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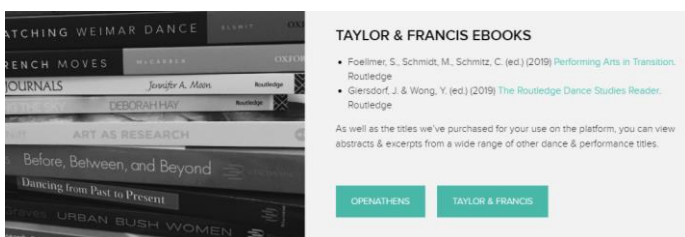
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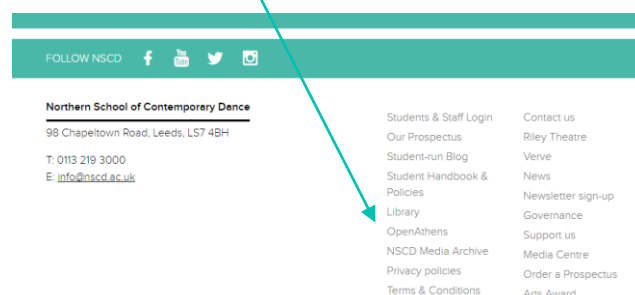
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Book

The Routledge Dance Studies Reader

Edited By Jens Richard Giersdorf, Yutian Wong

3rd Edition | 7 December 2018 | Routledge | 506 pages

About this book



Book

Performing Arts in Transition

Moving between Media

Edited By Susanne Foellmer, Maria Katharina Schmidt, Cornelia Schmitz

1st Edition | 7 December 2018 | Routledge | 274 pages

About this book

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Finding your way around an eBook

Performing Arts in Transition
Moving between Media

Edited By *Susanne Foellmer, Maria Katharina Schmidt, Cornelia Schmitz*

FULL ACCESS

Edition: 1st Edition
First Published: 2018
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TABLE OF CONTENTS

Chapter | 14 pages
Introduction
By *Susanne Foellmer, Maria Katharina Schmidt, Cornelia Schmitz*
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Chapter 1 | 11 pages
Dance, performance, media, transfer
Sketching notions and problems in the field
By *Susanne Foellmer*
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Part I | 41 pages
Material temporalities

