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Choreographing the Archive

Interfaces between Screendance and Archival Film Practices



***Les Robes Papillons (Butterfly Dresses)*, France, 2021, by Camille Auburtin**

A film that merges what the director/choreographer refers to as three distinct types of archives. **Archives of the present** include digital images filmed between 2007 and 2012 that capture Auburtin's grandmother's final years in a medical center for people living with Alzheimer's. These images trace the family's personal interactions through touch, movement and spoken language. **Photographic archives** are used in the film to capture earlier moments between grandmother and granddaughter, offered by the filmmaker as a subjective recollection of her childhood memories. **Super 8 and video archives** were filmed in the 1960s-1980s by Auburtin's grandfather, as well as by the families of the dance students who studied with Auburtin's grandmother, a former ballerina. For the artist, these images are links to the past, to our own memories of family, but were also conceived as choreographic compositions that draw on the dance within the frame, the movements of the camera, and the choreography that emerges through editing. In combining these different approaches to archives, the artist creates a subtle and sensorial tribute to her grandmother who lives on in the memories and bodies of those she loved and taught. Via an intimate portrait of family, *Les Robes Papillons* offers a universal reflection on multiple approaches to transmission and archives, including personal memory, the body as an archive, as well as visual archives. Film trailer: <https://vimeo.com/474678046>

