Choreographing American Dance Archives: Artist-Driven Archival Projects by Eiko & Koma, Bebe Miller Company, and Jennifer Monson

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When we are archiving, are we archiving works or are we archiving to lead to understanding of what that artist has done?[1]

Writing about their attempt to archive the Occupy Wall Street movement, #JEZ3PREZ & ATCHU declare, "If we believe 'another world is possible,' then another archive must also be possible" (2012). Through their "Anarchives," they seek to reflect a multivocal, decentralized movement through developing not a single collection, but rather a way of connecting and sharing information, much as the movement itself did. What is important here is the emphasis on the form of archives, not only on content. #JEZ3PREZ & ATCHU argue that archives should not be developed on a one-size-fits-all model or methodology, but rather should develop based on concepts influenced by the specific circumstances and distinctive qualities of the phenomenon being archived.

The authors, here, are contrasting their project with a typical archival collection assembled by archivists through a process of appraisal, accessioning, processing (e.g., creating box and folder content lists, developing finding aids, cataloging), and preserving, all with the goal of eventually providing access to the materials through an institution such as a library or university. A collection is made up of materials that have organically arisen out of the operations of an organization, are no longer in use, and will not undergo further intentional modification (other than preservation) once they have been accessioned. In the case of an archive of a particular choreographer or dance company, materials may include film or video documentation of dances, photographs, programs, newspaper clippings, oral histories, sketches of costumes and sets, musical scores, correspondence, rehearsal notes, budgets, and the like. Archivists endeavor to preserve the provenance of the materials, that is, to maintain their original order. While these records are consciously and intentionally gathered as part of the appraisal and accessioning process, they are not typically gathered with an eye toward creating a specific "story" or legacy.[2] Rather, the goal is, as much as possible, to create a consistent kind of structure across collections within a particular archive that enables uniform searching through catalog records, metadata, and content themes.[3]

What #JEZ3PREZ & ATCHU are calling for is the process of archiving to be taken up by those who have created the materials and to be strongly influenced by the actions and values of the organization. The resultant archive should, according to them, be more than just a collection of materials; it

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should instead be able in content and form to reflect and convey the work itself. If this idea of structuring an archive based on the circumstances and qualities of the work were to be applied to dance, for example, one could imagine archives of various choreographers considering differing choreographic processes. This approach to archiving would bring it into alignment with a definition of choreography put forth by Susan Leigh Foster in her influential 1986 book, *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. In that text, Foster argues that a dance must be understood as a product of a choreographer's creative process, including everything from rehearsals to dance training to how the choreographer thinks about the purpose of dance and the dancer. In other words, if a dance is a product of a choreographer's creative process, if there is an internal logic to artistic processes, ideas about technique, the body, art, and a dance, then an archive created by a choreographer about his or her own body of work would also inherently be part of that choreographer's creative process.

Over the past five years there has been a growing trend among established American choreographers to create "artist-driven archives" as part of their artistic work. Like reperformance projects, artist-driven archives highlight the ways that dancers have a history of turning to dance archives (their own or others') as inspiration for new work. Artist-driven archives are created by the artist as an inherent part of the artist's own ongoing creative process, and in this sense they differ from the traditional archive described above in that the materials are still in active use by the individuals or organization who generated them, and they may continue to shift over time rather than being preserved as they were at a particular time. Similar to a standard archive, such archives collect materials related to a single artist's work, either as a whole or focusing on one era or specific project. Of central importance to this approach is that the artist-driven archive is about the artist's self-representation. First and foremost, the artist-driven archive is aimed at articulating something about an artist's ongoing body of work and artistic process rather than enabling the preservation of a collection of materials.[4] Artist-driven archives delineate the unique possibilities of each choreographer's body of work, even as the various components of the archive may also exist as artworks in their own right. Indeed, when artists engage with their own archival materials, they have the ability to choose the form their archives take, which I argue gives their archives a remarkable consistency with their choreographic practices as a whole.

In addition to providing artists with new methods to articulate their own practice, artist-driven archives are also aimed at being accessible to broad audiences in the present, rather than existing primarily for specialist research in the future. This echoes archivist and scholar Terry Cook's observation that "The record is no longer a passive object, a 'record' of evidence, but an active agent playing an on-going role in lives of individuals, organizations, and society" (2001, 22). For Cook, the archive is not something fixed in the past, but rather a vital participant in the current moment. Artist-driven archives are intended to expand accessibility of the work to new audiences. The premium placed on accessibility means that these artist-driven archives tend to employ a combination of digital, online, and other innovative platforms; museum and gallery exhibitions and installations; and live performance, rather than a repository model. For example, someone who had no previous experience with Jennifer Monson's *BIRDBRAIN* (2000–2006) project (discussed in detail below) may have come into contact with her exhibition at the New Museum (2013)[5] or her *Live Dancing Archive* website as first encounter with the work. Through these materials, audiences may learn something about what it was like to experience the dance when it was first performed, but they may also experience the creation process, or even experiment with creating their own mix of the materials, even as it is clear that the artist is engaged in the same process. This approach brings audiences into the creative process in a way that is not usually available to them.[6] Whereas official repositories, such as that which holds Bebe Miller Company's archive at the Ohio State University (OSU) or the Jerome Robbins Dance Division of the New York Public Library that maintains materials in relation to Eiko & Koma, control access to materials and dictate how they may be handled with the goal of long-term preservation, the artists creating artist-driven archives specifically seek to expand access to as many people as possible. However, artist-driven

archives are not replacements for traditional repositories. Certainly, the latter have played and will continue to play a central role in dance scholarship and performance. Instead, artist-driven archives offer further opportunities for audiences, researchers, and even the artists themselves to engage with the work in new ways.

In this article I focus on three such artist-driven archives by Eiko & Koma, Bebe Miller Company, and Jennifer Monson. I draw from interviews with the choreographers as well as analysis of their three archive projects in order to demonstrate how each of these artists approaches their own archives—photographs, sets, video documentation, costumes, their own dances, past collaborations, and indeed, their own experiences of dancing as material for further creation, not as static objects to be preserved.[7] This essay contributes to the body of literature on dance and performance archives by adding in the practices of a diverse group of established choreographers who began presenting work as part of the booming New York downtown dance scene in the 1970s and 1980s and who have subsequently amassed a body of work significant to American postmodern dance that has gained recognition through prestigious awards and grants. That these choreographers are Asian American, African American, queer, and predominantly female is significant because these identities tend to be underrepresented in dance archives.

