PERFORMING ARTS IN TRANSITION

MOVING BETWEEN MEDIA

Edited by
Susanne Foellmer, Maria Katharina Schmidt,
and Cornelia Schmitz

Performing Arts in Transition

Artists especially from dance and performance art as well as opera are involved to an increasing degree in the transfer between different media, not only in their productions but also the events, materials, and documents that surround them. At the same time, the focus on that which remains has become central to any discussion of performance. *Performing Arts in Transition* explores what takes place in the moments of transition from one medium to another, and from the live performance to that which "survives" it. Case studies from a broad range of interdisciplinary scholars address phenomena such as:

- The dynamics of transfer between the performing and visual arts.
- The philosophy and terminologies of transitioning between media.
- Narratives and counternarratives in historical re-creations.
- The status of chronology and the document in art scholarship.

This is an essential contribution to a vibrant, multidisciplinary, and international field of research emerging at the intersections of performance, visual arts, and media studies.

Susanne Foellmer is Reader in Dance at Coventry University, Centre for Dance Research (C-DaRE), UK.

Maria Katharina Schmidt, independent researcher, has been a research fellow in the project *On Remnants and Vestiges: Strategies of Remaining in the Performing Arts* at the Freie Universität Berlin, Germany.

Cornelia Schmitz, independent researcher, has been a research fellow in the project *On Remnants and Vestiges: Strategies of Remaining in the Performing Arts* at the Freie Universität Berlin, Germany.

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investigated the challenges inherent in remaining and preserving in the fields of dance, performance, and music theatre – art forms that otherwise operate under the primacy of presence. It was located at Freie Universität Berlin, Institute for Theatre Studies, and Coventry University, Centre for Dance Research (C-DaRE).

Acknowledgements

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der Medien (*Image Jump: DanceTheatreMovement in the Transmission of Media)* (Berlin: Theater der Zeit, 2005), Bettina Brandl-Risi, et al., eds., *Schwarm(E) Motion: Bewegung zwischen Affekt und Masse* (*Swarm(E)Motion: Movement between Affect and Mass*) (Freiburg: Rombach Verlag, 2007), Gabriele Brandstetter, Gabriele Klein, eds., *Dance [And] Theory* (Bielefeld: transcript, 2013), Gabriele Brandstetter, Gerko Egert and Sabine Zubarik, eds., *Touching and Being Touched: Kinesthesia and Empathy in Dance and Movement* (Berlin/Boston: De Gruyter, 2013), and "Movements of interweaving: An introduction", in *Movements of Interweaving. Dance and Corporeality in Times of Travel and Migration*, eds. Gabriele Brandstetter, Gerko Egert, and Holger Hartung (Abingdon/ New York: Routledge, 2018), 1–21.

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Kristin Kalu, Matthias Warstat et. al., *Theater als Intervention. Politiken ästhetischer Praxis* (Theatre as Invention: Politics of Aesthetic Practices) (Berlin: Theater der Zeit, 2015), Joy Kristin Kalu, *Ästhetik der Wiederholung. Die US-amerikanische Neo Avantgarde und ihre Performances* (*Aesthetics of Repetition: The American Neo-Avant-garde and Their Performances*) (Bielefeld: transcript, 2013).

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Introduction

Susanne Foellmer, Maria Katharina Schmidt, and Cornelia Schmitz

A short film from the early ages of cinema allegedly features the dancer Isadora Duncan.[1] Presenting film as a new medium, Percy Stow's movie *Animated Picture Studio* (1903) shows the protagonist dancing a short sequence of movements that is then, as a picture-in-a-picture, presented on a screen. The screen is propped up on an easel, which is usually used to support the canvas when painting a picture. Apparently not satisfied with what she sees, the dancer pushes the screen onto the floor, destroying the moving images.

This brief anecdote depicts, on one hand, early modern dancers' sceptical view of the new medium of film – which at that time was obviously still not able to transmit the soft and fluid flow of corporeal motion (Köhler 2017: 206) and along with it, the succession of an ongoing discussion about how to fix and mediate dance as a so-called fleeting art form.[2] On the other hand, the short film clip already delineates the medial layers inherent in the objective of transmitting a particular artistic genre into another media set-up. First, there is the attempt to literally move dance's motions from their corporeal affiliation into a rather technical apparatus: the moving, but still quite wobbly, images. Second, the idea of displaying the very moment of transition shows another layer of migration: that of the moving image, quasi-fixed on screen, and itself made visible on the easel. This configuration thus dually suspends the motion – in the frame of the screen, and within the 'posture' of the supporting display equipment. This modality of display not only toys with the idea of a canvas being replaced by a reproductive (film) screen,[3] but also literally shows and promotes the materiality of the medium used to transfer movement: the screen itself, containing the 'movie' of recorded movements, that is then played off against the body as an impermanent and unruly medium, and not a trouble-free conveyor of motion.

