> **The network challenge.** Creating an operational network database for dance is a great challenge with high risk (see below, Scientific and digital outputs). For networks of artists, works, and ideas to be effectively set up and studied, a close interdependence between technical and scientific questions must be established. Moreover the network (Musso 2003, Parrochia 1993, 2011), which is not in itself innovative, implies an upheaval of the traditional methodological processes. In particular, it makes it necessary to relativize the individual contributions of all my team members because the meaning of the objects studied can emerge only as the sources and data will be cross-analyzed and as the network takes shape correctly. The main risk of this approach is to fail to connect the "what" with the "how" and therefore not to fully exploit the possibilities of digital tools or to exploit them incorrectly. Thus, instead of foregrounding a network that allows us to grasp the interactions between elements dynamically, we risk constructing a flat and mono-directional mosaic or a network giving erroneous answers. It is to avoid these shortcomings that I will adopt a dynamic and dialectical collective approach and that I will establish several means to constantly guarantee the self-assessment of methods and results. **Researchers, engineers and computer scientists will work in close collaboration: this synergy is absolutely necessary to ensure the dialectical relationship between the ambitious requirements of our objectives and the technical possibilities of digital technology. This experimental work and its state-of-the-art methodology will enable the development of new intellectual and digital tools and the renewal of our vision of current research in a collective dimension.**

Risks	Contingency plan	Outcomes/novelty/impact
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<ul style="list-style-type: none"> > Reduction of research to a sum of individual surveys > Insufficient synthesis > Dispersion, inability to feed the network 	<ul style="list-style-type: none"> > A dynamic and dialectical collective approach > Synergistic working method > Close cooperation between researchers, engineers, and computer scientists 	<ul style="list-style-type: none"> > Development of new intellectual and digital tools > Wider access to collected material for several different target users > Renewal of research through a collective dimension of sharing and collaboration
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> **The challenge of interdisciplinarity.** The need for disciplinary de-compartmentalization stems directly from the object under study. This approach represents a guide for CHOREART project work (see State of the Art), but it is possible only by overcoming the traditional barriers between disciplines and between different languages (verbal, musical, gestural). The risk of this approach is to fail to overcome disciplinary barriers and to reduce the analyses of the different sources to a fragmentary sum of disciplinary analyses. For this reason, I have chosen to manage a multidisciplinary team working in synergy and I will adopt an innovative pioneering methodology: it presupposes the cross-exploitation of literary, musical and iconographic sources, and is based on the principles of an applied hermeneutics to approach the choreographic work in its virtual dimension and to grasp its performative value (see below, WP3). **This cutting edge approach will enrich knowledge in other disciplines by sharing methods and results of research with musicology, theatrical studies, history, philosophy and literature. It will enable the realization of new interdisciplinary intellectual tools that can be exploited in other fields of research and will help to overcome disciplinary barriers by renewing research through a new transdisciplinary dimension.**

Risks	Contingency plan	Outcomes/novelty/impact
<ul style="list-style-type: none"> > Failure to overcome disciplinary barriers > Reducing research to a fragmentary sum of disciplinary analyses of the different sources' typologies 	<ul style="list-style-type: none"> > Carry out work in synergy with an interdisciplinary team sharing expertise and competencies > Experiment a new dialectical interdisciplinary approach based on collective work sessions, and on rigorous research protocols > Develop new digital tools to study simultaneously sources of different nature 	<ul style="list-style-type: none"> > Enriching knowledge in other disciplines through the sharing of research results with other relevant disciplines (musicology, theater history, philosophy, literature) > Enrichment of researchers benefiting from the sharing of knowledge and disciplinary methods > Realization of new interdisciplinary tools > Deconstructing disciplinary barriers and renewing research practices through an interdisciplinary dimension

Work-packages

The CHOREART's implementation plan includes four work packages (WPs), which will be processed simultaneously according to the project requirements (see the different phases of the work specified below in the Gantt chart). One of the challenges of this project is **to make available the scattered and neglected sources of European stage dance under study**: that's why the WP1 is entirely devoted to this task. In parallel with the sources collection, the team will proceed to three levels of analysis as explained in WP2. This is the second challenge of the project: **to experiment a cutting edge methodology for interpreting the heterogeneous sources of dance in an interdisciplinary perspective**. Finally, the WP3 is devoted to the innovative digital tools that will be used for the third level of analysis: it takes up the third challenge **of creating an operational network database to question the notion of a European dance culture**.

