Drowning in Dance Data: The Liquidity of Digital Choreography, from Sweat to Currency

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Starting with the synovial fluid lubricating the dancer's knees at the motion capture studio, continuing with the sweat stains on gamers' couches, and culminating with the liquid income that the companies behind hit titles like *Fortnite* generate by selling choreographic material; there is an overarching liquidity that dance turned into data traces across bodies and devices. Different kinds of liquification can be seen throughout the digitization stages of the dancing body, demonstrating an interconnecting thread between performance and dance on the screen that is fundamentally material, chemical, and physiological. This thread fosters a juxtaposition of digital and physical corporealities that forces users' bodily schemas to be reformulated into techno-human embodiments. The mutual correspondence of the incursion of dance into the numerical field and the numerical into dance evidences the kinetic motor behind the capital accumulation of the new emergent economy of digital dance, whose hallmark is a fluidity that liquifies bodies into currency and back, for the service of an information society.

Keywords: digital dance, screen cultures, motion capture, video games, post-ephemeral

The first time that I played *Fortnite*, one of my adversaries could not help but tell me "I am going to liquidate you". As he ranked number one in the aftermath of our sixth consecutive round, and the battle heat rose, he proceeded to perform one of the rarest "emotes" in the videogame, the "Waterworks". In a matter of less than a second, his now triumphant avatar was shown on my screen weeping profusely, with impossibly large tears expectorated from his eyes in every direction; sobbing out harmless projectiles. With now the full irony sinking in, and before I could complete my eye-roll, I saw my contender physically leaving his seat only to imitate the crying gesture of his on-screen character. Upon standing up, there was a sweat stain left on his seat, both on the backrest and the cushion. My "liquidation", the sweat of my opponent and the tears of his digital avatar, are taken as cues to focalize an ubiquitous liquidity of dance once it is turned into data and migrates through physical and virtual bodies: from its conception to its consumption. The specificities of every stage of this itinerary's impact on bodies and devices are the main object of this article's interest, each phase will be described below in terms of the corporeal secretions each one affords as they nourish a new emergent economy for the commodification of dance in the digital. The guiding thesis for this text is the proposal that the liquefication of dance offers a suitable theoretical framework to explore the enmeshment of performance and its digital iterations, whose commodified circulation interrupts the isometry between a single (human) body and a single subjectivity.

The first section contextualizes the use of computerized technologies for digitizing the dancing body within an information society and its compulsive drive to turn daily life into knowable and commodifiable bits, making *Fortnite* a salient example. Section two mobilizes a close account of the very moment human movement is recorded in a motion capture setting, to trace what is (and what is not) translated into the digital. Then, by referring to how such recordings circulate in the form of data through video games, the third section advances the interruption of kinetic causality—a fundamental transformation in the sequence of actions required to take place in order to see dance deployed in the form of a digital commodity. The final section offers an analysis of famous Twitch live streamers who make a living playing *Fortnite* in front of thousands of followers, whose re-introduction of the eschatological and the foul in their online personas, accompany the ultimate liquification of dance in the form of currency.

Before Getting Wet

The digital abstraction of the dancing body is advanced within a postindustrial, consumer society, and media—often designated information society—that Frederic Jameson famously equated as synonyms for the cultural paradigm of the postmodern era. Either to increase the recognition of dance as a scholarly field, to boost the chances of obtaining funding, or even just by falling prey to the zeitgeist, contemporary academics and practitioners repetitively frame dance as information and knowledge, because "knowledge" has become a value-term in its own right (Leach 141). Turning dance into knowable pieces of information for the sake of its institutional or academic legibility facilitates and expands the "process by which objects, behaviors, actions, motions, communications, and spaces are converted into machine-readable data flows" (Smith 7). Even though the framing of dance as knowledge is nowadays widespread, the sanctity of its ontological status as uncontaminated from recording devices remains. Illustrative of this are the discussions from performance scholars regarding the impossibility of capturing and reproducing live movement through digital technologies (Fischer-Lichte; Phelan; Pritchard and Mawdsley; Taylor). The infatuation with ephemerality, contingency, and disappearance in dance (Schneider) foreshadows the purist stance that separates performance from the technologies that record it. Regardless, the factual impossibility of being able to experience dance as a product without the service of a dancer is at the core of why the performing arts were more difficult to commodify than other arts, at least until the emergence of motion capture.