As Okwui Enwezor has noted in regard to artist-driven photographic and film archival projects, these types of projects "[cast] the whole range of archival production within an epistemological context that far exceeds the issues of taxonomies, typologies, and inventories generated by the artists" (2008, 46). In the three artist-driven archives discussed here, the ontology and epistemology of the dance archive shifts. The archive is no longer only there to attempt to fix dance's ephemerality, but also has another purpose, another way of being.[8] As Bebe Miller says, the model of an artist's archive shifts "from artifact to artwork" (Bebe Miller Company website n.d.). While some would challenge the definition of this work as an archive, I strive in this article to take the artists at their word; that is, I take seriously their proposition that they are creating archives even as I seek to critically analyze the implications of those creations for the definition and function of dance archives more broadly.

In what follows, I introduce, in detail, the archive projects of Eiko & Koma, Bebe Miller, and Jennifer Monson. I then discuss two key themes that arise from all three projects. First, I address the emphasis on accessibility and on generating new works and consider how these themes relate to other recent trends in dance archiving, namely, digital archives and reperformance. Second, I consider the institutions behind artist-driven archives and question who is actually doing the driving of the discursive reformulation of artist archives. I conclude with thoughts about the implications of these artist-driven archives for both the practice and scholarship of dance archives. By bringing together these three examples and demonstrating how each artist is contributing to the conversation, I draw attention to how these projects question who gets to make archives and where choreography begins and ends. These artist-driven archival projects demonstrate that there is a choice in how one archives, and those decisions are not merely about logistics or best practices. If decisions about how to archive are understood as choreographic decisions, then they become apparent as fundamentally both political and artistic. To be clear, I am not suggesting that the dances themselves deal with politics explicitly (although they do all evidence a particular kind of politics). Rather, I am concerned with demonstrating that the choice of how to archive is a political one, engaged with issues of power and authority, representation, and knowledge formation.

Three Case Studies of Artist-Driven Archives

Eiko & Koma: Choreographing Archives of Regeneration
Eiko & Koma began working together when they met at *butoh* cofounder Tatsumi Hijikata's studio in 1971. The pair soon set off on their own, dancing in Europe and North Africa before arriving in

the United States in 1976, where they quickly became mainstays in the New York downtown dance scene. They are acclaimed for their slow-moving dances grounded in elemental concepts, like *Grain* (1983),[9] *River* (1996),[10] and *Mourning* (2007).[11] Eiko & Koma began to explore archiving when they launched their Retrospective Project in 2009.[12] The three-year Retrospective aimed to examine their dances and archival materials from the past four decades for their continued or shifting resonances for contemporary audiences. The Retrospective produced an impressive amount of new work: museum and gallery exhibitions of photographs, sets, and screen dances; a new living installation; creation of new dances through revisiting choreographic material and musical collaborations; the revival of older works; and the publication of a catalog by the Walker Art Center (Rothfuss 2011). A redesigned website features a generous amount of full-length and excerpted video documentation alongside full-length media dances. Eiko Otake calls the website a "multimedia library, a virtual gallery, and a knowledge center where all activities of the Retrospective Project are archived, reported and shared" (Otake 2012, 27).

Unlike a typical art retrospective, which serves as a capstone on an artist's career, Eiko & Koma conceptualized their Retrospective Project as a midcareer opportunity to look back in order to understand how to move forward. At the meeting launching the Project, the term "pro/retrospective" was used, and although it was not employed during the Project itself, the way the word links future/past indicates how Eiko & Koma were actively engaging the Retrospective as part of their creative practice. Looking back enabled them to see what they had abandoned and what they were still doing after so many years. The Project, Eiko wrote, "allows us to remember what we were thinking and find out how we think about it now" (Eiko & Koma, "About our Retrospective," n.d.). It also allowed them to explore whether possibilities remain within their earlier works for further exploration and to reaffirm their commitment to some of their long-term themes. In this way, the duo's Retrospective was not just about reviving old pieces, but was explicitly about creating new work out of old dances. But most of all, the project was at its heart an active engagement of the artists with their own choreography and archival materials, rather than, for example, a curator creating a narrative of the body of work.[13]

The choreographers' Retrospective differed from retrospectives commonly found in the visual arts realm in length and scope, lasting three years and encompassing a number of different exhibitions in addition to performances, rather than featuring one definitive exhibition that tours to a series of museums. This is in line with Eiko & Koma's practice that eschews a single definitive performance in favor of constant regeneration of dances. In a sense, Eiko & Koma's choreographic practice, even before the launch of the Retrospective, involved a constant recycling and renewal of their own bodily, choreographic, and material archives. Their Retrospective Project explicitly engaged what they called "regeneration," in which they investigated how particular pieces have changed given their own changed bodies and contexts; they then either performed the work from that new perspective (for example, *White Dance* [1976] and *Night Tide* [1984])[14], or they sought out what of the original work still felt urgent and essential and used that to make a new work (for example, *Raven* [2010]).[15]

At the *Eiko & Koma: Time is Not Even, Space is Not Empty* exhibition at the Museum of Contemporary Art, Chicago (2011), costumes and set pieces on display were also in active use over the course of the exhibition for performances in the gallery, theater, and courtyard, challenging the idea that objects in museums are not to be touched (see Photos 1–3). Then, after they had been returned to the display, the items could evoke in museum visitors' memories of the live performance and, in a sense, keep those performances active. The *Residue: Installation by Eiko & Koma* exhibition at the New York Public Library's Astor Gallery (2011), on the other hand, was the first time that Eiko & Koma designed an environment in which their bodies would not be performing.[16] *Residue*'s centerpiece was a freestanding "Tea House," constructed of canvas, feathers, rice paste, and other materials that linked it to the dance *Raven* (2010) and the month-long living installation *Naked* at the Walker Art Center (2010). The Tea House welcomed visitors to enter, rest, and

Photo 1. Eiko & Koma: Time is Not Even, Space is Not Empty *at the Museum of Contemporary Art, Chicago. Photo by the author.*

reflect on a small digital video projection of Eiko & Koma at the center of the structure, while a series of video viewing "wells" that surrounded the Tea House invited visitors to immerse their upper bodies into the structure in order to see the video projected at the bottom. In the absence of Eiko & Koma's performing bodies, these structures put museum visitors' bodies in (mediated) relationship with the work.[17]

This significant museum and gallery exhibition component of the Retrospective was not just about incorporating live performance practices into the visual arts exhibition space, nor about simply adapting visual arts practices for performing artists. Rather, Eiko reflected that using a visual arts approach to a performing arts body of work gave them "both a broader and deeper framework with which to engage audiences in their career" (Eiko & Koma "Retrospective Project," n.d.). In other words, the project was aimed at increasing access to their work and creating new audiences for it, and museums provided one way to do that. Similar to outdoor performances in public squares, a regular flow of visitors to a museum meant that many people could happen upon Eiko & Koma's work—and even their performing bodies—in a way they never could in a theater. For example, the living installation, *Naked*, drew almost 8,000 people, including some who came specifically to see the dancers, and many others who came to see another exhibition or just to visit the museum in general. In this way, many people who would not have specifically sought out a dance performance had an experience with Eiko & Koma's work; their archival work actually made their dances more accessible to audiences, rather than reserving the archives for a privileged few.

