



**JEROME ROBBINS DANCE DIVISION
ANNUAL REPORT FY18**

All featured photographs are courtesy of Jose Tutiven and were taken on the American Tap Dance Foundation's annual Copasetic Boat Ride. Special thanks to dancers Margaret Morrison, Sharon Lavi, Reginald "Reggio" McLaughlin, Tony Waag, Jonas Nermyr, Max Bremner, Amber Scheluchin, Sophia Lowe, Luke Nonas-Hunter, Case Prime, Tanya Bagnato, Brenda Bufalino, Katherine Kramer, Lisa La Touche, Kelly Steele, Leonardo Sandoval, Naomi Funaki, Tamii Sakurai, Elizabeth Burke, Harriet Leigh Spence, Elijah Meader, Claire Sheen, Jestina Mandy, Kennedy, Larry Saperstein, Tanya B & Nicholas Young for their participation in the shoot.

Tap books featured in the photos and available for check out are:

Tapping into the force by Ann Miller. Call number: B Miller

The souls of your feet : a tap dance guide for rhythm explorers by Acia Gray. Call number: 793.35 G

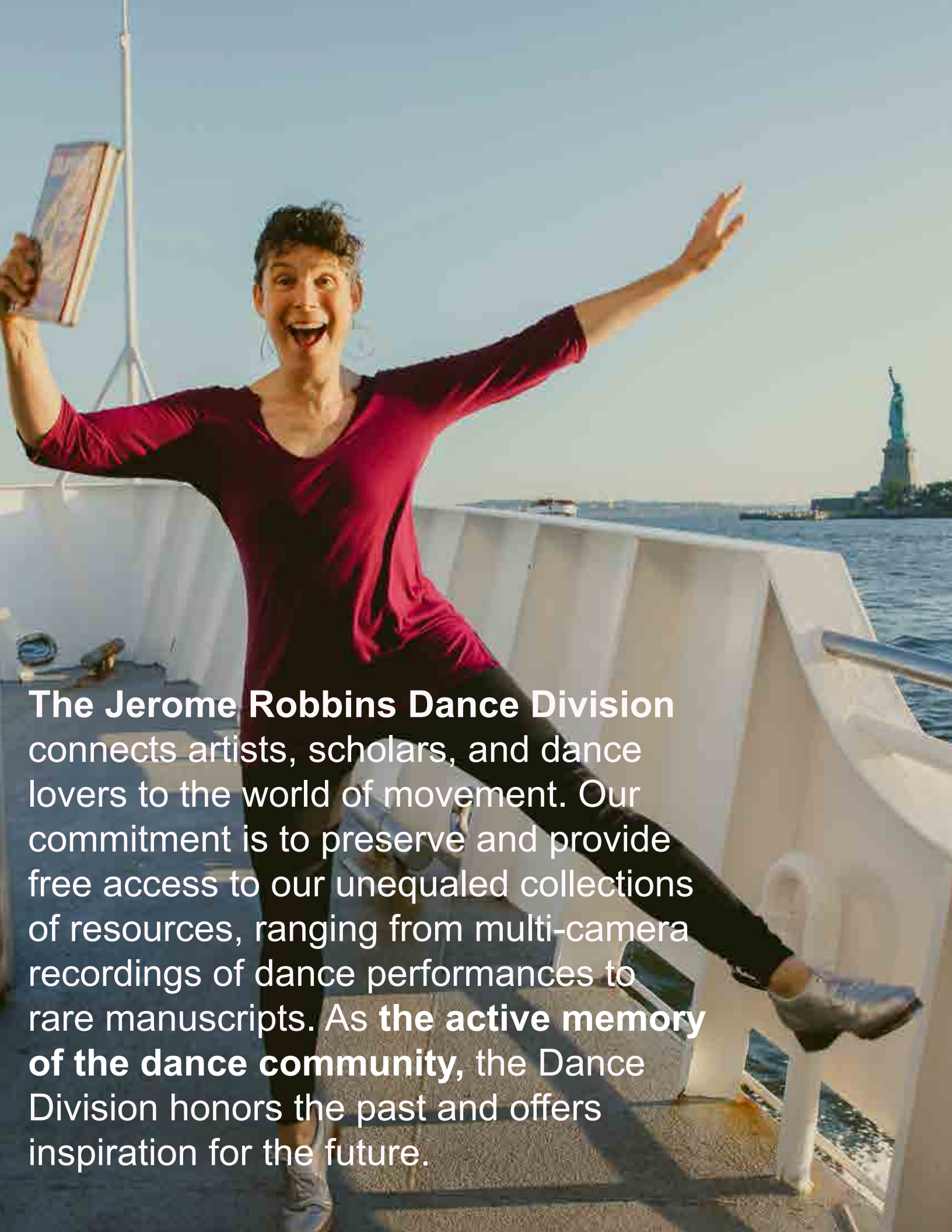
The tap dance dictionary by Mark Knowles. Call number: 793.35 K

Fred Astaire by Joseph Epstein. Call number: B Astaire E

Tap dancing America : a cultural history by Constance Valis Hill. Call number: 793.35 H

Gene Kelly : a life of dance and dreams by Alvin Yudkoff. Call number: B Kelly Y

What the eye hears : a history of tap dancing by Brian Seibert. Call number: 793.35 S



The Jerome Robbins Dance Division connects artists, scholars, and dance lovers to the world of movement. Our commitment is to preserve and provide free access to our unequaled collections of resources, ranging from multi-camera recordings of dance performances to rare manuscripts. As **the active memory of the dance community**, the Dance Division honors the past and offers inspiration for the future.

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WELCOME LETTER

Archivists tend to look back more than most, but even by our standards the last year has given us particular cause for reflection as we entered the centennial year of our patron and namesake, Jerome Robbins, in January 2018, and began planning for events and projects to mark the 75th anniversary of our own Division in 2019. From its inception in 1944, the Dance Division (then the Dance Collection) was conceived with the unique mission to represent all known communities of dance. Our first curator, Genevieve (Gegi) Oswald was determined to make us an unparalleled resource in breadth and scope for dance as it exists in all four corners of the globe. And as with anything that Gegi put her mind to, she succeeded. The Jerome Robbins Dance Division today has the privilege of being the largest dance archive in existence with a diverse range of materials that document everything from the hula and the shim sham to the paso doble and the pas de deux.

However, we can always do better and there are several communities where we need to do more work. The disabled dance community has been woefully underrepresented in both our archival materials and research collections, so in this last fiscal year, thanks to a grant from the Mertz Gilmore Foundation, we partnered with Dance/NYC to document six performances of disabled dance and also held disabled dance master classes in the Library. There is a mountain to climb here to provide anything approaching meaningful representation, but we are committed to the task of building a vibrant presence of dance and disability in our collections for the foreseeable future.

Equally, in recent years we have been working to improve the representation of tap dance within our holdings. Tap is a vital form to champion in an American dance archive and is a part of the field that brings incredibly diverse communities together, a dance form that in its vocabulary and style models the very ideal of multiculturalism. So the staff and I were incredibly honoured to receive the 2017 Tap Preservation Award from the American Tap Dance Foundation and to have the Division named a National Tap Treasure in the same



Teachers from across the U.S. watch an 1897 dance film by Thomas Edison called *Annabella*. Photo: Kathleen Leary.



Curator Linda Murray accepts the certificate naming the Jerome Robbins Dance Division as a national tap treasure. The award was presented by Tony Waag on behalf of the American Tap Dance Foundation. Photo: Evan Leslie.

year (the tap dancers featured throughout this annual report are just a small way to share our excitement for recognition from this incredible community). The Dance Division is home to some unique tap holdings including a silk broadside charting the English tour of Master Juba, sponsored by Charles Dickens, and footage of the fabled Tap Happenings run by Leticia Jay, which took place in 1969 in the Hotel Dixie off Times Square. In the case of the latter, the Dance Division filmed the footage itself as part of our then burgeoning Oridoc program, demonstrating curatorial prescience about what would matter for future generations.



The staff accept the 2017 Tap Preservation Award from the American Tap Dance Foundation.

We have also been working hard to ensure that the rare and vital materials lovingly in our care are better known and more accessible, and the key to tackling this has been our engagement with educators at all levels and teachers of all disciplines. While we have obviously committed ourselves to serving dance teachers in every possible capacity, we have also been working with teachers of history and civics across America to incorporate our digital collections into their classroom curricula, attempting to make dance an essential part of the larger push for arts integration that is occurring in K-12 learning.

In an effort to better communicate with all of our patrons, this year, for the first time, we initiated a series of open houses to meet as a staff with researchers, practitioners, and educators to hear firsthand from our patrons about how we can improve existing services and add new ones, so that we are meeting the real rather than perceived needs of the dance community that we serve.

Anniversaries are a good time for looking back, but they are also the perfect moment to take stock of your surroundings and chart a course forward. The staff of previous generations in the Dance Division left a sturdy roadmap to guide us this far; now it is our job to forge ahead into new territory and lay the groundwork for what this Division will become for the field in the next twenty-five years.

Linda Murray, Curator



STAFF

Curator	Linda Murray
Assistant Curator	Tanisha Jones
Collections Manager	Arlene Yu
Education Coordinator	Kathleen Leary
Supervising Librarian	Phil Karg
Producer, Original Documentations	Daisy Pommer
Oral Historian and Audio Archivist	Cassie Mey
Reference Staff	Jennifer Eberhardt Alice Standin Victor Van Etten
Administrative Assistant	Brandon King
Audio & Moving Image Assistant	Emma Rose Brown
Division Page	Sarah Schnapp Cathy Sorokurs

Staff on Grants

Photographs Archivist (Louis B Mayer)	Tara Strongosky
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STAFF SPOTLIGHT: DAISY POMMER

Our Origidocs Producer, Daisy Pommer, is a powerhouse in the Dance Division, running screening series, providing reference service, and more.

Hello all, my name is Daisy Pommer, and I'm a Librarian here at the Dance Division. I came to the Dance Division in 2007 as a Specialist II, Original Documentations. I started my career right out of college working at the public television series, *Dance in America*. While there I had the privilege of working on *Balanchine in America*, *The Hard Nut*, *Paul Taylor's Speaking in Tongues*, *Balanchine Celebration Parts I & II*, *A Renaissance Revisited: Dance in America's 20th Anniversary*, *American Ballet Theatre in Le Corsaire*, and *The World of Jim Henson*. Okay, that last one isn't dance, I know, but it was a ton of fun!



After leaving *Dance in America*, I worked on a variety of programs, such as the *Fred Friendly Seminars: The Federalist Papers*, and the NPR series *A Liberal/Conservative Dialogue with Larry Josephson*. In 1996, I had the pleasure of serving as Associate Producer on the Academy Award nominated film, *Paul Taylor: Dancemaker*.

I then got a job in the Thirteen/WNET Reference Library and Tape Archive, and simultaneously studied for my degree in Library Science from Pratt Institute. While there, as Reference Librarian, I answered reference questions from production and corporate units. Research included article searches, statistics, both demographic and economic, fact-checking, and moving image research. As Archivist, I was responsible for managing and coordinating all activities relating to the daily operation and administration of the Thirteen Tape Archive. My duties included the maintenance and oversight of the accessioning and cataloging systems for the Archive, implementation and management of preservation projects, overseeing retrospective and current cataloging by both staff and volunteers for a large collection of videotapes and production records, and working closely with production units to ensure complete and accurate transfer of materials to the Archive.

While working for *Dance in America*, I came to know the Dance Division, then known as the Dance Collection, through various research assignments. Throughout the 1990s, I would occasionally inquire about jobs at the Dance Collection, as it seemed like heaven. I have even found a letter I wrote to then Curator Madeleine Nichols in 1996! While at Pratt, I took a course that used the collections at the Library, accessing the *Antony Tudor Papers* to write the paper *Antony Tudor: The Leaves are Not Fading* (get it? I thought I was so clever). Then, on a hot summer day, having just come back from the Burning Man celebration out in the deserts of Nevada, I got a call from the NYPL Human Resources department. Could I send in my resume please, as a job has opened up that they thought I might be qualified for! I was floored when I got the job: I was now a Specialist II at the Jerome Robbins Dance Division, in charge of the Division's "Original Documentations" program.

The Dance Division's moving image documentation program, aka "Original Documentations," was begun in 1967 and is widely acknowledged for its excellence in the dance and theater communities. We record live dance performances with two cameras, to best capture the movement. We then collaborate with the choreographer during the editing phase to ensure the archival recording best reflects their vision. The video is then preserved, cataloged, and made available to the public for view in the Library's reading room. The catalog is available to the public worldwide, and slowly, we are making the move to stream our assets via NYPL's Digital Collections portal. Depending on permissions, we have the ability to stream video worldwide. As technology has progressed, the Dance Division has improved the recordings we create and provide to the dance community and Library users. Some of this past fiscal year's highlights include several performances

featuring disabled dance companies and choreographers, Pam Tanowitz's premiere of *New Work for Goldberg Variations* with the pianist Simone Dinnerstein, and Step Afrika's *The Migration: Reflections on Jacob Lawrence*.

In addition, I program the popular *David Vaughan's The Dance Historian Is In* screenings. Beginning in 2012, we had the pleasure of having the wonderful dance writer and former Merce Cunningham archivist David Vaughan as our resident dance historian. One of his ideas was to present films and videos from our collection in an informal setting once a month. David hosted the monthly gatherings up until April of 2017. David died in October 2017 at the age of 93. He will be sorely missed, and we have renamed the Dance Historian series in his honor. This fiscal year was the first year without David, and I am very grateful to all of our guest hosts who made the year so rich and entertaining. Guest hosts included our volunteer John Goodman with his fascinating deep dive comparing two legendary contemporaries, Isadora Duncan and Anna Pavlova, and Lynn Garafola hosting two programs, one on Michel Fokine, the other a showing of the 1967 film of George Balanchine's *A Midsummer Night's Dream*. Rajika Puri presented a wonderful program of Indian classical dance, and Carolyn Webb celebrated the centennial of Jean Léon Destiné.

In July of 2017, I produced a series of screenings highlighting our incredible tap dance moving image holdings. This brought in a whole new audience to the Library -- tap dance fans! We had a wonderful ride through our collection. Tony Waag, Director of the American Tap Dance Foundation, showed highlights from the Tap City Festival going back 15 years, and *New York Times* critic and author of *What the Eye Hears, A History of Tap Dancing* Brian Siebert screened an early Original Documentation of *Tap Happening*.

Another one of my duties is to create clip reels for exhibits, public programs, and other events. Working with an editor, I research, prepare, and oversee the production of highlights from our collection, which is a lot of fun. It's rare that we ourselves have time to view the treasures of the Dance Division's moving image and audio archive, so I'm always happy to have the "excuse" of a work project to sit down and screen our materials.

I have my dream job that combines video production, research, and dance. I am so lucky to get to work at the foremost collection of dance documentation in the world. Even better, I have the most wonderful colleagues, and I get to work with a fantastic community of dancers, dance lovers, and more. There are frustrating moments, and plenty of drudge work to be sure, but it's always worth it. Long live dance!

VOLUNTEER SPOTLIGHT: PEG MASTRIANNI

A profile of one of the Dance Division's most beloved volunteers.

Peg Mastrianni has been a Dance Division volunteer since October 2016. Peg retired from her job as Deputy Director of The Breast Cancer Research Foundation in January 2016, after a career in the non-profit health sector. However, Peg did not want to stop working altogether. As a long time fan of reading, and libraries in general, The New York Public Library was one of the first organizations that came to mind when she started looking for volunteer opportunities. As an avid dance fan, she periodically contacted the Dance Division to see if there was an opening for her. We were so excited to have her join our team.



Peg is proficient in myriad office skills, and has an extensive knowledge of dance, which makes her a great asset to the Dance Division. Some of the many projects and jobs she's done for us include the creation of video credits for Original Documentations, counting up our viewing statistics, data entry into any number of spreadsheets, and managing the lights, audience, and mailing lists for our Dance Rewind and Dance Historian screening series. Her long experience in handling grants makes her the perfect person to research and write our Original Documentations report each year, a task which requires Peg to look up the reviews of the performances we film each year and then create an eye-catching, yet understated descriptive paragraph on each one. This is invaluable not only to the Dance Division, but also to the Library's Development department, who can then incorporate the information into grant applications and reports.

Peg grew up in a family of five girls in Saratoga County, home to the Saratoga Performing Arts Center (SPAC), where New York City Ballet has been in summer residency since 1966. Peg has been a regular audience member at SPAC since her childhood. She also goes to the ballet in New York City, as well as attending modern dance performances in theaters and at museums.

Peg also goes to just about every art and dance exhibit offered in New York, and beyond. Travel is another of Peg's interests, and she recently toured Yorkshire, England in August; Naples, Italy in February on an art history tour; and Paris and Burgundy, France to round out the year.