The heightened recording affordances of motion capture through mathematical precision fulfill dance's status as a complete commodity; sequences of movement no longer need the service of a dancer to be enjoyed as a product (Davies) or be bought in virtual online markets. The originators behind bodily practices circulating as virtual commodities are not always aware of—let alone pleased with—the conditions under which their movements are disseminated on the broad-reaching scale of online platforms. A prominent example of this is the use of dance material, sold through emotes in the video game *Fortnite*. *Fortnite Battle Royale* is based on the 2000 cult film *Battle Royale* directed by Kinji Fukasaku, the premise of both the game and film is that a group of people is left on a desert

island. Each person is given the mission to kill everyone else and be the last one standing. In the game version, players can personalize their characters through in-game purchases of costumes, skins, and emotes in exchange for "V-bucks". 1,000 V-bucks equates to £7.99 and players can amass this in-game currency by winning challenges or by directly buying it in exchange for real money. Here, emotes are salient among the customization options as short dance sequences or single gestures that can be used to "express yourself on the battlefield" (as marketed by *Fortnite*), allowing a virtual avatar to dance in a specific way and celebrate victory over opponents. The majority of these emotes cost around 500 V-bucks, therefore one can own a dance and have it performed by one's character for £3.99 (Poveda Yánez and Davies).

Emotes can act as a way to communicate with other players online to form allegiances or act as bait against enemies. The movement sequences offered in the game are either direct replicas or based on popular and traditional dances (Goslin). Except for a couple of steps, *Fortnite* has renamed these dance moves and does not credit the creators, further alienating works from their originators. This is how video games make their profit, by selling players attractive add-ons, including emotes, to customize their avatars. The dances here become an item to be owned and reproduced at will. The first versions of the game saw dances copied from the internet, TV, and music videos. *Fortnite's* developers were taken to court by dancers, musicians, and actors for the use and renaming of their work (Goslin). Since short sequences of movement are usually considered too simple to be deemed worthy of protection, and as none of these four plaintiffs copyrighted their work beforehand, they lost their cases against Epic Games, the company behind *Fortnite*. This is due to the U.S. Supreme Court ruling in the case *Fourth Estate v. Wall-Street.com*, which imposed the need to have a copyright registration at the Copyrights Office before any copyright infringement claim can be made in Court—again, something that none of the dancers did before suing Epic Games.

However, the abstraction of dance movements for video games through motion capture is not the first iteration of the computation of movement—as a systematization and codification of its qualities outside the dancing body. Choreographic thought had been already identified in itself as a form of movement computation

(Sheets-Johnstone) even prior to its entrance into the digital space (Portanova). The incursion of dance into the computational is also marked by the incursion of the logic of computation into dance. As Stamatia Portanova remarks from a philosophical angle, "Rather than having a moving subject measuring its own relation to movement and space through numbers, it is the number that now becomes a subject, through the becoming-number of the moving body" (102). An example of this is the mathematical abstraction of Labanotation but also any other notational system that transposes the dancing body into a scientific plane of reference through geometrization or quantification. Following this intermingling of dance and the computational taking place even before the digital age, might result in different conclusions than the aforementioned clean distinction between dance and its recording devices. However, a good alternative to further destabilize such a separation is to inspect it through a political analysis. Dance scholar Harmony Bench states that the separation between dance and recording technologies was never really about dance's ontology in itself but more about the shift from its state-sponsored archive "as a repository for and producer of histories to the archive as a market-authorized site of circulation for cultural memories" (157). The "(neo)liberalization of the archive" (Bench 157) as privately owned devices allow for the recording, reproduction, and circulation of dance is then another stepping stone in the moving body's interpenetration with the numerical, the computational, and the digital. The sway and impact of these different iterations are the prequels for the conversion of dance into a liquid commodity, as will be revealed henceforth.