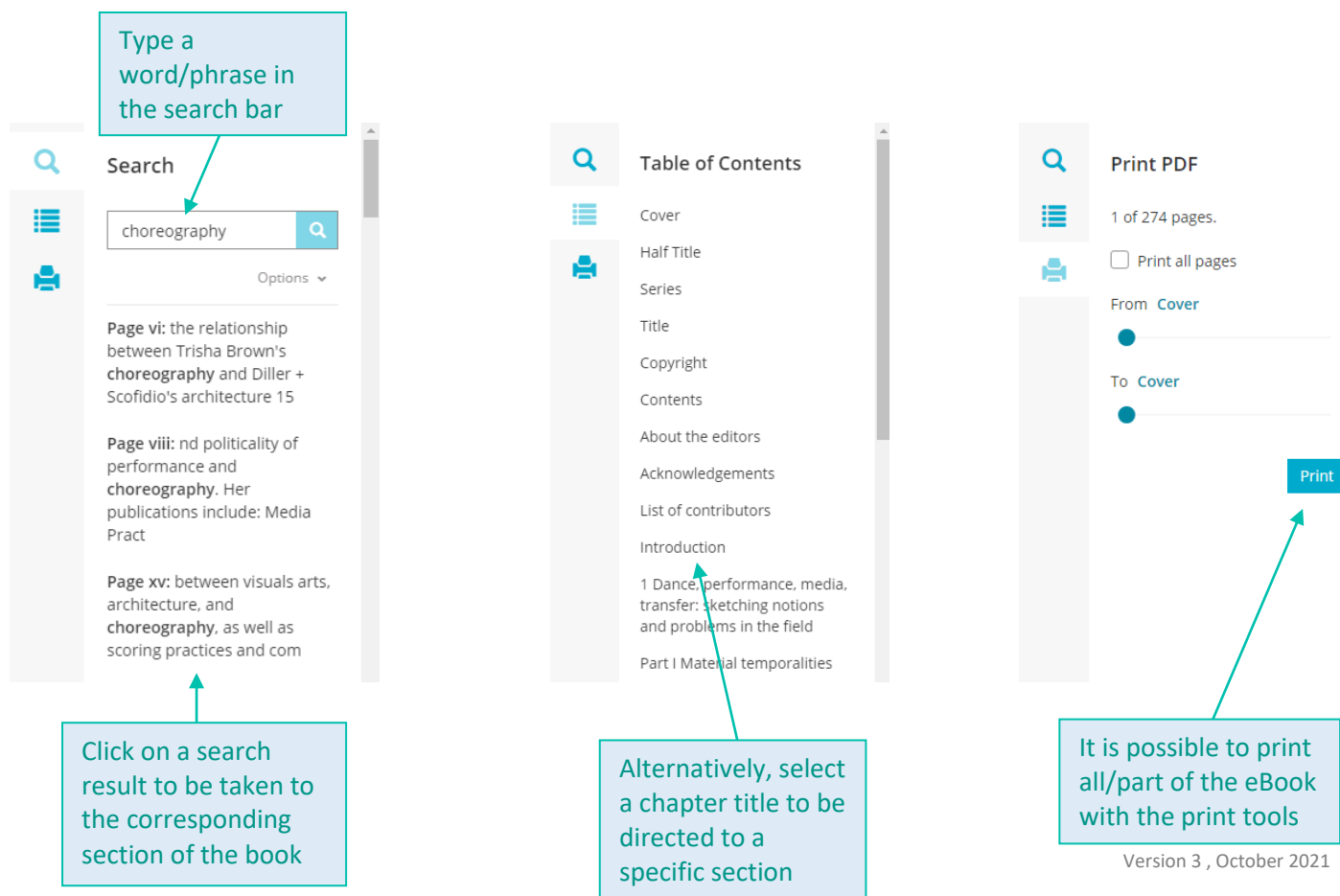
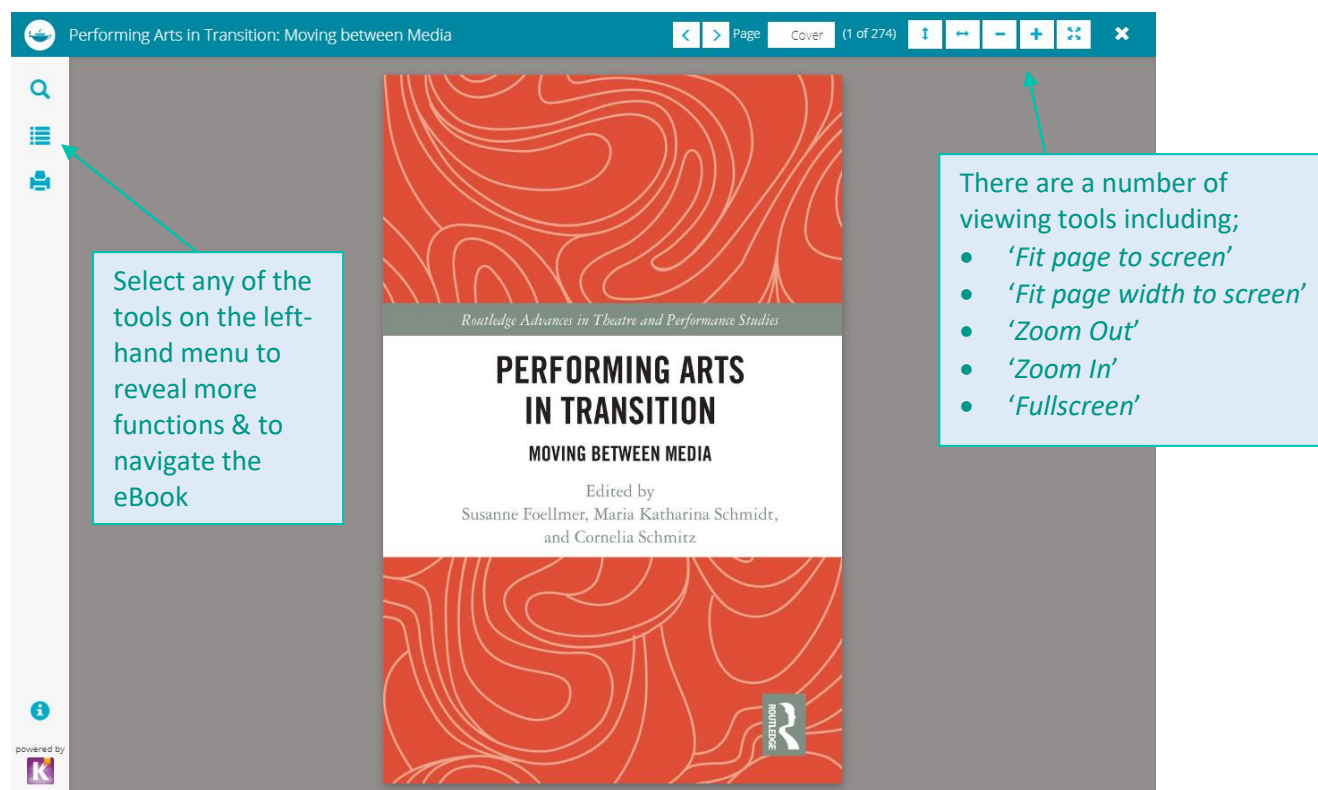
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Chapter 12