While Eiko & Koma's Retrospective Project encompassed their entire body of work, the archival projects of Bebe Miller Company and Jennifer Monson make no claim to comprehensiveness. Miller's project engages primarily with work since 2001 through specific bodies and their history with the Company and the choreography. Monson's project focuses on one particular iteration of a long-term project. In both cases, their archives provide a partial view into the processes of a larger body of work, drawing attention to the ways that archives are never comprehensive and are always selective. And yet despite this focus on a more specific time period, as I will show

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Photo 2. Eiko & Koma's costumes on display. Photo by the author.

below, their archive projects nonetheless produce a discourse of their choreography that is aimed at being both accessible to and usable by a broad audience.

Bebe Miller: Choreographing Archives of Storyness

Bebe Miller started her acclaimed postmodern dance company in New York in 1985. For the past thirty years, she has made dances grounded in improvisation that are deeply engaged with the human condition. "Storyness" describes for Miller the way her dances make meaning. In an interview with the author, Miller says, "Storyness is a topic that I keep on talking about in our work, but it isn't so much a story to tell, but that we are involved in the re-telling" (Miller, interview with author, January 9, 2014). In recent years, Miller has become interested in what she calls "an archive of our practice." She observes, "For most of us the point of doing all of this . . . I mean our life is more in the studio than on stage, it is the continuing creative conversation" (ibid.). This has led to a focus on documenting what Miller sees as the heart of their work: the creation and rehearsal process, which not only is *not* visible on stage, but which also typically is not centered in traditional repositories although traces of the process such as sketches, notes, and rehearsal footage may end up there. Miller shares, "the Company commissioned ourselves to somehow document a sense of [our] own perspective" (ibid.). Two recent projects, the dance *A History* (2012)[18] and the free digital book, *Dance Fort: A History* (2015), are archival projects that use the live performance and the digital medium as two ways of exploring the storyness of the Bebe Miller Company's work. For Miller, the archive is not in the raw materials but in the process through which those materials are generated, rehearsed, danced, and redanced. In other words, it is the very storyness of the work, the process of retelling it or remapping it, that shapes her artist-driven archive. By focusing on the work's "storyness," Miller emphasizes the artistic process rather than the work as a finished product.

This approach is distinguished from the official Bebe Miller Company archives, which are housed in the Jerome Lawrence and Robert E. Lee Theatre Research Institute in the Ohio State University's Special Collections. In fact, the ability or impetus to form artist-driven archives does not seem to hinge on the existence of an official repository as they are very different projects. The Bebe Miller Company repository at the Ohio State University was established almost by chance. When Miller was moving to Columbus from New York, she mentioned to a member of the Ohio State

Photo 3. Eiko & Koma perform Caravan Project *in front of the Museum of Contemporary Art, Chicago. Photo by the author.*

dance faculty that she would have to give up her storage space and get rid of some of the company's materials; the Ohio State University's Special Collections offered to take the materials and helped her ship them out. Miller does not give a lot of thought to that repository now. She told me, "I don't go back to the archive. It's there. But it is not for me to go 'Oh what did we think about and do?' You know, we lived it" (Miller, interview with author, January 9, 2014). In this statement, Miller seems to favor her own embodied experiences and those of the Bebe Miller Company over the repository materials. It is this kind of thinking that prompted Miller to create a new kind of digital archive that could begin to express those embodied experiences. The result was the digital book, *Dance Fort*.

In 2011 Miller, dancers Angie Hauser and Darrell Jones, and dramaturge Talvin Wilks began working on a digital archive that could reflect their multiple perspectives. The name "dance fort" brings up images of a solid and safe place, but also a site of childhood play made of pillows, blankets, and imagination. Early on, the Company described their Dance Fort as:

> A web-based portal designed to share with a broad audience what it feels like to be *inside* a dance in the making. We imagine Dance Fort as a technological play-space, part installation, part eBook, part website. Containing cross-referenced research materials "danced," viewed, spoken and shared, Dance Fort will serve as a richly interactive archive of BMC's creative processes and function as a documentation template for other dance artists, ultimately shifting the paradigm of an artist's archive from artifact to artwork. (Bebe Miller Company "Projects," n.d.)

As the Dance Fort concept germinated, the idea came up to make a dance that grappled with some of the same issues. Miller says it was "not so much 'let's make a piece about the archive,' but you know, while we were looking back why don't we make something new?" (Miller, interview with author, January 9, 2014). *A History* stages the process of the Company dancing its own history and dancing with that history via revisited movement scores (particularly from the 2001 dance, *Verge*[19]), audio recording, projected text and video, and indeed members' own bodies. "We set up a situation where Angie and Darrell [in the process of] improvising look for themselves, look

for bits of an early work. And so it's like kind of re-encountering that moment of not only physical position and proximity, but then you are also entering into the memory of the studio itself and what else was going on" (Miller, interview with author, January 9, 2014). This sense of entering into relationship with somewhere you have been before is the "storyness" that Miller spoke of earlier. The resulting dance, *A History,* was, according to the Company website, "designed to invite audiences into what dance making feels like, sounds like, thinks like," and "can be viewed as both the evidence and performance of a creative process" (Bebe Miller Company, "A History," n.d.). The archive is in the bodies here and now, just as it is in the choreography and the documentation. While critics were of mixed opinions about whether the danced archive was a successful piece of choreography,[20] in this article I am less interested in the reception of the works and more in the ways they might impact thinking about archiving and archives. Indeed, the crux of my argument about Miller's archival work here is precisely that she foregrounds the process of dancemaking as the focus of her artist-driven archive. This is not to say that choreographic process is not reflected in other dance archives; evidence of choreographic process is often included in archival collections in the form of scores, notes, rehearsal footage, costume sketches, etc. The difference is that in artist-driven archives these kinds of materials have been choreographed in a particular way. In Miller's case, she does more than just make available evidence of her choreographic process; she uses that material to put forth a view of the company's work *as* choreographic process.

In terms of archives, storyness suggests revisiting and drawing out the processes that produced the dances of Bebe Miller Company. One of the ways company members explicitly did this during rehearsals for *A History* was to invite the presence of what they called an "embedded archivist." Rachael Riggs Leyva, a Dance Heritage Coalition Archival Fellow and then OSU PhD student, accompanied Miller, Wilks, and the dancers to a two-week residency at the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign in summer 2011 for what Leyva called "an experiment to see how dance companies and choreographers might use an archivist creatively to support their work" (2015, 206). During the residency she recorded conversations, made transcripts, catalogued audio and video files, and, as Miller put it, "looked at how we did what we did" (Miller, interview with author, January 9, 2014). Leyva documented her time in the studio on a blog that was made available to the general public and wrote about the process in her PhD dissertation (Leyva 2011, 2015). Thus, even as archives and the idea of storyness formed the basis for *A History*, new archives were being generated from that very process.