This example, which illustrates the very moment of change from one medium of artistic expression to another, and thereby from one genre to another as well, denotes the problems one deals with when attempting to transpose events from the performing arts into other (seemingly more 'durable') media set-ups. Recently, the ongoing debate evolving around the purported dualism of performing and reproductive arts, or performing arts and its documents, has been

gaining further importance through scholarly reflection on how to 'adequately' write, and perform, performing arts history: as re-plays, re-performances, re-enactments, and transformative repetitions (Lütticken 2005; Arns 2007; Thurner and Wehren 2010; Schneider 2011; Lepecki 2012; Gareis, Schöllhammer and Weibel 2013), or as "archive and repertoire" (Taylor 2003). These reflections include the discourse on what an archive is conceived of in relation to cor-poreally informed art forms (Heathfield 2012; Wehren 2016): as documents, images, and videos being presented in museums (Clausen 2006; Wookey 2015), in archives, (academic) writings, and again, in performances itself.

Criticising the concept of performance as transitory, in contrast to, for instance, (dramatic) texts or other, supposedly more sustainable, artistic media, Rebecca Schneider famously suggested a counter model. She concentrates on the ontological attributes of performance as a mode of remaining itself, argu-ing for its quality as, for example, one (of many) possible "recording(s)" of a text or a (preliminary) staging idea (Schneider 2011: 87).[4] Philip Auslander, on the other hand, insists on the theatrical quality of performance photography as such, opposing the idea that the document of a performance necessarily needs a previous event in order to be scrutinised (Auslander 2006).[5] Amelia Jones, argu-ing from an art historian's perspective, makes a virtue of necessity: not having seen a particular performance herself, the photographic document serves as a credential of the bygone event (Jones 1997: 16).

However, some of these efforts to grasp the precarious relation between performance and its (documentary) extensions either continue the dualism of ephemerality versus permanence, or try to promote the document as being an equal – or at least sufficient to grasp what has happened. This is not to say that theories that try to bridge the traditional thinking of performance 'versus' documents have not been long overdue, especially when it comes to the critical reflection of the ontological dualities applied to both. To what extent modalities of experiencing presence should be contoured differently by the perspective of strategies of remaining is a question that is raised in all of these discussions. At the same time, the materials themselves shift into the centre of attention: the remains from past performances that, for example, change dispositifs from per-formance or theatre into the museum context;[6] or, those discovered in archives and inheritances are re-infused into the circulation of (artistic) presentation. Thus, in April 2016, the editors of this volume invited scholars from multi-ple disciplines to participate in a conference entitled *On Remnants and Vestiges: Strategies of Remaining in the Performing Arts* to consult performing arts and its manifold ways of transferring media from its various moments of remaining. The fruitful three-day interdisciplinary debate held at the Sophiensæle, Berlin paved the way to this book.[7] In the conference's aftermath, some of the assem-bled authors decided to work with the concept of 'remnants' within their line of reasoning, whereas others took up the rather strong connotations of 'debris' or 'human remains' within an investigation of the various movements of trans-fer and their temporal and aesthetic impacts. The focus on these very moments

of change from one medium of artistic expression to another inevitably relates to scholars across diverse disciplines and research contexts. Accordingly, the chapters in this book take that into account.

Following and reflecting the important discourses sketched previously is accompanied by a certain discomfort when one tries to think about what exactly happens in the moments of change from one medium to the other. The idea of media transfer often seems to be a given, not just in performance and dance studies (Herzogenrath 2012). But when we talk about change, about transfer, about transmission and transposition, of migration from one art form, from one medium of expression to the other, or from artefact, document, or work to an event, then it seems necessary to further explore the *medial* contours and characteristics of each of those dispositifs – and again, their particular distinctions. And even – if sometimes only heuristically – to claim a certain specificity of each medium in question. Otherwise, there would be no change.