On the margins of HiStories

Transfusions between document and performance

Gabriele Brandstetter

'The souvenir is a secularized relic.

— Walter Benjamin¹

By definition, a residue is "something that remains." But what is it a residue of? And what is this "something" that remains? These are questions that concern the materiality of such residues but also the nature of their origin, the manner of their disappearance after an event and the traces of their preservation. Artists and historiographers both deal, in different ways, with the challenges posed by the materiality of things (objects) and events, and with preserving these traces in the process of their transmission. We can examine more deeply the challenge posed by these relations between event, history and performativity by looking at the works of artists who deliberately display and reflect residuality. Here, residuality is understood in terms of the material quality of residues, waste, and organic matter that undergoes an inexorable process of decay during its transfer into the archive and the history of its transmission.²

On residues: preservation and transmission

To demonstrate this thesis, I will be looking at the works of three artists: Pierre Huyghe, Dieter Roth, and Daniel Spoerri.

Pierre Huyghe's work pushes the idea of the circulation between waste and the museum, as well as that of the uncontrollable dissolution of the limits between art, exhibition, and nature, in a unique direction. In his installation *Unmilled*, shown in the Karlsue Park at the 2012 dOCUMENTA (13), he relates contingent biological, mineral, and physical realities to concepts of art as object.³ This is a contrived artwork that, rather than displaying a specific content, correlates processes of different temporalities and materialities with one another: a dog called "Human," whose right foreleg is painted pink; a large compost heap; and as can be seen in Figure 12.1, a sculpture of a reclining female nude, whose head is covered by a beehive.

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Chapter 12

On the margins of HiStories

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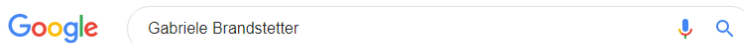
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Gabriele Brandstetter

Gabriele Brandstetter is Professor of Theatre and Dance Studies at the Freie Universität Berlin, Germany, and Director of the Institute for Movement Research. Her research fields are theory of re-presentation, concepts of body and movement in writing, visuals and performance and research on dance and theatricality. [Google Books](#)