Wet Data and Other Impossibilities of Digitizing Dance

Think of a photograph soaked in water; an image that does not fully comply with itself, or rather an image that exceeds its own confines by reverberating in the adjacent, but evanescent, ripples around it. Every color and shape is there, they are just not as sharp, more of a blurred suggestion, a euphemism of themselves, yet still there. The image's spectral and dreamlike feel does not take away its prowess, as all the particles of water that sink the portrait are bound to subordinate their transparency to its reproduction. Like this smudged enchantment, choreography turned into data touches and transposes

itself onto many different bodies and devices, physical and virtual. Undulating in soft dizziness, sets of choreographic movements get to be reproduced in ripples, a tide that recurs in waves. In the first wave, human bodies are recorded at the motion capture studio; sets of thousands of hundreds of data points are splattered as the customary set of fifteen infrared cameras intrusively follow every trajectory in the dozens of reflective markers latched onto the skin-tight bodysuits that dancers wear to facilitate the transformation of dance into flows of data.

As much as the motion capture system is geared to track the performer's movements in the studio to the millisecond, it is nonetheless restricted and can only account for the plastic markers reflecting the light emanating from the fifteen cameras. Strictly speaking, then, the human body is never really digitized, its flesh escapes the most invasive tracking system ever produced; more than a dozen cameras within a ten by ten space are pointing in its direction, yet they are all irremediably distracted by the markers it is wearing (Chang 316). Objects tracking other objects and human flesh being washed away in the shore of this conversion. What is underneath the tight body suit—the dress code at any motion capture studio—remains intact, incapable of making its way into the digital. Its sweat, the humidity that it produces as it keeps dancing, does not soak the data being harvested; the glistening particles of saline liquid emerging from the dancing body's pores cannot be welcomed through the digitization vortex of the motion capture studio. The dancing body is not in itself what is captured here either, but the ripple that it creates; a material of a second order, not the unmediated gestures of a human body, but those of the ancillary second body resting as a supplementary skeleton made of the markers atop of it. By summoning these dots to produce a scrap of a human silhouette made out of rudimentary sticks and dots, the computer's eye produces a second body in the form of a gestalt.

In a second moment or wave, the resulting dance data is then transposed to the dancing avatars that populate video games and VR environments that reproduce the gestures with exactitude, irrespective of their shifting and customizable appearances that might range from human-size squirrels to official renditions of Ariana Grande's body, sanctioned by the artist. No pedagogical process is needed for

this migration of dance data to this third avatar body. With a flick of a wrist or a couple of taps from a thumb, any of the more than four hundred million registered users of *Fortnite* can instruct their customizable characters to repeat the more than six hundred emotes or short capsules of dance movement currently sold on the platform. There is, however, a different kind of labor that is still needed to get to dance, even if by proxy of a virtual avatar. Users of the popular videogame scroll through their emote library, comprised of all the dances that they have purchased in advance, and select the one they want to be deployed in front of others, after killing them in the battle royale. Then, dance in the form of data resurfaces as a synonym for triumph and dexterity, as proof of one's purchasing capabilities, and as the tongue-in-cheek celebratory ritual to madden defeated opponents. This surplus or proliferation of bodies—physical and digital—from the *first* dancing body at the motion capture studio, to the *second* rudimentary skeleton constructed from the reflective markers placed onto it, and this *third* ever-morphing virtual avatar of the videogame, finally shatters the limitation of having only one subjectivity per body.

The isometrical correspondence between one subjectivity and one body was thought of as the very backbone on which modernity was established (Cherniavsky), and for workers to commodify their labor in the marketplace as sovereign persons inhabiting an individual body. Along with the overabundance of virtual corporealities that online platforms allow users to inhabit; new sensibilities, behaviors, liquids, and economies are unleashed. Notably, the new economy put forward by virtual platforms that commodify human behavior sits in direct contradiction to the Fordist, industrial, or early capitalist marketplaces wherein sovereign subjects operate through a single corporeality. On the contrary, the conclusion here is that the commodification of dance data and its liquidity not only fosters, but requires the sedimentation of multiple bodies and for their labor to be juxtaposed and mobilized. But for such a conclusion to be fleshed out there is one final body that needs to be accounted for, that of the end-user, the customer, and the gamer, who gets to invoke all the other three bodies as they decant into their dexterous hands.