Further, the status of the body as (usually) an important conveyor of artistic production and aesthetic experience in the performing arts falls somewhat through the cracks, especially when the discussion involves performance documentation. Certainly, André Lepecki focuses on the body as a possible archive, and Diana Taylor promotes the body as a bearer of history (Lepecki 2010; Taylor 2003). But then again, we cannot avoid the problem of media specificity, as – admittedly – there is a difference between a traditional archive, serving in a traditional view as a 'container' of written, visual, audible or other documents, and a body performing or dancing on stage, not least of all when considering the possibilities of how, and how often, we would be able to 'access' these archives.[8]

Such problems, which arise when we ponder and discuss media change, are particularly present in recent dance debates, as dance's protagonists always already consider possibilities and ways to leave their works to posterity – increasingly so in the last few decades.[9] But performance art as well, which is usually promoted – and at times mystified – as a singular event,[10] puts the body and its derivatives at the centre of attention.[11] In this volume, Joy Kristin Kalu, for example, posits the body as a corrupted archive in re-performances, and Wolf-Dieter Ernst depicts the body as artistic material that is always already embedded in media arrangements. Particularly, dance and its apparent need to record, notate, preserve, and transfer fleeting motions – a necessity that has been argued for almost since the 'invention' of (Western) stage dance (Jeschke 1983; Hutchinson-Guest 1998) – often moves into the centre of reflection. This places the possibilities and challenges of media transfer under scrutiny.

Thus, it comes as no surprise that dance plays a significant, if not major, role in this volume and can serve as a key model for transfer in the performing arts, as we would like to suggest. In this realm, the movement between various forms of expression and aesthetic set-ups, and the 'down-streaming' of documents and other extensions, can be regarded as an intrinsic condition of dance itself. Thus, dance in this volume also serves as a figure delineating the moves between

media and genres expressed in the title and the sections of this book. In the majority of the chapters, dance is present in encounters with, for example, architecture; its embeddedness and transgression of museum set-ups is investigated; it shows a certain unwieldiness toward analysis through historic photo documents; and is present within the multiple interchanges between dance, film and performance. Furthermore, the chapters of this volume explore the blurring of boundaries between performance and visual art, the critical character of curation and modes of display, the intrinsic media condition of music theatre, the close interrelations between the digital and the corporeal, and not least, media artefacts such as recording machines or photographic documents. Media change in this necessarily broad and interdisciplinary realm not only occurs between bodies and 'other,' non-corporeal documents, but also from body to body (see Hahn in Chapter 13), as well as in between artistic genres or other more 'immobile' artefacts such as architecture (see Rosenberg in Chapter 11).[12] Moreover, apart from these motions of transfer between performing and other art forms, we have to acknowledge that theatre itself, in its ontological condition, is always already a multi-media framework (Weber 2004), even prior to its encounter with 'new' multi-media (Birringer 1998; Jensen 2007): that of bodies, images, light and sound, voices (recorded or live), props and videos, stage constructions and machines, text and language, to name but a few modes (de Kerckhove 2001; Balme 2002; Meyer 2006: 65–66; Hass 2008). Even more so, artistic limitations increasingly exceed their conventional frames, conflating for example the dispositif of exhibition with those of a dance performance (see Brandstetter on Mette Ingvartsen in Chapter 12).

Thus, the question is how we can design pathways through this network of blurred boundaries between genres and the problems of transferring the 'fleeting' into 'permanent' art media. What happens within particular moments and motions of change? What are their problems, potentials, and challenges?

This volume explores these issues by beginning with some brief ontological reflections. What do we mean when we speak about media in the performing and other arts? And what notions of transfer are at play in this book? Starting with the question of how to write and pass on the history of apparently ephemeral art forms, dance and theatre scholar Susanne Foellmer's kick-off chapter, "Dance, performance, media, transfer," explores the fundamentally disruptive *medial nature of media* that surrounds performing arts. First, pointing out the volatile contour of media transfers as they appear in the realm of dance and theatre, Foellmer then argues that supposedly persistent media such as photography or film undergo similar dynamics. Hence, her chapter – and in the end, this anthology as a whole – shows that the very notion of media itself is becoming increasingly flexible, not least through the challenges the performing arts pose within the discourse on re-performance, legacy, and modes of historiography. Finally, her line of reasoning proposes a mobile concept of media that unsettles the binaries of media versus message and ephemeral versus permanence.

