



Rethinking History

The Journal of Theory and Practice

ISSN: 1364-2529 (Print) 1470-1154 (Online) Journal homepage: www.tandfonline.com/journals/rrhi20

Radical accounting as method: interconnections across time, space, and bodies in Alvin Ailey American Dance Theater's archives

Harmony Bench & Kate Elswit

To cite this article: Harmony Bench & Kate Elswit (02 Jul 2026): Radical accounting as method: interconnections across time, space, and bodies in Alvin Ailey American Dance Theater's archives, *Rethinking History*, DOI: [10.1080/13642529.2026.2647322](https://doi.org/10.1080/13642529.2026.2647322)

To link to this article: <https://doi.org/10.1080/13642529.2026.2647322>



© 2026 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group.



Published online: 02 Jul 2026.



[Submit your article to this journal](#)



Article views: 255



[View related articles](#)



[View Crossmark data](#)

RESEARCH ARTICLE



Radical accounting as method: interconnections across time, space, and bodies in Alvin Ailey American Dance Theater's archives

Harmony Bench ^{a*} and Kate Elswit ^{b*}

^aDepartment of Dance, The Ohio State University, Columbus, OH, USA; ^bCentre for Performance, Technology, and Equity, Royal Central School of Speech and Drama, University of London, London, UK

ABSTRACT

This essay contributes to digital history by proposing 'radical accounting' as a method for gathering data from archives to support analysis of bodily practices at a scale that encompasses the transnational, intergenerational, and collective. Taking as our case study the Black-centered, multi-racial concert dance company Alvin Ailey American Dance Theater established in 1958, we manually curated data from over 30,000 print materials held by the Ailey Foundation, the Library of Congress, the New York Public Library for the Performing Arts, and the Black Archives of Mid-America, among others, to document all the artists who contributed to the company, all the dances that they made and performed, and all the places around the world where those performers and performances were seen. Through close analysis of datasets and experimental data visualizations, this essay demonstrates how radical accounting surfaces historical interconnections across performing arts ecosystems and artistic practices. While data ethics often emphasize incompleteness, radical accounting offers an alternative model for rigorous practices of care, drawing attention to the contributions of performers, contexts, and repertoires relegated to the periphery of dominant historical narratives, and showing how embodied knowledge comes into being between and beyond all of these datapoints.

ARTICLE HISTORY Received 28 October 2025; Accepted 27 February 2026

KEYWORDS dance history; Alvin Ailey American Dance Theater; digital humanities; digital history; slow data; visceral data analysis

In early 2021, we spoke with Adrienne Edwards, Engell Speyer Family Senior Curator and Associate Director of Curatorial Affairs at the Whitney Museum

CONTACT Kate Elswit  kate.elswit@cspd.ac.uk  Centre for Performance, Technology, and Equity, Royal Central School of Speech and Drama, University of London, 62-64 Eton Avenue, London, NW3 3HY, UK

*This essay is equally co-authored by Kate Elswit and Harmony Bench. Name order is alphabetical.

© 2026 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group.
This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way. The terms on which this article has been published allow the posting of the Accepted Manuscript in a repository by the author(s) or with their consent.

of American Art, about what would become the first historical performing arts data curation project ever commissioned in the context of a large museum exhibition. Edwards was developing *Edges of Ailey*, an ambitious retrospective covering the work and impact of choreographer Alvin Ailey across multiple artistic fields.¹ Given our prior research around the questions and problems that make the curation, analysis, and visualization of data meaningful for dance historical inquiry, Edwards was interested in how we might support this effort to communicate the magnitude of Ailey's influence.² Founded by Ailey in 1958 as a Black-centered interracial dance company, The Alvin Ailey American Dance Theater (AAADT)³ is now in its sixty-seventh season led by its fourth artistic director, having performed live for an estimated 25 million audience members.⁴ The resulting project, *Radical Accounting: Alvin Ailey American Dance Theater's Data as a Framework for Historical Imagination*,⁵ challenged us to transform archival materials regarding the company's extensive history into data-driven designs for the 410,000 visitors who ultimately attended *Edges of Ailey* between September 2024 and February 2025 (Figure 1). Based on underlying datasets composed over 3 years from more than 30,000 documents gathered from archives across the United States, we ultimately installed three time-based interventions on 75-inch screens that made visible the interconnections of



Figure 1. Photograph of 'Generations of Embodied Knowledge: The Alvin Ailey American Dance Theater's Dance Artists, 1958–2023' and 'Global Architectures: The Alvin Ailey American Dance Theater, City by City and Year by Year, 1958–89' at the Whitney Museum of American Art's exhibition *Edges of Ailey*, curated by Adrienne Edwards. These time-based interventions are part of the series *Radical Accounting: Alvin Ailey American Dance Theater's Data as a Framework for Historical Imagination* (2024) by Kate Elswit and Harmony Bench (Moving Data), with Antonio Jiménez-Mavillard and Tia-Monique Uzor. Photo by On White Wall, courtesy of the authors.

performance history across time, space, and bodies. As we explain in the exhibition, these three animations:

transform archival materials to visualize the reach of the Alvin Ailey American Dance Theater (AAADT). They show how the AAADT grew from a small touring company to a global phenomenon, charting the impact of Ailey not only as a choreographer but someone who shared a living history of dance with audiences around the world. In doing so, the series traces embodied knowledge across generations of dancers. [...] This brings each dancer, performance venue, and choreography into view, foregrounding how dance histories are collective and interdependent.⁶

This essay is not about the installation itself, but the titular idea of ‘radical accounting’. Radical accounting is an analytic method of engaging deeply with archival materials at a granular level, through which the collection of data lends itself to interpretations focused on the fullness of lived historical experience that include, but are not limited to, born-digital results.⁷ At a moment when scholarly ethics often emphasize incompleteness and uncertainty as ways to counter neo-positivist claims, radical accounting’s impossible attempt at comprehensiveness pushes us to grapple with historical evidence and argument at both macro and micro scales: in this case the project to manually curate datasets that aim to represent the duration, density, and complexity of a dance company, including all the contributing artists, all the dances that they made and performed, and all the places where those performers and performances were seen. Such a vast network of performers, contexts, and repertoires is most often relegated to the periphery of historical narratives, despite their centrality to the ways that performance practices are created, maintained, and transformed as they travel from body to body, including across generations and geographies.

Although we elaborate radical accounting here in the context of dance history, its relevance as a framework and approach intersects with a number of investigative and methodological imperatives across academic disciplines. The intentional data curation required of radical accounting demands attending closely to evidence to grapple with the meaningful messiness of archives and construct a framework for the historical imagination of an artform that travels through bodies. Scholars have increasingly pointed to the usefulness of digital practices to amplify transnational and cross-media histories, especially in the contexts of diasporic entanglements.⁸ At the same time, digital humanities projects tracing knowledge transmission tend to index the presence of bodies indirectly; for example, *Mapping the Republic of Letters*⁹ and *Tudor Networks*¹⁰ identify transnational networks primarily via the exchange of letters. For many fields, ‘Letters offer perhaps the most intuitive way of reconstructing analogue communication networks’.¹¹ Indirect person-to-person connections mark the participation of specific individuals in particular geographic places at particular times within

communities of ideas. By contrast, dance's circulation primarily occurs through dancers' physical proximity to each other, with geographic distance or temporal duration achieved through the multiplication of movement across chains of body-to-body transmission. As a result, the questions that matter to dance historians regarding the circulation and transmission of movement knowledge depend upon being able to trace connections across extended communities of movers. Dance's presence in digital history thus produces a kind of scholarly unruliness that challenges, as we have previously argued, 'digital humanities to grapple with the phenomenon of live bodies, which are not fixed in print or image, but carry, borrow, and share techniques, styles, theories of corporeality and composition, gestures, and ways of being as they travel'.¹² Given the core archival problem that information about embodied practices cannot be sourced directly from the archival artifacts themselves, but rather needs to be inferred across them, the creation of dance data is necessarily entangled with the production of new historical interpretations.¹³

Responding to calls to find new ways to attend to the bodies and lives represented by data, 'accounting' in our usage refers to the politics and responsibility of expanding whose stories are given account and in what ways. Scholars from feminist, queer, and antiracist critical data studies have argued for the historical interconnections of counting and power, from the development of accounting in relation to the labor of enslaved people, to the mutual imbrication of bodies and 'quantum media' in the emergence of the nation-state.¹⁴ Following feminist geographer Joni Seagar, Catherine D'Ignizio and Lauren Klein articulate in *Data Feminism* that 'what gets counted counts', and what is not counted risks being made invisible.¹⁵ This idea concisely links what a community values to what it measures. At the same time, there is value in unquantified and unquantifiable practices, with humanistic perspectives productively pushing the limits of quantification. As Lauren Tilton, David Mimno, and Jessica Marie Johnson argue in their introduction to *Computational Humanities*, 'we start with the assumption that quantitative approaches have something to add; our sources can be seen from many perspectives, and one of those perspectives is as data'.¹⁶ Making space for the incomplete, uncertain, contradictory, and unknown has become an increasingly important part of conversations around data as constructed, and the labor and ethics of data's creation in terms of the 'material, embodied, affective, labor-intensive, and situated character of engagements with computation'.¹⁷ Whereas digital practices are often associated with analytic processes of 'distant reading', the manual curation of datasets simultaneously places the researcher in intensely close proximity to each piece of archival ephemera.¹⁸ In this way, radical accounting is interconnected with the practices of care we have sometimes described as 'visceral' approaches to data,¹⁹ which include centering dance-based knowledge

practices in data curation and exploring visual forms that can evoke a feeling of being with and alongside the traces of bodily experience that slip through the gaps of dance's archives.

With its long duration, hundreds of artists, and vast touring, the Alvin Ailey American Dance Theater exemplifies the need for this kind of study. Dance scholar Thomas DeFrantz opens *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture* with the assertion that 'Alvin Ailey (1931–1989) is arguably the most important black American choreographer in the short history of modern dance'.²⁰ Other Black artists also left their mark in the world of modern dance – among others, Pearl Primus, Talley Beatty, Donald McKayle, and Katherine Dunham, all of whose choreographies have appeared in AAADT repertory. But the longevity and success of AAADT as a company means that it has largely set the agenda for Black concert dance for over 60 years. Ailey's reach grew quickly. Two years after founding his company, Ailey debuted his enduring work *Revelations* (1960),²¹ and in 1962, the company embarked on a tour of Australia and Southeast Asia sponsored by the US Department of State in service to its cultural diplomacy efforts, made all the more remarkable because they had not yet toured outside the northeast US. Ailey's diaries contain an account of touring with his early company of six in the early 1960s, squeezing into a station wagon along with all the costumes and scenery – including 'stools, ladders, and fans'²²; by contrast, today's Alvin Ailey American Dance Theater is a multifaceted organization with an annual revenue of over \$48 million in 2024, and \$261 million in assets.²³

While performing arts histories can be narrated in ways that foreground singular figures and events, they are undeniably collective. Offering 'an important corrective in our understanding of what is central and what is peripheral in theatre history',²⁴ data-engaged analysis supports shifting perspectives. Performance scholars have increasingly sought methods capable of scaling beyond the individual artist or moment, to encompass expansive relationships and patterns of change that emerge over long durations, and which continue to reverberate through echoes and afterlives.²⁵ Across this essay, we demonstrate practices of radical accounting in action, beginning in the next section by developing the datasets of all of AAADT's performances during Ailey's lifetime alongside discussion of long-time dancer Dudley Williams and the datebooks he maintained. We then expand from Williams to AAADT's 335 dancers and artistic leaders across nearly seven decades, drawing out their further connections across an ecosystem of practice formed by additional contexts through which the artists circulated. Finally, we layer accounts of these individuals into the repeated performances of repertory – 159 individual pieces choreographed by 59 choreographers, which were collectively performed over 15,000 times, configured into 2,035 distinct programs across 4,162 shows – which Ailey conceived as a

‘living museum’. Gathering together large quantities of small data from eclectic sources, radical accounting is a practice of care and political intervention. It values and makes visible the interconnections among less-known artists, venues, and repertory, undoing some of dance history’s ‘organizing fictions’,²⁶ and allowing us to tell more complex stories.