Even though the *Dance Fort* idea preceded the development of *A History*, the dance provided the focus around which the digital book was designed; Miller describes the digital book as "a map of how we got there that somebody else could enter" (interview with author, January 9, 2014), enabling readers to follow creative pathways from the perspectives of Miller, Wilkes, Hauser, Jones, video artist Lily Skove, and creator of the installation for *A History* Maya Ciarrocchi. By choosing how to navigate between the sections of the e-book ("Preface," "Tracking the Process," "Angie-ness," and "Darrell Drive," see Photos 4a–4c) and among new texts, documents of rehearsal schedules and notes, video interviews, rehearsal and performance video, readers can experience the dancemaking process even as they create their own connections and routes among the materials. The result is an intimate and vital experience, live in a theater and on the tablet in one's hands, of the Bebe Miller Company's artistic process (as) archive.

Jennifer Monson: Choreographing Archives of Place, Experience, and Systems

For Jennifer Monson, dance is itself already an archive of place, experience, and systems. Monson began making experimental dance in New York City in 1983, often based in improvisation and dealing with issues of identity. Since 2000, Monson has focused her choreographic research on particular ecological systems. For example, *BIRDBRAIN* was a six-year, multisite navigational dance project that followed migration patterns of pigeons, gray whales, ospreys, ducks, and geese. After the completion of the project, Monson realized that she had accumulated significant embodied knowledge that some of the dancers and project partners did not have. She had also generated
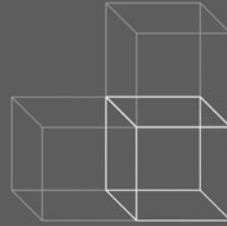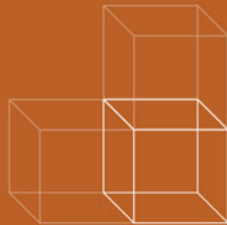
Photos 4a–c. Screenshots from Dance Fort: A History. *Courtesy of Bebe Miller and the Ohio State University Affordable Learning Exchange.*

through *BIRDBRAIN* a great deal of information about these in-flux ecological systems that was external to her body, such as video documentation, flyers, etc. A decade later, she created *Live Dancing Archive* (2012) in order to grapple with how to make all of that information accessible. She decided to focus on the 2002 Osprey Migration, "an eight-week dance research project following the migration of ospreys along the Atlantic Flyway from Maine to Venezuela" (*Live Dancing Archive*, 2013, "About the Archive"). *Live Dancing Archive* includes three components: a dance performance, an online digital archive, and a video installation, all sharing the same name. Through this project, Monson created new archival forms that allow her to make the knowledge and experiences collected about ecological systems and particular places through her own dancing body and through other bodies and materials accessible to a broad audience.

For the 2012 dance component of *Live Dancing Archive*, Monson learned selected movement material from over 50 hours of video documentation of the osprey migration. She learned not just her own dancing, but other participants' as well. Much of the movement had been improvised in relationship to particular locations and conditions, with each dancer bringing his or her own particular movement proclivities and bodily structures into play. By staging her attempt to reembody dancing (hers and others') that was generated ten years previously in relationship to a series of places that are themselves in constant flux, Monson emphasizes the impossibility of archives to repeat or fix dances. She says:

> I knew I wanted to critique video as a way of archiving a dance … the idea of absence came up for me over and over again. As I, as carefully and thoroughly as I could, learned this material from the video, both of myself and other people's bodies, I realized, you know my body's 12 years older, I couldn't do the same things, the landscape wasn't the same, there was an impossibility of restoring the dancing and that is something that I find very resonant with the impossibility of restoring ecological systems. (Monson, interview with author, March 12, 2014)

Along with movement learned from video, Monson also incorporated improvisation into the live dance component of *Live Dancing Archive* to mark the sense that there is constant change and something new being created, not just lost. She says, "both dance and landscapes are ongoing, they're not fixed, they're always unstable, they're always changing" (ibid.). So, in addition to identifying dance itself as already an archive of place, experience, and systems, Monson also notes how the process of archiving her dance reflects some of these larger systems as well, for example, revealing the loss inherent in archives or the impossibility of fixing something that is always in flux.

While the live dance reflects on the knowledge generated and lost by dancing bodies, the digital component of *Live Dancing Archive*[21] is Monson's way of sharing the information gathered during the osprey migration that is external to her own body, such as photographs, programs, and other documentation.[22] "My body holds some things," she says, "but looking back at it, I wanted to make an archive that would be available to other people who might not be so interested in dance per se but who would be interested in the ecological shifts that had happened over the past ten years" (Monson, interview with author, March 12, 2014). Monson's movement practice provided a framework for the web-based digital archive. So even though her aim was to make the materials available to people who are not necessarily interested in dance, she nonetheless asks the archive users to engage with the material through an approach grounded in dance improvisation. For example, the archive home page cycles through images, and a "random object" button invites visitors to jump into the materials without knowing exactly where they are going. Visitors are also able to browse by object type, people, places, terms, events, and collections and to put together their own pathway through the materials, rather than being held to an original order, as is the standard in traditional archival practices (see Photo 5).[23] Monson observes, "The kind of creative ways that the body or the choreography puts things together, is so embedded in our [dance] world and I feel

Photo 5. Screenshot from Live Dancing Archive. Courtesy of Jennifer Monson.

like it needs to be articulated and pulled out more" (Monson, interview with author, March 12, 2014). The digital archive is her attempt to do just that.

The three-hour video installation component of *Live Dancing Archive*, created by Robin Vachal and displayed as part of the New Museum exhibition, *Performance Archiving Performance* (2013), is another attempt at archiving a way of knowing based on embodied practice. Vachal created the installation out of the same fifty hours of video documentation from which Monson culled movement for the live performance. But unlike the performance, which has a specific beginning and end, gallery visitors can determine how long they spend in the installation and how often they return (if at all). Monson describes it as "like going on the migration. You sit quietly and you space out . . . be in this space where there's the sound of ocean and these bodies dancing far away, you don't really have to pay attention, it just kind of absorbs into you. . . . It's different from what the [live] dance can do and it's different from what the [digital] archive can do" (Monson, interview with author, March 12, 2014). How Monson discusses her work is resonant with how Mathew Reason thinks about live performance and archives. Reason identifies in many archival and reconstruction efforts such a desire to "save" live performance, but challenges the assumption that these practices "allow access to an authentic memory of past performances" (2006, 83). Even though archives were traditionally premised on the principles of "accuracy" and "objectivity," Reason points out that archival practices actually participate in transforming the dance.[24] Rather than being interested in an "accurate" record of the performance (or information that would lead to an accurate restaging of the performance), he seeks an accurate *experience* of the performance. By highlighting choreographic processes such as improvisation and the impossibility of precisely repeating past performances in her live, digital, and installation archival practices, Monson seeks to draw out not only the processes employed by the dancers during the osprey migration, but more precisely the experiences of the ecological systems.