WP1. Collection of the sources. ❖ The first task of this WP is the **selection, collection and cross-checking of secondary sources**. Careful consideration of secondary sources is an essential step to avoid doing what has already been done, and to identify gaps or errors in the repertoires established by previous research. ❖ The second task is dedicated to **harvesting the digitized primary sources** that are available on Internet, but dispersed (ballets librettos, theoretical texts, musical scores, iconographies e.g. Digital collections: Gallica, Europeana Collection, NYPL Digital Collections, CESAR etc.). The difficulties with this task are the dispersion of sources and the variable quality of the available digital versions. In order to accelerate data recovery, to overcome the obstacle of dispersion and at the same time to sensitize the research community, we will set up a collaborative web-publishing platform focused on ballet librettos (crowdsourcing with controlled access under the project models Recital <http://recital.univ-nantes.fr>, or Transcrire <http://transcrire.humanum.fr/>). This platform will allow users not only to transcribe text or mark it, but also to report sources from other platforms and to make a transcription request. In this way the platform will gather scattered sources and accelerate our work, and will be the first web-platform bringing together ballet librettos. ❖ The third task is devoted to documentary research and the **direct exploration of primary sources** in the archives and libraries under study. To avoid logistical hurdles we will seek the help of curators from different institutions in order to establish a fruitful collaboration. I have already obtained the approval of the relevant archives (see Appendix 1), who welcomed the project with enthusiasm and have agreed to provide their support to facilitate research. Moreover, sources that have already been collected by other projects will enrich our project and lighten the

documentary work, such as sources of the RITUAL project (Leipzig university, see Appendix 1) or CETHEFI and CIRESFI projects (Nantes university).

WP2. Analysis, cross-analysis, and enquiries. ❖ The first task is devoted to the **study the sources in their specificity**: a) in-deep analyses of musical sources directly relate to the temporal/rhythmic structure of these works b) in-deep analyses of iconography related to the works and artists c) in-deep analysis of the literary sources: ballet librettos, artists' theoretical texts, viewer's judgment of dance performances, etc. **For this first level of detailed analysis we will apply a common protocol** in order to prepare the work to be done during the collective sessions (see below), and we will elaborate the metadata able to connect the sources in the database. All the information concerning artists, works, and ideas will be indexed according to the objectives 2 and 3. The main notions on dance will be listed and defined according to the different sources and contexts, in order to create a glossary available in the database. ❖ The second task concerns the **cross-analysis of choreographic works'sources**. This second level of analysis will be done **in collective work sessions, during which the team will share the detailed analysis of the sources**. For this type of pioneering analysis, we will rely on the principles of **applied hermeneutics** that I experienced during my previous research at the CND and which allowed me to develop a **rigorous protocol** of cross-analysis of heterogeneous sources. During this phase, the team will: 1) identify the voids due to the passage between different medium, which I called "entropy" (Fabbricatore 2018) 2) Evaluate entropy by verification and formulate hypothesis by abduction 3) narrow down the field of the possibilities of the *virtuality*. I am aware that the ballets have not all left traces and that these may sometimes be limited to the title alone. The project will take into account the variability in the number of available sources for each work. The analysis will be used to create an understanding sheet of each work available on the database. ❖ In a third task, the team will undertake **thematic enquiries**, and carry out a third level of data analysis thanks to the dynamic visual representations of the elements that will emerge in the database in order to achieve the objectives set out above. Moreover, the heuristic tools of data extraction and clustering classification (see below WP3) will make it possible to question the corpus beyond previous human analysis.

