

Footsteps



Translation



Symbols

Reality



Translation

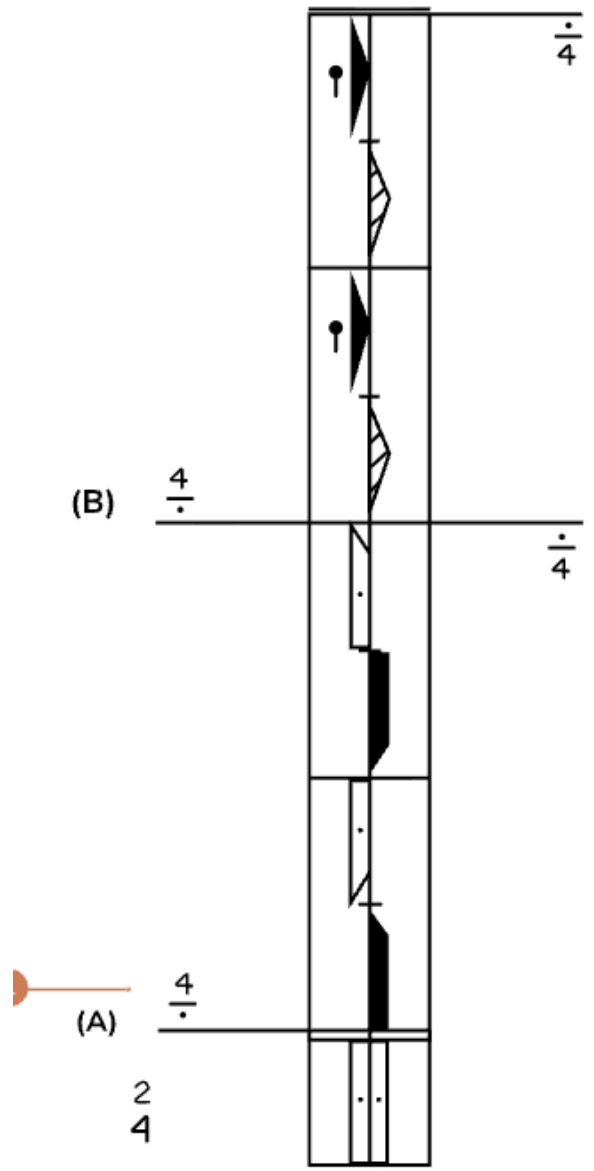
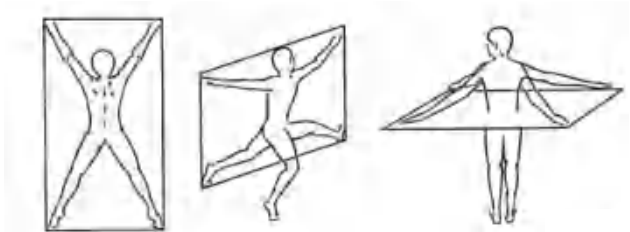
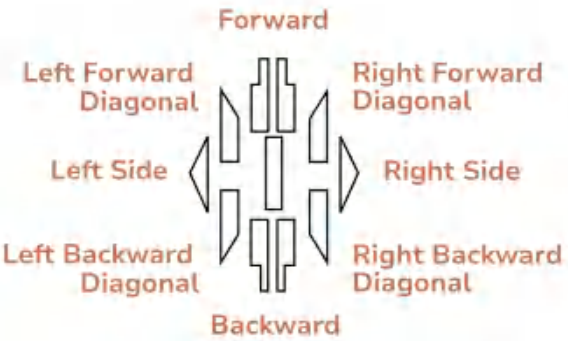
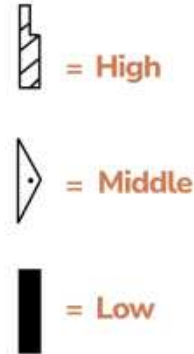


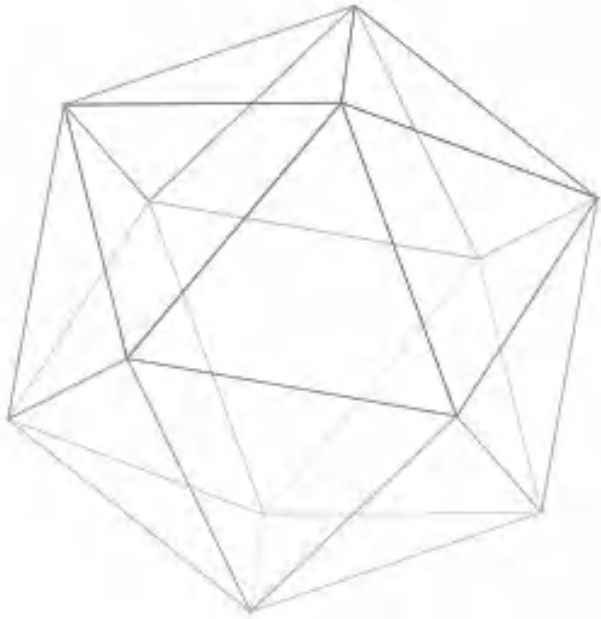
Visual

Translation System Labanotation

Rudolf von Laban
1920s

A comprehensive,
symbolic system for
recording and analyzing
human movement.