We then investigate the temporal characteristics of media change and transfer as a temporal happening within the back-and-forth of transitions, such as between performances and their (media) repetitions. How could we think about time and temporality beyond metaphysics on the basis of artistic knowledge? And to what extent does temporality in the performing arts become a material issue? These are some of the questions that define the section on "Material temporalities." Three diverse chapters, grounded in dance theory, performance philosophy, and media archaeology aim to sharpen our view of processes of (media) transition in terms of their temporal aspects and material 'matters.' Here, temporalisation of and in performance art, dance, and theatre can be thought beyond aesthetic perception as an active materiality – one that is found in paintings and choreographies, as well as media practices.

In his article, dance scholar André Lepecki suggests an approach that turns the paradigmatic connection of temporality and ephemerality – omnipresent in discourses on performing arts and their 'posthumous' medial extensions – upside down. In "Non-time of lived experience," he explores Hélio Oiticica's critical access to matter and materiality, as well as artists' and audiences' modes of engaging with it. The Brazilian artist's anti-transcendental concept of 'colour-time' situates temporality in the very materialisation of matter itself, and thus shifts it away from the idea of a retrograde temporalization of the artwork in the processes of aesthetic perception. According to Lepecki, Oiticica concentrates on the way that (art) material 'acts' as a medium of expression, and thus immediately one of change, at times disrupting our attempts to get hold of what we see. This is a challenge that Isa Wortelkamp encounters later in this volume, in her examination of 'unruly' photographic documents of bygone dance events. Lepecki's own response is to feature Oiticica's ideas as a new materialism *avant la lettre*, leading to a social and political agency that is no longer solely bound to the subject.

In her chapter "Embodying, repeating, and working-through," theatre scholar *Joy Kristin Kalu* addresses the artistic practices of the choreographers Rebecca Davis and Abigail Levine. Both performed in the re-enactments of Marina Abramović's and Ulay's performances in *The Artist is Present* at the Museum of Modern Art (New York City, 2010). First, the author consults the transformation of former performances, organised by a radical uniqueness, into re-enacted choreographies. Second, Kalu traces the influence of the incorporated appropriations on the future choreographic work of Davis and Levine by applying an interview-based research method. In conclusion, the choreographic work itself reflects the materiality of the body as a transfer medium of incorporated experiences and consequently creates bodily temporalities.

In contrast, media scholar Wolfgang Ernst's chapter "Micro-dramaturgical temporalities of media theatre" shifts the focus from the body to techno-mathematical temporalities. Ernst pursues a media-archaeological perspective on theatre and thus challenges traditional axioms in theatre theory, such as embodiment and presence, which are grounded in a conventional understanding

of theatre as ephemeral human bodies and language that are effective in the here-and-now. The chapter unfolds its line of reasoning alongside diverse media practices from analogue instruments to computer-based music conceived as media theatre. Subsequently, the author focuses on techno-mathematical elements within the technological event rather than the human body and, in the end, extends human performance, with its spatial and temporal constrains, to non–human tempor(e)alities.

Regarding exhibitions, museums, or performances as already-mediated constellations, the section "Displacing the exhibition: between display and performance" explores the set-ups in which transferred visual and performing arts (re-)appear. Focusing on the transition between the museum and performance as distinctive dispositifs within the production, display, and perception of art, three scholarly perspectives – art, dance and theatre – are employed to focus on the museum context, the changes between curatorial set-ups and their layers of re-presentations, including the performing bodies and the blurred boundaries between the performing and the exhibiting body.

Art scholar Beatrice von Bismarck opens an innovative perspective on exhibitions and their curatorial concepts. In "Trans(pos)ition: in the language of the curatorial," she develops the notion of "trans(pos)ition," thus focusing on the idea of transition in art as a literal off-setting of artistic ideas. Taking the exhibitions *Roman de Münster* by Dominique Gonzalez-Foerster (2007) and *It's Time, Man. It Feels Imminent* by Sarah Pierce (2008) as examples, she expounds the idea of meta-exhibition and curation, which casts a critical gaze on that which has been on display before and thus places the ontology of fine arts (here: their display) and hence their arrangements into a dynamic constellation of placement, situation, and temporality. Thus, the act of curating and exhibiting art is a performative one, bringing artworks and their constellations into being in the first place. The exhibition, one could further claim, serves as a medium that literally transmits access to art itself – in this case, to the critical disposition of both artworks and curatorial concepts – and allows admission to them as such.