Same dance, New Kinetic Causalities

When Fanon famously recounted in the first person the experience of grabbing a cigarette, this was an action that could not be operated in the world without the animation of his right arm, without the action of grabbing the matches from a "drawer in the left" that required him to "lean back slightly" (111). Through this detailed itinerary, what peeks through is not only the micro-actions performed to complete a goal but how they all feed back into the consolidation of a body's image and what it is able to pragmatically do. This consolidated image in the form of a "bodily schema" is shaped by the spatiotemporal conditions of the world and the specific affordances possible within it. The bodily schema as an articulation then encompasses the mental representations made of the body based not necessarily on its visual appearance but on its operations and actionable affordances. As such, the schema of the body is not given by the effect of its appearance, but "painstakingly built up" in action (Silverman qtd. in Salamon 29). A bodily schema that is built-in action and not a given seems conceptually coterminous with the definition of a "bodily ego" described by feminist scholar Gayle Salamon when theorizing the misalignment between inner and outer self-perceptions of a transgender body.

> The concept of the bodily ego is of particular use in thinking transgender because it shows that the body of which one has a "felt sense" is not necessarily contiguous with the physical body as it is perceived from the outside. That is, the body one feels oneself to have is not necessarily the same body that is delimited by its exterior contours, and this is the case even for any normatively gendered subject. (14)

But if inner and outer perceptions of the body do not collapse as identical, meaning that there is no absolute isometry between the body's physical appearance and its imaginary representation, then the painstaking forging of the bodily ego can instead be traced through the keywords of rehearsal and action. But any action rehearsed by a body is fundamentally an interaction with a contained environment of specific spatio-temporal conditions. Thus, these interactions, along with the conditions of the environment that contains them, are to be inspected in order to understand how we "understand" ourselves. When the spatiotemporal conditions of the environment

are altered—e.g., the length of the arm, its grappling force, the distance between the two, or the dimensions of the matches—the sequences of bodily actions needed to see a result are different, and, therefore, the bodily schemas they rest on top of are also fundamentally challenged. If one wanted to see a ballet dancer performing a pirouette in the analog world, a dancer needed to hold their center down, bend their knees slightly, engage the adductor muscles, twirl their body to the side led by the lateral thigh, the buttocks, and later the entire leg to build momentum through an openness of the arms that would enclose back when the standing leg permits the dancer to return to their original position. Now, synthesized sequences of digital movement, of a twirl, a *relevé,* or an entire choreography for that matter, can be played out in a video game with the pressing of a single button on a controller. This is the precise moment of fracture of the kinetic causality of the action required for a specific result to be played out in an environment, which was suggested to be the very substance that informs the configuration of the bodily schema. The new contours of the actions required for the synthesized versions of dance to appear in the world, mobilize not an impermeable body and its corresponding bodily schema, but rather a form of techno-human embodiment with altered affordances and reach.

This transformation, facilitated by digital technology, has also altered the once stable coupling of action-sound in music (Jensenius), whereby one specific action unleashed one specific sound. For example, the activation of the shoulder's deltoid muscle and the arm's flexor muscles followed by an outward rotation of the wrist that concludes in a burst of movement from the fingertips in a plucking or strumming of strings used to be the only way to produce a guitar chord in the "real" world. With the appearance of electronic instruments, that same chord could be experienced with the click of a mouse or by tapping a screen, unhinged from the spatial laws of physics that govern the production of acoustic music. But to avoid the precipitated conclusion that the production of the same chord through electronic devices implies disembodiment, we have to confront the fact that the muscular chains and lines of connective tissues that are needed to enact the click of a mouse or tap of a screen also require a certain activation of the user's body; shorter and simpler, but an activation nonetheless. Instead of a cause for disembodiment, this altered sequence of actions illustrates here the reformulation of the bodily schema into a techno-human enmeshment of actionability.

The thrust, the intensity, and the adroitness of the two pathways of kinetic effort that produce the same chord with either electronic instruments or acoustic ones greatly diverge from each other, but, if we attend to the production of electronic music only, the muscular efforts needed to play the synthesized version of the sounds of the guitar, drum or saxophone are identical across the board.