WP3. Setting up the digital tool. ❖ The first task will be to set up a **knowledge graph database that fully adhere to the international standards of the Linked Data**. Because contents are linked to the interface on a screen (Drucker 2014), we will adopt a "users approach", and the database will be structured in an easily accessible way, to facilitate the appropriation of discoveries by a wide audience. We will adopt the RDF data model, based on an ontology, itself encoded with standards like RDFS/OWL. For the ontology, we will rely on the works developed in my previous research at the OBVIL, and on new requirements of our knowledge representation process. In this way CHOREART will establish the first common vocabulary and grammar for dance, shared on the Semantic Web framework. The task is challenging and, as for any standardization process, there is a risk that the proposed ontology is not adopted by the all community. But, since we will be the first to set up a practical and fully expressive language for dance, the ontology will be the *de facto* standard. Furthermore, if hypothetical alternative proposal will emerge, it will always possible to map our ontology to the new standard or to allow for updates in order to meet new requirements in the future. ❖ (Task 2) All information and data retrieved in WP1 will be progressively processed, systematically verified, studied and will be made available in the database. Each and every entity of our domain will be identified by an International Resource Identifier (IRI) that will unify identities with other archives or digital libraries (for example by Europeana, Deutsche Nationalbibliothek, DNB, Gallica, Opac, etc.). More specifically, sources will be treated as follows: the theoretical texts and ballet librettos will be digitized, transcribed, completely encoded, and edited. The names of the artists will be transcribed in the original spelling, harmonized with a concordance sheet, encoded according to their gender, role, nationality, and indexed. The music scores and the iconography (relating to works or artists) will be digitized, completed with a critical apparatus, and supplemented with a metadata set enabling its exploitation in the network. Reviews and descriptions of performances will be transcribed in full and the evaluation criteria will be identified and encoded. Other literary sources (travel memoirs, theatrical anecdotes, letters, etc.) will be connected to the concerned works / artists, and the relevant sections will be integrated into the database. A minor risk is represented by the language barrier because most of the direct sources on the era's dance are in French or Italian, or even bilingual, throughout Europe. In order to face the difficulty of multilingual representation, the relationship between texts will be structured according to the FRBR model (Functional Requirements for Bibliographic Records). Once we have populated the knowledge graph with entities, their properties and relationships, according to the objectives, we will be able to explore the all database using the SPARQL language, and even more: we will make connections between our data and data from other SPARQL endpoints, i.e. to query external databases and to give free access to everyone to our own data silo. Every one will be able to query, explore and filter the corpuses (e.g. with whom a dancer worked, where, when, what is his repertoire) or make statistics (e.g. in his repertoire how many tragedies, how many comedies with less than 6 characters), or even generate maps and

graphs of connections. This approach **allows a perfect interoperability within the standard framework of the Semantic Web** in order to connect our data to the many existing databases (e.g. the ENCCRE project for the encyclopedia of Diderot), other projects (e.g. the ERC projects LEXART (on painting) and PERFORMART (on music), or Digital Library and Archives (e.g. Europeana). ❖ (Task 3) In complement to this work, the post-doc position is expected to contribute to **disruptive data analysis topics based on our collected database**. He will have 3 missions: 1) Temporal network analysis: the use of dynamic graphs that may represent any type of relationship that evolves through time is still a problem in Digital Science (e.g. Holm & Saramaki 2011; Nicosia *et al.* 2013), and a central question for us because we want to grasp for example the way artists built their choreographic knowledge (duration, frequency, time-order of their relationships), and propose time-aware analysis over this knowledge 2) Text mining: use of text transcriptions for topic modeling and other text-based questions. Text mining will also allow to check and enrich the database by comparing human collect with automatic extraction of terms (concepts, actions, artists, etc.). It may also permit to consolidate the study of time-related properties within a particular work 3) Implementation of a phenotypic space in which we can measure, compare and classify works on the basis of many criteria (such as the rate of pantomime, the rate of pure dance, the dramaturgical rules, the presence of certain characters) with different weights related to the reliability of the sources, in order to finally perform clustering tasks such as *k-means* and *ensemble clustering* methods and observe and analyze the classification that arises. This is a challenging and innovative task that will overturn methods of works' classification and that, once tested, can be used by others studies or for other forms. ❖ A **data Management Plan**, listing the type of data and provided access to users will be a deliverable of this WP. We expect that after the initial period during which researchers use the digital tool, new findings lead to extensions of the database or its navigation or mapping functionalities, so that initial database-level requests are then transformed into **new intuitive graphical and interactive interfaces, enabling new discoveries**.

WP4. Management and dissemination. ❖ The first task of this WP will be dedicated to the overall management of the team, monitoring of the project and the self-assessment of all activities. As my team will be spread in several European cities for their research missions, it is essential to organize regular activities that allow me to monitor all fieldwork and thereby to avoid dispersion, to help overcome possible obstacles and to guarantee that the project will achieve its stated results. I will organize in particular two activities:

Activities	Objectives	Functions for the PI
Research workshop (four sessions per year)	An essential platform for collaborative work session to exchange expertise.	Create an effective and enriching team synergy
Scientific blog on the portal OpenEdition (years 1-5)	All team members will publish regular online reports detailing the progress of their activities and the results of their fieldwork	Monitor the activities of the team. It also allow me a continuous overview of data collection and research methods