Concentrating on the relation between dance and its exhibition in the museum, dance scholar Nicole Haitzinger also focuses on how artists respond to the encounter between dance, as a supposedly 'fleeting' art form, and the purportedly more 'durable' apparatus of the museum. Her chapter "Performative contours" depicts the artefacts of dance that are displayed as already stemming from an extension of dance itself, specifically by considering documents from the Derra de Moroda Dance Archives in Salzburg. Engaging the perspective of contemporary artists such as Jonathan Burrows, the exhibition *Art – Music – Dance: Staging the Derra de Moroda Dance Archives* (2016) thus addresses both its performing subjects as well as the mode of display in the museum, a dynamisation that von Bismarck accounts for as well. Burrows designs his negotiations with dance history in a trifold media change. Using Hans Brandenburg's book *Der moderne Tanz* from 1921 as the point of departure, Burrows translates particular aspects of the book into a choreography that is subsequently transferred

into a dance video on display. By concentrating on those acts of transfer, Haitzinger highlights the blurred boundaries between so-called material and immaterial art, while emphasising the performative qualities and "contours" of both dispositions.

Theatre scholar Wolf–Dieter Ernst discusses this dynamisation of multiple media changes in "Thumb and index mode" with a focus on the characteristics of perceptual navigation through the artistic oeuvre of the performance artist ORLAN, understood as the ORLAN-network. By reading the artist's late hybrid portraits against the backdrop of earlier radical performance art, the author first examines ORLAN's various strategies to keep her body visible as part of her work of art. Second, the author carves out two opposing ways of understanding her work, in its state of constant transition. Based on an understanding of the artist's oeuvre as a (digital) network, he introduces the index-and-thumb model. What remains paradoxical in the end is that by using her body as material, ORLAN becomes her own index. Whereas the more interactive 'thumb' mode in digital culture triggers the viewer's desire, the index finger intervenes by leading the viewer to moments of delay or, on the contrary, to precipitousness, and thus suspends a referential order.

The section "Processes of genre transfer" depicts the specificity of the various art forms apparent and reflected, or even challenged, during media changes: in the blurring of performance and fine arts; in the shifts between film and performance; or within the modalities of opera and its media extensions; as well as the 'kinship' between dance and architecture in the 1970s avant-garde and its aftermath. Thus, in this section, the medial qualities of transition from genre to genre come into focus. This can occur by reconstructing several passages from one media set-up to the other. For example, an operatic aria presented as a television broadcast within a twitter comment can be understood as one such passage (see Christopher Morris's chapter). Further, a dance choreography can halt in an intentionally 'bad' copy in a film that itself takes up this choreography. Another way this can occur is by following divergent materialisations of one artistic idea, such as 'repetitions' in a performance as well as in a painting, or via 'disturbing memories' in the performance of architecture.

Reflecting the entanglement of live enactment and referential documentation, theatre and film scholar Ulrike Hanstein's chapter offers one answer to the question of how we can describe the ways in which a sequence of moving images choreographs the viewer's encounter with a re-performed and remembered dance in a media-attentive mode. In "Videoed memories and movements, rediscovered and regained," Hanstein highlights the idea of time's transgression beyond medial borders, as in performance and film, by analysing American performance group Goat Island's *It's Aching like Birds* (2001). In her chapter, she focuses on Goat Island's complex work – a film that is based on a performance, which in turn uses a dance piece by Pina Bausch as a source – and applies thick description to track the responsive relations between dance piece, live performance, and film. Passages across locations, media of visual display,

and modes of spectatorship that compose Goat Island's particular version of Bausch's choreography *Café Müller* (1978) are each considered in turn. The choreography's ghost-like appearance, or its presence as a 'bootleg,' demonstrates the inconclusive and transformative nature of any acts of transmission.

In "The deadness of live opera," musicologist Christopher Morris outlines how opera can be instructive and exemplary for theatre and performance studies on a broader scale. Proposing to consider the genre of opera as always-already technological and liberated from the understanding of performance as an original, present, and irrecoverable happening, Morris questions common antinomies of performance studies by keeping with the twin operatic legacy of stage and screen, live and recorded, immediate and mediated. The concept of "deadness" (Stanyek and Piekut 2010) leads him along different 'stations' of the journey of the aria "Sempre libera" from the Verdi opera *La Traviata*: a twitter comment, an audio recording within a film, a film of an audio recording, a live television broadcast, as well as three YouTube-videos of the same stage production.