Accounting for all of AAADT’s performances

Dance history has established precedents for curating small data as part of its analytic practices, from timelines to appendices of works.²⁷ The primary dataset created by our research team, the *Alvin Ailey American Dance Theater Performance Dataset, 1958–89* (henceforth *AAADT Performance Dataset*),²⁸ locates AAADT’s concert performances and the repertory they performed across 502 cities in 66 countries, from the founding of the company in 1958 to Alvin Ailey’s death in 1989. Because of its scale, the Alvin Ailey American Dance Theater is one of the few dance companies to have had a long-term in-house archivist.²⁹ As we began to work on the Whitney commission, archivist Dominique Singer shared a series of Excel spreadsheets and other files that company managers had developed for AAADT with regard to performance dates, locations, repertory, and company membership.³⁰ To audit and expand on the accounts that AAADT had gathered, our team worked with the Ailey archives at the AAADT and the Library of Congress, and conducted further research at other collections including those of dancer Dudley Williams at the New York Public Library for the Performing Arts; the Allan Gray Family Personal Papers of Alvin Ailey at the Black Archives of Mid-America in Kansas City, Missouri; the Bureau of Educational and Cultural Affairs Historical Collection at the University of Arkansas, Fayetteville; and many smaller public and private collections. We also consulted periodicals ranging from small town and local college presses to large international newspapers. Among the archival materials were programs, critical reviews, advance advertising, casting sheets, datebooks, contracts, tour reports sent to government agencies, and travel itineraries. Artist personalities and useful data points often merge in annotations on these documents. Williams, for example, weaves together accounts of both dancing in the AAADT’s repertory and cruising in gay bars, as he counts down the number of performances left on tour (see [Figure 3](#)). And Donna Wood’s comments assessing particular performances also document last-minute changes to the program. Via Singer, we also consulted with various legacy holders, using their memory to guide decisions made in the dataset curation. For example, Sylvia Waters was able to identify ‘Galaxy’ – which we were seeing in tour itineraries – as the placeholder name for the piece later known as ‘Isba’. Because this often depends upon comparing and reconciling multiple pieces of conflicting evidence from various sources,

we provide data documentation, including sources and commentary for each row.³¹

The spreadsheets that we initially received from AAADT represented 2,588 shows between 1958 and 1989.³² With the exception of the well-documented tour of South East Asia in 1962 sponsored by the US Department of State, documentation for the company's first 11 years was particularly sparse. We validated, corrected and expanded these points for our *AAADT Performance Dataset*. Based on archival materials, we modified 2,097 data points such as correcting performance locations or which pieces of repertory were performed. We removed 68 erroneous events and added new performances and/or repertory for 1,604 shows. In total, of the 4,162 shows between 1958 and 1989 that appear in our dataset, 461 are unedited from the original data, and 3,701 shows have been modified or added – roughly 88% (see [Figure 2](#)).³³ The majority of added shows represent smaller cities and less prestigious venues.³⁴ Our dataset also tracks less formal events that still contain repertory, such as lecture demonstrations, as well as events supported by schools and universities, which emerged as particularly important in the early years of AAADT.³⁵

Whereas audiences may experience only a single show, the radical accounting of these datasets aligns with the dancers' experiences of performing night after night, and how each performer brings a robust world of their own in excess of a singular company context.³⁶ The datebooks of Dudley Williams exemplified this for us. Williams performed with AAADT for 40 years, beginning in 1962 and continuing as a dancer and then guest artist until his retirement in 2005.³⁷ Among Williams' archives are diaries he maintained in lined spiral notebooks from 1974 onward. Each entitled 'Book [1–3]. My Diary of Lovely Cock + Butthole', these early notebooks provide detailed but sporadic accounts of cruising.³⁸ Around 1980, Williams began to keep weekly planners instead, and the shift in his record keeping is pronounced, making use of the invitation offered by the daily, columnar structure.³⁹ When AAADT was performing, the upper portion of the day's column would maintain shorthand notes regarding rehearsals or performance. Those upper portions also regularly contained schedules for events at other venues such as The Mineshaft, a men's leather bar and sex club in the Meatpacking District, which document Williams's simultaneous participation in gay nightlife of the era. [Figure 3](#) shows how these multiple accounts are tethered together; for example on the night of Wednesday, 22 September 1982, Williams attended a 'watersports' party at the Attic before traveling the following day to Schenectady, NY, to perform *Revelations*, with 18 days left on tour, per his countdown. The lower portion of the column, often spilling over into subsequent columns or onto taped-in strips of additional paper, elaborates and sometimes contradicts the planning section. For example, whereas a piece might be slated for performance in the shorthand above, the

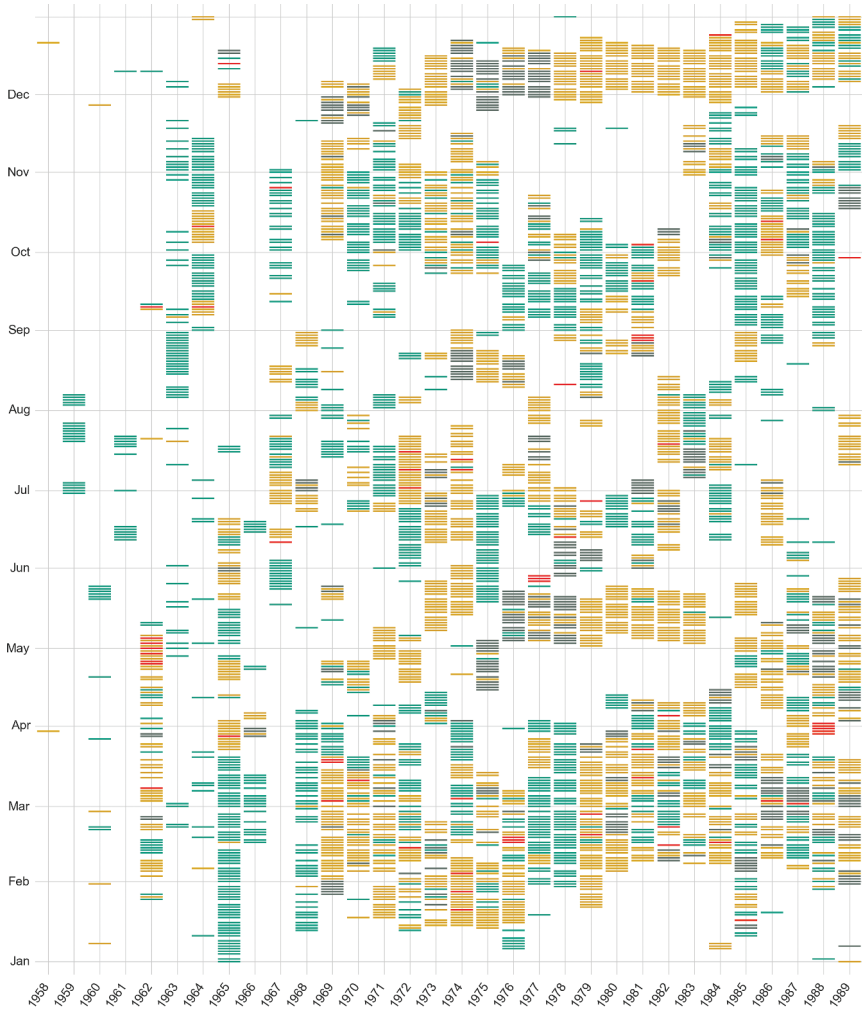


Figure 2. Data audit for the Alvin Ailey American Dance Theater Performance Dataset, 1958-89.

Each tick mark represents one date for which we have performance data. Ticks are color-coded to represent: performance dates where original information from AAADT's internal spreadsheets has been maintained in their entirety (black); performance dates where information from AAADT spreadsheets has been modified (yellow) or deleted (red); performance dates with either substantial additions or entirely new performances (green). In addition to providing information regarding data provenance, this audit image offers an overview of the company's working seasons and off-periods. Visualization: Antonio Jiménez-Mavillard.

lower section might include a narrative account of a program change, buried amid longer discussions of work, life, and sex. By this time, Williams would have performed a piece like *Revelations* over a thousand times, so the personal content was more novel – as evidenced by the split between the

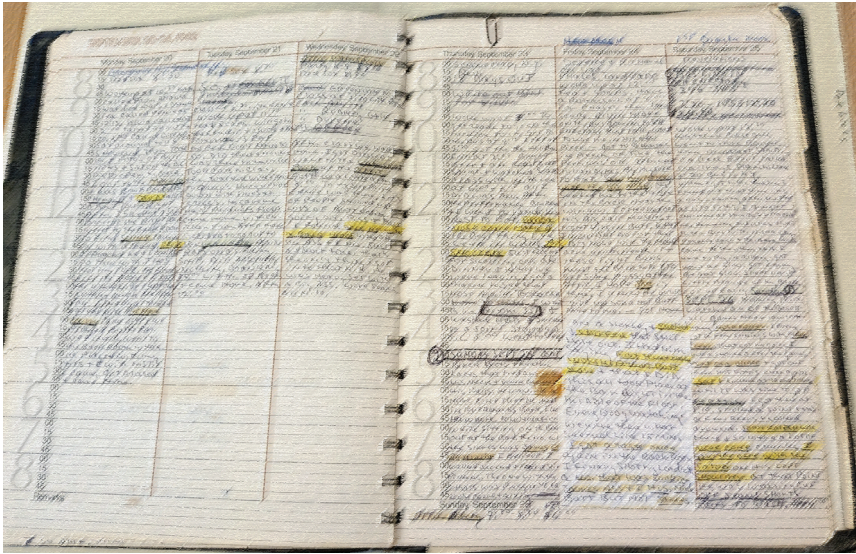


Figure 3. AAADT dancer Dudley Williams’s datebook entries demonstrate how company history mixes with personal narratives. The image has been intentionally blurred so that the structure is visible while the specific content is obscured. Week of September 20–26, 1982, study photo with Adobe Photoshop ‘pastel’ filter. Original: Box 14 Folder 1. Dudley Williams papers, (S) *MGZMD 462. Jerome Robbins Dance Division, The New York Public Library. Courtesy Lorri Williams.

shorthand of performance recording and the discursive quality of the queer histories. He kept track of his soap operas, phases of the moon, conversations with other artists, and his pride at being able to dance circles around the younger dancers. Later years also include the hospitalizations and death of friends. Williams’s datebooks are just one example of rigorous data spilling into the unknowability of exhaustive experience.

On the one hand, the datasets we built from such materials disentangle the performance metadata from personal histories, in the sense that a performance of *Revelations* no longer sits one column over from a night at the Attic. On the other hand, radical accounting’s ambition toward comprehensiveness arises exactly out of the need to find ways to draw more out of the materials that remain in ‘the wake of performance’.⁴⁰ Such connections are maintained not only through rigorous referencing of datapoints – through our datasets, Williams’s accounts will always be one of many forms of evidence – but also within the researchers who sit closely with the materials. The use of ‘rigor’ here is therefore intentional, thinking alongside performance scholar José Esteban Muñoz’s question of ‘Who owns rigor?’ and the importance of relational care in the archives when handling ephemera as ‘all of the things that remain after a

performance, a kind of evidence of what has transpired but certainly not the thing itself'.⁴¹ Reading Muñoz's essay as an analysis of data, Patrick Keilty makes a case for queer data as both 'irregular and limited. It matters both who counts and who is counting'.⁴² In presencing movement and embodied experience from archival records, radical accounting is particularly sensitive to the positioning of the scholar's own bodily history as a lens to interpret the traces left behind, including not only shared or distinct histories of physical practice, but also experiences of privilege and otherness, and socialization within norms of raced and gendered identities. In relation to visceral data analysis, we understand this as a kind of 'kinesthetic attunement'.⁴³ Being kinesthetically attuned as a researcher does not mean projecting one's own bodily experience onto others, but it does insist on kinesthesia as a form of knowledge and a mode of moving in relation to archival subjects. As dance scholar Susan Foster argues, 'Once the historian's body recognizes value and meaning in kinesthesia, it cannot disanimate the physical action of past bodies it has begun to sense'.⁴⁴ Rather than extracting information from the archive, kinesthetic attunement accompanies radical accounting as a process of slowing down to draw out and fill in what the archive offers up.

While printed performance programs have been a core source for dance historical information in both analog and digital projects, relying only on formal materials risks missing how performance is based in lived experience, from last minute program changes, to the relationship between Ailey's dancers and other local and international dance and theater scenes at the time.⁴⁵ Documents such as Williams's datebooks or Wood's casting sheets – a differently rich personal record – show history as it is being lived. While radical accounting strives for a more comprehensive way of holding the outlines of dance's histories and thus creating a framework for historical imagination, it nonetheless must reckon with the erasures and incompleteness of the archive, writing history both with and against it.⁴⁶ If radical accounting produces the datasets that are represented by [Figure 2](#), it is inextricable from the interpretive work to speculate on what is between and beyond those tick marks. We therefore emphasize not only the fragmentary nature of the sources and the active work of piecing them together into datasets, but also how that data might help us imagine historical communities through their interconnections. Accumulated in studios and at parties, such intimate knowledge may become lost over time, as those who lived that history become ancestors. In this sense, the pairing of kinesthetic attunement with radical accounting requires slow scholarship to be accountable to the textures of a life in process. Some data points can be intuited through repeated encounters. For example, internal company documents often use a shorthand lingo to reference pieces, such as 'Yellow' for the last section of *Revelations*, or 'Vivaldi' for *Dance for Six*. By contrast, other connections cannot be derived from print materials and require knowledge from within the community of dancers – such as *Galaxy* as the

placeholder name for *Isba*.⁴⁷ At the same time, the more evidence we collect, the more conflicting pieces emerge, and thus the less certain we may feel. Layering documents thus surfaces contradictions that are not computationally resolvable and interpretation must draw instead from the density of both performer experience and researcher expertise.⁴⁸

Accounting for bodies of knowledge

According to AAADT's records, Williams was one of 335 dancers and artistic leaders who have been core to the company through to the 2023–24 season.⁴⁹ Over his tenure of 40 seasons, he overlapped with 224 (two-thirds) of these artists. Each artist contributed to the company's total body of knowledge – which is to say, the gestural and movement expertise stored in the dancers' own bodies by virtue of their participation in that company. Scholars invested in embodied knowledge recognize that movement techniques and choreographies are shared by many generations of dancers, and that as a result, dancers are living archives of movement, even as physical movements transform and are transformed by the bodies through whom they pass.⁵⁰ From Joseph Roach's 'surrogation' to Diana Taylor's 'repertoire' and Carrie Noland and Sally Ann Ness's 'migrations of gesture', the bodies of individuals and communities are always entangled in transgenerational transmissions of knowledge, practices, and memories.⁵¹ Performance histories are often narrated in the language of ancestry ('lineage', 'genealogy', etc.) in order to evoke the intimate proximity of embodied transmission.⁵² Such genealogies are understood not to be fixed to isolated moments of transmission, but are instead passed along, in a manner that emphasizes, as one canonical performance text puts it: 'the disparities between history as it is discursively transmitted and memory as it is publicly enacted by the bodies that bear its consequences'.⁵³

Given that dance-based knowledge travels through proximity, which is to say through bodily connections multiplied over both spatial and temporal distances, Williams would have therefore carried knowledge forward from earlier generations of the company to later ones. Even dancers who came along after his tenure and would not have directly encountered him in the studio or stage would nonetheless have indirectly received his bodily knowledge from those who had, as well as from the residues of his own corporeality embedded in his signature roles and works created for him.⁵⁴ **Figure 4** visualizes the contribution of each artist to AAADT's evolving body of knowledge, at the same time as it offers a sense of how the company exceeds any one individual – even its creator – as the physical proximity of dance artists is iterated across time. Each segment, or stream, represents an artist's presence in the company season by season, and grows taller the longer they stay. The height of the total graph at a given season is formed by the number