Instead of an opposition between the live, the digital, and the archive, Monson's *Live Dancing Archive* project links them together. By using the same name for all three aspects of her project—live, digital, and installation—Monson urges her audiences to consider each of the facets individually alongside one another. How is a live dance already an archive? How is a digital archive

with photos, video, journal entries, workshop plans, programs, and schedules live dancing? How is a three-hour video installation more than just an archive of live dancing? Is the video itself dancing live? And yet, Monson is careful to distinguish exactly what she is archiving, saying, "I'm archiving ecological systems. I'm not so much interested in archiving dance . . . I'm really arguing that dance is its own way of producing knowledge about ecosystems and collecting data" (Monson, interview with author, March 12, 2014). In other words, the dance is no longer just about the steps, the costumes, the set, the lighting, and the music; rather, it is about the dancing bodies that come to know and hold information about a whole ecological system. For Monson, dance's relevance extends well beyond the stage as a way of archiving other larger processes. Her focus on "place, experience, systems" helps us understand that dance archives are not limited to what can be preserved in one location or collection; the archives are necessarily larger even as they remain contingent and specific.

Accessibility and Generativity Versus Preservation

The three artist-driven archive projects described above in their performance, digital, and exhibition iterations all have in common a focus on using the archive to increase audience access as well as to generate additional performances, both by the artists themselves as well as by the audience. In each of these cases it is increased circulation of the choreography over multiple media (web, digital book, museum spaces, etc., in addition to performance spaces) that enables larger numbers of people to have an experience with the choreographer's work and that also provides the artist herself with multiple novel (to her) stages on which to make and present the work. Indeed, Harmony Bench identifies the focus on the importance of accessibility (rather than ontological issues of absence/presence) and circulation (rather than performance versus documentation) as a major change ushered in by the rise of digital archives (2017, 157). Bench even sees the proliferation of performances prompted by increased circulation as an effect of the digital. Although for Eiko & Koma, Bebe Miller Company, and Jennifer Monson the digital is just one aspect of their archives along with performance and gallery installations, the governing logic of digital archives, as identified by Bench, does seem to dominate across all three modes.

Digital media and digital social networking have fundamentally influenced how information is gathered and shared in the early twenty-first century. No longer does one need access to specialized cameras, film, and screening equipment; a smart phone and an internet connection are all one needs to record, share, and watch high-quality rehearsal video, interviews, and performance documentation. Indeed, Miller pointed to this in our interview (January 9, 2014), specifically mentioning the availability of new tools and technology as the impetus to expand her work beyond the stage, noting that she finds these new technologies allow her to ask similar questions via new avenues. As a result of the increased availability of technology, it would appear that top-down, hierarchical structures have been replaced by more lateral networks that emphasize open access. In this context, the viability or success of any given item is judged not by specific aesthetic standards but by the number of "hits," or frequency of access, that are to a significant extent governed by algorithms, paid advertising, paywalls, and the like. In the digital era, then, the fear of disappearance has been replaced by the possibility of watching over and over again. By extension, the role of the digital in the current archival focus is also significant. Diana Taylor observes that digital technologies and practices do not replace archives or repertoires, but rather impact how we know both (2012).

Sarah Whatley has written extensively about the digital archive, *Siobhan Davies RePlay* (*SDRP*), which she worked on from conception to launch. The "choreographic archive" includes searchable digitized text (programs, fliers, articles, etc.), images, and video. Whatley argues that by making a choreographer's rehearsal process available, digital archives broaden expectations for what an archive includes and does (2013b). She also suggests that digital archives enable relational encounters between audiences and choreography that were heretofore not possible under a model that assumed the authority of the archive and the passivity of the audience as its foundation (2013a).

Even after *Siobhan Davies RePlay*'s (*SDRP*) launch, Whatley continued to analyze its uses and effects, including the impact of the archive and the archival process on Davies's own choreography (2014). Whatley later went on to create *Digital Dance Archives* (*DDA*) as a portal for archives like *SDRP*. She then commissioned two choreographers to create choreographed and written responses to *DDA* (2013c), a process that participated in the proliferation of performance via the digital archive seen across social media, albeit in a less spontaneous manner.[25] Through this body of work, Whatley has analyzed many key issues of digital dance archives that artist-driven archives share, even in their nondigital forms.

In addition to calling to mind the qualities of digital archives, Eiko & Koma, Bebe Miller Company, and Jennifer Monson's projects each resonate with the focus on restaging, reperformance, and reuse of the archives that has been especially prevalent in Europe (but that has had its practitioners in the United States, too), in which each body of work and each choreographic encounter with it offers a new discursive formation of the dance archive. Ann Carlson's *Ash and Artifact: What the Body Knows* (2011)[26] and David Gordon's *The Matter 2012* (2012)[27] are examples of projects in which artists relearn, restage, or reformulate their own repertory.[28] There are also numerous projects in which dancers create new work out of another artist's archives including but not limited to Sara Wookey's *reDANCE* project (2010–16),[29] in which Judson Dance Theater works are engaged by dancers of a later generation; Martin Nachbar's *Urheben/Aufheben* (2008),[30] a conceptual dance reconstruction of Dore Hoyer's *Affectos Humanos* (1962/1964)[31]; Rosemary Butcher's "reinvention" (2010)[32] of Allan Kaprow's *18 Happenings in 6 Parts* (1959)[33]; Fabian Barba's *A Mary Wigman Dance Evening* (2009)[34]; Beth Gill's study of Trisha Brown's *Newark* (1987)[35] in *New Work for the Desert* (2014)[36]; and Trajal Harrell's work both with the legacy of Judson Church (*Twenty Looks or Paris Is Burning at the Judson Church*, 2010)[37] and his engagement with butoh cofounders Tatsumi Hijikata (*Used, Abused, and Hung Out to Dry*, 2013)[38] and Kazuo Ohno (*The Return of La Argentina*, 2014).[39] Each of these projects, as well as each of the three case studies discussed here, is a rearticulation of the archive as generative rather than preservative. Each exhibition staged by Eiko & Koma, every Retrospective performance, every reedit of a video for the website proliferates their dances further, rather than preserving them. André Lepecki described this relationship between archives and choreography as being about new possibilities discovered precisely through the process of performance itself. Arguing that the "will to archive" in dance is inherently connected to a will to reenact dances, he clarifies: "One re-enacts not to fix a work in its singular (originating) possibilization but to unlock, release, and actualize a work's many (virtual) com- and incompossibilities, which the originating instantiation of the work kept in reserve, virtually" (Lepecki 2010, 31). Although Lepecki was writing specifically about contemporary reenactment of dances, there is some resonance between what he is arguing about the relationship between reenactment and archiving and the artist-driven archive projects I have discussed here. That is, the artist-driven archives show Eiko & Koma, Bebe Miller Company, and Monson working with their own material to open up its possibilities in ways that allow not only themselves but also a broader audience to discover new pathways through and beyond the original dance works.