The Dance Division is not Peg's only volunteering gig. She also donates her time to New York City Ballet, where she staffs the reception desk. We can count on Peg to fill us in on who's brought their dog or baby to rehearsal the day before. If that wasn't enough, Peg tutors children in reading, and volunteers for Donors Choose, an organization that raises funds for public schools.

In her "spare" time, Peg relaxes by taking part in a Proust RE-reading group. Some of us haven't read Proust once, much less twice! Despite the fact that we've thrown some tough tasks her way, such as packing and moving boxes, making inventories, and counting statistics, Peg insists that volunteering with the Dance Division has deepened her knowledge of ballet, and has opened her eyes to a lot of other forms of dance. We are so lucky to have her here.



ARCHIVES

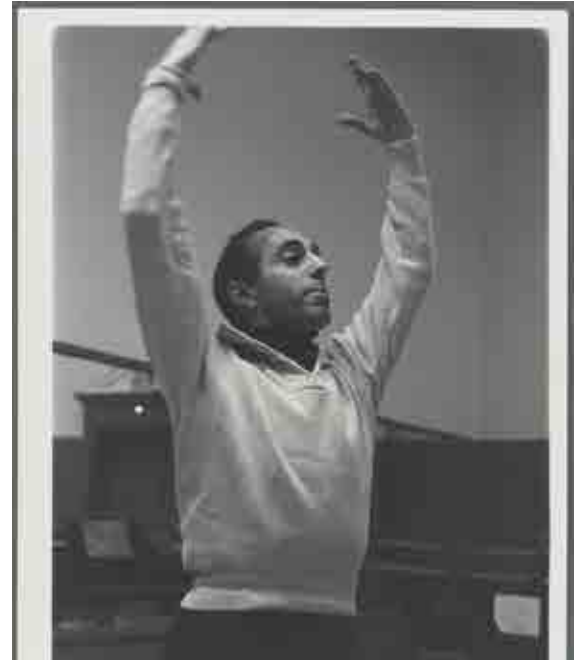
SPOTLIGHT: THE RADFORD BASCOME COLLECTION

An important midcentury photographer is added to our collections.

When we were making selections for the *Winter Wonderland: George Balanchine's The Nutcracker®* exhibition in the late summer of 2017, two photographers immediately surfaced as the artists most attuned to the narrative and tone that the ballet was attempting to convey—Frederick Melton and Radford Bascome.

Melton's work is well known to the staff and to anyone who has spent a significant amount of time looking at ballet images in our photograph files. He was a prominent and important documentarian of mid-century American ballet, and consequently, as one would expect, Melton's work is well represented within our collections. Radford Bascome, however, was less of a known quantity. We knew him to be a photographer of significance working in the same time period as Melton and Martha Swope, and had a few prints of his within our holdings, predominantly featuring the work of Jerome Robbins. What was clear though was that the material in our care evidently did not encompass the body of work that we believed Bascome had created, which led one to ask where his collection might now reside.

Searches of other institutions did not provide any answers and then, miraculously, a private collector of photography stepped forward, revealing that they had the entire Radford Bascome Collection in their possession, and in an extraordinary gesture, offered it to the Dance Division as a gift. The Bascome archive comprises 10,000 black and white negatives and a cursory assessment of them already reveals treasures waiting to be discovered, such as photographs of ballet dancers Andre Eglevsky and Maria Tallchief. The negatives will now undergo rehousing and description in the form of a finding aid, followed by digitization. Thanks to a license from the Bascome Estate, once the images are digitized they will be made available on The New York Public Library's digital portal, where patrons from all over the world will be able to view them and appreciate their beauty once more.



Jerome Robbins in fifth position. Photograph: Radford Bascome.



Dances in No. 8 from 3x3 by Jerome Robbins in 1958. Photograph: Radford Bascome.

LIST OF ACQUISITIONS IN FY 18

Barbara Arnest Collection of Hanya Holm materials.

Nancy Meehan Collection.

Marjorie Gamso Collection.

The Luna Negra Collection.

Boris Anisfeld set design for *The Bluebird*.

David Gordon Collection, Additions.

Murray Spalding Collection.

Loretta Abbott Collection.

Hyla Roberts Collection.

Lynn Garafola Collection.

Jo Mielziner set designs for *Who Cares?*

Musical sketchleaf by Serge Lifar to Arthur Honegger for the ballet, *Chota Roustaveli*.

Photographs of Alexandre Sakharoff, Anna Pavlova, Cleo de Merode, Fred Astaire, John Bovingdon, and chorus girls.

Natalia Trouhanova souvenir program.

Anita O’Gara Collection.

Buonarroti. Balletto detto della cortesia. Florence, Mariscotti, 1613.

Series of three sketches of Anna Pavlova by Dame Laura Knight.

Inbal program.

Kurt Jooss program.

Radford Bascome Collection.

Joan Duddy Collection.

James & Charles Daugherty Collection.

Pratti, Giovanni. *A Fanny Elssler*. Venice, 1846.

Pina Bausch Collection.

Anita Feldman Tap Collection.

Pair of broadsides from the Theatre d’Orleans documenting the performances of M. Ravel.

LIST OF PROCESSED COLLECTIONS IN FY 18

Anita O’Gara collection, 1.6 linear feet, Library call number (S) *MGZMD 490.

Barbara Arnest collection of Hanya Holm material, 1.86 linear feet, Library call number (S) *MGZMD 484.

Claudia Gitelman papers, digital files, Library call number (S) *MGZMD 444.

Craig Miller designs and papers, 33.23 linear feet, Library call number (S) *MGZMD 476.

Dancing in the Streets records, 15.55 linear feet, Library call number (S) *MGZMD 493.

David Gordon/Pickup Company records, 47.55 linear feet, Library call number (S) *MGZMD 480.

Deena Burton papers, 1 linear foot, Library call number (S) *MGZMD 263.

Hyla Roberts collection, 0.3 linear feet, Library call number (S) *MGZMD 485.

Jerome Robbins papers, Additions, 1944-1989, 1.3 linear feet, Library call number (S) *MGZMD 479.

Joan Duddy collection, 9 linear feet, Library call number (S) *MGZMD 492.

Lynn Garafola papers, 1.3 linear feet, Library call number (S) *MGZMD 332.

Marjorie Gamso collection, 3.75 linear feet, Library call number (S) *MGZMD 481.

Mary Hinkson papers, 3.99 linear feet, Library call number (S) *MGZMD 478.

Michael Holman collection, 27.8 linear feet, Library call number (S) *MGZMD 423.

Mura Dehn collection, 1.25 linear feet, Library call number (S) *MGZMD 483.

Murray Spalding papers, 10.21 linear feet, Library call number (S) *MGZMD 486.

Nancy Meehan, 21.4 linear feet, Library call number (S) *MGZMD 482.

Nancy Zeckendorf collection on Antony Tudor and Oliver Smith, 0.42 linear feet, Library call number (S) *MGZMD 474.

Pina Bausch collection, 4 linear feet, Library call number (S) *MGZMD 491.

Remembering Jerome Robbins oral histories, digital files, Library call number (S) *MGZMD 487.

Sally Gross papers, 42.3 linear feet, Library call number (S) *MGZMD 468.

SPOTLIGHT: THE JAMES & CHARLES DAUGHERTY COLLECTION

The collection of a father and son offers insights into the worlds of a ballet company on the road and a modern dance icon.

Important acquisitions come in all sizes. Sometimes the incoming material is significant in size, as was the case with the Joffrey Ballet Collection last year, which was the largest collection received by The New York Public Library in a decade, and sometimes it can be a single book or object that still has sufficient impact by itself to stand alongside the collections of broader scope. In FY 18 the Dance Division was grateful to receive an offer from the Friends of James Daugherty Foundation of a small, but important, collection of materials relating to the artist James Daugherty and his son, Charles Daugherty. James Daugherty was a well known American painter, one of the first abstractionists in the U.S., who is best known for his work as a muralist in the 1930s as part of the New Deal projects. Later in life, Daugherty gained a reputation as the author and illustrator of several children's books, a career mirrored by his son Charles.



Crayon drawing of Ted Shawn by James Daugherty.

The material we received from Foundation provides insight into two divergent points of dance in the 1930s. The James Daugherty material is a series of thirty sketches of the modern dancer and choreographer,

Ted Shawn. Drawn in brown and orange crayon on onion skin, they are predominantly gesture figure drawings that illuminate Shawn's body in motion, while several depict him as St. Francis of Assisi. The latter almost certainly date the sketches to 1931 and the creation of *O Brother Sun and Sister Moon!* which was a favorite solo of Shawn's from his repertory. In contrast, the Charles Daugherty material consists of a sketchbook and some loose leaves of portraits that document



Sketch of Lincoln Kirstein by Charles Daugherty.



Charles Daugherty sketchbook documenting the 1938 Ballet Caravan.

Daugherty junior's time as a chauffeur for Lincoln Kirstein while on the road for the 1938 Ballet Caravan. The sketchbook documents known faces as well as people in different towns, architecture, and backstage rehearsals, providing a glimpse into life on the road for a young artist.



EXHIBITIONS

SPOTLIGHT: ROBBINS AT NIGHT

Our centennial celebrations of our namesake, Jerome Robbins, lit up Lincoln Center at night.

As part of our Robbins centennial celebrations, from April through July 2018, as dusk descended on Lincoln Center, the ground in front of The New York Public Library for the Performing Arts was illuminated with the digital exhibition *Robbins at Night*, featuring images, sourced exclusively from the collections of the Dance Division, of the dancing career and choreography of Jerome Robbins. The photographs, spanning from the 1940s through the 1990s, charted Robbins' journey from dancer with American Ballet Theatre (then Ballet Theatre) through to choreographer and Co-Artistic Director of New York City Ballet. The images, which featured generations of ballet icons including Tanaquil Le Clercq, Mikhail Baryshnikov, Edward Villella, Agnes de Mille and Maria Tallchief, not only traced Robbins' own life but also compellingly told the story of American ballet in the 20th century.

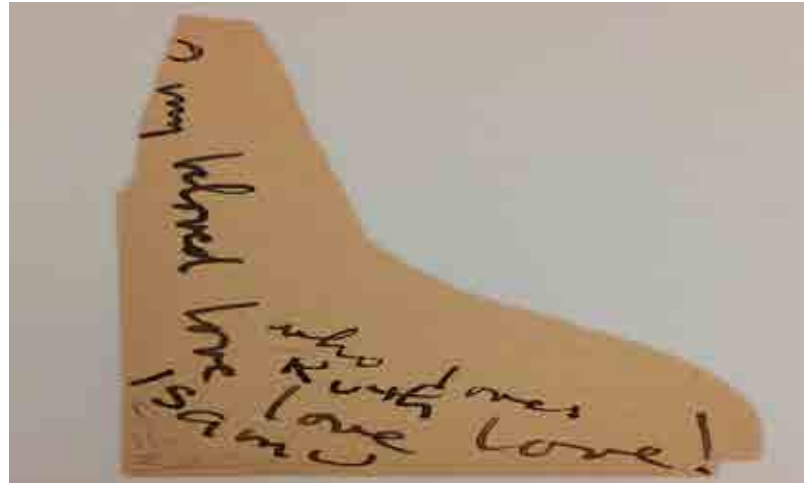
The exhibition ran nightly, beginning each night at 5pm and remaining on display until 1am.



SPOTLIGHT: THIRD FLOOR CASE EXHIBITS

Our Special Collections Librarian, Jennifer Eberhardt, curated three immaculately edited exhibits that highlight the diversity of our archive.

Sometime in early 1932, American dancer and choreographer Ruth Page (1899-1991) met the Japanese-American sculptor Isamu Noguchi (1904-1988). A student of Anna Pavlova and Mary Wigman, one-time member of Serge Diaghilev's Ballets Russes and Adolph Bolm's Ballets Intimes, and touring partner of German modern dancer Harald Kreutzberg, Page would go on to become a leading figure in American ballet, starting with her appointment as ballet director of the Chicago Grand Opera in 1934 and continuing through successive posts as choreographer and ballet director of the Chicago City Opera (1935), Chicago Civic Opera (1936), Chicago Opera (1942), and Lyric Opera of Chicago (1954). In her 1974 oral history with the Dance Division (*MGZTL 4-341 [recording] and *MGZMT 5-341 [transcript]), Page would recall



A love note written by Isamu Noguchi to Ruth Page, selected from their extensive correspondence in 1932.

her introduction to Noguchi was made by his sculptor colleague and mutual acquaintance Alexander Calder ("Sandy" to his friends), but that her and Noguchi's affinity was so instant and thorough it felt like she "always knew him." From shortly after their first meeting until late 1933 (and though she had been married to Chicago-based attorney Thomas Hart Fisher since February 1925), Page and Noguchi had a brief but intense love affair.

A selection of the intimate, often impassioned letters Page received from Noguchi during this period—alongside additional archival materials (photographs, manuscripts, original designs) documenting their most well-known collaborations, *Expanding Universe* (1932) and *The Bells* (1946)—was the focus of one of the Dance Division's four third-floor Reading Room case exhibits during fiscal year 2018 ("***I always knew him:***" ***Ruth Page & Isamu Noguchi***, May-August 2018). Originally given to the Jerome Robbins Dance Division in 1973 as part of the *Ruth Page collection* (*MGZMD 16), the Page-Noguchi correspondence had previously been closed to researchers due to its personal nature. Following curatorial review of original donor records, this correspondence was reopened for research in early 2018, lending insight into the deep affection and artistic productivity of Page and Noguchi's early relationship.

Highlighting the breadth and diversity of the Division's collecting interests and the variety of resources available to researchers within its collections, other case exhibitions during fiscal year 2018 included:

"A Jump that Makes Noise:" Celebrating Tap (July, October-December 2017). In July 2017 the Dance Division was honored to receive the American Tap Dance Foundation's 2017 Tap Preservation Award, in recognition of its continued efforts to collect and preserve materials that document the history of tap and its practitioners. In celebration of this acknowledgement, the Dance Division assembled a case exhibition featuring materials related to the history of tap from across its collections, from photographs and manuscripts to posters and original designs and artwork. Dancers and artists featured included Bill Robinson, John Bubbles, Pete Nugent, the Nicholas, Berry, and Condos Brothers, Stella Bloch, Jeni LeGon, Paul Draper, and Eleanor Powell.

Loie Fuller (August-September 2017). During summer 2017, Dance Division intern Juliana DeVaan (Bachelor's Candidate in Dance and Ethnicity and Race Studies, Columbia University '19, Mellon Digital Fellow '20) designed and created a database of the performances of early twentieth-century dancer Loie Fuller, drawing on the data elements (location, date, repertoire) included among the programs and other ephemera that are a part of several Loie Fuller collections (*MGZMC-Res. 9 and *MGZB-Res. + [Fuller, Loie]) held by the Dance Division. At the conclusion of her internship, Juliana drew together a selection of representative programs, photos, and clippings from these collections, highlighting important works (*Dance of the Hands*), artistic friendships (sculptor Auguste Rodin), and tours (U.S., Egypt, Europe) that helped shape Fuller's career.

Elaine Summers, Intermedia Artist (1925-2015) (January-April 2018). In tandem with *Carnegie Hall's The '60s: The Years that Changed America* and NYPL's *You Say You Want a Revolution: Remembering the 60s* exhibition at the Stephen A. Schwarzman Building, in January 2018 the Theatre, Dance, Music, and Recorded Sound Divisions at LPA collaborated on coordinated case displays featuring collection materials related to the counterculture and the 1960s in a third-floor exhibition, collectively titled *Artifacts of Change*. Dance's contribution focused on filmmaker, choreographer, and intermedia artist Elaine Summers (1925-2015), who was a founding member of the experimental dance collective Judson Dance Theater (1962), creator of the independent non-profit Experimental Intermedia Foundation (1968), director of the Elaine Summers Dance and Film Company (1968), and inventor of Kinetic Awareness somatic movement practice (1983). Surveying five of Summers' works dating from 1964 to 1980 (*Theater Piece for Chairs and Ladders* [1965], *Fantastic Gardens* [1964], *Energy Changes* [1973], *Illuminated Workingman* [1975], and *Crow's Nest* [1980]), materials were drawn primarily from the *Elaine Summers papers* (*MGZMD 422), acquired by the Dance Division in 2015.



Dance Division staff member, and curator of third floor dance exhibits. Jennifer Eberhardt, places material for the tap case exhibit.



A photograph of intermedia artist, choreographer and film-maker, Elaine Summers, with camera.

SPOTLIGHT: WINTER WONDERLAND:

GEORGE BALANCHINE'S *THE NUTCRACKER*®

Our corridor exhibition allowed visitors to celebrate a beloved holiday classic.