❖ The second task will be to ensure the dissemination of the project's results as explained below:

Activities	Objectives and targets	It will: (impact)
Regular publications on the Scientific Blog	Sharing the research activities with a wide audience beyond the community of specialists .	Create a constant relationship with a wide audience; valorize the project's activities online . (Users can post comments, ask questions or make suggestions.)
Two study days (2nd and 3rd year).	Team members will present the project's partial results to external scholars of dance, theater, music, philosophy, and literature .	Ensure the dissemination of project methods and results and establish a constant dialogue with related disciplines .
Summer school (3rd year)	Aimed at researchers and dance and theater professionals , dance students, students of musicology, literature, philosophy, theater studies, Italian / German / French studies. - Establish an epistemological dialogue between researchers and artists. - Allow history to play a mediating role between past/present	Fertilize contemporary practices with historical sources. Advertised in popular dance media and organized with the media support of the CND (national Dance center), the Italian association AIRDANZA, the Derra de Moroda Archives etc., this summer school will have an important impact on the professional world of dance as well as in scientific community .
Multidisciplinary symposium (4th year)	Share with a wide scientific audience the results . Many scholars have already expressed their interest in contributing to this symposium with the team (see below).	Ensure the involvement of students within the wider research community . Give more visibility to the issues associated with the history of European dance.
Regular interventions of the PI in theaters, associations, etc.	Sharing the project's research and activities with a wide professional community and audience .	Give more visibility to the project within a professional environment: professionals of dance, theater, pantomime, music, and inform the public .
A MOOC (Massive Open Online Course)	A wide international audience from different backgrounds (students, choreographers, dancers).	The MOOC will have a great impact on a wide international audience. It will enable to discover the European history of performing arts in the entire world.

The MOOC will consist of a six-week course, with ten-minute subtitled videos and follow-up exercises. Sorbonne University will make available to the CHOREART team technical means for the realization of these videos and will be in charge of launching it on the edX platform. A substantial component of the project is the

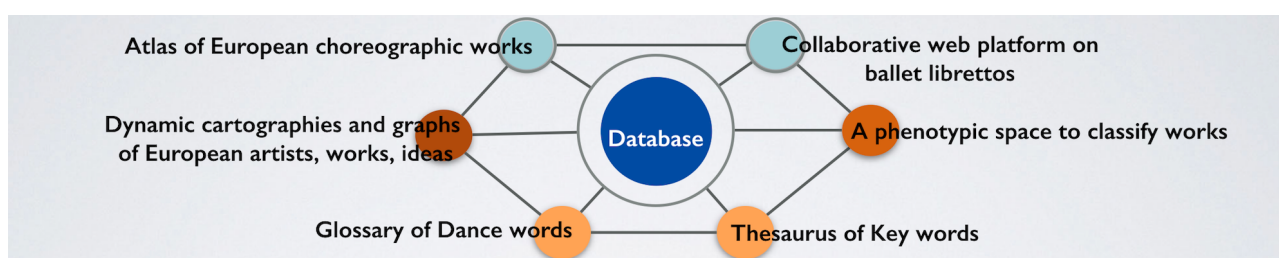
participation of young academics of different linguistic areas. These different kinds of meetings will **promote the gathering of a new multidisciplinary community to investigate dance-related topics**, and ensure also that the PhD student and the postdoc researchers benefit from feedback from top experts all along their research project. Furthermore, all team members will participate in regularly organized symposiums such as: the annual Oxford Dance Symposium, or the international symposium of Rothenfels.

❖ The third task will be devoted to provide **Open Access to the project results** to the scientific and **wider community and for different target audiences**:

Deliverables	Who
A Knowledge database, innovative digital tools available on line (see below)	The team members
A collective study on the history of performing arts in Europe (1700-1815)	The team members
A monograph on grotesque dancers in Europe	The PI
A special edition of the open-access journal "Danza e Ricerca" https://danzaericerca.unibo.it/	The team members
Three articles in well-known international journals such as Dance Research	The team members
Recording of the talks given during the study days shared online on the Scientific Blog	The team members

Scientific and digital outputs

Jointly, the WP1, 2 and 3 will make it possible to exploit the data, producing a powerful set of digital tools to query and exploring the entire database according the requirements of our scientific objectives.