While the artist-driven archives created by Eiko & Koma, Bebe Miller Company, and Monson—and indeed the reperformance projects just described—do constitute materials for creative use in the artists' own present, as a collection of documents they are inherently unstable and short-lived. For example, while Bebe Miller Company's digital book may make *A History* more accessible to audiences today—if I did not see the dance live, or even if I did, I could still have a personal experience with it—but it is not a format conducive to the long-term preservation of the work. Within a decade or two, online archives will be defunct, joining other obsolete or no longer accessible formats that already clutter archives. Indeed, Bench states it eloquently, noting that these archives "overcome the 'ephemerality' of performance only to succumb to the 'obsolescence' of digital technologies" (2017, 156–57). The access, circulation, and proliferation of new work afforded by digital archives and other associated practices seem to be inversely related to preservation. This begs the question if the digital is still, in any useful sense, an archive if it tends towards obsolescence.

Alternatively, does it instead call the definition of archive itself into question by drawing attention to the inherent instability of all media?

Institution-Driven Discursive Formations

As indicated in the previous section, the digital era has enabled a focus on issues of accessibility and circulation. Bench warns, however, that this apparently democratizing trend is in fact still subject to neoliberal forces. She writes:

> Performance—whatever its manner of being, appearing, or disappearing—was never what was at stake. What was at stake was the shift from the archive as a state-sponsored repository for and producer of histories to the archive as a market-authorized site of circulation for cultural memories. (Bench 2017, 157)

Here, Bench draws attention to the changing stakes of archives. Artist-driven archives, with their emphasis on self-representation, broader sharing of artistic work, and opening up the possibility of creation to the audience, would seem to be operated at odds with market forces. In fact, the development of the three artist-driven archives I have discussed here was strongly influenced by specific institutions and funding streams. The idea that a choreographer's archive should be part of his or her artistic work can be traced directly to the Center for Creative Research (CCR). Founded in 2005 through funding from the Andrew W. Mellon Foundation and based at Wesleyan University before moving to New York University in 2011, CCR sought to bring movement artists and research institutions together, initially through long-term residencies for its Founding Fellows at institutions like Wesleyan University. Crucially, CCR also provided the space to artists—including Eiko Otake, Bebe Miller, David and Ain Gordon, Ann Carlson, and others—to meet and talk, with no pressure to produce an artistic product. Beginning in 2009, CCR began to explore questions of artist-driven archives as part of a project called ARTchive, which aimed to "catalyz[e] new discourse about archival praxis as a dynamic, non-linear research activity compatible with both the ephemeral nature of dance and its process, and the digital environment" (Center for Creative Research n.d.). Central to this discourse are projects initiated and developed by choreographers themselves as part of their creative output while they are still actively working, not a separate institution such as a trust or a repository aimed at preserving the dances once the choreographer is no longer making work.[40]

Notably the ARTchive project began in 2009, the same year the Cunningham Dance Foundation's Legacy Plan was announced. At the time, the Legacy Plan sparked increased discussions about documentation of dance, restaging, and legacy; issues that are not synonymous with yet implicate dance archives. Circulated shortly before Merce Cunningham's death and created in anticipation of needing to prepare for a time when the nonagenarian would no longer lead the company, the Legacy Plan was notable in the dance world: a two-year tour to allow audiences one last time to see a large part of Cunningham's repertoire performed live by dancers who had worked directly with him, a transition period for the company dancers and staff, the creation of digital "Dance Capsules," and the maintenance of the repertoire in the long term through the Merce Cunningham Trust. Not only did the Legacy Plan bring into stark contrast those companies or choreographers who did not have a similar plan (for example, Pina Bausch who died a month before Cunningham), it also provided a model for others such as Trisha Brown, who retired from her company in 2013. The same time period also saw issues focused on archives and legacy in *Dance Research Journal* (2012) and *Dance Chronicle* (2011a, 2011b), and a job call from The Ohio State University seeking a "scholar who will advance contemporary notions of the record." These discussions in the larger dance field around terms like "legacy" and "archives" only served to intensify an ongoing ontological, epistemological, and logistical debate among scholars, archivists, and artists about if and how dance may be archived.[41]

It is no coincidence that all three of the artists addressed in this article have been involved either with CCR or "Planning Artist-Driven Archives," the name the project took on when it was transferred to the Dance Heritage Coalition (DHC) in 2013.[42] With its tag line, "advancing a vision of archives as a vital component of dance-making," the project has been influential in encouraging noted choreographers to shift their thinking about archives from documents of dances to a way of understanding their own body of work and its creative processes (Artist-Driven Archives n.d.). CCR, and then DHC, capitalized on the increased attention to dance archives and legacies to direct funding to selected choreographers and companies.

Institutional support from CCR and DHC provided both the impetus to archive and the space, time, and funding for choreographers to imagine what their archives could be.[43] As an example of the concrete ways these organizations have had an impact on the thinking of individual artists, CCR founder Sam Miller is the one who first proposed a Retrospective Project to Eiko & Koma. Similarly, Eiko & Koma's Archive Project would likely not have happened without the DHC's inaugural moves and funding. Eiko & Koma were one of 23 companies chosen by the DHC for an archive assessment in 2010 and one of just seven "significant single-choreographer companies" chosen for a more in-depth archive inventory (Smith 2012, 251).[44] This process included the writing of a scholarly assessment,[45] along with work to "improve storage and organization, and make long-term plans for their archive" (252). When I spoke with Miller about how her thinking about her relationship to her archives developed, she credited the time and space and inspiration provided by CCR and DHC gatherings. In addition, her company also benefitted from a relationship with DHC, namely, through an archive fellow who served as an "embedded archivist" during a rehearsal process.[46] This is in addition to her relationship with the Ohio State University, where she was on the faculty as distinguished professor until she retired at the end of 2016. In addition to housing a more traditional repository of Bebe Miller Company's materials, OSU also provides rehearsal space and connection to funders that have been vital for Miller's own work with her archives.