While it is hard for audiences today to separate *George Balanchine's The Nutcracker*® from the holiday season, the original production debuted in February 1954. The gradual association of the ballet with the festive season owes a lot to the televised productions that occurred in 1957 and 1958. These broadcasts—the first a truncated version of the ballet that ran under an hour, the second a more complete version featuring Balanchine as Drosselmeyer — brought the ballet and Balanchine's choreography into the homes of Americans all over the country and helped to spur the movement of ballet companies creating their own unique versions of the story. The televised broadcasts can also be seen as a midway point in the development of the ballet from the original production in 1954 through to the new and final version that was unveiled in 1964, as the sets and costumes were not the only things that changed in the ten year period. Balanchine continued to adapt and refine his choreography, with some parts changing completely (for example, *Arabian Coffee* switching from a male to a female role) and other variations receiving light modifications. Once New York City Ballet moved into the New York State Theater in April 1964, Balanchine was no longer constrained by the capacity of City Center, where the original 1954 production had been performed. He was determined to rework *The Nutcracker* as he had always imagined it, an evocation of the grand classical ballets he had seen and performed in at the Mariinsky. In a 2014 *Vanity Fair* article the former timpanist Arnold Goldberg goes so far as to say that Balanchine had the stage of the State Theater built expressly to be able to work with the technical specificities of the Christmas tree that he had in his imagination for his *Nutcracker*. When producer Morty Baum queried the cost and need for the tree at all, Balanchine replied that “*The Nutcracker* is the tree.” Designers Barbara Karinska and Rouben Ter-Arutunian lavished attention on the new production. Karinska revisited the costumes that she had created for the original 1954 production, mainly adding embellishments. Ter-Arutunian, on the other hand, was replacing Horace Armistead as set designer, and he obsessed over every detail to make a ballet on the epic scale that Balanchine sought.

The Dance Division is fortunate to hold the original Karinska costumes for *The Nutcracker*, the entire collection of Rouben Ter-Arutunian and photographs of the original 1954 and 1964 productions by Frederick Melton, Radford Bascome and Martha Swope. So just in time for the holidays we mounted an exhibition in the corridors of the first and second floors of the Library of the Performing Arts that charted the first ten years of the ballet's life.



Alberta Grant as Mary with her Nutcracker.
Photograph: Radford Bascome.



Tanaquil Le Clercq as Dewdrop in *The Nutcracker*. Photograph: Radford Bascome.



ORIGINAL DOCS

SPOTLIGHT: ORAL HISTORY PROJECT

Cassie Mey introduces a new group of dance voices to our audio archive.

It was a vibrant year in the Dance Oral History Project! We recorded the spoken memoirs of eight distinguished oral authors:

Maurice Hines, Jr. interviewed by Tony Waag on December 4, 2017.

Alex Smith, Jr. interviewed by Walter Rutledge on January 31, February 1, and 2, 2018.

Simone Forti (follow up) interviewed by K.J. Holmes on February 13, 2018.

Brenda Bufalino (follow up) interviewed by Tony Waag on April 2, 2018.

Carole Y. Johnson interviewed by Eva Yaa Asantewaa on April 3, 5, and 16, 2018.

Masazumi Chaya interviewed by Sylvia Waters on May 7, 10, and 14, 2018.

Joy Williams Brown interviewed by Alastair Macaulay on May 21, 24, and 25, 2018.

Muna Tseng interviewed by Lesley Farlow on June 12 and 13, 2018.

These long-form interviews, usually lasting 4-8 hours, take place over the course of several sessions and are uniquely tailored to capture the many facets of a dancer's life path. Our interview process is designed to evoke specific day-to-day memories, elicit descriptions of personal and professional relationships in the field, and provide an opportunity for the oral author to reflect on the meaning and impact of living one's life in dance. In the Project's 44th year, we now have over 450 oral histories in the collection and are certainly the largest and longest running oral history project on dance in the world.

As the Division's Oral History Coordinator, I oversee all aspects in producing our oral history interviews from the selection of our participants, to recording days, to finalizing the transcripts—everything before, during, and after the recording process. I'm grateful to do this work alongside skillful and attentive colleagues: Emma R. Brown, the Oral History Assistant, and Diana Chapman, the Oral History Cataloger. In gathering such personal testimony, the three of us often experience poignant and memorable moments with each oral author that we encounter. With such moments in mind, this past year I began to explore new avenues of outreach for the public to also experience the impact of the dance stories that we so carefully collect.

The fall started off on an exciting note as Maurice Hines, Jr., the legendary dancer, actor, singer, and choreographer, was our first oral history of the season. His interview was conducted by Tony Waag, founder and Artistic Director of the American Tap Dance Foundation. During the planning phase of the interview, I had the incredible opportunity and honor to visit Maurice at his apartment in Harlem. Walking into the space, I was delighted to see all the iconic photos of Maurice and his brother, the late Gregory Hines, displayed on the walls and table surfaces. During my visit, Maurice told me many stories, not only about Gregory, but about his entire family. Most notably, he frequently spoke with reverence about his late mother. Though she was not a performer like her sons and husband, she was certainly a guiding force in helping the brothers navigate show business throughout their lives. Maurice noted that he was recording his life story for the Library because he thought it to be something his mother would urge him to do. I'm grateful to Mrs. Alma Hines, as she is the reason that we have our only first-hand account to represent the very important Hines family in the Dance Oral History Project. Maurice's interview was among the first in an initiative to specifically include more interviews of tap dancers in the Project, thanks to a generous gift from the Schlesinger family.

In the early spring, I was also thrilled to record interviews with Carole Y. Johnson, a dance artist, teacher, and activist who has spent her career advocating for African-American dance, and for Indigenous Australian and Torres Strait Islanders dance artists. Carole's interviews were conducted by Eva Yaa Asantewaa, Bessie Award winning dance writer and curator. Several years ago, I met Carole while on a shift at the reference desk in our research area. In speaking with her that day, I was impressed by her intelligent manner and graceful presence - both the signs of an accomplished dancer. Made curious by our meeting, I looked into Carole's Australian Aboriginal Dance portfolios, found in the Division's Archives, and quickly realized that her



Maurice Hines & Tony Waag.



Alex Smith Jr. & Walter Rutledge.



Simone Forti & K.J. Holmes.



Brenda Bufalino & Tony Waag.



Carole Y. Johnson & Eva Yaa Asantewaa.



Masazumi Chaya & Sylvia Waters.



Joy Williams Brown & Alastair Macaulay.



Muna Tseng & Lesley Farlow. Photos this page: Cassie Mey.

unique life story would be a vital addition to the Project. However, as Carole lives in Australia, it took a few years to organize her interviews. Our patience paid off as she received a grant for an extended trip to New York specifically to record her oral history this past spring.

To celebrate the recordings, Carole hosted a public screening and presentation, *Contemporary Australian Indigenous Dance as Political Action*, on April 12, 2018, that was co-produced by Jill Williams of the Clark Center NYC. The screening included a video of the 1973 solo, *Gin, woman, distress*, choreographed by Eleo Pomare on Carole when she was a principal dancer in his company. It also included the poetic documentary *Moving with the Dreaming* (1997), chronicling Carole's relocation to Australia in 1974 and her subsequent efforts there to help establish NAISDA (National Aboriginal/Islander Skills Development Association) Dance College and Bangarra Dance Theatre. The screening gave our audience much to consider in learning about Carole's inspiring life path as a political dance artist and innovator.



Jill Williams & Carole Y Johnson at the screening.

Our final interview of the season was held with Muna Tseng, an acclaimed Chinese-American dancer, teacher, and choreographer known for her “seamless fusion of Asian aesthetics with Western cross performance ideas.” Muna was interviewed by Lesley Farlow, professor of Dance at Trinity College, and former Dance Oral History Coordinator who founded the AIDS Oral History Project. Although Muna and Lesley's professional lives had run parallel for many years, they had never met, so I introduced them to one another when we all attended the Arnie Zane Celebration at New York Live Arts. During the Celebration, the Bill T. Jones/Arnie Zane Company performed a new dance work to Lesley's *Interview with Arnie Zane*, an oral history from 1987, as the sound score. For so many in the audience, myself included, it was poignant and affecting to hear Arnie's voice, recorded only a year before his premature death due to AIDS at the age of 39.

A few months after the Arnie Zane Celebration, Muna told her own story for the Project, adding an important new perspective to the collection. Muna spoke about her family's immigration from China to Canada, her early career as a dancer with Jean Erdman and Joseph Campbell in New York, and her artistic journey as an award winning choreographer. Six years after founding her Muna Tseng Dance Projects, Muna also tragically lost her brother, photographer Tseng Kwong Chi, at the age of 39 to AIDS in 1990. Since that time, she has been the Creative Director of the Estate of Tseng Kwong Chi and steward of his archives. In sharing her story, she gave not only an account of her brother and his illness, but equally important, she expounded upon her own experiences and accomplishments in navigating the field of dance as an immigrant artist.



A 45 rpm gift to Ruth St. Denis & Ted Shawn.

As we create new oral histories, we also care for the past recordings in the Dance Audio Archive. This year Emma and I prepared approximately 2,000 audio items for digitization processing by an outside vendor. These cassettes and open ¼” reels—recordings spanning from the 1960s-1990s that include past oral history interviews and dance related radio broadcasts—are in need of preservation work so that we can ensure the recordings are available for future listeners. Once digitized, the recordings will be made publicly available to researchers through streaming files on the Library's 3rd floor, and/or online (if copyrights permit).

This year we also rehoused all of the grooved media in the Dance Audio Archive, approximately 300 lacquer and vinyl discs, to more protective storage until we are ready to move forward with digitizing these special materials. Our favorite find during this project: a vinyl 45 rpm record of Hawaiian songs mailed as a gift to Ted Shawn and Ruth St. Denis on their wedding anniversary!



Cassie works with lacquer and vinyl discs.

There are many hidden treasures in the Dance Audio Archive and Dance Oral History Project that are yet to be widely discovered. To give the collection more visibility and bring some of these gems into the spotlight, I launched the Dance Oral History of the Month. As of February, I've been creating monthly signs on each selection that are displayed at the Dance reference desks in the Library, as well as posted on our social media accounts.

So far we've highlighted past oral history interviews with José Molina, Nancy Reynolds, Brenda Bufalino, David Vaughan, and Loretta Abbott. If you don't yet know their extraordinary and diverse stories in dance, I urge you to take a listen.

From the past, to the present and future of this collection, we hope you'll find the dance stories that especially speak to you!



Oral History Project authors of the months February - June 2018. From left to right: José Molina, Nancy Reynolds (photo: Martha Swope), Brenda Bufalino (photo: Debi Field), David Vaughan (photo: George Lake) & Loretta Abbott (photo: Jack Mitchell ©Alvin Ailey Dance Foundation, Inc. and Smithsonian Institution, 1964. All rights reserved).

LIST OF ORIGINAL DOCUMENTATIONS IN FY 18

TAP CITY 2017

Two programs from the Tap City Festival were recorded: the annual awards ceremony, and Tap Ellington, a musical celebration of Duke Ellington's life, his music and unique legacy with tap dance. The July 12 awards ceremony was recorded with one camera at Symphony Space, and the July 14 performance of Tap Ellington was recorded with two cameras in high-definition video at The Appel Room - Jazz at Lincoln Center.

FAUN SEMINAR

Alastair Macaulay led a group of 26 scholars, writers, and dancers in a discussion and viewing of Jerome Robbins' 1953 pas de deux, *The Afternoon of a Faun*, set to Debussy's score. Dancers at the meeting who danced (or are dancing) in the work included Sterling Hyltin, Kay Mazzo, Ib Anderson, Jeffrey Edwards, Jean-Pierre Frohlich, and Robert La Fosse. The four-hour session on August 28 was recorded with one camera in high-definition video at LPA.

YANIRA CASTRO

STAGE is a visual and aural fantasia that explores the Playhouse at Abrons Arts Center as a center for spectacle. Part of a trilogy by Castro, *STAGE* has the audience seated in the balcony to observe with a bird's-eye view the psychological journey of an artist in performance. The work was recorded with five cameras in high-definition video on September 12, 2017.

SIMONE FORTI, STEVE PAXTON, YVONNE RAINER: TEA FOR THREE

In a review in The New York Times, Brian Seibert described the "quick-witted spontaneity and mold-breaking audacity" of these legendary performers. This evening at Danspace Project was the third iteration of a mostly improvised performance representing the first time Forti, Paxton and Rainer appeared together on a stage. Recorded in high definition video with two cameras at Danspace Project on October 26, 2017.

PAM TANOWITZ DANCE

Goldberg Variations, a work for seven dancers and a pianist, was a collaborative effort between Pam Tanowitz and Simone Dinnerstein. It was named to the 2017 "best of dance" lists in The New York Times by both Brian Seibert and Gia Kourlas. Seibert wrote that "Ms. Tanowitz met Bach's daunting invention

with her own, finding fresh and serendipitous-seeming paths through the score. Yet the work's most unexpected virtue was its relaxed warmth, new for this formally brilliant artist—and winning." The work was recorded in high definition video with two cameras at Peak Performances, Montclair State University, New Jersey.

TRISHA BROWN MEMORIAL SERVICE

This all-day tribute to the legendary choreographer with special guest speakers and performances was recorded with one camera at Danspace Project on October 28, 2017.

PREETI VASUDEVAN

Stories by Hand, a collaboration between the dancer Preeti Vasudevan, a native of Chennai, India and the digital artist and writer Paul Kaiser who served as her dramaturge, had its world premiere at New York Live Arts. In *The New York Times*, Siobhan Burke described it as "a thoughtful...hour of talking and dancing, informed by—but not beholden to—Ms. Vasudevan's years of training in the classical Indian dance form Bharatanatyam". It was recorded in high definition video with two cameras at New York Live Arts on November 2, 2017.

AXIS DANCE COMPANY

AXIS, based in Oakland since 1987, is a company of six dancers with and without disabilities. *Radical Impact*, a commissioned work by newly appointed Artistic Director Marc Brew; *The Reflective Surface*, a new work by guest choreographer Amy Seiwert; and an excerpt from *In Defense of Regret*, collectively choreographed by Maurya Kerr, Alex Ketley, and Bobbi Jene Smith, were recorded in high definition video with two cameras at Gibney Dance on November 18, 2017.

STEP AFRIKA!

With *The Migration: Reflections on Jacob Lawrence*, Step Afrika! took inspiration from Lawrence's seminal 1941 series of 60 paintings. A 2011 work, it had its New York premiere in November. In *The New York Times*, Gia Kourlas wrote that "stepping, in which performers use their feet and hands to turn their bodies into percussive instruments,...has reach: It can tell a story." The November 24, 2017, performance at The New Victory Theater was recorded with two cameras in high definition video.

LIZ GERRING DANCE

In a review for *DanceTabs*, Marina Harss described choreographer Liz Gerring as a creator of “pieces in which she glorifies movement, presenting it to the viewer with the avidity and fascination of a polar explorer.” Her 2015 work *Horizon* had its New York City premiere in December of 2017; Harss summarized it as “a deep dive into the heart of human locomotion.” The performance at the Joyce Theater on December 2, 2017 was recorded with two cameras in high definition video by Mark Robison, Character Generators.

TRISHA BROWN DANCE COMPANY

This performance by the Trisha Brown Dance Company included *L’Amour au Theatre* (2009), *Geometry of Quiet* (2002) and *Groove and Countermove* (2000), all choreographed by Brown. In a review in *The New York Times*, Brian Seibert wrote that “they all possess the signature Brownian virtues of liquidity, invention, wit and delicate beauty.” The December 13, 2017 performance at the Joyce Theater was recorded with two cameras in high definition video by Mark Robison, Character Generators.

ALVIN AILEY AMERICAN DANCE THEATER

Celebrating the Men of Ailey was a one-night-only event, featuring performances by five veteran dancers: Clifton Brown, Vernard Gilmore, Yannick Lebrun, Jamar Roberts, and Glenn Allen Sims. The performance was videorecorded in high definition with two cameras at New York City Center on the evening of December 17, 2017.

DORRANCE DANCE

In her review for the *Financial Times*, Apollinaire Scherr described Michelle Dorrance’s eponymous dance troupe as “fearlessly experimental.” Writing in *The New York Times*, Siobhan Burke wrote that Dorrance’s most recent dance program, including the works *Until the Real Thing Comes Along* and *Myelination*, “confirmed her command of her form, her ability to play around with it, uncovering hidden facets, as adroitly as she honors its conventions.” François Bernadi recorded the performance of December 21, 2017, at the Joyce Theater with two cameras in high definition video.

JESS CURTIS SYMPOSIUM

On January 20 and 21, 2018, choreographers Jess Curtis and Claire Cunningham convened a two-day symposium addressing issues of embodied perception, physical diversity and performance raised in their work *The Way You Look (at me) Tonight*. The symposium, co-hosted by Jess Curtis/Gravity and Gibney Dance in partnership with Movement Research, was recorded by Nel Shelby Video at Gibney Dance in high definition video.

