And so we return to three-dimensional space—through Philip Szporer and Marlene Millar’s discussion of 3D film and their work with that medium—and our conclusion to this collection. Is 3D the new best way to present dance and the body? Is 3D an answer to questions about presentation of dance on screen, Benjamin’s doubts about the performer’s aura, and even how to reach a wider audience? We wrap up with a brief history of dance and site (and, sight), pondering about the future and how technology might further change our apprehension of movement—in real life, in projected moving images, and in the virtual world itself.