The Planning Artist-Driven Archives project held a series of focus groups in 2013 with an expanded group of artists, including Jennifer Monson, who was already engaged in her own archival work. The focus groups addressed questions such as:

- How can archiving become part of the creative process, rather than merely documenting products?
- How can artists' intentions, methods, and working process be captured and preserved?
- How can artists creatively re-purpose or re-contextualize their legacy materials and envision their legacies through the construction of archives? (Artist-Driven Archives n.d., "Focus Groups")

The three projects I discussed above engage primarily with the first two questions and are on the whole not explicitly concerned with questions of their own legacies. However, by creatively engaging with their own processes and bodies of work and by sharing those broadly through performance, installations, and digital materials, they are in fact impacting what their legacies will be.

As significant as this new trend in archival practices could be, there is the possibility that it only serves to reify an understanding of choreography based on Western models of single-choreographer companies. After all, by engaging in processes of selection of companies and choreographers and by steering the investigation of the possibilities of a new way of archiving, the enabling institutions CCR and DHC and funding streams, primarily from the Mellon Foundation, are still acting in Derrida's (1996) terms as archons, arbiters of what is worth knowing and understanding. By proposing an agenda of open-access archives (influenced, no doubt, by trends in digital archives) and more particularly of using an archive as a springboard for new work, CCR attempted to expand what statements a dance archive is capable of making or, as Foucault put it, what can be "said" in the context of the archive (Foucault 1972, 130). In other words, CCR imagined the possibility

of an artist-driven archive and then employed artists to manifest that imagining in ways that suit the artists' unique bodies of work.

Conclusion

Collectively these three artist-driven projects signal the possibility for an ontological shift from a dance archive as a collection of documents about a body of work to a creative process in which artists make new live, digital, and installation work out of old materials (choreographic and otherwise) as a kind of archive in motion. In these projects, bodies and documents and the different kinds of experiences and information they hold and can convey in live and digital formats productively work together to produce new work that is itself an archive. The projects also represent the possibility for an epistemological shift in archives from enabling users to know something about a collection of materials to knowing something about a choreographic or artistic process that over time produces a unique choreographic (or in the case of Monson, choreographic and ecological) system. Accordingly, the three projects share a similar combination of new live performance created in part from older works, digital resources, and museum or gallery installations; yet, each produces a distinctive archive both in terms of content and form, consistent with each artist's particular choreographic practices. Eiko & Koma's archival practices demonstrate a long-term ongoing regeneration process across their body of work. Bebe Miller Company's archival work focuses on making her company's creative processes, their "storyness," visible, while Jennifer Monson's archives demonstrate the ability of dancing bodies to archive places, experiences, and systems. Finally, in terms of usage of archival materials, artist-driven archives inherently utilize a collection for the purpose of creating new work, whereas with a traditional archive, the creation of new work is a potentiality, not a given.

The existence of artist-driven archives prompts questions about who creates archives, for what, and for whom. The projects discussed above are examples of artists creating their own archives as an extension of a creative process that may be shared with broad audiences. This presents interesting new potential for archiving as a creative practice. One could imagine, for example, how the artist-driven approaches to archiving used by Eiko & Koma, Bebe Miller Company, and Jennifer Monson could be productively applied to and adapted for a range of dance companies. What would an artist-driven archive look like for a company structured as a collective, such as Philadelphia-based Headlong Dance Theater, or for a repertory company, such as AXIS Dance Company in Oakland, California, that works with many different choreographers to change perceptions of disability and dance, or for a company, such as Urban Bush Women for whom community engagement, in their home base of Brooklyn and in cities across the United States, is a central value? In each of these cases, the ability of the artists to eliminate the archon and to be able themselves to choreograph their own archives in a way that reflects how their work is shaped by their political, material, and creative realities could contribute significantly to how we experience and understand dance. Yet, without significant funding and institutional support, how realistic is it to think that the means to create artist-driven archives are accessible to artists themselves? After all, the *Siobhan Davies RePlay* archive was the result of a three-year process funded by a UK Arts and Humanities Research Council grant and directed by a team of researchers at Coventry University led by Sarah Whatley.

These artist-driven archives also raise questions about the critical benefits and costs of thinking about archives in broad terms that include dance performance, digital collections, and exhibitions. When, for example, is the definition of "archive" stretched so far that it no longer refers to an archive? Increasingly, any project that seeks to document, store, or circulate the various traces of an artist's practice is labeled an "archive" without relating the claim to the conditions that determine what an archive is. As I have shown in the case of artist-driven archives, the benefits of generating new work and increasing circulation and accessibility come at the cost of looming

obsolescence. Does this impossibility of preservation negate these projects as proper archives? Or does it serve as a reminder that preservation itself is an ongoing process? Perhaps the most important provocation these projects offer, however, is the idea that archives are not only a collection of materials about a choreographer's work, but are indeed part of the creative work itself.

Notes

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1. Artist-Driven Archives, "Archiving Artistic Legacy Focus Group," accessed June 22, 2016, https://artistdrivenarchives.wordpress.com/focus-groups/archiving-artistic-legacy-focus-group/.

2. Nonetheless, archival collections are often implicated in discussions of legacy. For more on this, see *Dance Chronicle*'s 2011 special issue, "Preserving Dance as a Living Legacy."

3. Throughout this article I am indebted to the perspectives of the dance archivists I have worked with over the past five years, including Patsy Gay, associate archivist at Jacob's Pillow; Imogen Smith, director of archiving and preservation for Dance/USA; and Arlene Yu, collections manager for the New York Public Library for the Performing Arts Jerome Robbins Dance Division.

4. For other discussions of artistic process in archives see Cannon (2013) and Whatley (2013b).

5. Monson was part of the "Performance Archiving Performance" exhibition at the New Museum November 6, 2013–January 12, 2014 along with canary torsi, Julie Tolentino, and Sara Wookey.

6. For more on this idea, see Whatley (2013a, 2014) on the *Siobhan Davies RePlay* digital archive, http://www.siobhandaviesreplay.com/. Although it is not an archive, William Forsythe's Synchronous Objects project, in which organizational structures in his choreography are reinterpreted in other fields, offers another example of how a dance may be (re)experienced in a different medium. http://synchronousobjects.osu.edu/

7. From January to May 2012 I worked closely with Otake on the Eiko & Koma archive project, which I write about in *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies* (Candelario 2016). During that time we had extensive discussions about the relationship between their archive project and their body of work. I interviewed Miller and Monson once each, and they each approved the interview transcripts. Monson reviewed the use of her quotes in the final article, whereas Miller did not request to review the final article before publication.

8. Some choreographers, such as Tino Sehgal, rather than trying to preserve the "ephemeral," have instead pushed ephemerality to its limit, for example, by refusing to allow documentation of the work, insisting upon no written contracts, etc. For more on Sehgal, see Pape et al. (2014).