DAVALOIS FEARON

Fearon, a former dancer for Stephen Petronio, came to the Library in search of her history and, through performance and conversation, queried her position as a black woman in dance in a program entitled “Finding Her History,” moderated by Linda Murray, Curator, Dance Division. The program was recorded by Peter Richards in high definition video, with one camera in the Bruno Walter Auditorium on January 18, 2018.

DEAN MOSS

Petra, a newly commissioned work, was conceived, directed, choreographed, and designed by Dean Moss. The performance piece was inspired by Fassbinder’s 1972 film, *The Bitter Tears of Petra von Kant*. On January 25, 2018, it was recorded at Performance Space New York (formerly P.S. 122) by Mark Robison, Character Generators, in high definition video.

ROBBINS SYMPOSIUM

This day-long public symposium, held on January 26, 2018 in the Library’s Bruno Walter Auditorium, was the culmination and synthesis of the work done over the preceding year by the second cohort of Dance Research Fellows. The Fellowship Program is an initiative of the Committee for the Jerome Robbins Dance Division, and the class of 2017 Fellows focused on various aspects of the creative legacy of Jerome Robbins. The six fellows—Ninotchka Bennahum, Adrian Danchig-Waring, Robert Greskovic, Julie Lemberger, Alastair Macaulay, and Hiie Saumaa—presented highlights from their research findings. The symposium was recorded in high definition video by François Bernadi.

CENTER FOR BALLET AND THE ARTS' LINCOLN KIRSTEIN LECTURE

Co-presented by The New York Public Library for the Performing Arts. In a presentation entitled “Ashton and Balanchine: Parallel Lives” *The New York Times*' chief dance critic Alastair Macaulay illustrated the ways in which Frederick Ashton and George Balanchine watched each other, took ideas from each other, differed from each other, and, between them, did more than anyone else in twentieth-century ballet to advance the nature of classicism in dance. The lecture was videorecorded with one camera at the Bruno Walter Auditorium, The New York Public Library for the Performing Arts on February 5, 2018.

FULL RADIUS DANCE

Atlanta-based Full Radius Dance was founded in 1998 by Douglas Scott as a place where dancers with disabilities could safely explore their physical limitations. In March 2018 the company together with Urban Youth Harp Ensemble premiered Scott's hour-long piece, *Tapestry*, inspired by the tapestries of medieval France and Madagascar. In her review in ARTSATL, Vanessa Alamo noted that the many connections among the dancers and the music “demonstrated the unique power Scott discovered when delving into physical integration.” Van Gogh Video Services recorded the performance of March 10, 2018, at 7 Stages in Little Five Points with two cameras in high definition video.

STEPHEN PETRONIO

In their spring 2018 engagement at the Joyce Theater, Stephen Petronio Company premiered *Hardness*, Petronio's third collaboration with composer Nico Muhly, and also performed Merce Cunningham's *Signals* (1970) and Petronio's 2003 *Wild Wild World*. In her *Financial Times* review, Apollinaire Scherr described the company as “anarchic and beautiful.” The March 22, 2018 performance was recorded by Mark Robison, Character Generators, in high definition video with two cameras.

KINETIC LIGHT

Kinetic Light is a project-based collective made up of Alice Sheppard (choreographer and dancer), Laurel Lawson (collaborator and dancer) and Michael Maag (projection and lighting designer). Their work *DESCENT* premiered at New York Live Arts in March. It was described in *The Dance Enthusiast* by Jennifer Edwards as an evening-length duet that is at once “a dance, a ride, and a moving manifesto” in which Sheppard and Lawson move in and out of

wheelchairs to “show an entire spectrum of beauty, passion, strength, and new movement possibilities.” Recorded by Nel Shelby Productions in high definition video with two cameras on March 24, 2018.

BALLET HISPANICO

On April 12, 2018, Ballet Hispanico performed at the Joyce Theater; the program included two world premieres inspired by the works of Federico García Lorca, *Waiting for Pepe* (choreographed by Carlos Pons Guerra) and *Espiritus Gemelos* (by Gustavo Ramírez Sansano). The evening was recorded by Nel Shelby Productions in high definition video with two cameras.

REGGIE WILSON

Reggie Wilson/Fist and Heel Performance Group is a Brooklyn-based dance company whose works draw from the spiritual and mundane traditions of Africa and its Diaspora. They premiered ...*they stood shaking while others began to shout* in the spring of 2018. Wilson has noted that the work was influenced by his research into Black Shakers, The Ibeji (an orisha (god) of the Yoruba religion that is represented by twins), the problems and dynamics of duets and pairing, and his 1995 work, *The Littlest Baptist*. Nic Petry recorded the March 24, 2018 performance at New York City's Danspace with two cameras in high definition video.

KYLE ABRAHAM

Kyle Abraham's Abraham in Motion presented a program of three world premieres—*state*, *INDY*, and *Meditation: A Silent Prayer*—along with the company's 2017 Drive at the Joyce Theater. *INDY* represented Abraham's first solo piece and performance in nearly a decade. In a review in *The New York Times*, Gia Kourlas praised his dancing as well as his skill as a choreographer, writing that “his accents and corkscrew angles quickened or dissipated with such fleetingness that his dancing carried the sensation of walking on air.” The May 4, 2018 performance was recorded by Nic Petry two cameras in high definition video.

DESTINÉ

Memories of Destiné: A Centennial Celebration was held on March 29, 2018 in the Library's Bruno Walter Auditorium to celebrate the legacy of Jean-Léon Destiné, the late Haitian dancer and choreographer who brought his country's traditional music and dance to concert stages around the world. The performances were all of works that had been created or inspired by Destiné and included a medley of Creole songs performed by his son, Carlo Destiné. The program was curated by Valerie Rochon, Destiné Centennial Project Coordinator. It was recorded in high definition video by Mark Robison, Character Generators.

JOFFREY BALLET

The Joffrey Ballet performed the North American premiere of Swedish choreographer Alexander Ekman's *Midsummer Night's Dream*, originally created for the Royal Swedish Ballet in 2015. Ekman's vision incorporates a modern-day setting and a raucous Scandinavian solstice celebration. In a review in the *Chicago Tribune*, Lauren Warnecke describes the work as "undeniably a masterpiece" that is "simply marvelous, and at times, laugh-out-loud funny" and noted that his artistic vision was "fully embraced by the Joffrey Ballet's dancers." Big Foot Media recorded the performance of April 29, 2018 at Chicago Auditorium with two cameras in high definition video.

NEW YORK THEATRE BALLET

In April, New York Theatre Ballet presented three works by Jerome Robbins and a world premiere by Richard Alston. The Robbins pieces were *Septet* (1982), *Rondo* (1980), and *Concertino* (1982). The new work by Alston, *The Seasons*, set to John Cage's 1947 score of the same name, was dedicated to the memory of the critic and scholar David Vaughan. In his review for *The New York Times*, Alastair Macaulay described the program as "dense, complex, uncompromising: dances about dance and dancing, laden with intricate choreographic detail with an emphasis on tight-knit musicality." The April 28, 2018 performance at Florence Gould Hall was recorded by Holub Video with two cameras in high definition video.

ORIGIDOCs SPOTLIGHT: A MIDSUMMER NIGHT'S DREAM

Producer of the Division's original documentations, Daisy Pommer, reflects on some highlights from FY18.



A video still from the original documentation of The Joffrey Ballet in *A Midsummer Night's Dream*, choreographed by Alexander Ekman.

Greeting from the Origidocs Office! Original Documentations, or “Origidocs,” are what the Dance Division calls the archival recordings of live dance performances that we produce each year. For newcomers to our annual report, the Dance Division not only collects content for our research archives, we create content as well. One of the ways we do this is by recording live performances with two cameras, editing those cameras together to create a program master, and making the vid-

eo available to our researchers. We endeavor to cover a variety of dance genres, companies, and choreographers. We also record significant panel discussions, public programs, and symposia, particularly of events we produce ourselves. Some of the highlights from the past year include the premiere of Pam Tanowitz’s *Goldberg Variations* with pianist Simone Dinnerstein, three new works by Kyle Abraham, and the Joffrey Ballet in Alexander Ekman’s modern take on the Shakespearean classic, *A Midsummer Night’s Dream*. The Joffrey shoot took extra planning on our part as we had to assemble a crew in Chicago to record the production, but as the new home of the Joffrey Ballet archive, the Dance Division is committed to capturing any new works that the company chooses to add to its repertory.

Fiscal Year 2018 also included several recordings of or about the work of disabled dancers and choreographers. These archival videos were made possible by a generous grant from The Mertz Gilmore Foundation. We documented new works by Axis Dance Company, a two day symposium with Jess Curtis and Claire Cunningham, and a performance by Full Radius Dance in Atlanta, Georgia. While we have a respectable number of videos that feature disabled dance in our collection, it had not been added to in this volume in some time, and it was very gratifying to contribute to increasing the archive’s holdings of disabled dance documentation this past year.

As always, I am so grateful to have the honor of heading up the Dance Division’s Original Documentation program. And, I am even more grateful to our Curator and Assistant Curator, who guide me in so many ways, from the selection of works to record, to the raising of funds to produce the videos. I am especially thankful to the skilled videographers that record and edit the performances, and the creators and artists who allow us to document their work.



ACCESS

SPOTLIGHT: REFERENCE & CIRCULATION

Our circulating collections, which can be checked out, our research collections, and our reference services are overseen by Supervising Librarian Phil Karg.

Over the past year, The Jerome Robbins Dance Division's Circulating Collection has been enhanced and expanded by the creation of a rotating book display, Dance Staff Book Picks, the Robbins Mini Libraries, and by purchasing additional books to help round out the collection.

The book displays are located on the second floor and highlight current Dance exhibitions and Dance Staff Picks. The main dance exhibition this past year was *RADICAL BODIES: Anna Halprin, Simone Forti, and Yvonne Rainer in California and New York, 1955-1972*. This display showcased books selected by Wendy Perron, enhanced by additional staff recommendations.

The creation of three different "Dance Staff Pick" bookmarks offers staff members the ability to recommend books from the Dance Circulating Collection on a continuing basis. These bookmarked books are found throughout the stacks and are periodically highlighted in the circulating book displays on the second floor.

The Robbins Mini Libraries, which twenty branches in the New York Public Library system have curated, contain a collection of books about Jerome Robbins in celebration of the Robbins centennial. These displays will remain in each Library through the end of 2018.

Over 300 Research and 133 Circulating book titles were purchased throughout the year, helping to round out and improve both collections.

Over the past year we have answered over 1,045 reference emails and completed 23 photo orders, which included the research involved with locating these images and inputting the relevant information into the Library's metadata management system so they can be properly added to our Digital Collections. These tasks included both in-depth and complex research requests such as Acne Studios in Sweden looking to order digital files of Merce Cunningham Dance Company and New York City Ballet posters to reproduce on clothing in their Spring 2019 Ready-To-Wear Collection. Since our posters are uncataloged, I took photos of various posters for them to possibly use, and then informed them how to gain permission to use these images from both our Permissions department and from the companies. It was a fascinating project that showed me a new and unexpected way our Division provides important services to patrons all around the world. It was great to see the final product online after their collection premiered on the runway.

There was also a new focus on streamlining our reference services by holding a monthly staff meeting to discuss relevant issues, reference queries, and situations that help to improve this service by providing better assistance to our patrons in an efficient and timely manner.



Images of the Division's book displays on the second floor and special bookmarks which allow staff to recommend specific titles to patrons.

SPOTLIGHT: COLLECTIONS MANAGEMENT

Arlene Yu and Jennifer Eberhardt worked to rehouse many significant photograph collections this year.

One central focus of collections care efforts during fiscal year 2018 was the condition assessment, conservation treatment, and rehousing of several significant photograph collections in the Dance Division. Whether rehearsal shots, studio portraits, performance documentation, or personal snapshots, photographs are an invaluable means of capturing and contextualizing the history and practice of dance, and are as a result among the most frequently accessed format types within the Division's holdings. Materially, however, photographic prints and negatives often present complex and specialized preservation challenges, due to the significant variety of photographic formats and processes, the composite nature of their physical composition (support, image, and binder layers in various combinations depending on process), their unique deterioration profiles, and the distinct storage, handling, and environmental conditions they each require. In consultation with NYPL's chief photograph conservator, Dance Special Collections staff member Jennifer Eberhardt systematically evaluated the physical condition, existing housing, and storage conditions of three major photograph collections in FY 18 to ensure their long-term stability, material integrity, and preservation: the photograph series of both the *Mikhail Baryshnikov archive* and *Irina Baranova papers* (*MGZMD 302 & 276) and the *George Platt-Lynes photographs* (*MGZEB 16-243).



Mikhail Baryshnikov archive (*MGZMD 302). Comprising both personal and professional prints and negatives, the photograph series in the Baryshnikov archive (3.75 linear feet or 9 archival boxes) includes images related to his work with both the New York City Ballet and the American Ballet Theatre, as well as collaborations and projects with other prominent dancers and choreographers, including Eliot Feld, Alvin Ailey, Mark Morris, and Twyla Tharp. On assessment, large groups of 8x10 photos within Baryshnikov's archive were found to exhibit significant curling, possibly due to previous storage conditions, making both handling and legibility a challenge for researchers. The curling also posed long-term preservation risks to the affected images and collection, by preventing effective vertical storage in manuscript boxes and introducing the potential for damage to adjacent, unaffected materials. To address these concerns, 73 black-and-white prints were sent to NYPL Conservation for treatment to reverse the effects of the curling and flatten the images; Dance staff also fitted each box of the photo series with vertical supports constructed from archival board (often several per box) to further stabilize its contents and inhibit additional curling. Excessive duplicates (>7 prints of a single image) were removed from the collection to optimize intellectual and physical organization, and individual images were placed in protective mylar sleeves to reduce the risk of improper handling and lend additional structural support.

The curling that is evident on photographs in the Baryshnikov archive is a common issue with paper based materials. Intervention was taken to flatten and rehouse the images,

Irina Baronova papers (*MGZMD 276). The photograph series of the Irina Baronova collection, Russian ballerina and early member of the Ballet Russe de Monte Carlo, comprises 3.3 linear feet (8 boxes) of personal and professional photographs related to Baronova's career in both ballet and film. The series contains especially strong behind-the-scenes documentation—in the form of personal snapshots and other informal photos—of Baronova performing and touring with the Ballet Russe de Monte Carlo and Leonide Massine during the 1930s and 40s. During assessment, many of these small-format images (the majority smaller than 2 inches square) were found to have been placed in groups of 20-40 in small archival envelopes; curling was also noted in several folders of larger-format images (up to 8x10). To improve accessibility and reduce the handling required to study the small-format images in the collection, they were rehoused in multi-pocket archival photograph sleeves. As with the Baryshnikov archive, larger-format images were sleeved in protective mylar and supports made from archival board were added to boxes to improve vertical stability and limit curling; identifying information for individual photographs was transferred from adhesive sticky notes to image versos with archival photo pencil. One over-size (11x14) black-and-white photograph was additionally treated by Conservation staff to repair several tears, remove adhesive tape, and stabilize its emulsion and image layers.



George Platt-Lynes photographs (*MGZEB 16-243).

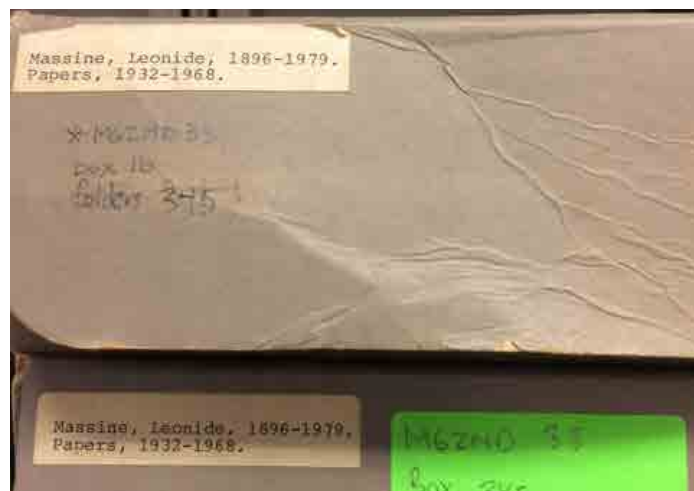
George Platt-Lynes was the principal studio photographer for the New York City Ballet from 1933-1955. The George Platt-Lynes photograph collection, consisting primarily of black-and-white 8x10 acetate sheet negatives (8.3 linear feet or 20 boxes) and frequently requested

The Platt-Lynes negatives have incredible importance but suffer from a range of conservation issues. We are currently working on remediating and rehousing the entire collection.

by researchers, contains rich photographic documentation of many of the most prominent ballet dancers and choreographers in New York during first half of the twentieth century, including George Balanchine, Alexandra Danilova, Tanaquil Le Clercq, Francisco Moncion, and Maria Tallchief. With age, acetate sheet negatives are susceptible to a unique set of deterioration symptoms that develop as the image and support layers of the negative degrade at different rates: surface mirroring, buckling/warping, channeling, and acidification (known as vinegar syndrome). Though recently processed by NYPL's Archives Unit (2016), on assessment approximately 25% of the Platt-Lynes collection was found to exhibit evidence of some form of active deterioration, around 13% of which was severe. Again in consultation with NYPL's photograph conservator, the Platt-Lynes collection is currently undergoing wholesale item-level evaluation and rehousing to identify and isolate the most acutely affected negatives and retard degradation in the remainder of the collection: negatives showing signs of acidification or severe channelling are being segregated for future remediation and to prevent acceleration of damage to adjacent images; protective mylar sleeves that were applied to negatives, which can trap harmful acids that promote deterioration, are being replaced with pH-balanced paper sleeves identifying each image and noting its current condition level; and collection boxes are being lined with specialized microchamber mat board that absorbs acid and neutralizes pollutants to limit further deterioration. Work on the Platt-Lynes collection is expected to continue through FY 19.