Back to the case of choreography, regardless of the kind of dance intended to be produced within the video game's virtual space, the same physical sequences of muscular effort are required for their appearance. Once an array of dance steps is synthesized and available in the form of emotes, the user gets to see them all enacted with the press of the same single button, activated through an identical kinetic causality. Right at this conjunction, the reformulation of the kinetic causality collapses previous iterations of bodily schemas, now bleeding into a techno-human assemblage. To interact with the video game controller, one has to press buttons with the thumb muscles, move joysticks with the finger extensor muscles, and manipulate triggers or bumpers with the index and middle fingers; all of which require engaging the wrist flexor and extensor tissues to stabilize the controller in the hands. But doing all of that alone won't allow the dance emote to appear on screen. This chain of muscular activations and interactions required for the manipulation of a video game controller has to be complemented or followed by another set of operations within the machine. A preliminary, but partial, causal order of such interactive techno-human embodiment needed to deploy dance in the form of emotes could look like this:

Wrist – thumbs – extensor muscles of the fingers – controller – console – engine – screen – dance.

Even though it would be arguably impossible to contend that experiencing dance performed by flesh-and-bones dancers and watching it obliterated through the perimeters of the screen is the same, this paper is not interested in ratifying the already theorized distinctions between these two domains (Dodds). On the contrary, and to prepare the ground for the main thesis of this paper, we follow Silvia Citro's notion of "digital-carnalities" to productively explore the techno-human continuum at play when producing and consuming dances after their conversion into data. While Citro pins down the images of people dancing within the onscreen perimeters of our

devices as "luminous oniric-surrealist flashes" (347), we sink our attention into the fluidity that was required for their production. Not fluidity as a synonym of a certain flexibility or plasticity, but rather the actual liquification of dance data as it migrates across devices and bodies, thus seen as always already imbricated.

The act of dancing mobilizes a specific subset of substances, for instance, synovial fluids to lubricate the knees as they bend and extend, providing nourishment to the cartilage and ensuring smooth joint motion. Sustained dancing elevates the heart rate and entails the production of sweat, primarily composed of water, but also of small amounts of electrolytes and metabolic waste products that moisten the skin's surface. Dancing involves movement and physical exertion, which can increase blood circulation throughout the body, as well as increase the production of mucus to moisten the airways. The heightened blood flow of moving the limbs of the body can lead to a temporary redness of the skin, perceivable from the outside; and an increased circulation of cerebrospinal fluid irrigating the brain on the inside. Even before stepping into the motion capture studio, performers might experience a rush of cortisol and epinephrine, more commonly known as adrenaline, which suits the body for physical activity. As the movement continues, the blood vessels might get dilated by nitric oxide while the nervous system gets inundated by a tide of endorphins and other neurotransmitters. The contrast between all these bio-physiological operations entailed in the production of dance steps in the studio and the deployment of synthesized dance on the screen hint not only at the reformulation of bodily schemas but, more fundamentally, at their heretofore machinic entanglements. Put differently, given the enmeshed, sequential, and relational operations of humans and consoles required for the deployment of digital dance, the users' bodily schema is qualitatively contaminated by the computer, which is never autonomous but requires the mobilization of a techno-human form of embodiment, the assemblage of a techno-bodily schema.

But there is another series of excretions produced by the bodies of gamers who purchase and consume dance steps in the form of emotes, following their digitization in the motion capture studio. An excessive amount of gaming is now known to produce decreased epinephrine and norepinephrine levels (Kim et al.), which are substances that travel through the cerebrospinal fluid and in the saliva,

as a response to excitement or danger. That is to say, once dance data reaches its consumers, it is accompanied by the liberation of dopamine through plasma, the liquid part of the blood, associated with the behavioral addiction produced by video games (Clark and Zack) and their pleasurable effects. The liquification of dance data that starts with synovial fluid and lactic acid of the human dancers at the motion capture studio continues with the segregation of hormones and chemicals that percolate through those who consume it in the form of in-game emotes on the other end of the production chain. This liquification is useful to illuminate one of the many interconnecting threads between dances on the screen and dances "in real life", which, despite their ontological differences, keep bleeding into one another through the exacerbated indexicality of liquid as their pervasive hallmark. Liquification—the continuity traced by these byproducts—is here made traceable through the excretions produced at each stage of its circulation. All together, they meet in an encompassing scatological orchestration that is both literal and metaphorical. Actual excretions and discharges were focalized in the previous sections, but when the possibility for these to be directly palpable disappears due to the limitations of the screen, the eschatological returns in the form of theatricality. This theatrical mimesis of eschatological excretion is explored in the following section in correlation with the final form of liquification that dance produces while circulating in the form of data: liquid capital.