Born: 21 February 1954 (age 65 years), Munich, Germany

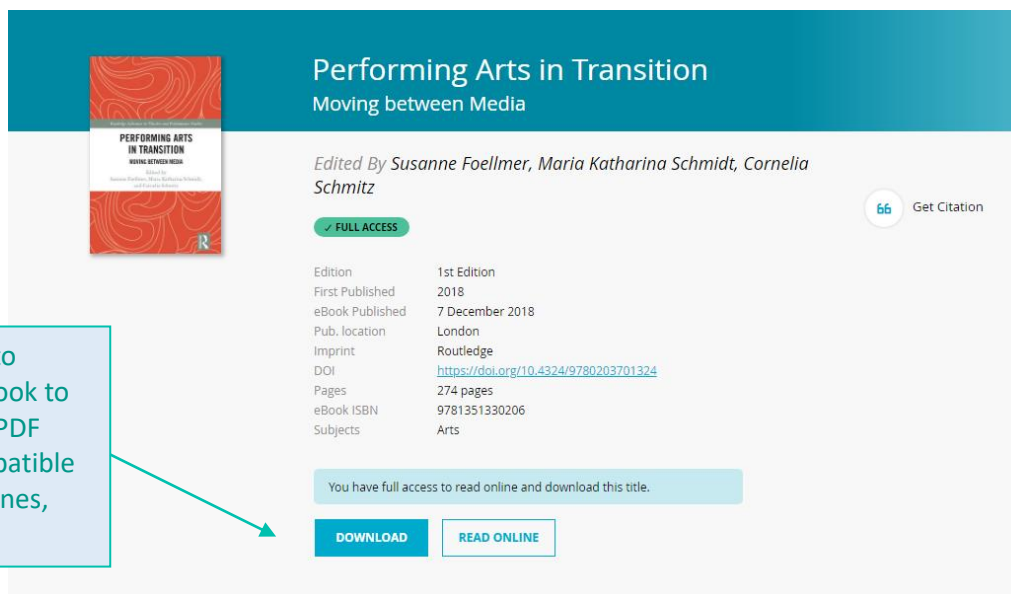
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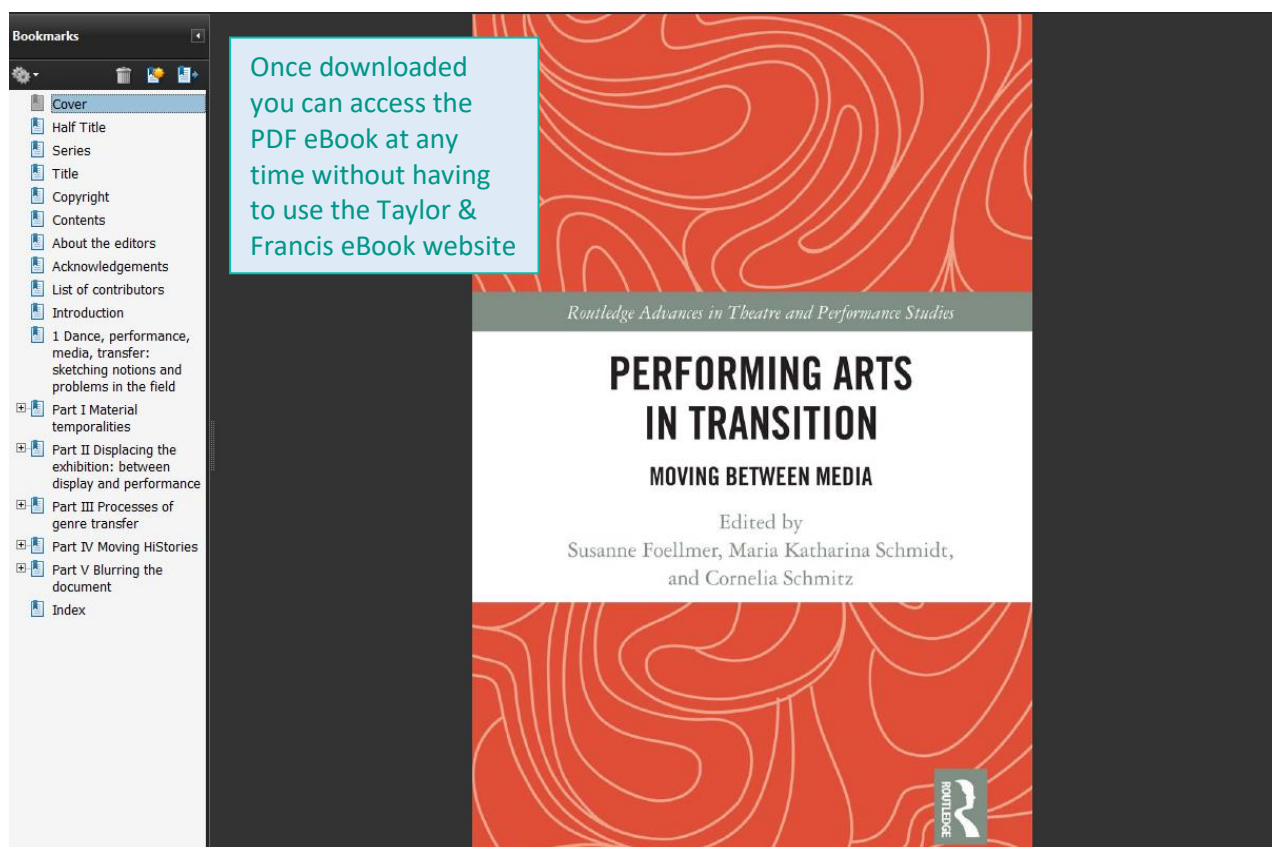


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Pub. location	London
Imprint	Routledge
DOI	https://doi.org/10.4324/9780203701324
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eBook ISBN	9781351330206
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- About the editors
- Acknowledgements
- List of contributors
- Introduction
- 1 Dance, performance, media, transfer: sketching notions and problems in the field
- Part I Material temporalities
- Part II Displacing the exhibition: between display and performance
- Part III Processes of genre transfer
- Part IV Moving HiStories
- Part V Blurring the document
- Index

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