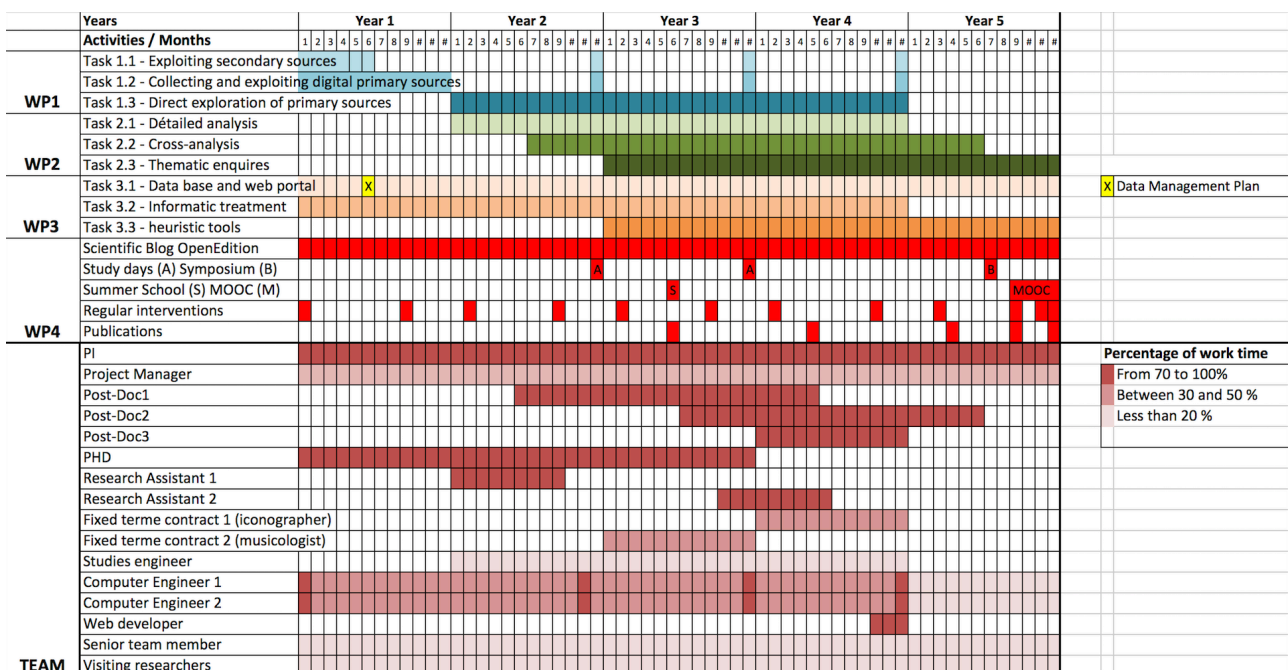
- **The Atlas of European choreographic works** will make available sources of each work under study. An understanding sheet, developed through the team's interdisciplinary study, will accompany each work. In the Atlas, all the works will be connected between each other and to their contexts. A set of dynamic graphs will allow us to visualize the circulation of works and their interaction in space and time. For each work the users will be able to find their original sources, to follow the path of their adaptations in other cities, to identify the artists involved etc. - **The collaborative platform on ballet libretto** will gather for the first time together this kind of sources that will be available in the database. It will allow creating a literary corpus on dance, as it has already been done for opera librettos (see scientific challenges). - **A set of cartographies of dance artists** will allow us to map the circulation and interaction between artists according to the objective 2. One could distinguish and compare the career paths of men and women, evaluate their different careers, question their multicultural belonging, etc. - **A phenotypic space** will make it possible to visualize the fixed elements and the variables of the set of ballets studied, and it allow us to define the common paradigm of works and study the transformation of models in relation to the social and political context, and to classify works according to the objective 1 - **A Glossary of dance words** will make it possible to evaluate and to question the circulation of ideas according the objective 3, and their transformations in the field of dance in connection with other fields of culture (especially rhetoric, theater, and painting) within the European social network. - **A Thesaurus of Keywords** will make it possible to cross-search the corpus, for example to find all references to national stereotypes, or to identify the criteria for evaluation of an artist or a work in a given context. - **Several types of searches** will be possible, such as selecting a single corpus and searching it with a keyword, and generating graphs or maps from the selected elements. For example, if one wants to evaluate the concentration of tragic ballets in a given city or period, quantify the references to painting in the works of two artists to compare them, identify and classify the most quoted authorities throughout the corpus, study the typology of the characters in a given corpus, evaluate the presence of grotesque dancers in a given period and compare it to another period: one can select the corpus and generate a graph that visualizes all these different sets of data. The analysis of the results will enable the objectives of this project to be fully achieved.