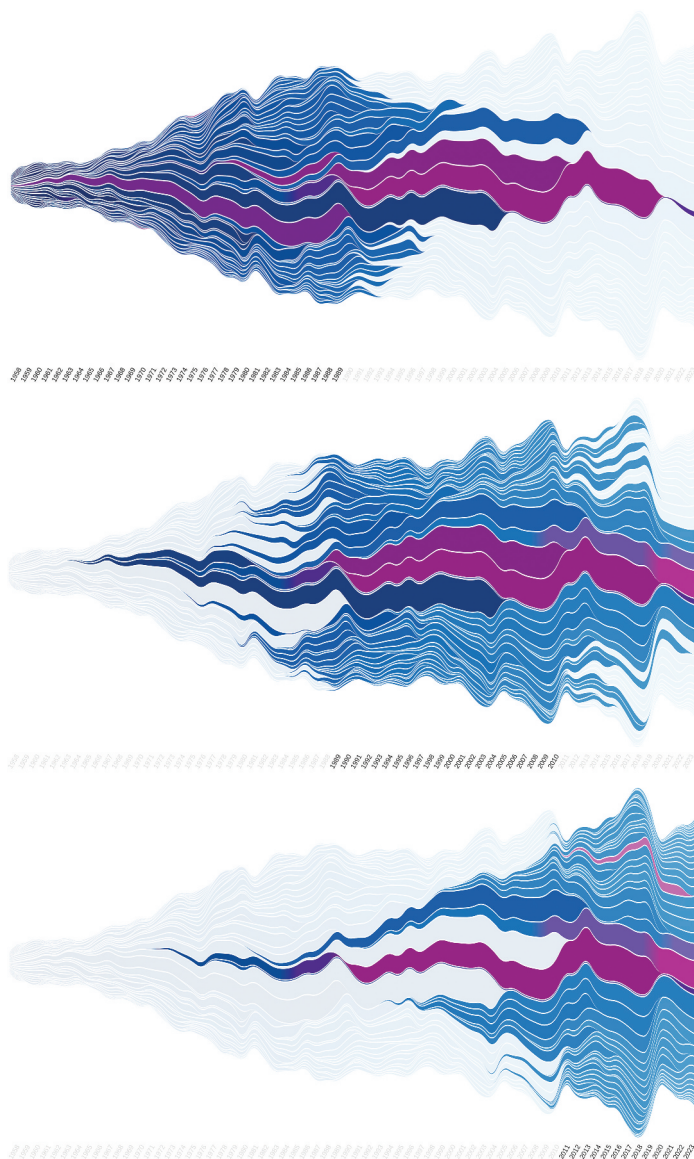


Figure 4. AAADT Company Membership Flow by Season and Artistic Director, 1958–2023. Each stream represents the trajectory of an individual dancer or artistic leader, growing taller with the duration of their membership. Years as dancers are depicted in blue; leadership roles, including rehearsal directors, in purple; and artistic and associate artistic directors in magenta, with the shading of each artist's stream set by the first season that they were employed by the company, from dark to light. Artists with the longest tenure appear toward the middle; cumulatively, the number of dance artists and their individual tenures with the company determine the height of the graph for a given season. **Figure 4** represents AAADT under the artistic directorship of Alvin Ailey (1958–1989), Judith Jamison (1989–2011) and Robert Battle (2011–2023), showing both continuity and generational shifts in the company. Data based on information provided by AAADT; see footnote 49. Visualization: Kate Elswit and Harmony Bench (Moving Data) / Antonio Jiménez-Mavillard.

of dance artists and the duration of their individual tenure at the company.⁵⁵ Dancers are depicted in blue; leadership roles, including rehearsal directors, in purple; and artistic directors as magenta, with each shaded by the season in which they joined, from dark to light. As an example, Williams is represented toward the center of the graph as a dark blue stream, and when he retires from the stage in the 2004 season, the total height of the graph contracts visibly but temporarily, demonstrating a decrease in the company's shared knowledge base. Within the time-based exhibition format, we ruffle through these stream graphs year by year, showing how each artist added to the company's reservoir of memory over time.

Here, we elaborate the sense of continuity and rupture across the company by representing each of the artistic directors in the context of the dance artists under their leadership.⁵⁶ Artistic directors set the aesthetic agenda for a dance company, making decisions that range from the hiring and casting of dancers, to which choreography will be presented in a season. While leadership is consolidated in the public figure of the artistic director, it is further distributed across many individuals who are charged with stewarding the company, such as rehearsal directors who ensure that the dancers are ready to perform the season's choreography, as well as longtime company members. According to Singer, AAADT talks about their organization as a 'family', reflecting the way both artistic leaders and performing artists remained with the company for extended durations. Between the 1958 and 2023 seasons, 61 artists stayed with the company for 10 or more seasons; 11 artists stayed for 20 or more seasons; and 6 stayed for 30 or more seasons, including Judith Jamison who danced the 1965–1980 seasons and then returned as Artistic Director in 1989 and continued through 2011. Masazumi Chaya worked with all three artistic directors documented here (Ailey, Jamison, and Robert Battle) and has had the longest tenure of anyone (46 seasons). He danced with the company from the 1972 to 1985 seasons, took on roles as Assistant Rehearsal Director (1986 and 87 seasons) and then Rehearsal Director (1988 season), and returned as Associate Artistic Director from 1991 to 2020. The need to track these additional leadership categories became particularly evident in relation to the gaps that otherwise appeared as individuals moved through various roles. For example, Matthew Rushing danced from the 1992 through 2009 seasons, then became Rehearsal Director from the 2010 season until he became Associate Artistic Director from 2011 onward. Not accounting for his ongoing presence with AAADT as a Rehearsal Director would have given the false impression Rushing left the company for 10 years between dancing and becoming Associate Artistic Director, when in fact he maintained an ongoing presence.

The emergence of Ailey's company exemplifies how bodies of knowledge are developed and transmitted not only within but also across communities of artists. In an early meeting arranged by Edwards, representatives from the

Alvin Ailey Dance Foundation showed us a poster for AAADT's first performance, and we immediately recognized several names from the datasets that we had been building for years of Katherine Dunham's company. Ecosystems of practice trace such precise networks of connection that help to broaden understandings of a performing arts scene at a given historical moment, while at the same time complicating the scholarly habit of defining forms and genres too rigidly. Ailey was one of many artists inspired by Dunham. He described an early formative experience of seeing her perform in Los Angeles when he was a teenager: 'What Miss Dunham was doing was Afro-Caribbean. It was blues; it was spirituals; it touched something of the Texas in me'.⁵⁷ Following his school friend Carmen de Lavallade, Ailey started to seriously study dance in Los Angeles with Lester Horton in 1953, joining the Lester Horton Dance Theater and subsequently taking over its leadership after Horton's unexpected death that same year. At this point, he had few networks in dance.⁵⁸ After creating additional choreography to fulfill Horton's contracted performances at the summer dance venue Jacob's Pillow and elsewhere, Ailey was invited to New York where he appeared in various Broadway roles, including two mid-century Broadway Caribbeana musicals in which Ailey himself performed, *House of Flowers* (1954–1955) and *Jamaica* (1957–1959). The matinee recognized as the first performance of the Ailey company took place on 30 March 1958, in the middle of the *Jamaica* run on a Sunday, when Broadway theaters were dark. According to dancer Dorene Richardson, rehearsals took place at Michael's Studio, just across the street from where *Jamaica* was playing,⁵⁹ and thanks to advocacy from the musical's star performer Lena Horne, Ailey even worked out dance material on the *Jamaica* stage between shows.⁶⁰ That first performance was a shared bill with choreographer and former Dunham dancer Ernest Parham at the Dance Center of the YM-YWHA on East 92nd Street.

We began building an initial ecosystem of practice to examine the interconnections of performers across these companies and productions that the dance historical literature had already identified as important to Ailey and the formation of AAADT. We joined our own data on Katherine Dunham's performers with Alvin Ailey's performers and choreographers; the 10 overlapping artists mark how Ailey's company took shape during the waning years of Dunham's own.⁶¹ Knowing Ailey's ties to Horton, we gathered data on Horton's company, from which four additional early AAADT dancers emerged.⁶² We then compared the memberships of these three companies against representative casting data compiled on the Broadway productions *House of Flowers* and *Jamaica*.⁶³ These two Broadway shows added further connections, such as Dunham dancer and teacher Pearl Reynolds, who performed in both musicals alongside Ailey and later taught at the Ailey School. In total, 35 artists appeared in two or more contexts across Ailey's artists (as dancers and/or choreographers), Horton's company, Dunham's

company, *House of Flowers*, and *Jamaica*. While connections among these first five contexts elaborate known historical narratives, we also followed a hunch, bringing our domain expertise into dialogue with the potential for further data, which resulted in adding the short-lived 1961 musical *Kwamina*.⁶⁴ With Dunham's, Horton's and Ailey's companies, *Jamaica* shared 13 performers and *House of Flowers* 15; by contrast *Kwamina* shared 18 performers with these three modern dance contexts. Seven *Kwamina* performers also appeared in one of the other two Broadway productions.

We represent the overlaps among these six mid-century contexts in the 'Ecosystem of Practice: Indicative Modern-Broadway Mid-Century Black Performance Contexts' (Figure 5a), across which there are 51 artists who appear in two or more contexts, and 14 who appear in three or more. The performance context nodes of the diagram are laid out chronologically in clockwise order, from Dunham's company in the upper right to *Kwamina* at the center top. The performers who are connected across these contexts are

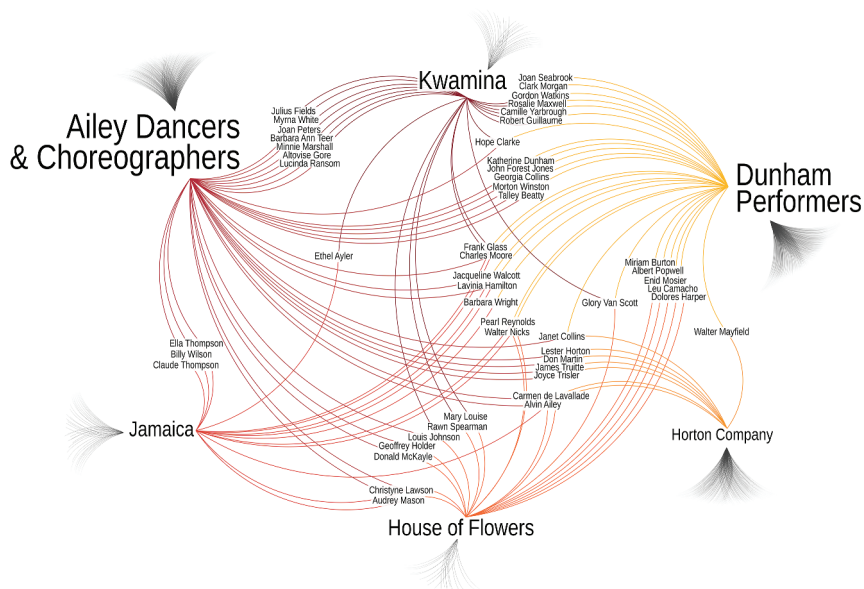


Figure 5a. Ecosystem of Practice: Indicative Modern-Broadway Mid-Century Black Performance Contexts. Six mid-century performance contexts that featured Black performers are positioned clockwise, chronologically. The 51 individuals who appear in two or more of these contexts are identified, suggesting the network of connections that emerged between Katherine Dunham's performers (gold, 1937–1962); Lester Horton's company (marigold, 1932–1960); the two Broadway Caribbeana musicals in which Ailey performed: *House of Flowers* (orange, 1954) and *Jamaica* (red, 1957–1958); individuals who danced with and/or choreographed for Ailey's company (maroon, 1958–2023); and the musical *Kwamina* (brown, 1961). Data: Harmony Bench and Kate Elswit. Visualization: Antonio Jiménez-Mavillard.

Name	Dunham	Horton	Ailey	House of Flowers	Jamaica	Kwamina	Overlaps
Alvin Ailey		D	CD	D	D		4
Charles Moore	D		D		D	D	4
Audrey Mason			D	D	D		3
Carmen de Lavallade		D	CD	D			3
Christyne Lawson			D	D	D		3
Frank Glass	D				D	D	3
Glory van Scott	D			D		D	3
Hope Clarke	D		D			D	3
Jacqueline Walcott	D		D		D		3
Janet Collins	D	D	C				3
Lavinia Hamilton	D		D		D		3
Louis Johnson			C	D		D	3
Pearl Reynolds	D			D	D		3
Walter Nicks	D			D	C		3
Albert Popwell	D			D			2
Altovise Gore			D			D	2
Barbara Ann Teer			D			D	2
Barbara Wright	D				D		2
Billy Wilson			C		D		2
Camille Yarbrough	D					D	2
Clark Morgan	D					D	2
Claude Thompson			D		D		2
Dolores Harper	D			D			2
Don Martin		D	D				2
Donald McKayle			C	D			2
Ella Thompson			D		D		2
Enid Mosier	D			D			2
Ethel Ayler					D	D	2
Geoffrey Holder			C	D			2
Georgia Collins	D		D				2
Gordon Watkins	D					D	2
James Truitte		D	CD				2
Joan Peters			D			D	2
Joan Seabrook	D					D	2
John Forest Jones	D		C				2
Joyce Trisler		D	CD				2
Julius Fields			D			D	2
Katherine Dunham	D		C				2
Lester Horton		D	C				2
Leu Camacho	D			D			2
Lucinda Ransom			D			D	2
Mary Louise				D		D	2
Minnie Marshall			D			D	2
Miriam Burton	D			D			2
Morton Winston	D		D				2
Myrna White			D			D	2
Rawn Spearman				D		D	2
Robert Guillaume	D					D	2
Rosalie Maxwell	D					D	2
Talley Beatty	D		C				2
Walter Mayfield	D	D					2

Figure 5b. Table of Data Visualized in the Ecosystem of Practice. Artists are sorted by number of overlaps, then listed alphabetically by first name. In addition to presenting underlying data for Figure 5a, this adds further detail in the designation of artists as choreographers (C) and/or dancers (D) for each context.

named and gathered inwards. To prevent the false impression of this ecosystem being self-contained or complete, outward-oriented shadow connections maintain a sense of openness by representing the hundreds of performers who are implicated by these groupings but not named here. Whereas unstructured network forms such as knowledge graphs offer open queries toward the potential for any number of interconnections, we understand the ecosystem of practice as a tool for focused inquiry. Both evidence-based and guided by historical intuition, radical accounting's rigorous ambition toward comprehensiveness is here balanced out by a defined locus within which to understand meaningful connections. [Figure 5b](#) lays out the underlying information in tabular form that includes each artist's roles as choreographer and/or performer in these respective contexts.