In addition to these projects focused on the Dance Division's photographic materials, another major collections care priority during FY 18 was the evaluation and rehousing of several paper-based collections, including some manuscript collections that were among the Division's earliest acquisitions and had previously only be accessible to researchers on microfilm. This undertaking was part of a larger, overarching collections management assessment of the Division's collections storage strategy in light of both recent researcher interest and annual circulation within the past several fiscal years. Dance Division Page Sarah Schnapp refoldered and reboxed materials from selected collections, placing fragile items in protective mylar sleeves, transferring identifying information from old to new housing, and fitting items for custom protective enclosures where necessary. Jennifer Eberhardt created item-level catalog records and assigned unique barcodes to all new boxes and folders for these collections to track future circulation and use. Collections assessed and rehoused as part of this initiative included:

Doris Humphrey collection (*MGZMC-Res. 3, 31 boxes)
Loie Fuller papers (*MGZMC-Res. 5, 3 boxes)
Serge Diaghilev correspondence (*MGZMC-Res. 10, 1 box)
Serge Diaghilev papers (*MGZMC-Res. 20, 1 box)
Irving Deakin papers (*MGZMD 18, 26 boxes)
Leonide Massine papers (*MGZMD 33, 16 boxes & 2 oversize folders)



Before and after. Our collections are well loved and receive a lot of use which means that we need to be vigilant about their condition. The Humphrey and Massine collections have been in our possession for many years and were in need of new housing for optimum security.

SPOTLIGHT: EXHIBITION MATERIAL MANAGEMENT

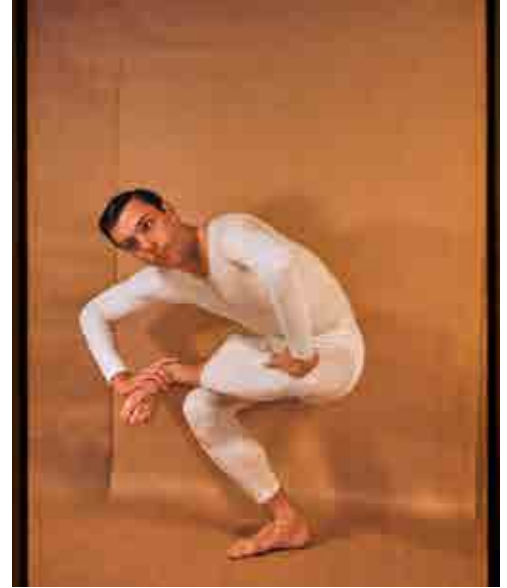
Arlene Yu oversaw the movement, description and digitization of several collections destined for exhibitions in FY 18.

The Dance Division continued to gain more control over the extent of our collections in fiscal year 2018. In December 2017 we turned our attention to our offsite storage in the Rose Building at Lincoln Center, and completed a full inventory of collection material there. The inventory will inform our plans for storage and processing needs in the next few years.

FY 18 was the year of exhibitions, however. In July 2017, the Dance Division was nominated to mount a fast-track exhibition in the Library's 1st and 2nd floor corridors on *George Balanchine's The Nutcracker®*. The exhibition opened on October 26, 2017, in time for the holiday season, and featured over 100 items from our collections, including designs by Rouben Ter-Arutunian and Barbara Karinska and video of New York City Ballet productions in both the 1950s and 1960s. Conditions in the space dictated that facsimiles be used for nearly every item in the exhibit, so materials needed to be sent to our Digital Imaging Unit well in advance of opening. In addition, the Dance Division presented the first ever LPA exhibition of projected images, *Robbins at Night*, which appeared in the evenings on Lincoln Center Plaza from April 17 to June 30, 2018 and featured images of Jerome Robbins. Preparations for our upcoming full-scale exhibition celebrating Jerome Robbins's centennial are also in progress, involving the selection, conservation, and exhibition needs of over 250 items from our collections.

Perhaps the highlight of FY 18 in terms of exhibitions management, however, was the unexpected for opportunity to digitize our complete collection of Carl Van Vechten color slides. In late November 2017, the artist Nick Mauss and the Whitney Museum contacted us regarding the loan of numerous artworks from our collections for the exhibition *Nick Mauss: Transmissions*, which ran from March 16 to May 14, 2018. The loan included six original designs by Pavel Tchelitchew for ballets by Ruth Page, Leonide Massine, and George Balanchine, as well as a set model by Eugene Berman for Balanchine's *Concerto Barocco* and several black and white photographs. Dominating the exhibition, both numerically and visually, were floor-to-ceiling projections of 826 of the 2,840 color images from the Carl Van Vechten slide collection.

Working with Mauss to select the color images, I had to devise a way for him to indicate which slides he wanted without his needing to remove them from their storage sleeves and destroying the order which Van Vechten's assistant, Saul Mauriber, had created. Relying on descriptions of similar images or accurate textual notations of their locations from a visual artist like Mauss was likely going to be problematic, so I resorted to fashioning a grid which he could mark up, visually match to each of the slide sheets, and leave in the collection folder with the slides. I could then later remove the selected slides to separate slide sheets matching Mauss's grid, and thus preserve where each slide was originally located.



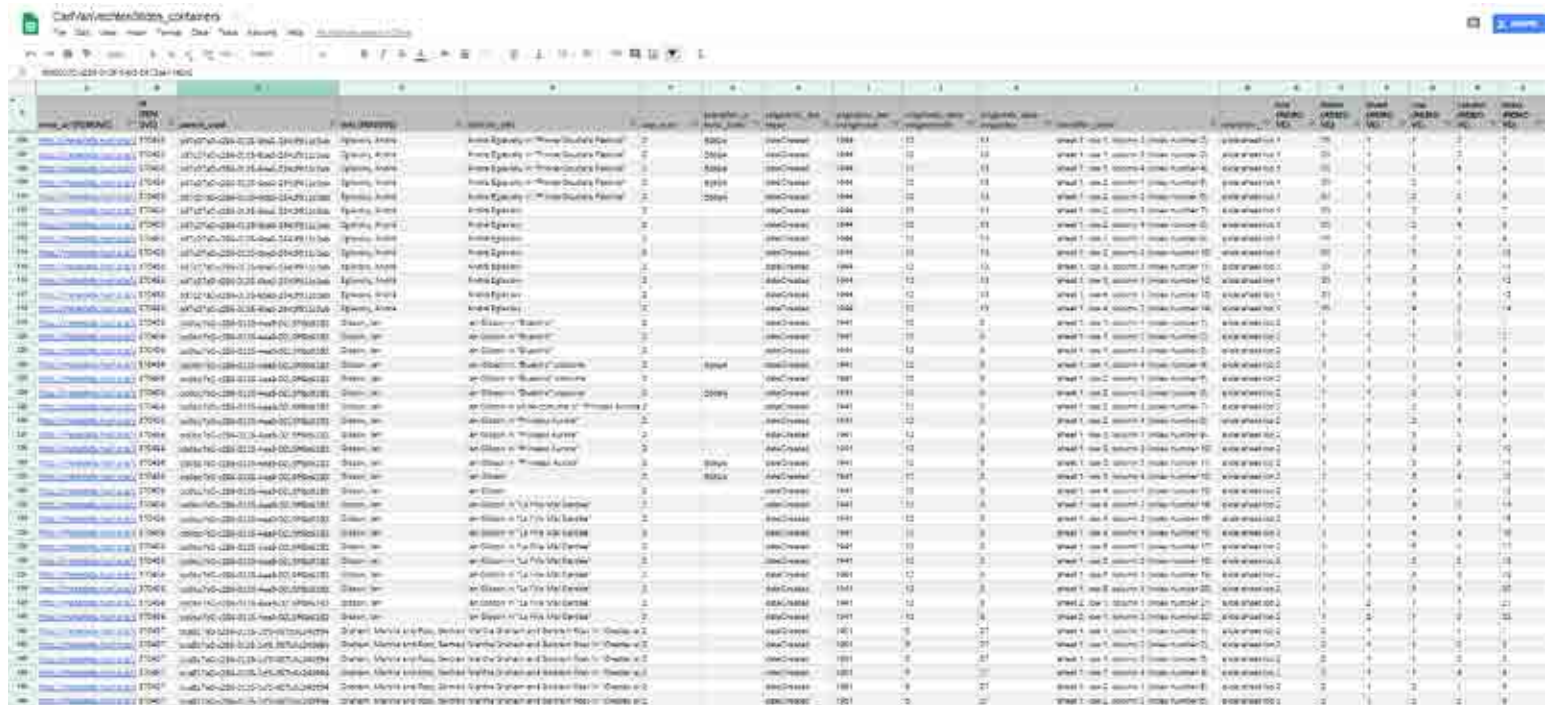
Paul Taylor in *Episodes*. Photograph: Carl Van Vechten.



Carmen de Lavallade. Photograph: Carl Van Vechten.

Digitizing 826 slides in the short, six week timeframe required was still not going to be possible without some creativity from our Digital Imaging Unit, who were able to secure the loan of equipment that made faster throughput possible. At that point the DIU also proposed digitizing the entire collection while the equipment was available, and I agreed.

Creating the metadata for our image database was another possible bottleneck. Among other functions, the metadata management system employed by the Library is designed to record information that makes images findable through our Digital Collections website. The system has an interface that allows users to enter information image by image, but that process is slow. Fortunately, the Metadata Services Unit of the Library offered a workaround for our high volume project, allowing us to submit structured data via a spreadsheet that could be imported into the system:



ID	Date	Title	Artist	Medium	Dimensions	Accession	Location	Notes
170401	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170401	Box 1, Slide 1	
170402	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170402	Box 1, Slide 2	
170403	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170403	Box 1, Slide 3	
170404	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170404	Box 1, Slide 4	
170405	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170405	Box 1, Slide 5	
170406	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170406	Box 1, Slide 6	
170407	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170407	Box 1, Slide 7	
170408	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170408	Box 1, Slide 8	
170409	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170409	Box 1, Slide 9	
170410	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170410	Box 1, Slide 10	
170411	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170411	Box 1, Slide 11	
170412	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170412	Box 1, Slide 12	
170413	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170413	Box 1, Slide 13	
170414	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170414	Box 1, Slide 14	
170415	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170415	Box 1, Slide 15	
170416	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170416	Box 1, Slide 16	
170417	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170417	Box 1, Slide 17	
170418	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170418	Box 1, Slide 18	
170419	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170419	Box 1, Slide 19	
170420	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170420	Box 1, Slide 20	
170421	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170421	Box 1, Slide 21	
170422	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170422	Box 1, Slide 22	
170423	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170423	Box 1, Slide 23	
170424	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170424	Box 1, Slide 24	
170425	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170425	Box 1, Slide 25	
170426	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170426	Box 1, Slide 26	
170427	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170427	Box 1, Slide 27	
170428	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170428	Box 1, Slide 28	
170429	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170429	Box 1, Slide 29	
170430	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170430	Box 1, Slide 30	
170431	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170431	Box 1, Slide 31	
170432	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170432	Box 1, Slide 32	
170433	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170433	Box 1, Slide 33	
170434	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170434	Box 1, Slide 34	
170435	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170435	Box 1, Slide 35	
170436	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170436	Box 1, Slide 36	
170437	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170437	Box 1, Slide 37	
170438	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170438	Box 1, Slide 38	
170439	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170439	Box 1, Slide 39	
170440	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170440	Box 1, Slide 40	
170441	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170441	Box 1, Slide 41	
170442	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170442	Box 1, Slide 42	
170443	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170443	Box 1, Slide 43	
170444	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170444	Box 1, Slide 44	
170445	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170445	Box 1, Slide 45	
170446	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170446	Box 1, Slide 46	
170447	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170447	Box 1, Slide 47	
170448	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170448	Box 1, Slide 48	
170449	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170449	Box 1, Slide 49	
170450	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170450	Box 1, Slide 50	
170451	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170451	Box 1, Slide 51	
170452	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170452	Box 1, Slide 52	
170453	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170453	Box 1, Slide 53	
170454	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170454	Box 1, Slide 54	
170455	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170455	Box 1, Slide 55	
170456	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170456	Box 1, Slide 56	
170457	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170457	Box 1, Slide 57	
170458	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170458	Box 1, Slide 58	
170459	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170459	Box 1, Slide 59	
170460	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170460	Box 1, Slide 60	
170461	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170461	Box 1, Slide 61	
170462	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170462	Box 1, Slide 62	
170463	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170463	Box 1, Slide 63	
170464	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170464	Box 1, Slide 64	
170465	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170465	Box 1, Slide 65	
170466	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170466	Box 1, Slide 66	
170467	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170467	Box 1, Slide 67	
170468	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170468	Box 1, Slide 68	
170469	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170469	Box 1, Slide 69	
170470	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170470	Box 1, Slide 70	
170471	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170471	Box 1, Slide 71	
170472	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170472	Box 1, Slide 72	
170473	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170473	Box 1, Slide 73	
170474	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170474	Box 1, Slide 74	
170475	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170475	Box 1, Slide 75	
170476	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170476	Box 1, Slide 76	
170477	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170477	Box 1, Slide 77	
170478	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170478	Box 1, Slide 78	
170479	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170479	Box 1, Slide 79	
170480	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170480	Box 1, Slide 80	
170481	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170481	Box 1, Slide 81	
170482	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170482	Box 1, Slide 82	
170483	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170483	Box 1, Slide 83	
170484	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170484	Box 1, Slide 84	
170485	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170485	Box 1, Slide 85	
170486	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170486	Box 1, Slide 86	
170487	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170487	Box 1, Slide 87	
170488	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170488	Box 1, Slide 88	
170489	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170489	Box 1, Slide 89	
170490	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170490	Box 1, Slide 90	
170491	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170491	Box 1, Slide 91	
170492	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170492	Box 1, Slide 92	
170493	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170493	Box 1, Slide 93	
170494	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170494	Box 1, Slide 94	
170495	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170495	Box 1, Slide 95	
170496	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170496	Box 1, Slide 96	
170497	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170497	Box 1, Slide 97	
170498	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170498	Box 1, Slide 98	
170499	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170499	Box 1, Slide 99	
170500	1912	Portrait of a woman	Carl Van Vechten	Slide	3 1/2 x 5 1/2	170500	Box 1, Slide 100	

Finally, the Library's Digital Curatorial Assistant, Stephen Bowie, was instrumental in securing permission from the Carl Van Vechten estate for the Library to make all of the images available in Digital Collections. The collection can now be viewed from anywhere in the world at <https://on.nypl.org/2LnDXQv>, or through its archival finding aid at <https://on.nypl.org/2zIIXxL>.

LARGE SCALE DIGITIZATION OF AMI MATERIAL

All audio and moving image material is now being digitized for preservation as well as improved access. To that end, in FY 18 the Dance Division staff undertook a large scale project to pack and prepare all our remaining audio, optical and magnetic media for digitization. This effort is thanks to grants provided by the Slifka Foundation, the Doris Duke Charitable Foundation and the Mellon Foundation and will make new parts of our collection available to the public for the first time.

Pictured below are Cassie Mey and Emma Rose Brown who prepared all our audio materials for shipment, and Tanisha Jones and Daisy Pommer who oversaw the preparation of our optical and magnetic moving image media.



During the second half of fiscal year 2018, NYPL's Special Formats Processing unit (SFP) ramped up their activities by facilitating deliveries of legacy archival magnetic and optical media assets requiring inventorying, digitization, and secure storage from the Library's curatorial divisions to the Library Services Center (LSC) in Long Island City. This important institutional effort to digitize and provide long-term care of these audio and moving image formats is aided through generous funding from the Mellon Foundation, along with the substantial support received by the Dance Division from the Joseph and Sylvia Slifka Foundation and the Jerome Robbins Foundation.