Such an ambitious undertaking is both high risk and high gain:

Risks	Contingency plan	Outcomes
<ul style="list-style-type: none"> > Heterogeneous data (verbal, musical, iconographic sources) > Various corpuses and networks to be connected > Multilingualism > Large chronological and geographical framework: manage simultaneously time and space > Inability to create connection with other databases > an incomprehensible interface that will not be used by all, inability to reach all targeted audiences 	<ul style="list-style-type: none"> > A multidisciplinary team sharing expertise on different kind of sources > Involving specialist computer engineers – Close interdependence between technical and scientific questions > Work in synergy between researchers, computer scientists, engineers > Use the FRBR model – Use a metadata protocol connecting different type of sources and different languages. > Encoding sources relying on a new international dance ontology > Use of semantic web technologies and Linked Data > Recruiting post-doctoral position in charge of developing new heuristic tools > Do not separate the contents from wireframes, adopting a user approach 	<ul style="list-style-type: none"> > The first Open Access database on European choreographic heritage > Perfect web interoperability with other databases and other ERC projects > The first common vocabulary and grammar for dance (ontology) shared on the Semantic Web framework > New tools for text mining and for diachronic dimension (temporal analysis) > New methodological models and clustering analysis to classify works > Broad-scale valorization of the data, a very wide use by different audiences (scholars, students, artists)

Organization and schedule

The project’s life is organized and planned as specified in the GANTT Chart:



At the end of the project, my laboratory will guarantee **the perennial backing up of data**: the CHOREART’s web portal will be hosted free of charge on the CNRS’s Huma-Num TGIR server (Very large research infrastructure) to which m laboratory is affiliated. The PI will continue to administer the system. Sorbonne University (specifically the OBVIL lead by A. Didier, and the “Networks and Systems” department lead by S. Tixeuil) will provide up to four weekly hours of IT services for support and continuous buck up of the project.

Scientific and societal impacts

With its fully international perspective, its interdisciplinary approach, and its innovative pioneering methodology, the CHOREART project will have significant scientific and societal impacts.

> Founded on a wide-ranging and rich documentary dimension, this project will be the first to highlight an essential part of the European dance heritage, whose availability will propel new research in today’s scientific fields and new choreographic work in contemporary artistic productions.

> The four ambitious goals of this project are specifically designed to thoroughly overhaul our knowledge of the history of performing arts in a new perspective that questions the choreographic works’ performative value, and investigate the conditions of their production, reception, circulation, and interaction. The totally new outcomes of this approach will have a major impact in the field of performing arts and will propel further research in this field.

> Even though it is strongly rooted in the history of performing arts, CHOREART goes beyond disciplinary boundaries and integrates literature, theater, music, philosophy, and art anthropology. The study of choreographic forms in relation with their society will improve our knowledge concerning modern European

artistic culture as a whole. With its interdisciplinary approach based on the synergistic work of a multidisciplinary team, and with its pioneering methodology, CHOREART will enrich knowledge in other disciplines by sharing the results of research with musicology, theatrical studies, art history, philosophy, literature. Moreover, it will provide a methodological model that can be used in other academic disciplines, and will promote the overcoming of disciplinary barriers and an overturning of current research practices through a collective dimension.

> Based on the dialectical relationship between the ambitious requirements of our objectives and the technical possibilities of digital technology, this project will exploit unexplored paths that Digital Humanities open up to research and thoroughly overhaul methods used in the Social Sciences and Humanities.

> The network database, which will ensure a perfect interoperability with other database projects, allow for a very wide use of material by different audiences (scholars, students, artists), and promote the gathering of a wide new multidisciplinary international community to investigate dance-related topics. We expect that actual dancers and choreographers will use it for new artistic production at EU level.

> The dissemination actions planned for the project will ensure that results are disseminated and valorized widely to different targets, and will propel dance into several new fields of culture. With its international team of young academics from different linguistic areas, CHOREART will transcend linguistic barriers and carry the topic of dance to a variety of international research circles.

> Overcoming the national perspectives and monographic approaches of previous studies, this project will be the first to foreground the European circulation of these dance performances. It will enable the evaluation of the art form's impact on the rise of a cross-national European dance culture. With its European scope and its entirely international team, this project will overturn our understanding of the culture of performing arts in contemporary European societies, will promote the internationalization of perspectives in current scientific research, and a truly European thinking.

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