Running for only 32 performances and garnering few subsequent scholarly treatments, *Kwamina* is part of what Derek Miller would call 'theatre's forgotten middle'.⁶⁵ Yet as a critical bridge between Dunham and Ailey performers, it brings into focus how ecosystems of practice coalesce across time, including not only when and how particular individuals came together, but also what they propped up or catalyzed. *Kwamina* opened on 23 October 1961 and closed November 18th, during an off-period for both companies. Dunham's company had disbanded in 1960 and she was in the midst of spending a year at her home in Haiti, Habitation Leclerc, with no performance engagements booked. AAADT had not yet established a consistent schedule, and had no performances as a company between a short run at Jacob's Pillow in late July 1961 and a single one-day run at the Clark Center for the Performing Arts in mid-December. In other words, *Kwamina* kept these performers working, among other things by building new professional relationships. While four performers' tenure with their respective modern dance companies only preceded *Kwamina* – Altovise Gore (AAADT), Charles Moore (Dunham and AAADT), Frank Glass (Dunham), and Glory Van Scott (Dunham) – three performers – Minnie Marshall, Murna White, and Julius Fields – performed for AAADT both before and after this production. In addition a number of performers are connected into these companies only after *Kwamina*. Robert Guillame, Rosalie Maxwell, Charles Morgan, Joan Seabrook, and Gordon Watkins appeared with Dunham for the first time less than a year later, in 1962; similarly Barbara Teer, Lucinda Ransom and Joan Peters joined AAADT in 1962, 1963, and 1964, respectively. Hope Clarke performed for both companies only after *Kwamina*, appearing with Dunham 1962–63, and AAADT 1964–65. While this particular ecosystem is set in a mid-century moment, we also found that interconnections from the Dunham, Ailey, and Horton companies stretch across much longer swaths of time through the iteration of productions.⁶⁶

This complex but nonetheless partial view of mid-century modern dance, Broadway, and Black performance underscores how dance artists are

entangled beyond their temporary organization in service to a choreographer or show.⁶⁷ Following the data in this way can reveal the underacknowledged connections across multiple interlocking ecosystems of practice that form the dance scene.⁶⁸ Whereas dance scholarship has already taken up Susan Manning's important intervention regarding the tandem practices of (white) American modern dance and Black concert dance in the mid-century,⁶⁹ the networks connecting Ailey's, Dunham's, and Horton's companies point to further overlaps as well, which were critical to a life and practice in dance in the era. For example, 4 years after she choreographed *Kwamina*, Agnes de Mille cast Glory Van Scott (Dunham, *House of Flowers*, and *Kwamina*), Carmen de Lavallade (Horton, AAADT, *House of Flowers*), and newcomer Judith Jamison (AAADT) in title roles of her 1965 ballet 'The Four Marys' for American Ballet Theatre.⁷⁰ These connections extend beyond individual performers to include the companies as well, including AAADT's many engagements with Harkness Ballet and Ailey's notable commissions from ballet companies across the US and Europe.⁷¹ AAADT history further reinforces how performers were connected by New York's dance infrastructure, including the 92nd Street Y (the Young Men's and Young Women's Hebrew Association) that served New York's Black and Jewish communities, and the socially oriented politically leftist New Dance Group, where Sylvia Waters remembers first meeting Ailey as a substitute instructor in 1954.⁷² Additional vectors might encompass Ailey's personal and professional relationships with Black musicians, from his numerous choreographies set to the music of Duke Ellington to opening for the Fifth Dimension. They could further expand to reveal the proliferation of all these contexts from stage to other spaces of dancing, not least the presence of Ailey student dancers at the 1977 opening of the Studio 54 nightclub. While our datasets focus only on the transmission of dance knowledge across generations of AAADT artists as well as through the casts of five additional companies and productions, they gesture toward the expansive number of people and contexts that performance history must be accountable to.⁷³

Accounting for repertory as living history

In a 1978 interview, Ailey told a reporter 'I'm trying to become a museum of classical American modern dance works that should be seen'.⁷⁴ This was not a one-off sentiment; 13 years earlier, he had laid out an ambitious plan in a grant proposal that included a mission to 'illuminate the history of American Modern Dance' by creating a repository for both old and new works.⁷⁵ Unlike the modern dance standard of choreographer-led companies that only performed the works of a single artist, AAADT was created as a repertory company, which means dancers are responsible for performing works by many choreographers. Ailey's understanding of his

company as a living museum calls attention to how its repertory extended its body of knowledge in a way that was likewise iterative and intergenerational. Whereas we might traditionally think of museums or archives as filled with static records, dancers are themselves repositories of memories, histories and legacies that are both enduring and changing. In a repertory company, dancers learn to move across choreographic styles, and to do so quickly within a single performance. This prioritization of versatility requires a different kind of labor and investment from dancers, who must be knowledgeable about historical modern dance and equally ready to adapt to the experimentations of emerging choreographers. Both dancers and repertory are thus entwined in what we call ‘deep bodily time’, which expresses how a single dancer may hold many generational and regional variations of a practice or of a dance, having encountered these at different moments in their own lifetime, and yet these versions are also collectively held and shared across bodies and generations.⁷⁶ No single artist or event can stand in for all of the others; rather, the transmission of history through artists and audiences takes place cumulatively.

From 1958 to 1989, we found evidence for over 15,000 performances of the 159 individual pieces in AAADT’s repertory.⁷⁷ While some of the pieces were performed more frequently, others were short-lived ‘pieces d’occasion’ as Waters terms them. [Figure 6a](#) draws connections across those works, illustrating which were performed together, and how these programs mixed Ailey’s choreographies (represented in the company’s signature pink of the era) with non-Ailey choreographies (in black). During his lifetime, works choreographed by Ailey constituted just over one-third of AAADT’s repertory.⁷⁸ Choreographies by artists other than Ailey were split between new commissions and restagings, marking another way that Ailey’s museum of modern dance drew connections across eras. Ailey oversaw the incorporation of already canonical works by mid-century American choreographers such as Lester Horton, Pearl Primus, Ted Shawn, and Anna Sokolow within his company’s repertory and, by extension, within the embodied memory of his dancers. For example, the company performed Dunham’s *Choros* from 1972 to 1974 and then in 1987 presented the evening-length show *The Magic of Katherine Dunham*, which reprised some of Dunham’s most significant choreography as well as aspects of her technique. Ailey also provided a platform for both established and emerging choreographers to share their work, extending this opportunity to then-current and former company members, such as Ulysses Dove and George Faison, who were among the 26 current or former AAADT dancers and artistic leaders to choreograph a total 21% of the repertory (58 pieces) between 1958 and 2023.⁷⁹ He also supported choreographers from outside the company, including Donald Byrd, Bill T. Jones, and Rudy Perez.⁸⁰

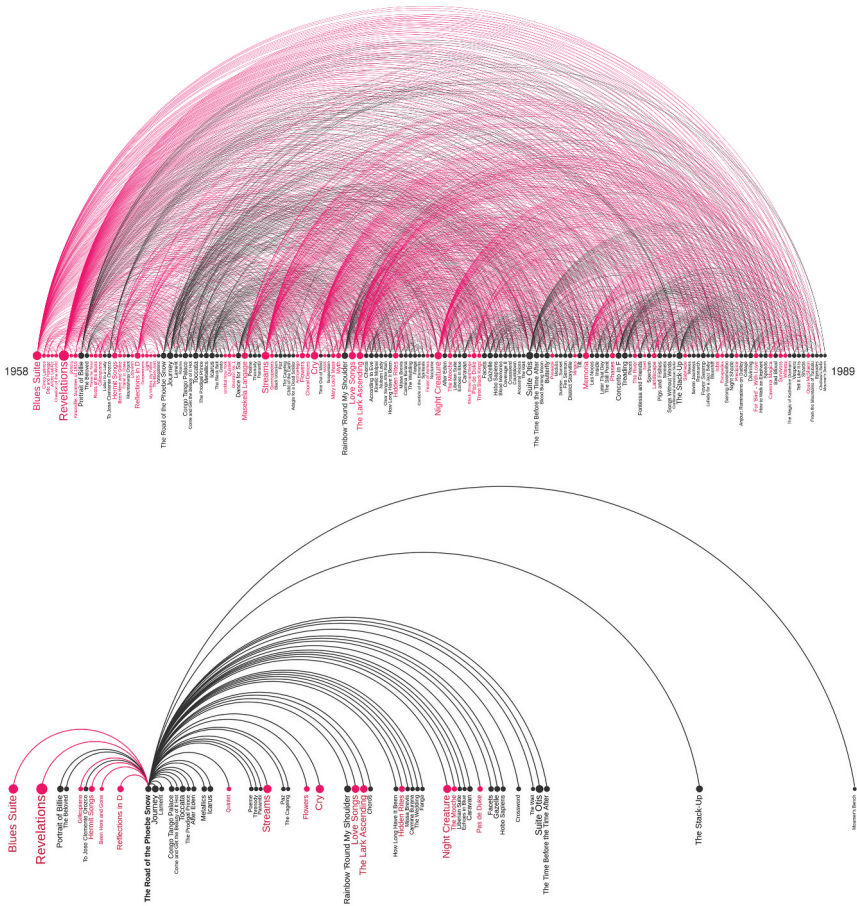


Figure 6. AAADT Repertory Relationships, 1958–1989. Repertory is arranged chronologically by first AAADT performance, with the arcs representing connections between the 159 works across 2,035 distinct programs. **Figure 6a** represents choreographies by Alvin Ailey in the company's signature pink, while non-Ailey works are in black to show the overall balance of repertory between 1958 and 1989. **Figure 6b** offers a detail of Talley Beatty's choreography *The Road of the Phoebe Snow*, highlighting its connections to all the other works alongside which it was programmed during that time period. Data: Harmony Bench and Kate Elswit. Visualization: Moving Data / Antonio Jiménez-Mavillard.

A radical accounting approach highlights connections among repertory pieces, as well as how dances flow across people and company contexts. As an example, Talley Beatty is one of the most famous choreographers to emerge from Katherine Dunham's company and appears as one of the 51 artists who form the ecosystem of practice in [Figure 5a](#). Beatty met Ailey when they were engaged by Duke Ellington to choreograph for his ambitious 1963 show *My People*.⁸¹ A year later, Ailey invited Beatty to become the fifth choreographer to have their work enter AAADT repertory.⁸² The first piece Beatty set on AAADT was *The Road of the Phoebe Snow* in 1964, which was first performed by his own company in 1959. AAADT subsequently performed the work over 300 times through 1989, primarily through the 1960s and 1970s, and [Figure 6b](#) shows all of the pieces *Phoebe* was programmed with during this time. Like Beatty, Georgia Collins also performed with Dunham. Collins then danced in *The Road of the Phoebe Snow* with Beatty's company, and later performed the piece again as part of AAADT.⁸³ *Phoebe* was one of a number of Beatty's original and restaged works that AAADT performed over the years.⁸⁴ These works were gathered together for an AAADT program made entirely of Beatty's works in 1989.⁸⁵ When Ailey died a few weeks before this program, Beatty added his 1947 piece 'Mourner's Bench' in commemoration.⁸⁶ The solo was performed by Michael Joy, who had trained at the Ailey School and been a member of the Alvin Ailey Repertory Ensemble, then performed for former Ailey dancer and choreographer Elisa Monte, among others. Joy also served as an assistant to Beatty, and it was while he was helping Beatty restage a piece for the company that Ailey invited Joy to join AAADT.⁸⁷

Repertory represents both distinctive histories and ways of knowing, and Ailey programmed material with different aesthetic and compositional priorities 'side by side in a single performance',⁸⁸ requiring dancers to move between distinct forms with ease. [Figure 7](#) presents a visual timeline of works that audiences might have encountered through the company's repertory, year by year from 1958 to 1989. Each show consisted of around four works, and the company averaged 22 works in active repertory each calendar year during Ailey's lifetime. In 1983 alone, AAADT had 38 choreographic works in active repertory.⁸⁹ The collection of divergent choreographic voices programmed for any single show thus reproduces itself at the level of all the works in a season's active repertory, as the sheer number of pieces offered in different nightly configurations, collectively showcase what theorist Kevin Quashie calls 'readiness'.⁹⁰ Grounded less in anticipation and more in a 'shedding of expectation', readiness is a posture toward the unknown that links 'preparedness, intention, and surrender'.⁹¹ In AAADT, this readiness manifests in the bodies of dancers, who both inhabit 'disparate dance techniques and histories' and make the connections among these disparate elements visible.⁹² Dancers like Collins and Joy show readiness in action, in