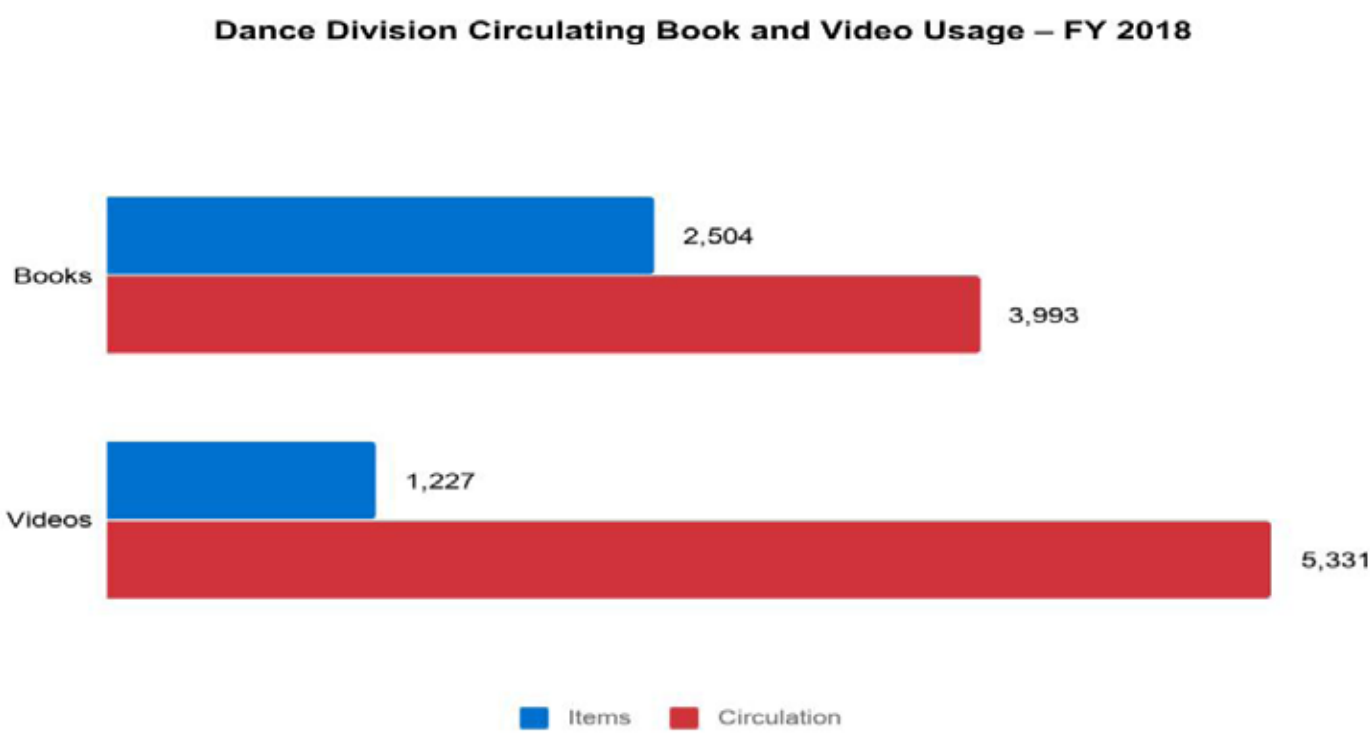
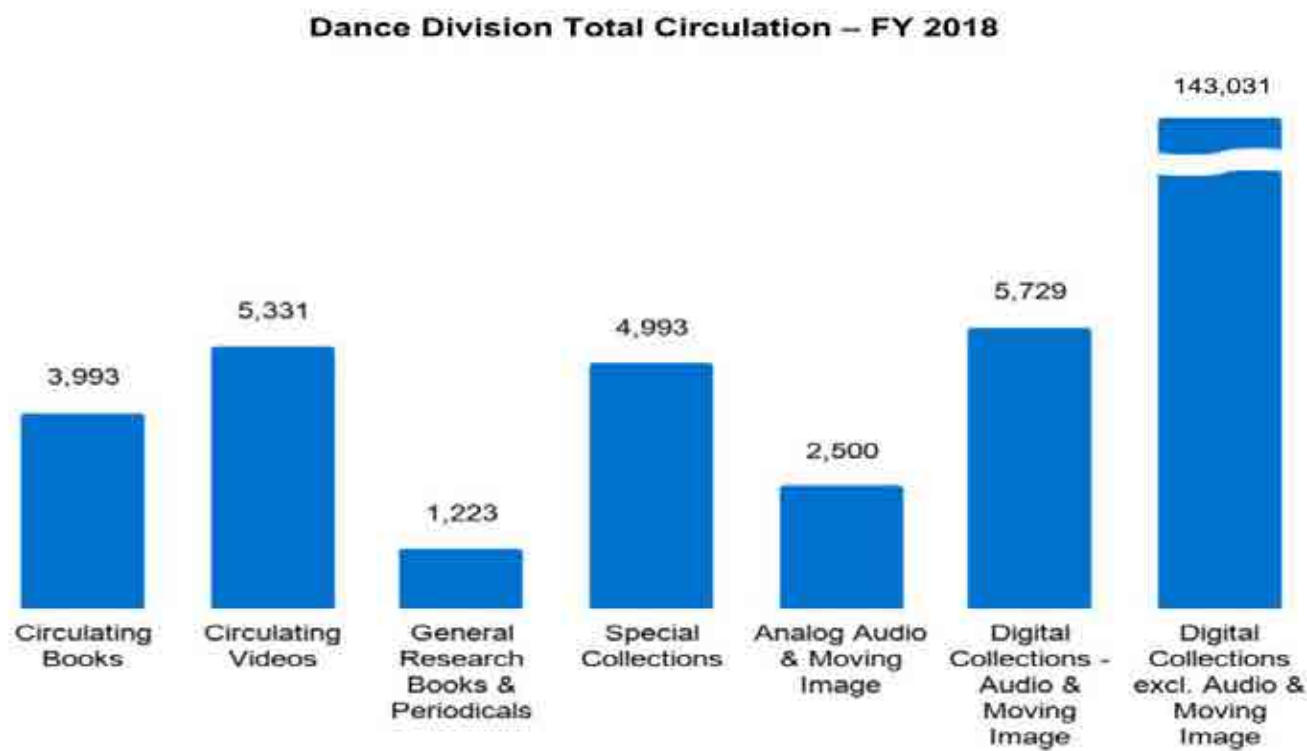
Between March and June 2018, the Dance Division was tasked with identifying, assessing, boxing, and shipping to LSC nearly 2,900 audio and moving image magnetic and optical media items.

In the Dance Oral History Project report for fiscal year 2018, Cassie Mey describes the formats, span of recording years, and content reflected in the audio magnetic and optical media items that were shipped out to LSC. In regards to the moving image assets, various applicable formats such as $\frac{3}{4}$ " U-matic, VHS, $\frac{1}{2}$ " open reel, Betacam SP, Digital Betacam, miniDV, DVCAM, and DVD were sent to LSC. Recording dates ranged from the 1970s-2000s and include a diverse array of dance documentation such as the Joyce SoHo Collection, the Carl Schlessinger "Tap Extravaganza" Collection, recordings of Walter Nicks, Manuel Alum, Phyllis Lamhut Dance Company, Saeko Ichinohe Dance Company, Remy Charlip Dance Company, and others. The Dance Division is pleased to see these materials receiving the necessary digitization, description, and safeguarding, which would facilitate their access to the public. These rich and unique recordings are what make the Dance Division's holdings so precious and rare. We will continue this work with SFP in fiscal year 2019 and look forward to seeing more of our treasures preserved, cataloged, and made accessible.



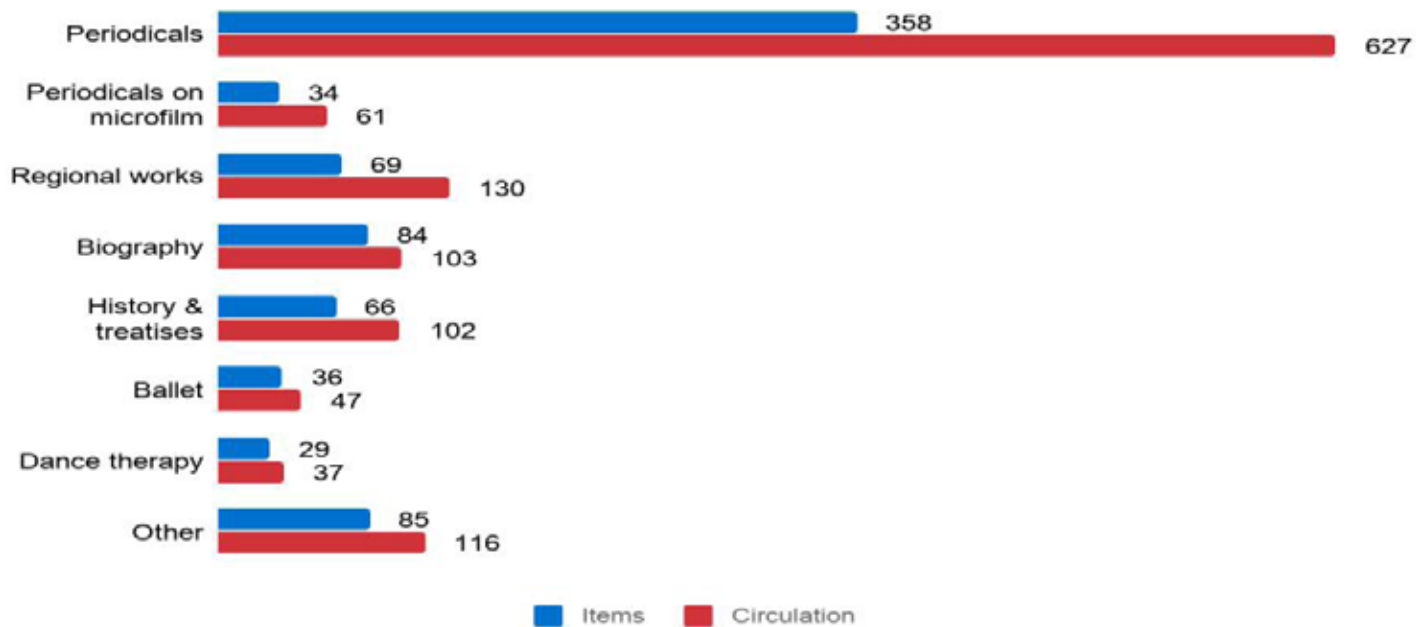
Cassie Mey assesses our audio before shipment.

SPOTLIGHT: CIRCULATING STATISTICS

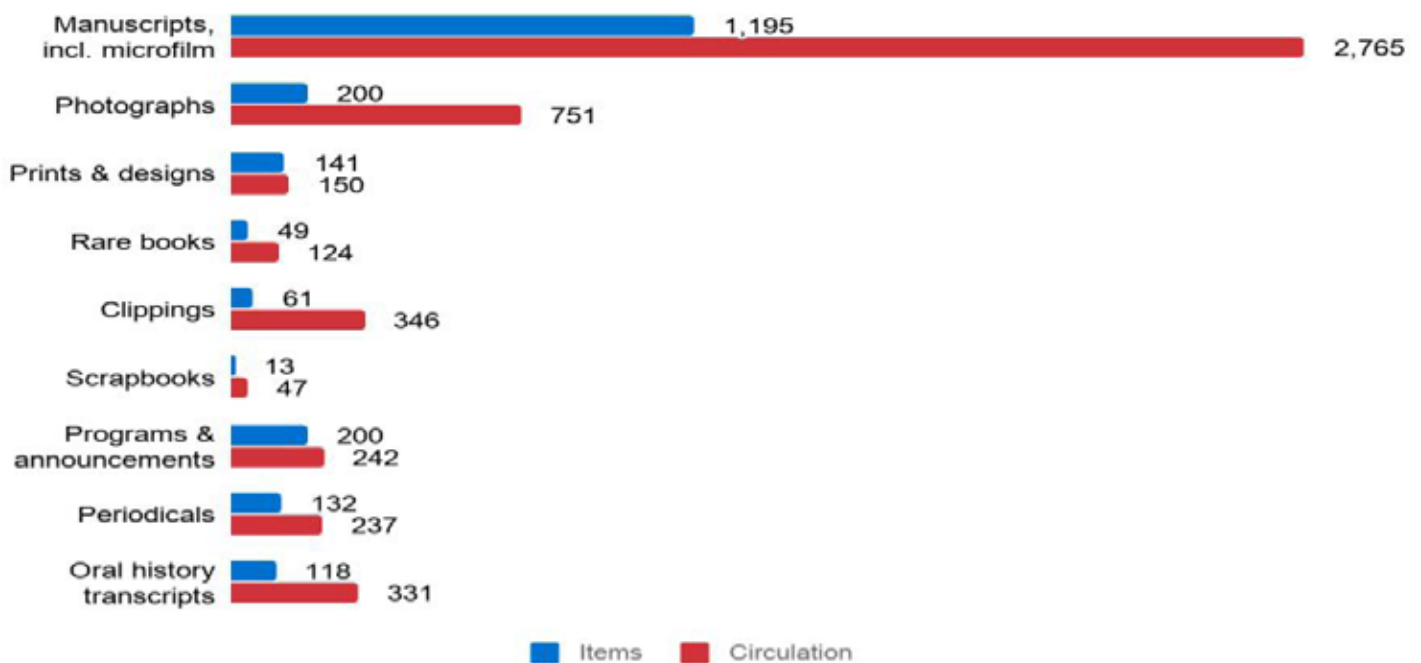


Note: Circulating video statistics include feature films with a significant dance component.

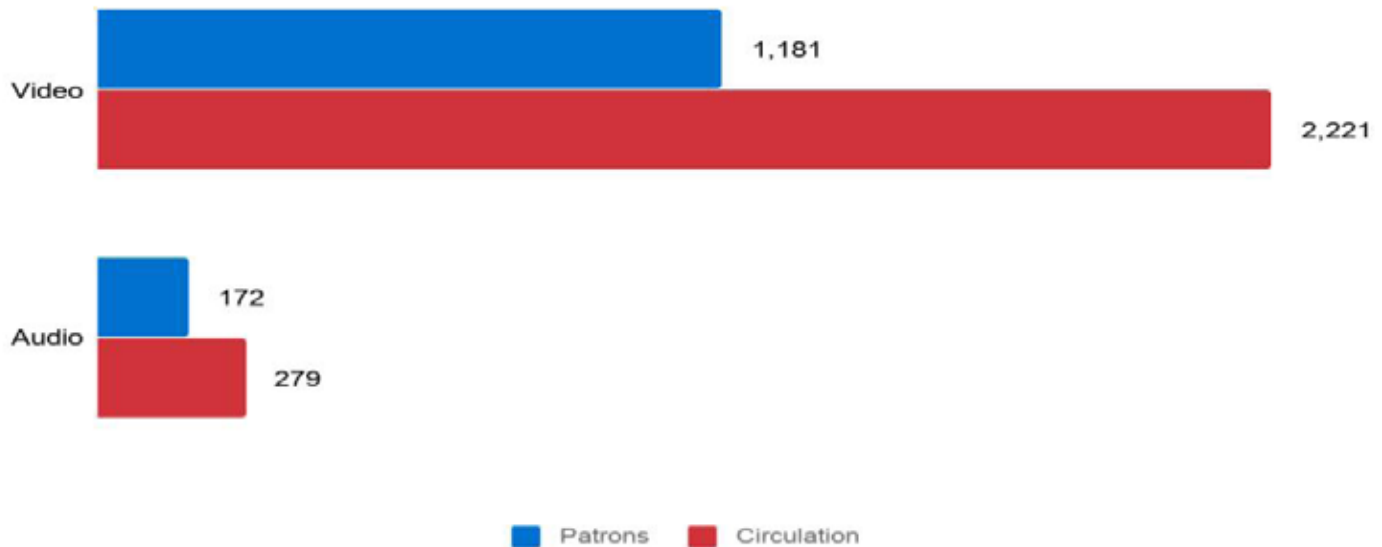
Dance Division General Research Collections Usage – FY 2018