Foul Dance Steps and the Reintroduction of the Eschatological as a Theatricality

So far, we have framed dance data as repositories of movement to customize virtual avatars and mock other players, but more fundamentally, as the result of a transversal liquifying force across bodies, orchestrating their fluids. But when those fluids are out of reach and impossible to be smelled, felt, or touched through the mediation of the screen and its ocularcentric nature, the eschatological returns to overcome this impossibility via theatricality. This theatrical staging of the eschatological is evident in the gestures of Twitch streamers who make a living by playing *Fortnite* in front of hundreds of thousands of online followers. The narration below is representative of how streamers build their online persona and how allegories to bodily excretions lubricate the para-social interactions

required across digital platforms to amass visibility, virality, and potential revenues:

> *During one of the live streams by famous gamer @ MrDylanEvans, user @Chloe95220 gifts 5 subs to viewers (a reward within Fortnite), causing the host of the Twitch Livestream to ramp into what he calls a "Shrek Rave". Standing up from his chair and dancing ravenously, he then assumes the starting posture of twerking but instead of shaking his buttocks by tilting them up and down as the movement would normally require, he cues a sequence of fart sounds while he taps on his butthole. As he screams "Have a Shrek Rave, that is for you Chloe!", loud EDM music starts blasting, thanks to the moderator of the live stream. The figure of the beloved Dreamworks character appears naked in the upper left corner of the screen as the host continues dancing frenetically.*

This combination of debauchery and competitive gaming presents itself on a split screen that allows followers to see the famous streamer alongside his in-game avatar, shaped as Ariana Grande's physical appearance. "Oh, it's getting sweaty!", he shouts as he abandons his progress in the game to stand in the middle of his room illuminated by LED neon lights and perform the viral sensation dance "flossing", which is also one of the most popular emotes in *Fortnite.* This kind of celebratory ritual and interruption of the actual game happens every so often when the Twitch server notifies him of a new subscriber who has enjoyed his content enough to follow him.

> *[In the next round of the same livestream, the host is "liquidated" by an opponent, who proceeds to dance through a celebratory emote] @MrDylanEvans: "Cranky [referring to user @cranky_ serpent23], it doesn't matter, it doesn't matter, I was tracked, I was tracked, it's fine. Cranky… Kamikaze! Shut up dancing mate! I've got the bean community behind my back". [As he whines while talking to his audience and his opponent keeps dancing on his in-game grave before the new round starts]. Shortly after, hundreds of bean emojis start appearing in the chat box, sent by the people who have joined the live stream, accompanied by more fart sounds.*

Later, when @MrDylanEvans finally wins a round, we see his in-game avatar in a celebratory dance with both arms extended forward, accompanied by short little hops, both feet elevated at the same time. Simultaneously, @MrDylanEvans stands up from his seat and starts crouching as he claps rhythmically in a 4/4 time signature. He cries "mate… Let's go!" and cues a series of hand gestures, punching both arms in the air, pushing and pulling, one hand at shoulder height and the other close to the ribs. This feast of violence, social dance, excess, digital communality, cuteness, and "Havoc Pump Gunshots" is replicated daily on Twitch and delivered to massive audience numbers. Users like @mamabenjifishy1 have as many as 527,3k followers worldwide and are among the site's top gamers. However, their participation in the videogame is far from passive, quite the contrary, the top gamers on Twitch like @SarahNicole and @pinqeu are popular for enduring uninterrupted marathonic live streams of more than nine and ten hours, respectively. But to push through such taxing sessions and their ensuing back pain, carpal tunnel syndrome, bloodshot eyes, and plastered thighs; along with the arguably humiliating simulation of passing gas in front of half a million subscribers, is not without a reward.