Figure 7. Portrait of AAADT Repertory by Number of Performances, 1958–1989. All pieces danced by AAADT through 1989 appear on this timeline, organized by year from most to least frequently performed. By showing all of the dances performed, the visualization attempts to presence the totality of AAADT repertory, while facilitating the identification of patterns in programming. Each work is indicated by a single representative, early photograph that repeats across all the years the dance was performed. Where no photograph was available, choreographies by Alvin Ailey use the AAADT logo. Non-Ailey works are represented by a gray box. Data: Harmony Bench and Kate Elswit. Visualization: Moving Data / Antonio Jiménez-Mavillard.

how they already carried repertory they would be called upon to dance across different company contexts. Likewise, dancer Donna Wood's annotated casting sheets, which provided a key source of archival evidence for us by recording programming changes due to dancer injuries, illnesses, or weather conditions, further demonstrate how AAADT dancers kept a number of choreographic works at the ready, alive in their bodies and available for activation at a moment's notice.⁹³

In the context of radical accounting, Ailey's conceptualization of his repertory company as a museum of dance foregrounds the connections between repertory in the sense of the dances selected and maintained over time and repetition in terms of accounting for the many iterations of those dances. Repetition is of course embedded in repertory, a term that describes a catalog of what is available to performers, which has been built up over time through rehearsal and repeated performance. From the view of performance, repertory thus extends beyond the dances themselves to include how they interface with other dances, with the bodies of individual dancers, and with

the company as a community of practice.⁹⁴ We have found evidence for 2,372 performances of *Revelations* (1960); 926 of *Blues Suite* (1958), plus an additional 79 of another incarnation, *Roots of the Blues* (1961); and 807 of *Cry* (1971). Of the shows for which we have documented repertory, 69% include one or more of these signature Ailey choreographies. Yet repertory is rarely seen in isolation. Each program presents a combination of dances, and whereas it is customary for programs to repeat throughout a run, almost half of the 4,162 evening-length shows we found in the archives between 1958 and 1989 were different programs.⁹⁵ Different combinations of dances generate and reinforce connections across the repertory, in terms of what a given work might have been performed alongside. Using the language of network analysis, *Revelations* is by far the most connected, meaning it was performed alongside the greatest number of other works—151 out of 158 others in repertory during those 30 years. *Cry* likewise is highly connected, performed alongside 95 other works by the end of 1989. Surprisingly, *Cry*, the famous solo Ailey made for Judith Jamison, is surpassed in connectedness by the less paradigmatic plotless group dance *Streams*, which was programmed alongside 96 other works during the same time period.⁹⁶

Repertory is preserved through re-performance, even as new versions emerge and multiply, and performers bring new elements to their interpretation of roles. For example, *Revelations* evolved from a longer early incarnation with live musical accompaniment toward its current 36-minute iteration with pre-recorded music,⁹⁷ but we see in the archives that what appeared under the title *Revelations* also underwent both regular and subtle variation as it was presented from night to night. DeFrantz's concept of 'generational "versioning"' further helps to describe incremental but noticeable shifts in the work across generations of performers.⁹⁸ He later elaborates on Ailey's emphasis on the reinterpretation of works through the dancer's own person as a uniquely Black dance phenomenon.⁹⁹ This also includes other types of variations, such as when *Cry* was occasionally performed as a series of solos by three different women.¹⁰⁰ In constructing our datasets, Sylvia Waters instructed us that some versions of dances should always be held together synecdochically – for example a performance of 'A Song for You', which was one of the three sections of the solo *Love Songs* that Ailey created to showcase Williams's talents, should be treated as the same as the whole.¹⁰¹ We would need a different type of dataset to track stylistic or formal changes in choreographic works over time. However, rather than locking dances into singular instantiations, radical accounting supports analyses of versioning by acknowledging that change is not only to be expected, it is critical to ongoing use. In this context, radical accounting resonates with the imperative to work with data as a liberatory practice that emerges from and amplifies accounts of the living, while attending to past, present, and future.¹⁰²

Rigorously tracing each performance provides new evidence to substantiate how AAADT opened up the canon of modern dance for reinvestigation and reinterpretation through a Black lens. Reflecting on the Ailey company as multi-racial, Adrienne Edwards notes how its incorporation of people with many different backgrounds ‘test[s] the effective potentialities of Blackness across bodies and dance styles’.¹⁰³ And Jasmine Johnson’s commentary on Ailey performances links repetition with the emergence of a similarly ‘expansive’ Blackness, contending that ‘Blackness is being newly uttered while it simultaneously rehearses a repertoire that previously exists’.¹⁰⁴ Both Edwards and Johnson find purchase in Quashie’s theorization of ‘Black aliveness’, which he articulates in part through an analysis of repetition in the styles of primarily Black female literary artists in the United States, and through his own critical methodology of return. Written as an affirming counterpart to what he sees as an over-emphasis on Black death, Quashie instead prompts readers to ‘imagine a black world’.¹⁰⁵ Here, everything is available to Blackness without justification or qualification, and especially without the burden of representation.¹⁰⁶ Blackness expands to include everything that is possible without regard to the terms of whiteness against which it might be measured or judged. It is not only, as Johnson observes, that AAADT ‘produces textures of feeling and Black presence’,¹⁰⁷ but that Ailey’s repertoire – his museum of dance – is just such a Black world. Black aliveness exists precisely in the repeat performances of Ailey’s heterogeneous repertoire.

Radical accounting is the audacious project of attempting to comprehensively represent all the people, all the places, all the pieces. In gathering the necessary minutiae, it creates a framework for historical imagination that enables us to picture how dance history comes into being between and beyond all of these datapoints. The performances of repertoire night after night, for example, are inextricable from the dancers performing, not only in the present, but also across time. Williams explained in a 1993 interview: ‘There have been days when I’ve thought, “Oh, God, not Rev[elations]”. I had to wake up and look for new flavors’. Dunning paraphrases that Williams would ask Ailey if he could tinker, and Ailey would give him license to try it and he would let Williams know what he thought. But, Williams explains, ‘Now that Alvin is gone, and so many people are gone, when I dance *Revelations* I bring somebody on stage with me. . . . Somebody who has passed away. I bring that person on stage, and I dance with that person’.¹⁰⁸ While this legacy was implicit in the transfer of works through the company, it was also made explicit through Ailey’s many works made for or dedicated to other artists and motivated by personal relationships or admiration. These commemorations and remembrances took on a new valence amidst the onslaught of AIDS-related deaths permeating dance’s archives from the 1980s, which serve as a reminder of how choreography is itself a form of memory keeping.

The radicalism of radical accounting exists not only in the impossible attempt to be comprehensive but also the politics that open up as a result of this aspiration. Writing about Duke Ellington's 'aesthetic radicalism' as counter to the common depoliticization of his work, Julius Fleming argues the 1963 Ellington performance *My People*, which Ailey choreographed, demonstrates how 'we don't need to prioritize leftist political activism to approach an understanding of black radicalism in this era'.¹⁰⁹ Similarly, Claire Bishop argues 'We need to rethink what renders something political outside the lens of oppositionality. When you frame Ailey's work as building worlds, generating opportunities, and creating legacies, it seems to open things up'.¹¹⁰ This aligns with early company member James Truitte's eulogy, in which he lamented that Ailey did not bring the 'black experience into more of his work, as was his original intention',¹¹¹ but noted he did the important work of championing other Black choreographers.¹¹² Focusing on the significance of Ailey's activities from commissioning to education, Bishop argues that Ailey provokes us to 'rethink the association between politicality and criticality. It can also be about what worlds the work generates'.¹¹³

While it is beyond the scope of this essay, our *AAADT Performance Dataset* draws out this worldmaking further in terms of creating connections between the many performances of repertory and the places they were performed. Ailey's *Masekela Langage* (1969), which 'drew parallels between the era of South African apartheid and the race-induced violence of 1960s Chicago', circulated on college and university campuses in a protest era. And yet, a performance given less than 20 miles from New York City consisting of *Blues Suite*, *Revelations*, *Quintet*, and *Threnody* elicited the observation that an Ailey program 'in the suburbs looks and feels different than it does in New York City, where viewers are more accustomed to social protest than they may be at Newark State College'.¹¹⁴ Audiences also encountered the AAADT repertory beyond full-scale performances, through events including lecture demonstrations, workshops, and master classes. On the company's 1985 China tour, evening performances were curated to share a particular subset of the active repertory, but State Department reports reveal that lecture demonstrations provided an alternate avenue to share other works, such as Beatty's *The Stack-Up* and Elisa Monte's *Treading* 'which was okay for fellow professionals in a controlled environment but whose steamy sensuality would not pass censorship for a regular public performance'.¹¹⁵

Radical accounting works in tandem with more conventional models of archival research, close reading of primary sources, and building up of narratives from a collection of small stories. Yet data curation demands a different closeness to archival materials. In this essay, we account for the Alvin Ailey American Dance Theater not only through Ailey, but through Dudley Williams and many others, including Georgia Collins, Donna Wood,

Talley Beatty, Sylvia Waters, and Michael Joy. By contrast to the hagiography of the lead choreographer or performer, radical accounting invites us to give an account of all these individuals who might not always be seen by more traditional methods and yet whose bodily participation in ecosystems of practice are the material of dance's histories. Likewise, we account for AAADT as a repertory company that presented choreography over and over, not only by its founder but many others, who themselves were tethered together through community relationships. In providing a more comprehensive account of performance histories, radical accounting helps to illuminate more dimensions and ripples of AAADT and Ailey himself.

Disclosure statement

No potential conflict of interest was reported by the authors.

Funding

This research is supported by a commission from the Whitney Museum of American Art, under the direction of Adrienne Edwards. Further support has been provided by the UK Arts and Humanities Research Council under the fellowship Visceral Histories, Visual Arguments: Dance-Based Approaches to Data [AHRC, ref: AH/W005034/1]; by the Royal Central School of Speech and Drama's Impact Acceleration Account (AHRC) and Knowledge Exchange funding schemes; and by the College of Arts and Sciences and the Global Arts and Humanities Discovery Theme at The Ohio State University.

Notes on contributors

Harmony Bench is a scholar of dance and performance studies whose research cuts across technology, media, and society. She is Professor of Dance History and Theory at Ohio State and author of *Perpetual Motion: Dance, Digital Cultures, and the Common* (Minnesota, 2020), which considers how, from apps to platforms and from interaction to participation, dance in digital cultures both proliferates and extracts from a gestural common—and why that matters. She is also co-editor of the multidisciplinary collection *Archival Entanglements* with Puja Batra-Wells (Ohio State, 2026). Harmony works with long-time collaborator Kate Elswit to bring the digital humanities and dance history into greater dialogue through computational analysis and data visualization. Their projects together include *Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry* (Ref: AH/R012989/1; winner of the 2021 ATHE/ASTR Award for Excellence in Digital Scholarship), *Visceral Histories/Visual Arguments: Dance-Based Approaches to Data*, and *Radical Accounting: Alvin Ailey American Dance Theater's Data as a Framework for Historical Imagination* (commissioned for the 2024-25 Edges of Ailey exhibition at the Whitney Museum of American Art). Current work engages both critically and practically with motion data, embodied archives, and machine learning for performing arts history.

Kate Elswit is Professor of Performance and Technology and Head of Digital Research at the Royal Central School of Speech and Drama, where she is also Co-Director of the Centre for Performance, Technology, and Equity (PTEQ). Her research sits at the intersection of bodies and technology, from archival data curation and visualization to performances with breath monitors, to exploratory research in motion capture, computer vision, and AI. For the past decade, she has been collaborating with Harmony Bench to bring dance and experimental digital practice into conversation, including through the AHRC-funded projects *Visceral Histories*, *Visual Arguments: Dance-Based Approaches to Data* (2022-25) and *Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry* (2018-22), which won multiple field awards and was archived by the Library of Congress. As Moving Data, they were commissioned by the Whitney Museum of American Art for a series of time-based dance data visualizations, which appeared in the acclaimed *Edges of Ailey* exhibition (2024-25). Their ongoing work also includes the team project *Improving Motion Modeling with Dance Expertise for Archiving and Analysis*, funded by a 2026 Humanities and AI (HAVI) Development Award from Schmidt Sciences. Elswit's print publications include the award-winning books *Watching Weimar Dance* (OUP, 2014) and *Theatre & Dance* (2018), as well as twenty-two peer-reviewed essays. She received her PhD from the University of Cambridge.

ORCID

Harmony Bench  <http://orcid.org/0000-0002-0550-8124>

Kate Elswit  <http://orcid.org/0000-0001-9541-107X>

Notes

1. See Edwards (2024).
2. The circumstantial chain of person-to-person connections that led us to this project exemplifies the density of history that we call for throughout this essay. Edwards had been introduced to our digital practice by dancer Trajal Harrell, who had been doing research on Katherine Dunham's time in Japan for his dance work *Deathbed*. He had been referred to us by Matt Gorzalski, University Archivist at Southern Illinois University at Carbondale, which houses the largest collection of Katherine Dunham's archival materials – with which we had spent a lot of time. Edwards initially approached us about potentially reusing some of our visualizations from *Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry* as part of her *Edges of Ailey* exhibition, and that conversation evolved into a commission for new work representing AAADT's history.
3. The company performed under various names prior to settling consistently on the Alvin Ailey American Dance Theater. We use this title as well as 'AAADT' and 'Ailey company' throughout this article to reference all iterations of the company since 1958, including the De Lavallade-Ailey American Dance Company, Alvin Ailey and Company, the Alvin Ailey Dance Theater, and the Alvin Ailey City Center Dance Theater.
4. See <https://pressroom.alvinailey.org/alvin-ailey-american-dance-theater>.