Varied Choreographies
(desert, dialogue, debris)

Wes Kline
&
Erika Lynne Hanson



Kinexperience

Ariane Cassimiro
&
Alex Andrix



PLAN

BY SUSANNE FRANCO AND GAIA CLOTILDE CHERNETICH

Body Archive

Dancing Museums Glossary, Edited by Ariadne Mikou

Archives are usually considered institutional places of storage for public records and documents in which historical knowledge and forms of remembrance are accumulated and preserved. We store information and collect documents and objects to pass them on to other generations in the hope that they may later reveal significances and values that we are not yet aware of. However, the notion of the archive has been re-visited and re-examined by philosophers, historians, scientists, curators and artists, whose approaches have reconsidered them as dynamic places, rather than static, and in a state of becoming. These thinkers have also problematised who has the power to build archives, and who and what these institutions include or exclude. Dance scholars tend to agree that to perform, discuss or write about dance, we always need to refer to some form of archive regardless of whether this is the dancer's incorporated memory, the viewer's visual and kinesthetic memory or one of the available media used to record dance. These observations contributed to providing an additional understanding of the role and the function of different forms of archives in relation to a dance tradition, a dance technique, or a choreographic work.

The French sociologist and anthropologist Marcel Mauss in his *Techniques of the Body* (1973 [1936]) showed that physical habits – ranging from fanning to eating and from sleeping to dancing – are shaped by culture and society even though in many circumstances they are performed, transmitted, and perceived as if they were natural. Mauss defined body techniques as bodily actions that are “effective” and become “traditional” through imitation, transmission and social



“...the body is seen as a reservoir of specific physical forms, gestures and movements that are used in everyday life and are distinct in every culture and society. These actions and physical forms are re-activated and renewed each time they are transmitted, re-incorporated, and received.”

---Ariadne Mikou

Techniques of the body*

Marcel Mauss

Chapter One: The Notion of Techniques of the Body

I deliberately say techniques of the body in the plural because it is possible to produce a theory of the technique of the body in the singular on the basis of a study: an exposition, a description pure and simple of techniques of the body in the plural. By this expression I mean the ways in which from society to society men know how to use their bodies. In any case, it is essential to move from the concrete to the abstract and not the other way round.

I want to convey to you what I believe is one of the jewels of my teaching which is not to be found elsewhere, that I have rehearsed in a course of lectures on descriptive ethnology (the books containing the *Summary Instructions* and *Instructions for Ethnographers* are to be published) and have tried out several times in my teaching at the Institut d'Ethnologie of the University of Paris.

When a natural science makes advances, it only ever does so in the direction of the concrete, and always in the direction of the unknown. Now the unknown is found at the frontiers of the sciences, where the professors are at each other's throats, as Goethe put it (though Goethe was not an anthropologist). It is generally in these ill-delineated domains that the urgent problems lie. Moreover, these unexplored lands are marked. In the natural sciences at present, there is always an ubiquitous prefix: "There is always a moment when, the science of certain facts not being yet reduced into concepts, the facts not even being organically grouped together, these masses of facts receive that prefix of ignorance: "Miscellaneous". This is where we have to penetrate. We can be certain that this is where there are truths to be discovered; first because we know that we are ignorant, and second because we have a lively sense of the quantity of the facts. For many years in my course in descriptive ethnology, I have had to teach in the shadow of the *disgrace* and opprobrium of the "miscellaneous" in a matter in which in ethnography this rubric "miscellaneous" was truly heteroclitic. I was well aware that walking or swimming, for example, and all sorts of things of the same type, are specific to determinate societies; that the Polynesians do not swim as we do, that my generation did not swim as the present genera-

* The lecture was given at a meeting of the Société de Psychologie, May 1914, not published in the *Journal de psychologie normale et pathologique*, Paris, Année SCIENT. 1915, pp. 171-92. Reprinted in Marcel Mauss, *Sociologie et anthropologie* (with introduction by Claude Lévi-Strauss), 4th edition, Paris: Presses Universitaires de France, 1968, pp. 364-380.

Inside the White Cube

The Ideology
of the Gallery Space

Expanded Edition

by Brian O'Doherty



"...while eyes and minds are welcome, space-occupying bodies are not"

Brian O'Doherty

How does space shape the body through repeated, collective, and habitual actions?



Every... Bernd And Hilla Becher Spherical Type Gasholders
Idris Khan



Photo Opportunities
Corinne Vionnet

When the space is visually removed, does the human body still carry the discipline, suggestions, and control of that space?



Fall From Grace, Miss Pipi's Blue Tale
Kara Walker



Shadow Procession
William Kentridge