9. *Grain*, dance performance choreographed by Eiko & Koma (1983).

10. *River*, site adaptive dance performance choreographed by Eiko & Koma (1996).

11. *Mourning*, dance performance choreographed by Eiko & Koma (2007).

12. For more on Eiko & Koma's Retrospective and Archive Projects, see Candelario (2016).

13. Although they did work collaboratively with performance and visual arts curators throughout the Retrospective, with the exception of the 2011 "Time is Not Even, Space is Not Empty" exhibition at the Museum of Contemporary Art, Chicago, Eiko & Koma were the primary curators and designers of their own exhibitions.

14. *White Dance*, dance performance choreographed by Eiko & Koma (1976). *Night Tide,* dance performance choreographed by Eiko & Koma (1984).

15. *Raven*, dance performance choreographed by Eiko & Koma (2010).

16. Eiko & Koma did not perform as part of *Residue* (2011), but they did perform in the Lincoln Center Out of Doors festival at the same time the exhibition was open. The New York Public Library for the Performing Arts is located in the Lincoln Center complex.

17. Some of the dances on display in the wells were choreographed as media dances and so are the original "work" as it were. Others were edited video documentation of live performances and as such function as both representations of the live performance as well as archival documents.

18. *A History*, dance performance, choreographed by Bebe Miller (2012).

19. *Verge*, dance performance choreographed by Bebe Miller (2001).

20. See, for example, Boynton (2013), Hubbard (2013), Kourlas (2013), and Segal (2013).

21. *Live Dancing Archive*, dance performance choreographed by Jennifer Monson (2012).

22. In addition to the *Live Dancing Archive* website www.livedancingarchive.org, there is also the iLand Archive http://www.ilandart.org/ilab/archive/, a community archive of scores from over a decade of projects. For more see Kennedy and Holt (2016).

23. Of course, users of any archive may choose to examine materials as they wish, flicking through a folder and choosing which materials to examine more thoroughly. The difference here is at the archiving end rather than the user end. Whereas traditional archives are structured on the principle of provenance, Monson's *Live Dancing Archive* website eschews "original order" as a structuring principle in favor of chance.

24. For a detailed critique of the implicit and explicit ways that archives have been assumed to be a "true record of the past" see Reason (2003, especially pp. 83–85).

25. For more on *Siobhan Davies RePlay* and *Digital Dance Archives*, see Hudson (2012) and Griffiths (2013). Hudson in particular focuses on digital dance archives as an educational and choreographic tool. Griffiths also briefly considers the original Choreographic Objects project http://projects.beyondtext.ac.uk/choreographicobjects/ and Emio Greco's *Capturing Intention (Inside Movement Knowledge)* website http://insidemovementknowledge.net/context/background/capturing-intention/, which is dedicated, as its banner states, to "new methods for the documentation, transmission and preservation of contemporary choreographic and dance knowledge." Griffiths ultimately finds digital archives lacking because they cannot adequately address the spatial and somatic issues of live dance.

26. *Ash and Artifact: What the Body Knows*, dance performance choreographed by Ann Carlson (2011).

27. *The Matter 2012*, dance performance choreographed by David Gordon (2012).

28. After this article was first written, David Gordon had an exhibition at the New York Public Library entitled, *David Gordon: Archiveography — Under Construction* (December 6, 2016, to April 6, 2017). As part of the exhibition, he gave a one-night only performance on January 28, 2017, called *Live Archiveography*, featuring performance, narrative, and projected images.

29. *reDANCE*, series of dance performances staged by Sara Wookey (2010–16).

30. *Urheben/Aufheben*, dance performance choreographed by Martin Nachbar (2008).

31. *Affectos Humanos*, dance performance choreographed by Dore Hoyer (1962/1964).

32. *18 Happenings in 6 Parts*, live performance, a "reinvention" of Allen Kaprow's eponymous happening by Rosemary Butcher (2010).

33. *18 Happenings in 6 Parts*, live performance created by Allan Kaprow (1959).

34. *A Mary Wigman Dance Evening*, dance performance choreographed by Fabian Barba (2009).

35. *Newark*, dance performance choreographed by Trisha Brown (1987).

36. *New Work for the Desert*, dance performance choreographed by Beth Gill with inspiration from Trisha Brown's *Newark* (2014).

37. *Twenty Looks or Paris Is Burning at the Judson Church*, dance performance choreographed by Trajal Harrell (2010).

38. *Used, Abused, and Hung Out to Dry*, dance performance choreographed by Trajal Harrell (2013).

39. *The Return of La Argentina*, dance performance choreographed by Trajal Harrell (2014). For more about dances created from other dancers' archives, see for example Burt (2003), Lepecki (2010), Stalpaert (2011), Bleeker (2012), Nachbar (2012), Sachsenmaier (2013), Goldman (2015), and Brown (2017).

40. Interestingly, this idea developed directly from the existing practices of dance companies and choreographers. The Artist-Driven Archives website notes, "In working directly with choreographers and dance companies to secure their archives, the DHC has discovered the rich and exciting possibilities of artists' involvement in the preservation of their legacies" (n.d., "About").

41. This topic has been of particular interest for both choreographers and scholars in Europe, driven also by the growing interest in dance in museums, both of which have received less attention in the United States. For the broad strokes of the debate in the dance and performance fields, see for example Phelan (1993), Taylor (2003), Auslander (2006), Baxmann (2007), Osthoff (2009), Bleeker (2010), Lepecki (2010), Schneider (2011), and Borggreen and Gade (2013).

42. For more background on the project, see https://artistdrivenarchives.wordpress.com/about/project-background/. In 2017 the Dance Heritage Coalition became a project of Dance/USA; the future status of the Planning Artist-Driven Archives project is unclear at this time. In the Canadian context Dance Collection Danse's Grassroots Archiving Strategy and the Canadian Integrated Dance Database seem to be playing a role similar to that of the Dance Heritage Coalition in the United States. For more on Dance Collection Danse, see Esling (2013).

43. CCR and DHC each received significant support from the Mellon Foundation to pursue various archiving projects. Other institutions that provided significant support include the Institute for Museum and Library Services and the Maryland Institute for Technology in the Humanities at the University of Maryland.

44. Other selected choreographers included David Gordon, Joe Goode, and Margaret Jenkins.

45. I was hired to write Eiko & Koma's archive assessment in 2012.

46. According to Miller, Leyva "looked at how we did what we did." And while some of her practices may on the surface seem like those of the dramaturg (Miller says Wilkes "is also there in the studio as a kind of scribe, an outliner"), what was different about the role of the embedded archivist from that of the dramaturg is that Wilkes's attention is on the piece, whereas Leyva's attention was on the processes of creation as a whole (Miller, interview with author, January 9, 2014).

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