5. *Radical Accounting: Alvin Ailey American Dance Theater's Data as a Framework for Historical Imagination* team members include Kate Elswit and Harmony Bench (Moving Data), with Antonio Jiménez-Mavillard and Tia-Monique Uzor.
6. Bench and Elswit (2024a). See also Bench and Elswit (2024b). Following the exhibition's closure, the full series is now accessible from the Whitney Museum of American Art's website at <https://whitney.org/media/61535>, <https://whitney.org/media/61534>, and <https://whitney.org/media/61533>.
7. We laid the groundwork for radical accounting across a series of digital humanities projects that turned to the manual construction of datasets to evidence and elaborate dance's history as transnational and intergenerational. Building on earlier work around 'movement on the move' (Bench and Elswit 2016), our practices consolidated through a project focused on Katherine Dunham (1909–2006), who inspired generations of dance artists by the way she inextricably embedded African diasporic practices into American modern dance. *Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry* was funded by the Arts and Humanities Research Council (AHRC AH/R012989/1, 2018–2022) and supported by postdoctoral assistants Antonio Jiménez-Mavillard and Tia-Monique Uzor. All related visualizations, essays, and datasets are openly available and linked via the portfolio on <https://dunhamsdata.org/>. *Dunham's Data* developed a granular, 'everyday' approach of accounting for every single day of choreographer Katherine Dunham's itinerary as she toured around the world for decades, as well as attempting to comprehensively identify and name all of the 'people, places, pieces' implicated, from the hundreds of sites and artists through whom Dunham's diasporic imagination was refracted, to the hundreds of dances they repackaged and performed (Bench and Elswit (2022b, 2020b)). See also Uzor (2023).
8. For example, Josephs and Risam use the term 'digital Black Atlantic' to reference the body of research at the productive intersections of 'eBlack Studies, Black code studies, Black digital humanities, as well as terms for related areas of study including postcolonial digital humanities, Caribbean Digital, African digital humanities, digital diasporas' (Risam and Josephs 2021, x).
9. Dan Edelstein, Paula Findlen, Giovanna Ceserani, Caroline Winterer, and Nicole Coleman, *Mapping the Republic of Letters*, <http://republicofletters.stanford.edu/>.
10. Ruth Ahnert, Sebastian Ahnert, and Kim Albrecht, *Tudor Networks*, <https://tudornetworks.net/>.
11. Ahnert et al. (2020, 44).
12. Bench and Elswit (2016, 583).
13. Even in the limited instances where historical film and video documentation exist, they rarely carry evidence of dance pedagogy and transmission.
14. Rosenthal (2019); Wernimont (2018).
15. D'Ignazio and Klein (2020, 97).
16. Tilton, Mimno, and J. M. Johnson (2024, viii).
17. Wernimont and Losh (2018, xiii). See also Drucker (2011); Gitelman (2013).
18. Our process contributes to emerging methodologies of slow data in which processes of entry and cleaning are understood to produce further understanding, including by using the abstraction of data forms to question

- existing categories of classification and understanding. See Buurma and Shaw (2020); Rawson and Muñoz (2019).
19. Bench and Elswit (2023b); Bench and Elswit (2022b).
 20. DeFrantz (2004, xiii).
 21. Although we have challenged the idea of the choreographic ‘work’ elsewhere, we use the terminology here for the sake of clarity. See note 26.
 22. Ailey (1970).
 23. ProPublica, Nonprofit Explorer, Alvin Ailey Dance Foundation Inc. <https://projects.propublica.org/nonprofits/organizations/132584273>.
 24. Caplan (2016, 562). See also Miller (2016, 546).
 25. Schneider (2011); Neal (2022); Bench and Elswit (2020b).
 26. On how data curation raises problems for dance’s ontological categories of the ‘company’, the ‘work’, and the ‘tour’, see Bench and Elswit (2022b).
 27. We catalogue a series of predecessors across 50 years, beginning from the 1960s in Bench and Elswit (2020a).
 28. This dataset is available open access through the National Archive of Data on Arts and Culture (Bench and Elswit 2026b). We also created supplementary datasets that trace the trajectories of the company’s 335 dancers and artistic leaders from 1958 to 2023, following company records, and provide choreographers, alternate titles, performance counts, and additional information regarding the 159 works in repertory from 1958–1989.
 29. This archivist role for the Alvin Ailey Dance Foundation has been held by Dominique Singer for the past 16 years, bolstered by Sylvia Waters, a former AAADT dancer (1968–1975) and also Artistic Director Emerita of what became the Ailey II junior company (Artistic Director 1975–2012), whose personal knowledge of the company and repertory guides collection and curation. Dance scholar Thomas DeFrantz was also Associate Archivist from 1994–2004. During that time, DeFrantz finished a doctoral project that culminated in the publication of *Dancing Revelations*.
 30. Additional AAADT materials are minimally processed at the Library of Congress, where we also found older, but still retrospective attempts at comprehensively collecting tour cities and dates, sometimes including repertory and/or venues for the years from 1966–1979, that Singer believes were also the work of prior company managers. There were other fragmented projects of data collection as well, including handwritten notes on yellow legal paper that attempted to gather performances and locations from the earlier years, which Singer believes were compiled by Ailey himself. While AAADT’s spreadsheets sparsely cite a single source, there is no provenance for any of the earlier analog lists in the archives, and the sequence of versioning in these projects of retrospectively tracing AAADT’s activities is often unclear. In addition to AAADT’s in-house archival lists, Latham’s (1973) extensive doctoral thesis on Ailey and Arthur Mitchell contains appendices that attempt to comprehensively track several tours from the late 1960s and early 1970s.
 31. In the case of the *AAADT Performance Dataset*, each row stands for one day but may contain multiple performance events. Writing about current practices of data documentation, Robertson (2023) cites in particular our project *Dunham’s Data*. For humanities data curation, see also Flanders and Muñoz (n.d.).

32. Reflecting the company's geographical perspective, AAADT's own performance data was divided into three separate spreadsheets: New York City; National (representing the United States except New York); and International. Spreadsheets containing various dances in repertory likewise reflect company priorities, such as a sheet only dedicated to pieces that AAADT considers to have premiered at New York's City Center Theater.
33. We have high confidence that spaces between tick marks in this diagram generally represent periods that the company is not working, rather than missing data. While there are likely to be a small number of performances still missing, we constructed a timeline of Alvin Ailey's concurrent activities in the early years, in order to confirm that most large gaps coincide with periods in which he was engaged in other activities. For example, from late 1962 through the first month of 1963, Ailey was rehearsing and performing in *Tiger Tiger Burning Bright* on Broadway. On the research value of such datasets, see Bench and Elswit (2019).
34. For further analysis of the geography of AAADT's touring, see Bench and Elswit (2024b).
35. We have tried to distinguish the 'show' as a category in which a number of AAADT performers presented works in repertory for a public audience. However, repertory also reached audiences through less formal structures such as lecture demonstrations, during which dancers both discussed AAADT's history and aesthetics while showing excerpts of repertory, and matinee performances designated for students or elderly that were not technically available to the general public. We document lecture demonstrations separately, because of how they often served to test material from new dances in a low-stakes environment prior to premiere dates, or alternately to share different material.
36. On developing dance historical accounts from the viewpoint of dance company members, see Croft (2015).
37. For Williams's account of his history with the company, see Topaz (1996).
38. Williams (1974–79).
39. While queer histories are often articulated in relation to the closet, which necessitates reading artifacts against the grain, Williams's datebooks are overtly queer. They join Samuel Steward's 'Stud File' as another mid-century example of using personal sexual experiences as the basis for semi-structured data collection – in Steward's case on index cards. See Spring (2011); Cifor (2016).
40. Muñoz (2001, 430).
41. Muñoz (1996, 7, 10).
42. Keilty (2024, 11).
43. Bench and Elswit (2023a). We develop this concept further in our forthcoming book.
44. Foster (1995, 7).
45. In our previous research on the touring of Katherine Dunham, our comprehensive account of performer 'check-ins' revealed that program content was sent substantially in advance, and therefore artists often began to appear in performances weeks to months before they appeared in print materials such as programs, and conversely artists often had stopped performing long before their names were removed.
46. Hartman (2008); Stoler (2010).

47. At times the print materials and oral histories also diverge entirely, as with a piece called *Untitled New York* which we found on a 1968 program from the Dubrovnik Festival, but per Singer's query neither George Faison nor Judith Jamison could remember.
48. The working note for 6/1/1974 in our dataset shows this layering of readings. The finalized note is: 'Canticle appears on program and itinerary, but removed for matinee by Wood annotated casting sheet; Retrospective 1974 Tour List substitutes Rainbow, which also happens elsewhere in this run' (Bench and Elswit 2026b).
49. Whereas with *Dunham's Data*, we built personnel check-in datasets based on archival evidence of performer presence (averaging 3/month over the dataset), information about annual AAADT company membership was adapted from materials provided by the AAADT and has generally not been modified from the original. However, we did expand on AAADT's data by handling artistic leadership at a more granular level, to include rehearsal directors and associate artistic directors. The original dataset of Dunham's performers was released as Bench and Elswit (2022a), which has since been updated to 1937–62.
50. Hamera (2007). We thus take as axiomatic the idea that bodies actively arrange and produce knowledge. See Bench and Elswit (2023b).
51. Roach (1996); Noland and Ness (2008); Taylor (2003).
52. See for example, the discussion of 'lineage' in Bollen and Holledge (2011).
53. Roach (1996, 26). See also Schneider (2011).
54. On how 'Gestures transmit ephemeral knowledge', and the challenge this poses to traditional modes of documentation, see Muñoz (2001, 426).
55. These 335 artists only represent what dancers would call the 'first company', and the passage of artists through what has become the larger Alvin Ailey Dance Foundation organization falls from view, today encompassing also Ailey II, the Ailey School, Ailey Arts in Education & Community Programs, and Ailey Extension. Sylvia Waters, for example, danced with AAADT from 1968–1975, when she became the Artistic Director of what was initially called Alvin Ailey Repertory Theater (later Ailey II) until stepping down in 2012; as Artistic Director Emerita of Ailey II, she has remained involved in the AADF organization, including how we first met her – as a consultant for the archives.
56. These visualizations reflect Battle's resignation in the 2023–2024 season but do not include his successor, Alicia Graf Mack, whose tenure began in July 2025.
57. Ailey and Peter Bailey (1995, 41). Ailey's comment refers to a performance of *Tropical Revue* at the Biltmore Theatre in Los Angeles, where, according to *Dunham's Data*, the production ran April 8–15, 1945—marking one stop of Dunham's extensive domestic and international touring throughout the mid-twentieth century. See Bench and Elswit (2025). See also Latham (1973, 454).
58. As DeFrantz notes, Ailey 'was twenty-two years old, had been dancing seriously for two non-consecutive years, and had choreographed only one dance piece for a composition workshop' (2004, 29). For comprehensive accounts of Ailey's early years, see Latham (1973); Dunning (1998).
59. See the 1970 interview in Latham (1973, 511).
60. DeFrantz (2004, 55).
61. Bench and Elswit (2022a).

62. We compiled a representative list of Horton performers from programs encompassing 1951–1958 from Box 12 Folders 4–10, Lester Horton Dance Theater Collection, 1918–1996 (Music Division, Library of Congress, Washington, D.C.)
63. The majority of catalogues of Broadway casting refer to the opening night performers, with occasional supplementation regarding a further program or replacement artist. We have yet to locate any existing Broadway data that accounts for every iteration of casting, in the way that we do with Dunham's company. Performer lists for these two shows were compiled from Dietz (2014) and the 'Internet Broadway Database' (entries on *Jamaica* and *House of Flowers*).
64. In the interests of maintaining a focused scope for this ecosystem of practice, we only explored overlaps among these three modern dance companies and the Broadway productions. Although drawing out direct connections among the cast members of Broadway productions could also be historically valuable, we were specifically interested in exploring connections between mid-century modern dance and the dance industry writ large, here exemplified by Broadway, due to a persistent historical narrative that separates 'artistic' from 'commercial' dance forms, with the exception of a few outlier choreographers. We see this process as in dialogue with articulations of the 'data hunch' within the field of visualization, which argues for a robust visual vocabulary through which to foreground expertise in relation to found data and its imperfections (Lin et al. 2025).
65. Miller (2016, 529). *Kwamina's* storyline revolves around a medical student returning home to a West African village, which catalyzes stereotypical conflicts around ritual versus science couched in an inter-racial love story. Yarborough reflected in a 2012 interview that the production 'was going to have an African basis [which] was exciting for us', although she confesses the Africanist presence was not as much as '[she] would have liked' (Gardner 2016, 185). Despite its representational politics, Agnes de Mille received a Tony Award for her choreography.
66. For example, we found 32 performers from these three modern companies between 1935 and 2024 across all Broadway productions, tours, and revivals of *Porgy and Bess* (originally 1935) and *The Wiz* (originally 1975).
67. In the art historical context, digital network projects are growing to show the convergence of multiple individuals and institutions on artistic styles and environments, including via the public humanities network focus of Inventing Abstraction (MoMA) and the linked open data project in process regarding Experiments in Art and Technology (E.A.T.). Leah Dickerman et al., 'MoMA | Inventing Abstraction 1910–1925', 2012, <https://www.moma.org/interactives/exhibitions/2012/inventingabstraction/e.a.t.-+lod>; Semantic Lab at Pratt Institute, 'The E.A.T. Knowledge Graph Project (Wikibase Project Page)', https://base.semlab.io/wiki/Item_talk:Q20517#The_E.A.T._Bibliography_Project_Wikibase_Project_Page.
68. While the flow of dancers and choreographers between Broadway, early American modern dance, and ballet, is recognized through the specific examples of Agnes de Mille, Katherine Dunham, Hanya Holm and George Balanchine, these tend to be understood on individual bases rather than as part of a systemic and widespread set of interdependencies. See Elswit (2018), 19–21; Kraut (2015).
69. Manning (2004).