Dance Division Special Collections Usage – FY 2018

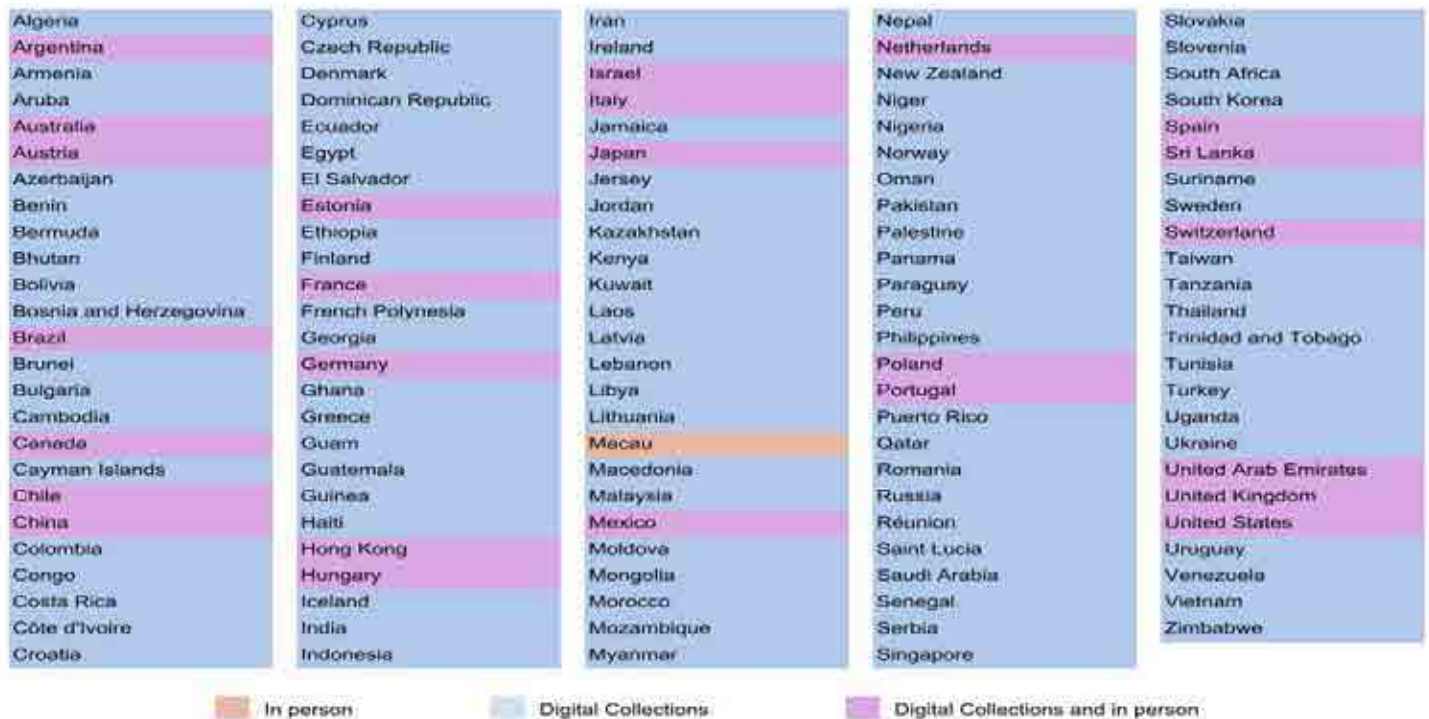


Dance Division Analog Audio and Moving Image Usage – FY 2018



Dance Division Geographic Reach – FY 2018

Total: Patrons from 124 countries/territories, 6 continents



Dance Division Top 20 Manuscript Collections – FY 2018

Rank	Circulation	Call Number	Collection
1	267	(S) *MGZMD 182	Jerome Robbins personal papers, 1896-2000 and undated (1931-1998, bulk dates).
2	222	(S) *MGZMD 134	Jerome Robbins collection of graphic works, 1937-1998.
3	217	(S) *MGZMD 130	Jerome Robbins Papers, 1930-2001 (bulk 1940-1998)
4	75	(S) *MGZMD 123	Lincoln Kirstein papers, ca. 1913-1994.
5	72	(S) *MGZMD 351	Merce Cunningham Dance Foundation, Inc. records, Additions, 1890-2012 (bulk 1964-2011).
6	69	(S) *MGZMD 49	American Ballet Theatre records, 1936-ca. 1967.
7	65	(S) *MGZMD 295	Merce Cunningham Dance Company Choreographic records, 1942-2003.
8	60	(S) *MGZMD 228	Jerome Robbins diaries, 1971-1984.
9	55	(S) *MGZMD 133	Ted Shawn papers, 1913-1982 (bulk 1940-1972)
10	54	(S) *MGZMD 422	Elaine Summers papers, 1929-2015 (bulk 1958-2014).
11	53	(S) *MGZMD 196	The Merce Cunningham Dance Foundation, Inc. records, 1938-2003.
12	52	(S) *MGZMD 412	Howarth Gurdjieff Archive, 1910-2010.
13	38	(S) *MGZMD 100	Agnes de Mille correspondence and writings, 1871-1993.
14	37	(S) *MGZMD 97	Lincoln Kirstein papers, ca. 1914-1991.
15	28	(S) *MGZMD 293	Donald Saddler papers, 1920-2010 (bulk 1940-2001).
16	24	(S) *MGZMD 72	Papers on Afro-American social dance, circa 1869-1987.
17	23	(S) *MGZMD 351	Claire Holt papers, circa 1928-1970.
18	23	(S) *MGZMD 355	Edith Segal papers, Additions, 1915-1991.
19	21	(S) *MGZMD 37	Agnes de Mille collection, circa 1914-1984.
20	21	(S) *MGZMD 137	John Dougherty collection, 1904-1988.

Dance Division Top 20 Digital Collections Items – FY 2018

Rank	Usage Count	Title	Type	Collection	Link
1	1,632	Galina Ulanova	Photo	Dance Division photograph files	http://on.nyu.org/2tht5tQ
2	1,247	Luogo remoto. Ballo. La conquista di Malacca. Stucchi inc. Angeli acc. [after a set design by Sanquirico]	Print	Dance Division prints	http://on.nyu.org/2Bv6Yb
3	861	The Royal Ballet in Birthday offering	Video	Edmée Wood Video Archive	https://on.nyu.org/2wncvjd
4	733	Dramatise Nga Chani	Video	Bhutan Dance Project, Core of Culture	http://on.nyu.org/2tht5tQ
5	644	Marie Taglioni as Sylphide	Print	Dance Division prints	https://on.nyu.org/2w15Pg
6	568	Foyer de la danse	Print	Dance Division prints	https://on.nyu.org/2w17Jb
7	475	Denishawn dance film	Video	Denishawn Video Archive	http://on.nyu.org/2f9vnb9
8	449	The Royal Ballet in The dream	Video	Edmée Wood Video Archive	https://on.nyu.org/2w3E5Q
9	390	Interview with Em Theay. 2008-03-27	Video	Khmer Dance Project	https://on.nyu.org/2wncvjd
10	365	Shazam	Video	Bhutan Dance Project, Core of Culture	http://on.nyu.org/2Bv6Yb
11	348	The fairy grotto	Print	Dance Division prints	http://on.nyu.org/2tht5tQ
12	305	Flore et Zéphire	Print	Dance Division prints	https://on.nyu.org/2Bv6Yb
13	267	American fashion plates	Print	Dance Division prints	https://on.nyu.org/2wncvjd
14	250	Die Willy	Print	Dance Division prints	http://on.nyu.org/2Bv6Yb
15	229	Egypt dances	Video	Dance Division general video archive	https://on.nyu.org/2w17Jb
16	220	Padiglione d'Alessandro. Questa scena fu eseguita pel ballo eroico Alessandro nell'India, inventato e posto sulle scene dell'I. R. teatro alla Scala dal Sign. Salvatore Viganò, nella quaresima dell'anno 1820. Alessandro Sanquirico inv e dip. Giuseppe Castellini inc.	Print	Dance Division prints	https://on.nyu.org/2w17Jb
17	218	Isadora Duncan with students by sea	Photo	Dance Division photograph files	http://on.nyu.org/2tht5tQ
18	204	Interview with Son Souben	Video	Khmer Dance Project	https://on.nyu.org/2wncvjd
19	185	Loie Fuller in Salome costume	Photo	Dance Division photograph files	https://on.nyu.org/2Bv6Yb
20	187	Lecture on radium -- draft	Manuscript	Loie Fuller notebooks and letters, 1907-1911	https://on.nyu.org/2wncvjd

SPOTLIGHT: DIVISION OPEN HOUSES

The Jerome Robbins Dance Division staff engaged in a series of Open Houses to meet our communities of patrons.

We had a successful first year of Open Houses incorporating three different areas of interest in the field of dance: Research, Choreographers & Dancers, and Educators.

Phil Karg hosted the Research Open House on November 28, 2017 so dance researchers could meet one another, discuss their projects, and ask the staff any pertinent questions about their needs and the use of our collections.

Cassie Mey and Daisy Pommer hosted the Choreographers & Dancers Open House on March 27, 2018 with practitioners meeting to discuss their work and upcoming projects, along with meeting the staff and giving them ideas to help facilitate their needs as choreographers and dancers.

Kathleen Leary hosted an educator open house on June 4th so local dance teachers could meet our staff and each other. It was nice to see New York City Public School teachers exchanging ideas with graduate-level professors. Participants also received information about school programs for their age group, and signed up for tours for the *Voice of My City: Jerome Robbins and New York* exhibition opening in the fall.



Staff member Cassie Mey and researcher and somatic practitioner Hiie Saumaa at the Researcher Open House.



Staff members Kathleen Leary and Jennifer Eberhardt talk to teachers at the Educator Open House.



Staff member Emma Rose Brown and choreographer Stormy Budwig at the Practitioner Open House.

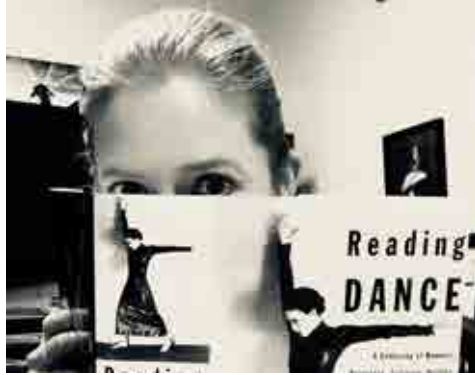
SPOTLIGHT: FRIDAY STAFF PICK!

Patrons have been enjoying the weekly Friday Staff Picks coming out of the Dance Division and have been responding to our selections on Facebook and Twitter. Below, a selection of some of the titles read this year.

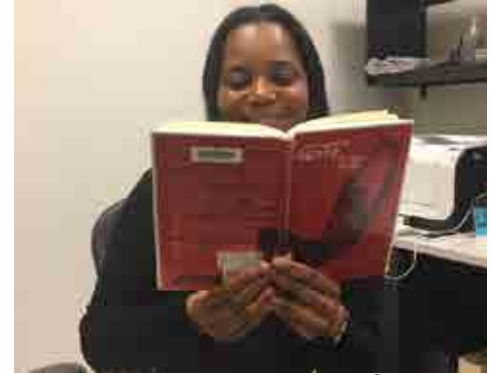
4



For World Read Aloud Day, **Phil Karg** reads *Daisy Little Dancer* to **Daisy Pommer**.



Linda Murray reads the ultimate primer on all things dance edited by Robert Gottlieb.



Tanisha Jones prepped for our *Radical Bodies* exhibit by reading Sally Banes' book.



Emma Rose Brown got inspiration from choreographic pioneer Liz Lerman.



Latin ballroom champion, **Arlene Yu**, took some performance tips from *Salsa World*.



Brandon King introduced us to the niche subgenre of dance themed manga books.



Our oral history producer, **Cassie Mey**, read the testimony of South African students who earned a scholarship to the Rambert School of Ballet.



Jennifer Eberhardt took a deep dive into the 1960s - 1970s New York performance art scene with Sally Banes' *Subversive Expectations*.



Like most of us in the Dance Division, **Victor Van Etten** took a refresher on his Robbins knowledge by reading Amanda Vaill's biography.



PROGRAMS

PROGRAM SPOTLIGHT: RACHNA NIVAS' KATHAK DIALOGUE

As the Division looks forward to receiving the collection of famed Kathak master, Chitresh Das, one of his disciples shared an evening of dance, song and history.

On November 30, 2017 the Bruno Walter Auditorium came alive to the hauntingly beautiful and immediately recognizable strains of the Indian harmonium and the rhythms of the tabla along with the complex sixteen beat teentaal that makes up the foundation of Kathak dance, one of the eight forms of Indian Classical Dance and by far the quickest and most dramatic of the styles. Dha dhin dhin dha—with simplicity and grace Rachna Nivas steadily built upon these foundational counts weaving ever more complex formations of rhythmic counts within counts until

Nivas was a student of the revered Kathak master, Pandit Chitresh Das, a child prodigy whose performing career was launched in India when he was invited by Pandit Ravi Shankar to perform in the first Rimpa Festival in Benaras. Pandit Das moved to the U.S. in 1970 and founded the Chitresh Das Dance Company in 1980. Das not only effectively established an awareness and appreciation of kathak in this country, he simultaneously preserved the deepest of the kathak tradition—the traditional solo—while also developing the art form through innovative works and collaborations including the invention of kathak yoga, in which the dancer performs complex rhythmic compositions through footwork and movements while continuously reciting the underlying

rhythmic structure (taal) and singing the corresponding melody (lehera). The dancer also simultaneously plays an instrument meaning that they have to perform three separate rhythmic cycles at the same time. The goal of this feat, as Rachna explained prior to her demonstration of the technique, is not mere show but rather to achieve through mastery a state of meditation and transcendence.

Rachna Nivas' presence at the Library was not by chance—the Dance Division is currently working with Nivas and other disciples of Pandit Das to acquire his archive, which will provide an essential addition to our holdings of Indian dance.



Rachna Nivas and musicians performing an evening of Kathak dance. Photo: Evan Leslie.



Curator, Linda Murray, leads a post show discussion. Photo: Evan Leslie.

PUBLIC PROGRAMS IN FY 18

November 9, 2017
Rachna Nivas' Kathak Dialogue.
Bruno Walter Auditorium.

November 30, 2017
Moving America: Katherine
Dunham. Bruno Walter
Auditorium.

December 4, 2017
Navidad Flamenca. Bruno Walter
Auditorium.

January 18, 2018
Davalois Fearon: Finding Her
History. Bruno Walter Auditorium.

February 5, 2018
Ashton and Balanchine: Parallel
Lives. Bruno Walter Auditorium.

March 1, 2018
Lawrence "Reed" Hansen: The
Sacrosanct Accompanist - A
Musical Journey Through Martha Graham's Dance Technique. Bruno Walter Auditorium.

March 5, 2018
A Jerome Robbins Broadway Reunion. Bruno Walter Auditorium.

March 12, 2018
Big Deal: Bob Fosse and Dance in the American Musical. Bruno Walter Auditorium.

March 19, 2018
Making Space: African-Americans in Ballet. Bruno Walter Auditorium.

March 29, 2018
Memories of Destin  : A Centennial Celebration. Bruno Walter Auditorium.

May 3, 2018
Black Ballerina. Bruno Walter Auditorium.



Dancer and choreographer Davalois Fearon performs. Photo: Evan Leslie.

SPOTLIGHT: DAVID VAUGHAN'S THE DANCE HISTORIAN IS IN

Daisy Pommer produces our beloved screening series and keeps the legacy of David Vaughan alive in the Dance Division.

David Vaughan was the archivist of the Merce Cunningham Dance Company, author of *Merce Cunningham/65 Years* and *Frederick Ashton and His Ballets* and was the dance historian in residence of the Jerome Robbins Dance Division from 2012 onward, holding monthly screenings of his favorite dance films and videos. David Vaughan passed away on October 28, 2017. The Dance Division has continued the screening series in his honor and it now permanently bears his name.



David Vaughan.

From its inception, *The Dance Historian Is In* series was run in the Third Floor Screening Room of the Library for the Performing Arts, a

space which has

the capacity for an audience of sixty. The series is now six years old and, due to the charisma and scholarship of David Vaughan and the stellar production of staff member Daisy Pommer, has outgrown its original space. Several of the Dance Historian screenings of FY 17 were held in the 200 seat Bruno Walter Auditorium and that trend is set to expand in the next fiscal year.



A spontaneous reunion of Destin  dancers and scholars at Carolyn Webb's *Dance Historian* screening.

Losing David was profoundly felt by the staff of the Division and replacing him with a new full-time historian immediately following his death did not feel like the right transition for us or for our audiences. Instead, Daisy set about securing a roster of rotating guest hosts for the monthly series and we are profoundly grateful to all those in the community who participated to help us keep David's legacy alive and also celebrate other luminaries from the field of dance. While we may in the future appoint another full-time historian to lead the series, the changing hosts has also opened up the breadth of subjects undertaken by the *Dance Historian* screenings and has provided greater understanding of the depths of the collections within the Dance Division, which has been a goal of the program from the very beginning.

David Vaughan is irreplaceable, but we hope he would be happy with how the series he created has continued to flourish.



Audience members take their seats for a packed *Dance Historian* session hosted by Alastair Macaulay.