In "The equally valid image," theatre scholar Sandra Umathum closely examines Ragnar Kjartansson's art projects. The artist's performance *The End – Venezia* (Venice 2009) for instance, consisting of manifold repetitions of the same motive in 144 paintings, triggers the question of how a 'finished' artwork references its time frame of production. Umathum argues against a diachronic relation between production process and artwork as the 'final' product. Referring to photographs of Kjartansson's performance, she proposes an equally valid status of both performance and its so-called documents, which are usually regarded as derivative media that offer a glimpse into 'what happened before.' In her discussion, Umathum loosens both painting and photography from their frames of reference. In contrast to Auslander (2006), Umathum does not consider photographs as the performance itself, but instead investigates the mode of repetition prominent in Kjartansson's work as a medial quality as such. Thus, she moves the moments of media-shifts into the realm of artistic production – here, the acts of painting. These are inherent in the constant negotiations between performance, painting, and photography that Kjartansson's actions provoke, not least by emphasising that the practice of painting itself always occurs within mediated conditions.

Art scholar Susan Rosenberg examines the performative qualities and attributes of architecture, comparing the work of architectural pair Diller + Scofidio to Trisha Brown's site-specific work on urban buildings. In her chapter "Dance and building in dialogue," Rosenberg argues that architecture can serve as a "medium of choreography and performance" (p. 153). Investigating the works *Traffic* (1981) and *Roof Piece* (1971/1973) among others, she defines both as arrangements in urban space that highlight patterns of (everyday) movements in the given architectural structures of the city and their particular set-ups of movement in connection to urban property. Comparing the choreographer's and architects' work from the 1970s to the present, she also considers visibility

as a mode of critique, as in Brown's *Opal Loop* (1980) and in Diller + Scofidio's *Blur Building* (2002), and addresses vision as a medium of perceptive access and distorted recognition. Thus architecture now delves into the realm of the immaterial and ephemeral, an ontological condition that is usually related to dance.

The section "Moving HiStories" investigates the challenges that dance performances, in particular, evoke when 'producing' history beyond the 'grand récit.' More precisely, the included chapters underline that *doing dance history* within the medium of dance not only foregrounds diverse approaches to the past (understood as HiStories); it also challenges alleged historical certainties by revealing the sources from which historical knowledge derives. Subsequently, this section carves out the manifold theoretical potentials that lie in the specific perspective offered by dance studies, as well as in choreographic strategies that expose bodily knowledge and vice versa. Based on case studies within dance practice, the following chapters examine methods of transfer in terms of the transmission of corporeal knowledge and the detection of 'influences' underlying the own artistic development more closely.

In "On the margins of HiStories," dance and theatre scholar Gabriele Brandstetter dismantles the relation between history and its seemingly 'underlying' events. Considering both genres of fine arts and dance, she shows how 'History' and ideas of tradition, as well as a certain idea of eternity that accompany them, are eroded when their mode of duration is questioned. This becomes evident, for example, in Dieter Roth's idea of a *Schimmelmuseum* (Mould Museum, 1992–2004), which places the museum's self-conception as an institution of preservation under scrutiny by displaying organic objects, such as food, that are inherently transient.[13] The example serves as a pars pro toto for Brandstetter's argument that history and its events are produced – and not a 'thereness' without context – which she bases on topical discourses in historiography. Here, the concept of anecdote provides one perspective on a mode of history in which the margins, histories without a capital h, are subjects of narration. By way of example, Brandstetter then considers how choreographer Mette Ingvartsen 'uses' her body, stories, and photographs as a means of transmitting histories from 1960s' female performance art. Brandstetter thus suggests that artefacts hold a temporal, even ephemeral, status that is more prone to change than to endurance. She suggests that they can serve as media of (historiographic) transmission that might even decay themselves.

In her chapter "'Our method is transmission'," dance scholar Daniela Hahn examines the notion of the body as a document and as a question of body knowledge. Hahn focuses on a close reading of the collaborative dance piece *undo, redo and repeat* (2014) and on interviews with its two choreographers, Christina Ciupke and Anna Till. She argues that bodily memory, in its organic, cognitive, and social dimensions, forms part of what bodies know, and that bodily memory is processed, mediated, and shared in and through processes of oral-performative transmission such as interviews, dialogues, teaching, workshops,