70. This was Jamison's first show in New York City and a key connection to her joining AAADT in the subsequent season. The fourth Mary was Cleo Quitman, who does not share any other interconnections with the ecosystem depicted, but points to other local ecosystems as an original member of the New York Negro Ballet. On the production, see <https://www.abt.org/ballet/the-four-marys/>.
71. The work *Labyrinth* premiered in 1963 under AAADT and was then reprised by Harkness Ballet as *Ariadne* in 1965. When AAADT ran out of money in Spain in 1966, many AAADT dancers continued to perform Ailey's choreography, under the auspices of Harkness.
72. Edwards et al. (2024, 29).
73. There are many more vectors of Ailey that are beyond the scope of our data as well – including those that move outward into the world, such as Jamison's numerous independent guest performances of *Cry*, as well as those that move inward, such as dancers' pathways through the Ailey School or the Alvin Ailey Repertory Ensemble (founded in 1974) into the main company. Similarly, Eleanor Johnson, who danced for Horton, came out of Dunham's student company, the Katherine Dunham Experimental Group. There are indirect professional connections, such as how Talley Beatty, who later choreographed some of AAADT's most performed pieces, performed as a guest artist in that first 1958 show, recruited by Parham, who began performing with Dunham almost a decade after Beatty moved on. And there are also the interconnections of the professional and the personal. For example, Parham appears in Williams's datebooks as the 'Ernie' with whom he was both taking dance classes and going out. There are family relationships as well. Ailey dancer Sara Yarborough is the daughter of Dunham dancer Lavinia Williams. Dunham dancer Leu Camacho never formally appears in AAADT's company records, but Ailey described bringing her into the company in 1960 after they met in *House of Flowers*, and her sister Ivy Clarke worked as AAADT's administrator and later General Manager. Carmen's sister Yvonne de Lavallade both danced and choreographed for Horton. And Janet Collins, who danced for Dunham and later choreographed for Ailey, is the de Lavallades' cousin. See the Lester Horton Dancers program from May 26, 1951, Box 12 Folder 4, Lester Horton Dance Theater Collection, 1918-1996. On Camacho, see Latham (1973, 526, 625, 817-19).
74. Ailey quoted in Sandler (1978).
75. DeFrantz (2005, 661-662).
76. On 'deep bodily time' see Bench and Elswit (2026a). An example is how dancer James Truitte originated the 'I Want To Be Ready' solo of *Revelations*, which was deeply informed by Horton technique. Williams, however, had little Horton training. In a 2014 interview with dance critic Jennifer Dunning, Williams joked that when he inherited the role, Ailey had to 'Grahamatize it' for him – reflecting his training and performance history with the Martha Graham Technique (Dunning and Williams 2014). 'Each man and each technique are powerfully present in the solo', Dunning observes, 'yet it retains its integrity, changing very little as witnessed by filmed archival material made before and after Williams took on the role' (1996, 53).
77. Our dataset of AAADT repertory contains works performed by the company, and therefore does not include, for example, Ailey's works for hire created for other companies unless they later entered AAADT repertory. We compiled the various repertory spreadsheets that we had received from AAADT and then



cross-checked them against the *Alvin Ailey American Dance Theater Performance Dataset, 1958–89* to discover and add missing pieces. While AAADT uses the language of ‘premiere’ to designate specific performances of works, often in New York City, we discovered many cases in which pieces were performed for weeks if not months prior to the event designated as ‘premiere’. We therefore chose to maintain the language of ‘first documented performance’ in our repertory data, which recognizes the first time a piece appears in a concert show in our *AAADT Performance Dataset*. This is an example of how working closely with data undoes the premiere as a static category and helps us to think more closely about the process of bringing a dance into the world, including the performative work of labeling a performance as a premiere. We followed guidance from Waters on when to treat extracts and variations of pieces as stand-ins for works in their entirety, versus when to break larger umbrella titles down into their component parts.

78. This includes Ailey’s works that first premiered with other dance companies. Ailey’s oeuvre ranges from pieces that focus on African American experiences (*Blues Suite* (1958), *Revelations* (1960), *Masekela Langage* (1969)) and tributes to Black musicians (*Mary Lou’s Mass* (1971), *The Mooche* (1975), *For ‘Bird’ with Love* (1984)), to more abstract dances (*Streams* (1970), *The Lark Ascending* (1972), *Phases* (1980)) and dances made for or dedicated to other artists (*Cry* (1971), *Love Songs* (1972), *Memoria* (1979)).
79. This number is derived by comparing our data on repertory with our data tracking Ailey dancers and artistic leadership. It increases to 25% between 1958–1989.
80. The top 10 most performed works in Ailey’s lifetime also included works by choreographers George Faison, Donald McKayle, Elisa Monte, and Talley Beatty.
81. This is according to Ailey’s recollection. However, Beatty had performed as a guest artist for Ernest Parham’s *Icarus* during the March 1958 mixed bill, suggesting they had likely met five years earlier than Ailey remembers. This discrepancy is an important historical reminder that proximity does not necessitate connection. According to a 1970 oral history interview with Latham, Ailey ended up shouldering the majority of the choreography for *My People*, however, in the same interview he described himself, Latham paraphrases, as having ‘exerted every effort to keep Beatty’s choreography alive’ (1973, 168, 567, 574).
82. Preceded by Ailey himself, as well as John Butler, Lester Horton, and Glen Tetley. Beatty’s choreography appeared in the repertory of not only his own company, the Talley Beatty Dance Company, but also Batsheva, and other prominent companies in addition to AAADT.
83. For examples, Collins appears in a 1960 Jacob’s Pillow program including *Phoebe* performed by Talley Beatty Dance Company, and in a Dec. 1964 program in which *Phoebe* was performed by AAADT in Australia. See Jacob’s Pillow Dance Festival Program, August 2–6, 1960, <https://archives.jacobspillow.org/Detail/objects/4881>; Alvin Ailey American Dance Theater program, December 1964, Box 1 Folder 5, Alvin Ailey Dance Foundation Collection, Music Division, Library of Congress.
84. During Ailey’s lifetime, the following Beatty works entered AAADT repertory: *The Road of the Phoebe Snow* (first AAADT performance 1964); *The Black District* (1968); *The Stack-Up* (1982); *Blueshift* (1983); ‘Mourner’s Bench’ (1989). In addition, Beatty’s piece *Come and Get the Beauty of It Hot* appears

on a few 1966 programs but was performed by AAADT in its entirety primarily from 1989 on; two component pieces appeared in repertory earlier: *Congo Tango Palace* (first AAADT performance 1965) and *Toccata* (first AAADT performance 1966).

85. After Katherine Dunham, Talley Beatty was only the second choreographer to receive the honor of AAADT performing an entire evening of their work.
86. 'Mourner's Bench' is an excerpt of *Southern Landscape* (1947), which is often performed as a stand-alone solo. The 1989 program also included a film of Beatty performing the same solo. See Kisselgoff (1989).
87. Sudol (1994).
88. DeFrantz (2005, 662).
89. Because the calendar year is not necessarily representative of performance seasons, we have attempted various computational approaches to discover a more natural break in our data, including clustering to minimize the number of pieces active in a given cycle of performances, as well as through external factors such as by repeat performances at specific venues on a roughly annual basis. However, we were not successful in finding a logical alternative that is flexible enough to encompass the ways that dance work changes from year to year.
90. Quashie (2021, 22). Quashie articulates readiness in conversation with dance scholar Danielle Goldman's analysis of improvisation (2010).
91. Quashie (2021, 22).
92. DeFrantz describes Ailey dancers as being 'composite bodies' and further argues that their ability to physically incorporate the vocabularies of a wide variety of choreographers demonstrates both their mastery of modern dance forms, as well as their ability to engage in 'code shifting, revealing possibilities of expression that extend the original gesture' (2005, 660, 667).
93. Wood also documented her feelings about particular performances. When we expressed our thanks to Wood and noted how important her documentation had been for our research, she told us that she hesitated to share them when Singer asked, because they included her personal reflections.
94. On this phenomenon in theater history, see Davis (2009).
95. We found 2,035 distinct permutations of evening-length programs, with only 558 occurring more than once. This aligns with AAADT's current programming practices, where instead of alternating between two or three set programs, pieces are shuffled into different programs throughout the run.
96. In the archives, we see *Streams* regularly written in as a last-minute change when other pieces are canceled, its abstraction lending itself to maximum programming flexibility. Despite its high level of connectedness within the AAADT repertory, there is little scholarship on *Streams*.
97. Our data suggests six total performances of *Revelations* prior to the run starting on July 18, 1961 that AAADT understands as the edited version. However, the last show in our dataset before July 18 is on July 15, so it is highly likely they performed that same version as from July 18. Therefore, it is more likely that our data represents 5 total performances of the original version, including one shared program at a church in Brooklyn. In addition, there is a show in Philadelphia on April 20, 1960, which we have no repertory for, but likely could have included *Revelations*, since that was part of the named repertory for the day prior.
98. DeFrantz (2004, 83).

99. In an essay written as a letter to Ailey, DeFrantz says: ‘Your method, which is entirely Black, demands that the dancers interpret the movement; it’s never enough to just “do the steps”. You’ve gotta feel it, care for it, wonder with it, design its engagement’ (DeFrantz 2024, 103).
100. For example by Jamison, Donna Wood, and April Berry on July 17, 1984. See Dunning (1984). This is also reflected in Donna Wood’s annotated Alvin Ailey American Dance Theater performance schedules, courtesy of Wood/AADF.
101. In contrast to pieces that stand in for longer works, Sylvia Waters suggested disentangling other choreographies into their component parts, such as Ailey’s *Two for Now* and *Three For Now*, which were sometimes followed by the shared descriptor ‘Modern Jazz Suite’. We have found evidence to disentangle all but one instance of these performances, identifying the changing repertoire performed under each title over time.
102. J. M. Johnson (2018); Frazier, Hyman, and Green (2023).
103. Edwards (2024, 19).
104. J. Johnson (2024, 50).
105. Quashie (2021, 1).
106. Quashie (2021, 1).
107. J. Johnson (2024, 49).
108. Quoted in Dunning (1996, 53).
109. Fleming (2022, 76–77).
110. Bishop in Abraham et al. (2024, 117).
111. Truitte (1996, 10).
112. All three choreographers that Truitte names performed in *House of Flowers* with Ailey.
113. Bishop in Abraham et al. (2024, 117–18).
114. The commentary about ‘protest’ is particularly telling given that this concert consisted of two pieces that were impressionistic of American Black life, one that was an examination of female celebrity, and an abstract piece about mourning. Quotation from Gale (1970).
115. Stryker (1985).

Author contributions

CRediT: **Harmony Bench:** Conceptualization, Data curation, Formal analysis, Funding acquisition, Investigation, Methodology, Project administration, Visualization, Writing – original draft, Writing – review & editing; **Kate Elswit:** Conceptualization, Data curation, Formal analysis, Funding acquisition, Investigation, Methodology, Project administration, Visualization, Writing – original draft, Writing – review & editing.

References

- Abraham, Kyle, Claire Bishop, Aimee Meredith Cox, Brenda Dixon-Gottschild, Adrienne Edwards, Jennifer Homans, Jamila Wignot, and Jawole Willa Jo Zollar. 2024. “After Ailey: A Conversation.” In *Edges of Ailey*, edited by Adrienne Edwards, 109–119. New Haven: Yale University Press.

- Ahnert, Ruth, Sebastian E. Ahnert, Catherine Nicole Coleman, and Scott B. Weingart. 2020. *The Network Turn: Changing Perspectives in the Humanities*. Cambridge, UK: Cambridge University Press. <https://www.cambridge.org/core/elements/network-turn/CC38F2EA9F51A6D1AFCB7E005218BBE5>.
- Ailey, Alvin. 1970. "Notebook #75 [673], Transcription of Diary of Russia Trip, 1970." Box 10 Folder 103. Allan Gray Family Personal Papers of Alvin Ailey, Black Archives of Mid-America.
- Ailey, Alvin, and A. Peter Bailey. 1995. *Revelations: The Autobiography of Alvin Ailey*. Secaucus, N.J.: Birch Lane Press.
- Bench, Harmony, and Kate Elswit. 2016. "Mapping Movement on the Move: Dance Touring and Digital Methods." *Theatre Journal* 68 (4): 575–596. <https://doi.org/10.1353/tj.2016.0107>.
- Bench, Harmony, and Kate Elswit. 2019. "Datasets are Research." Dunham's Data Research Blog. September 5, 2019. <https://dunhamsdata.org/blog/datasets-are-research>.
- Bench, Harmony, and Kate Elswit. 2020a. "Dance History and Digital Humanities Meet at the Archives: An Interim Project Report on Dunham's Data." *Dance Research* 38 (2): 289–295. <https://doi.org/10.3366/drs.2020.0314>.
- Bench, Harmony, and Kate Elswit. 2020b. "Katherine Dunham's Global Method and the Embodied Politics of Dance's Everyday." *Theatre Survey* 61 (3): 305–330. <https://doi.org/10.1017/S0040557420000253>.
- Bench, Harmony, and Kate Elswit. 2022a. "Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry, Personnel Check-In, 1947–1960." ICPSR - Interuniversity Consortium for Political and Social Research [distributor]. Version 1. <https://doi.org/10.3886/ICPSR38544>.
- Bench, Harmony, and Kate Elswit. 2022b. "Visceral Data for Dance Histories: Katherine Dunham's People, Places, and Pieces." *TDR* 66 (1): 39–63. <https://doi.org/10.1017/S1054204321000708>.
- Bench, Harmony, and Kate Elswit. 2023a. "Practices of Attunement: Historical Motion Data, Minoritarian Subjects, and Computational Ethics." *Association for Computers and Humanities (ACH)*. June 29, 2023.
- Bench, Harmony, and Kate Elswit. 2023b. "The Body is Not (Only) a Metaphor: Rethinking Embodiment in DH." In *Debates in the Digital Humanities 2023*, edited by Matthew K. Gold and Lauren F. Klein, 93–104. Minneapolis: University of Minnesota Press. <https://dhdebates.gc.cuny.edu/read/debates-in-the-digital-humanities-2023/section/6224c2b2-4b60-4315-82e7-84900b52fd1e>.
- Bench, Harmony, and Kate Elswit. 2024a. "Radical Accounting: Alvin Ailey American Dance Theater's Data as a Framework for Historical Imagination." *Edges of Ailey* exhibition, curated by Adrienne Edwards. Whitney Museum of American Art. September 2024–February 2025. <https://whitney.org/media?search=radical+accounting>.
- Bench, Harmony, and Kate Elswit. 2024b. "Radical Accounting and the Edges of Archives: Alvin Ailey American Dance Theater's Historical Data." In *Edges of Ailey*, edited by Adrienne Edwards, 93–99. New Haven: Yale University Press.
- Bench, Harmony, and Kate Elswit. 2025. "Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry, Everyday Itinerary, 1937–62." ICPSR - Interuniversity Consortium for Political and Social Research [distributor]. Version 5. <https://doi.org/10.3886/ICPSR37698>.