In the new economy facilitated by online platforms and social media, "smaller streamers typically earn anywhere from $50 to $1,500 per month with 100 viewers—or up to $30,000 per month with 10,000 viewers" (Folger). As high as these numbers might seem, they are only a fraction of the startling takings that the companies behind these video games generate; an industry that is now more successful than movies and music combined. The "film industry's $42 billion pales in comparison to the more than $150 billion in video game revenue in 2019", revenues that include the $2.4 billion a year that games like *Fortnite* generate by selling customizable options like emotes to its users (ITRC). With the amassing of all these profits, stimulated by the excess, frenetic wickedness, and popularity of the enduring sessions of streamers on Twitch, the liquification of dance data completes its cycle here taking the form of liquid assets. This final iteration of dance data adds to its organizatory force through a financial incentive; an invitation to participate in a new emerging economy consisting of those who surrender their bodies—digital and physical—to its reproduction. At this shorebreak, the organizatory quality of dance data finally reveals the intermingling muscular, chemical, theatrical, and economic aspects of its liquidation of bodies,

starting with actual physiological liquids and ending here, with the production of liquid assets.

Conclusions

Reaching the ebb and flow, we underpin how the adoption of movements from machines to human bodies happens in both directions; but this process, regardless of the revolting evocation of human secretions at the ellipsis of the celebratory rituals of famous live streamers, is inconclusive. Seen in tandem with all the other instances of the circulation of dance data, from its production through motion capture to its consumption, the outlines of this swell of fluids are rendered visible, but the liquidity of major capital accumulation—of which streamers and software development companies are a prominent part—is only the whitecap of a kinetic groundswell. The hallmark of the liquification of dance therefore consists of not only the perceivable liquids that are left as it migrates through bodies and devices, but also the same identifiable sequences of movements that recur in its migration—performed by human bodies and virtual avatars, regardless of the kinetic causalities required for its deployment. The blueprint of the dance steps recorded at the motion capture studio is the formal layer that allows tracing the organizatory quality of the liquification of dance because it is precisely the sequences of movements that it contains that define the orchestration of excretions in different bodies as they come into contact with them. Without recovering a receding melancholia for a pure dance of stable conceptual borders centered around the phenomenon of unmediated human presence, the liquification of dance gestures towards a notion of dance as a transmedial maelstrom that is "dynamic, transhistorical, and intersubjective". A flowing system "of incorporations and ex-corporations" (Lepecki, "The Body as Archive" 39).

The material emphasis of this paper overcomes the misleading distinction between "real" and "digital", making the palpable interconnecting thread between the two domains visible as physiological and theatrical, collapsing the distance between these fields. For dance to persist in its revised iterations across the digital, it needs to find coherency and pervasiveness; coherent for us to indexically recognize the same dance steps across digital and physical bodies

on a formal level, but pervasive because it needs to be transposable enough to migrate across different corporealities. The collapsing of this distance is then the backbone for the sedimentation of different corporealities described in the third section of this paper, through the alteration of kinetic causalities and their ensuing refiguration of bodily schemas into techno-human embodiments. In this way, amending Lepecki's assertion about the hyperkineticism of capital (*Singularities*), we could say that the movement that capital requires to liquefy itself is, as seen, not exclusively human but assembled through techno-human embodiments at the service of dance as an organizatory force.

By tracking the itinerary of choreography after its digitization, dance glints as a fugitive yet effective orchestrating force arranging bodies of flesh and bones, but also those made of numbers and capital, as it migrates throughout them. Thus, dance in its digital iteration is not an epiphenomenon consisting of the circulation of capital in the emergent, but abundant, economy of digital commodities, it is, in fact, its motor. As its kinetic motor, dance's value goes beyond an adornment or ancillary quaintness of the body's presentation in the digital and is proposed here to be absolutely central for the arrangement of bodies, flesh, pixels and money due to the pervasiveness of its liquidity. If Lepecki's assertion of dance as a "system of incorporations and ex-corporations" seems too evocative; by accentuating the material remnants left behind as dance circulates through bodies and devices, we finally see its perlocutionary force as a topology maker across disciplines of what would usually be considered media and cultural studies or visual arts on the one hand and performance studies or dance on the other. The echoes of this destabilization of dance could result in future conceptualizations of corporealities that are not necessarily based on epidermal confines or anthropomorphic isometries, but rather on a trace-ology that maps the humid dashes left behind as it sinks in and emerges back from the sea of the digital. Like a photograph soaked in water.

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