- Bench, Harmony, and Kate Elswit. 2026a. "If the Archive Can't Consent: Reimagining Motion Data and AI Ethics for Dance's Embodied Histories." *Cambridge Forum on AI: Culture and Society* 2 (e1): 1–18. <https://doi.org/10.1017/cfc.2025.10009>.
- Bench, Harmony, and Kate Elswit. 2026b. "Alvin Ailey American Dance Theater Performance Dataset, 1958-1989." ICPSR - Interuniversity Consortium for Political and Social Research [distributor]. 2026-01-21. <https://doi.org/10.3886/ICPSR39654>.
- Bollen, Jonathan, and Julie Holledge. 2011. "Hidden Dramas: Cartographic Revelations in the World of Theatre Studies." *The Cartographic Journal* 48 (4): 226–236. <https://doi.org/10.1179/1743277411Y.00000000026>.
- The Broadway League. n.d. "Internet Broadway Database." Accessed September 4, 2023. <https://www.ibdb.com/>.
- Buurma, Rachel Sagner, and Jon Shaw. 2020. "Slow Metadata." *PMLA/Publications of the Modern Language Association* 135 (1): 188–194. <https://doi.org/10.1632/pmla.2020.135.1.188>.
- Caplan, Debra. 2016. "Reassessing Obscurity: The Case for Big Data in Theatre History." *Theatre Journal* 68 (4): 555–573. <https://doi.org/10.1353/tj.2016.0106>.
- Cifor, Marika. 2016. "Acting Up, Talking Back: TITA, TIARA, and the Value of Gossip." *InterActions: UCLA Journal of Education and Information Studies* 12 (1). <https://doi.org/10.5070/D4121028676>.
- Croft, Clare. 2015. *Dancers as Diplomats: American Choreography in Cultural Exchange*. Oxford, New York: Oxford University Press.
- Davis, Tracy C. 2009. "Nineteenth-Century Repertoire." *Nineteenth Century Theatre and Film* 36 (2): 6–28. <https://doi.org/10.7227/NCTF.36.2.4>.
- DeFrantz, Thomas F. 2004. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. Oxford: Oxford University Press.
- DeFrantz, Thomas F. 2005. "Composite Bodies of Dance: The Repertory of the Alvin Ailey American Dance Theater." *Theatre Journal* 57 (4): 659–678. <https://doi.org/10.1353/tj.2006.0012>.
- DeFrantz, Thomas F. 2024. "Dear Alvin." In *Edges of Ailey*, edited by Adrienne Edwards, 101–107. New Haven: Yale University Press.
- Dietz, Dan. 2014. *The Complete Book of 1950s Broadway Musicals*. Lanham, MD: Rowman & Littlefield.
- D'Ignazio, Catherine, and Lauren F. Klein. 2020. *Data Feminism*. Cambridge, MA: MIT Press.
- Drucker, Johanna. 2011. "Humanities Approaches to Graphical Display." *Digital Humanities Quarterly* 5 (1). <https://doi.org/10.63744/r4ysrh7ae534>.
- Dunning, Jennifer. 1984. "Dance: Judith Jamison." *New York Times*, July 19, 1984.
- Dunning, Jennifer. 1996. "Amazing Truth." *Choreography and Dance* 4 (1): 47–54.
- Dunning, Jennifer. 1998. *Alvin Ailey: A Life in Dance*. New York: Da Capo Press.
- Dunning, Jennifer, and Dudley Williams. 2014. *A Clark Center Conversation with Dudley Williams*. The New York Public Library for the Performing Arts at Lincoln Center. <https://www.youtube.com/watch?v=vdLaeLGjM1M>.
- Edwards, Adrienne. 2024. "Such Sweet Thunder: On the Edges of Ailey." In *Edges of Ailey*, edited by Adrienne Edwards, 11–27. New Haven: Yale University Press.
- Edwards, Adrienne, Masazumi Chaya, Judith Jamison, and Sylvia Waters. 2024. "Show Who You Are: Reflecting on Alvin Ailey." In *Edges of Ailey*, edited by Adrienne Edwards, 29–37. New Haven: Yale University Press.
- Elswit, Kate. 2018. *Theatre & Dance*. London: Bloomsbury.

- Flanders, Julia, and Trevor Muñoz. n.d. "An Introduction to Humanities Data Curation." In *DH Curation Guide: A Community Resource Guide to Data Curation in the Digital Humanities*. Accessed October 8, 2024. <https://archive.mith.umd.edu/dhcuration-guide/guide.dhcuration.org/glossary/intro/index.html>.
- Fleming, Julius B., Jr. 2022. *Black Patience: Performance, Civil Rights, and the Unfinished Project of Emancipation*. New York: NYU Press.
- Foster, Susan Leigh. 1995. "Choreographing History: Manifesto for Dead and Moving Bodies." In *Choreographing History*, edited by Susan Foster, 3–20. Bloomington: Indiana University Press.
- Frazier, Nishani, Christy Hyman, and Hilary N. Green. 2023. "Black is Not the Absence of Light: Restoring Black Visibility and Liberation to Digital Humanities." In *Debates in the Digital Humanities 2023*, edited by Matthew K. Gold and Lauren Klein, 140–165. Minneapolis: University of Minnesota Press. <https://dhdebates.gc.cuny.edu/read/debates-in-the-digital-humanities-2023/section/903016db-f92f-40da-8394-3ea3fcc7cef9#ch09>.
- Gale, Joseph. 1970. "Dance Program at Newark State." *The Newark News*, March 17, 1970. Box 63 Folder 4. Alvin Ailey Dance Foundation Collection, Music Division, Library of Congress.
- Gardner, Kara Anee. 2016. *Agnes de Mille: Telling Stories in Broadway Dance*. Oxford: Oxford University Press.
- Gitelman, Lisa, ed. 2013. *Raw Data is an Oxymoron*. Cambridge, MA: MIT Press.
- Goldman, Danielle. 2010. *I Want to Be Ready: Improvised Dance as a Practice of Freedom*. Ann Arbor: University of Michigan Press.
- Hamera, Judith. 2007. *Dancing Communities: Performance, Difference and Connection in the Global City*. Basingstoke England; New York: Palgrave Macmillan.
- Hartman, Saidiya. 2008. "Venus in Two Acts." *Small Axe* 12 (2): 1–14. <https://doi.org/10.1215/-12-2-1>.
- Johnson, Jasmine. 2024. "Alive with Ailey." In *Edges of Ailey*, edited by Adrienne Edwards, 47–51. New Haven: Yale University Press.
- Johnson, Jessica Marie. 2018. "Markup Bodies: Black [Life] Studies and Slavery [Death] Studies at the Digital Crossroads." *Social Text* 36 (4): 57–79. <https://doi.org/10.1215/01642472-7145658>.
- Keilty, Patrick. 2024. "Introduction." In *Queer Data Studies*, edited by Patrick Keilty, 1–16. Seattle: University of Washington Press.
- Kisselgoff, Anna. 1989. "Ailey Company's Homage to Talley Beatty." *New York Times*, December 21, 1989.
- Kraut, Anthea. 2015. *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance*. Oxford, New York: Oxford University Press.
- Latham, Jacqueline Quinn Moore. 1973. "A Biographical Study of the Lives and Contributions of Two Selected Contemporary Black Male Dance Artists—Arthur Mitchell and Alvin Ailey—In the Idioms of Ballet and Modern Dance, Respectively." PhD Dissertation, Texas Woman's University.
- Lin, Haihan, Maxim Lisnic, Derya Akbaba, Miriah Meyer, and Alexander Lex. 2025. "Here's What You Need to Know About My Data: Exploring Expert Knowledge's Role in Data Analysis". OSF Preprints. https://doi.org/10.31219/osf.io/dn32z_v2.
- Manning, Susan. 2004. *Modern Dance, Negro Dance: Race in Motion*. Minneapolis: University of Minnesota Press.

- Miller, Derek. 2016. "Average Broadway." *Theatre Journal* 68 (4): 529–553. <https://doi.org/10.1353/tj.2016.0105>.
- Muñoz, José Esteban. 1996. "Ephemera as Evidence: Introductory Notes to Queer Acts." *Women & Performance: A Journal of Feminist Theory* 8 (2): 5–16. <https://doi.org/10.1080/07407709608571228>.
- Muñoz, José Esteban. 2001. "Gesture, Ephemera, and Queer Feeling: Approaching Kevin Aviance." In *Dancing Desires: Choreographing Sexualities on and off the Stage*, edited by Jane C. Desmond, 423–442. Madison: University of Wisconsin Press.
- Neal, Mark Anthony. 2022. *Black Ephemera: The Crisis and Challenge of the Musical Archive*. New York: NYU Press.
- Noland, Carrie, and Sally Ann Ness, eds. 2008. *Migrations of Gesture*. Minneapolis: University of Minnesota Press.
- Quashie, Kevin. 2021. *Black Aliveness, or a Poetics of Being*. Durham: Duke University Press.
- Rawson, Katie, and Trevor Muñoz. 2019. "Against Cleaning." In *Debates in the Digital Humanities 2019*, edited by Matthew K. Gold and Lauren F. Klein, 279–292. Minneapolis: University of Minnesota Press. <https://dhdebates.gc.cuny.edu/read/4805e692-0823-4073-b431-5a684250a82d/section/07154de9-4903-428e-9c61-7a92a6f22e51#ch23>.
- Risam, Roopika, and Kelly Baker Josephs. 2021. "Introduction: The Digital Black Atlantic." In *The Digital Black Atlantic*, edited by Roopika Risam and Kelly Baker Josephs, ix–xxiv. Minneapolis: University of Minnesota Press. <https://dhdebates.gc.cuny.edu/read/the-digital-black-atlantic/section/04315759-6622-466b-b23f-0b2a565b4f81#intro>.
- Roach, Joseph. 1996. *Cities of the Dead*. New York: Columbia University Press.
- Robertson, Stephen. 2023. "Scale and Narrative: Conceiving a Long-Form Digital Argument for Data-Driven Microhistory." In *Zoomland: Exploring Scale in Digital History and Humanities*, edited by Florentina Armaselu and Andreas Fickers, 335–364. Berlin/Boston: De Gruyter Oldenbourg. <https://doi.org/10.1515/9783111317779-013>.
- Rosenthal, Caitlin. 2019. *Accounting for Slavery: Masters and Management*. Cambridge, MA: Harvard University Press.
- Sandler, Ken. 1978. "Alvin Ailey's Company Draws the World." *Newsday*, November 26, 1978. Box 73. Alvin Ailey Dance Foundation Collection, Music Division, Library of Congress.
- Schneider, Rebecca. 2011. *Performing Remains: Art and War in Times of Theatrical Reenactment*. New York: Routledge.
- Spring, Justin. 2011. *Secret Historian: The Life and Times of Samuel Steward, Professor, Tattoo Artist, and Sexual Renegade*. New York: Farrar, Straus and Giroux.
- Stoler, Ann Laura. 2010. *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton: Princeton University Press.
- Stryker, Gerald. 1985. "Report on China Tour of Alvin Ailey American Dance Theater, October 27–November 11, 1985." Box 128 Folder 5. Alvin Ailey Dance Foundation Collection, Music Division, Library of Congress.
- Sudol, Valerie. 1994. "Ailey Troupe Lures Budding Biologist into Performing Career." *Newark Star-Ledger*, December 11, 1994, Sunday edition.
- Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press.
- Tilton, Lauren, David Mimno, and Jessica Marie Johnson. 2024. "What Gets Counted: Computational Humanities Under Revision." In *Computational*

- Humanities*, edited by Lauren Tilton, David Mimno, and Jessica Marie Johnson, vii–xvii. Minneapolis: University of Minnesota Press.
- Topaz, Muriel. 1996. “An Inside View of the Alvin Ailey American Dance Theater.” *Choreography and Dance* 4 (1): 13–20.
- Truitte, James. 1996. “Dear Alvin.” *Choreography and Dance* 4 (1): 9–12.
- Uzor, Tia-Monique. 2023. “Tidalectic Un/Mapping and the Performance of African Diasporic Imagination in the Repertory of Katherine Dunham.” *Dance Research Journal* 55 (3): 6–29. <https://doi.org/10.1017/S0149767723000359>.
- Wernimont, Jacqueline. 2018. *Numbered Lives: Life and Death in Quantum Media*. Cambridge: MIT Press.
- Wernimont, Jacqueline, and Elizabeth M. Losh. 2018. “Introduction.” In *Bodies of Information: Intersectional Feminism and Digital Humanities*, edited by Elizabeth M. Losh and Jacqueline Wernimont, ix–xxvi. Minneapolis: University of Minnesota Press.
- Williams, Dudley. 1974–79. “Books 1-3, My Diary of Lovely Cock + Butthole.” Box 13 Folders 6-8. Dudley Williams Papers, (S) *MGZMD 462. Jerome Robbins Dance Division, The New York Public Library.