DAVID VAUGHAN'S THE DANCE HISTORIAN IS IN

Anna Pavlova and Isadora Duncan, September 27

Each of these iconic performers changed the realities of Western theatrical dance. John Goodman screened and discussed existing footage of Anna Pavlova and filmed performances of reconstructions of dances by Isadora Duncan.

Michel Fokine, October 25

Eminent dance historian and critic Lynn Garafola screened and discussed work by Michel Fokine, whom many consider to be the father of modern ballet.

Doris Humphrey, November 29

Eminent Doris Humphrey scholar Marcia Siegel curated a program of the work of modern dance pioneer.



Alastair Macaulay gets into the holiday spirit at the *Nutcracker* screening. Photo: Daisy Pommer.

Playhouse 90: The Nutcracker, December 27

In conjunction with the Division's *Winter Wonderland: George Balanchine's The Nutcracker®* exhibit, guest host Alastair Macaulay screened a 1958 television adaptation of the ballet, featuring Mr. Balanchine as Herr Drosselmeyer.

Gus Solomons Jr., January 31

Gus Solomons, the esteemed postmodern and experimental dancer and choreographer, presented some of his favorite work from his collection, which resides at the Dance Division.

Indian Classical Dance, February 28

Bharata Natyam and Odissi practitioner and dance historian, Rajika Puri, showcased clips on Indian Classical Dance.

Dance Division Treasures, March 28

Dance scholar, Mindy Aloff, showcased some of our treasures with a program devoted to holdings that are unique to the Jerome Robbins Dance Division.

Jean Leon Destiné, April 25

African dance scholar, Carolyn Webb, celebrated the life and work of Haitian dancer and choreographer, Jean Leon Destiné.

Great Feats of Feet, May 30

Tap dance legend, Brenda Bufalino, presented on



Anna Pavlova with her pet swan, Jack. Jerome Robbins Dance Division.

her seminal film about the Copasetics, *Great Feats of Feet*, which presents a portrait of jazz and tap dance.

A Midsummer Night's Dream, June 20

Dance historian, Lynn Garafola, screened the 1967 motion picture of George Balanchine's ballet *A Midsummer Night's Dream*.



EDUCATION

EDUCATION ACTIVITIES

The Dance Division continues to be on the vanguard of educational activities in research libraries, thanks to the efforts of Education Coordinator Kathleen Leary.

Educational endeavors have continued to grow at a steady pace during this year. While much of the year has been dedicated to projects related to the Jerome Robbins centennial celebration, general educational outreach continues, including work strengthening ties between the Division and New York City Public Schools. Many university groups have begun to integrate a visit to the Jerome Robbins Dance Division as an essential part of their curriculum, ranging from an introductory visit so students can learn catalog instruction and sign up for library cards, to a direct deepening of the educational experience by showing the objects that have been lectured about in the classroom. This year, our statistics indicate that the largest group of visitors is the 10-18 age range.



The students of Forrest Ballet Academy work with our collections in the Special Collections Reading Room. Photograph: Kathleen Leary.

The Radical Bodies exhibit continued through the summer of 2017, and students from summer intensives and fall semester courses attended classes in the galleries to learn more about post-modern feminist choreographers Anna Halprin, Simone Forti, and Yvonne Rainer. Groups that attended the exhibit during the summer included the Map-Free City program, Gibney Dance, New York Live Arts staff, students from Bank Street Education, Queens College, and conservatory programs including Juilliard Summer Dance Intensive, and Barnard Pre-College Dance in the City Program.



Kathleen Leary works with Columbia art history students to analyze 19th century prints from the Dance Division's collections.

Education Coordinator Kathleen Leary continued developing our relationship with the Dance Department of New York City Public Schools. Kathleen attended three city-wide professional development sessions to meet with teachers and determine their classes' individual learning goals, and whether they align with a visit to the Jerome Robbins Dance Division. Kathleen danced with DOE teachers at smaller, "short-courses," learning historical technique, and paired the short courses with a "content-extension

course" at the Library in which teachers viewed objects that corresponded to the chosen choreographers. An after-school dance group from P.S. 89 danced with Martha Graham footage at the Library and then presented some of their original work based on their work with Isadora Duncan for family members. Throughout this year, New York City public school dance teachers will visit the exhibit, *Voice of My City: Jerome Robbins and New York* and attend professional development at the Library.

School of American Ballet students made five visits to the Library this year. The first was to visit the Radical Bodies exhibit to learn about a different style of dance than ballet. In the fall, each class level came to the Library to get library cards and learn catalog skills. During The Nutcracker exhibit students viewed original

photos and learned the history of the production. They also watched and discussed Nutcracker footage depicting their teachers Darci Kistler and Kay Mazzo. In the spring Jerome Robbins Dance Research Fellow Adrian Danchig-Waring gave a presentation to students detailing his research while looking at Robbins' personal papers. Finally, a few weeks later, students watched excerpts from Balanchine's *Western Symphony* and listened to Suki Schorer's reminiscences about performing in the ballet, in preparation for the students' workshop performance. This year, each student will attend the *Voice of My City: Robbins and New York* exhibit in the fall, and more interactions are planned for the spring.



Children participate in a special storytime about Jerome Robbins' *Glass Pieces* with Deborah Lohse and Kathleen Leary. Photograph: Sara Beth Joren.

Middle school students from Raphael Hernandez Dual Language School attended seven sessions at the Library for an after-school program sponsored by the New York City Department of Education entitled Teen Thursdays. This year's focus was on the inspiration of classic literature in the creation of performing arts works. The anchoring literature for this project was *Uncle Tom's Cabin* by Harriet Beecher Stowe. Students viewed the scenario for George Balanchine's unrealized ballet, *Tom*, by e.e. cummings, and the set and costume designs by artist Ben Shahn. They also viewed Jerome Robbins' choreography of the piece, "Small House of Uncle Thomas," the play within the musical *The King and I*. Students then created their own scenarios, based on their favorite book. Some of the books chosen included *Perks of Being a Wallflower* by Stephen Chbosky, and *Lemony Snicket: A Series of Unfortunate Events* by Daniel Handler. Their final projects were placed on exhibit and their friends and family members were invited to a party at the Library to celebrate their hard work.

Jerome Robbins' centennial celebration continues with children's programming, educational materials, and the creation of "mini-libraries" of books based on Robbins to introduce him to an new generation of readers and dancers. In April, Kathleen Leary and dance teaching artist Deborah Lohse held an activity afternoon based on the Robbins' ballet *Glass Pieces*, and its relationship to what the participants observe every day as New Yorkers. The children's ages ranged from 3-6. They watched the first movement of *Glass Pieces*, then compared it to footage of people walking through Grand Central Station. The children got to create their own version of *Glass Pieces* by discovering vernacular movement and different pathways. The afternoon concluded with a story about New York City. This activity was held at the 42nd street branch's children's room, as Robbins spent time there as a child attending storytime.

Ten participating branches throughout the Library system received a curated set of books and specially created bookmarks to display in their branch about Jerome Robbins. Each book had a special bookplate in the front cover detailing information about Robbins' life, love of New York City, and love of the Library. Each of the three bookmarks had a different photo, information about his life, recommendations for summer reading, and information about the pending exhibit.

A curriculum guide for 7th, 8th, and 9-12th grade students will be available this fall on our website. The material will be closely aligned with the exhibit, *Voice of My City: Jerome Robbins and New York*. Professional development is being planned to discuss with teachers how they can use the guide most effectively, and to encourage visits to the exhibit with their students.

EDUCATION SPOTLIGHT: THE ROBBINS SYMPOSIUM

Our second class of Dance Research Fellows, who focused on aspects of the legacy of Jerome Robbins, delivered the culmination of their research at an all-day symposium.

On January 24, 2018 the Bruno Walter Auditorium was standing room only and patrons and staff sat watching live feed of the proceedings in an overflow area in the Amsterdam Lobby of the Library for the Performing Arts. The program that was such a sellout? The Jerome Robbins Symposium, the end result of six months of research undertaken by the six 2017-18 Dance Research Fellows. Beginning at 10am and continuing until 5pm, each fellow took to the podium for an hour to share the outcome of their research.

An Investigation of Nijinsky's ballet L'Après-midi d'un faune and Robbins' ballet Afternoon of a Faun: Examining Differences and Connections.



Jerome Robbins at the beach balancing in arabesque on ball, c.1936-39.

Chief dance critic of *The New York Times* Alastair Macaulay compared Nijinsky's *L'Après-midi d'un Faune* (1912) with Robbins' *Afternoon of a Faun* (1953), using the Robbins papers, research conducted with scholars and dancers who performed in the work, and a cross-section of moving image material from the Dance Division to explore possible connections in the choreography such as shared musicality, sensuality, and gesture, while also querying how changes in setting and differing techniques set these two works apart.

What He Saw, What She Saw: West Side Story and the Other Views of Dance and Dancers Behind the Scenes: Discovering Photography by Jerome Robbins and Martha Swope.

Dance photographer Julie Lemberger described how two photographers in 1957—Jerome Robbins and Martha Swope—with different backgrounds and perspectives, recorded and reacted to the making of *West Side Story*, before its Broadway debut and four years before the movie version. She focused on what photographer Henri Cartier-Bresson called the decisive moment, when everything changed, and how it shaped their careers, demonstrated by the photos they took. The black & white photographs made with Rolleiflex, Argus, and Leica cameras evoke life in the theater in the late 1950s. These photographs are of historical value not only for the figures recorded, such as Chita Rivera, Carol Lawrence, Larry Kert, and others, but also because, like all photography, they freeze moments of time.

Jerome Robbins' Painterly Eye: War, Exile, and the Founding of American Ballet Theatre.

Professor of Theater and Dance at the University of California, Santa Barbara, Ninotchka Bennahum, examined how Jerome Robbins came of age as a dancer, a painter, and a graphic artist simultaneously, describing how from youth to his early years at Ballet Theatre, Robbins grabbed any spare material—stray postcards, hotel stationery, used envelopes, butcher block paper—to document the world around him.

These raw anatomical studies reveal the influence of Robbins' mentor Antony Tudor's studious gaze. Hastily drawn sketches, colorful pastels, and increasingly sophisticated paintings of varying shapes and sizes bear witness to Robbins' attempts to understand the surrounding world. Read alongside his dances, these drawings shed new light on Robbins' artistic evolution throughout the Second World War and offer further proof of the interdisciplinary vision of one of America's greatest artists.

Robbins and Chopin: Easy Action.

Dance critic Robert Greskovic's study of the work of Jerome Robbins explored what made his ballets to the music of Frédéric Chopin tick. Not just the choreographic elements, about which a great deal has been said, but the broader picture, the full look of the stage when the curtain is up, including costume, lighting, and in some instances scenic design, aspects which are often passed over in assessments of these works. In chronological order the ballets under scrutiny were *The Concert*, *Dances at a Gathering*, *In the Night*, *Other Dances*, and *Three Chopin Dances*, or what might be called "Other, Other Dances at a Gathering," as had been suggested to Robert in conversation with Mikhail Baryshnikov, who worked with Robbins as he created this last of his Chopin dances for a television program called "Baryshnikov at the White House." The audio and video recordings, as well as paper documents housed in the Jerome Robbins Dance Division, served as resources for Robert's look at these works to Chopin's piano music. For instance, a draft of a telegram contradicting a publication's articles that assert the existence of narratives, characters, and topics underpinning Robbins' choreography is headed with the words in emphatic handwriting: "Repeat NO STORIES Stop." To supplement these sources, Robert also researched and/or reached out to select individuals who worked with Robbins in connection with these five ballets, including Irene Sharaff, Saul Steinberg, Edward Gorey, Jean Rosenthal, Thomas Skelton, Joe Eula, Anthony Dowell, and Santo Loquasto.

Jerome Robbins, Composer in Words.

Jerome Robbins was extremely active as a choreographer, but he was also very close to the written word. Literary scholar Hiie Saumaa explored his extensive archives including numerous diaries, journals, short stories, poems, travel notes, plots for ballets, and reflections on the performances he saw. Her goal was to uncover what Robbins was like as a writer, why he wrote and how writing helped him with his creative work as a choreographer. This project examined the creative and autobiographical writings in Robbins' personal papers. At the heart of this inquiry lay an exploration of Robbins' 24-volume collection of diaries written in the 1970s and 80s. These works vividly demonstrate Robbins' bold experimentation with the written word, embodied reading, and layers of visual and verbal artistry. They also shed light on his contemplations on the role of the reading audience and the craft of writing itself.

The Drama of Space: Exploring Jerome Robbins' Ballet Language.

New York City Ballet Principal Dancer Adrian Danchig-Waring focused on Robbins' reliance on ballet as the common language through which he developed his uniquely intelligible vocabulary of dance. This was a culmination of work on Danchig-Waring's part that investigated Robbins' writings on the value of ballet's functionality and traced the personal development, as a dancer and choreographer, that allowed him to broaden his range of communicative expression through fluency in this specific language. The research considered Robbins' formative influences while dancing with Gluck Sandor at Ballet Theatre, the importance of *Pétrouchka*, and the outsized impact George Balanchine had on Robbins' path of artistic inquiry. With a focus on the ballets created for New York City Ballet in the years following his research through the American Theatre Lab (namely *Dances at a Gathering*, *In The Night*, and *The Goldberg Variations*), this project highlighted how the scaffold of classicism supported the evolution of Robbins' modern, authentic, and humane style of dance-making.

LIST OF SCHOOLS SERVED

The Jerome Robbins Dance Division served over 700 students in FY 17 from the following institutions:

Appalachian State University
Arts Connection Map Free City
Bank Street Education
Barnard College Pre-College Dance in the City Program, Dance History
Columbia University
Dance Advenure
Dean College
Gibney Dance Summer Students
Hunter College
Juilliard: Summer Dance Intensive, School of Continuing Education
Lincoln Center Education Summer Forum
Marymount Manhattan College: Advanced Ballet Class, Dance
Technical Theater Course
National Dance Institute
NYPL Programs: BridgeUP Program, Literacy Leaders
NYPS: dance teachers professional development, P.S. 89 after school
dance troupe, Rafael Hernandez Dual Language school
NYU: Steinhardt Dance Education Program ABT/NYU Pedagogy
Master, Movement and Literature course, MIAP Directed
Internships class
Princeton University
Purelements
Queens College: Writing of Performance Class
Sarah Lawrence College
School of American Ballet
Talent Unlimited High School
Tap City
#taplife program students



GRANTS

GRANTS IN FY 18

Joseph and Sylvia Slifka Foundation, Inc.	\$ 350,000
Jerome Robbins Foundation	\$ 345,000
NHPRC	\$ 121,410
The Sol Goldman Charitable Trust	\$ 100,000
Louis B Mayer Foundation	\$ 25,000
Leo Shull Foundation for the Arts	\$ 20,000
National Endowment for the Arts	\$ 19,359
Merce Cunningham Trust	\$ 15,000
The Gladys Krieble Delmas Foundation	\$ 15,000
New York State Council on the Arts	\$ 15,000
Joyce Mertz Gilmore Foundation	\$ 10,000
The Doris Duke Charitable Foundation	\$ 7,500
The Frederick Loewe Foundation, Inc.	\$ 7,500
The Geraldine Stutz Trust	\$ 5,000
The Harkness Foundation for Dance	\$ 5,000
The Frances Lear Foundation	\$ 2,000
William Morris Agency Foundation, Inc.	\$ 1,000

GRANT SPOTLIGHT: MERTZ GILMORE FOUNDATION

The Mertz Gilmore Foundation allows us to provide much needed representation for disability and dance within our collections.

In Dance/NYC's 2016 study *Disability. Dance. Artistry.* several difficulties facing the disabled artist were identified, but lack of visibility was the root cause of most obstacles in their path. Working with the Ford Foundation, Dance/NYC sought to provide a platform for a handful of members from the disabled dance community by commissioning six new works which were produced over the course of 2017 and the winter of 2018. The Mertz Gilmore Foundation's grant enabled the Jerome Robbins Dance Division to document the work of leading artists in the field of disabled dance. These documentations will be added to our collections and made available for research purposes in the Division where they will serve to educate and, ideally, build interest in a broader vocabulary of dance and a greater dialogue around disabled artistry.



Heidi Latsky leads a master class in the lobby. Photo credit: Evan Leslie.

The Dance Division documented a special evening of performances from AXIS Dance Company on November 18, 2017.

The first, *Radical Impact*, was created by Marc Brew in collaboration with composer and pianist JooWan Kim and Mik Nawooj, Artistic Director of Hip-Hop Orchestra Ensemble. The second, *The Reflective Surface*, was created by guest choreographer Amy Seiwert featuring an original score by Darren Johnston, and began with a ballet foundation which was transformed through Seiwert's unique style, kineticism, and layered partnering. The third performance was an excerpt from *In Defense of Regret*, a piece that was collectively choreographed by Maurya Kerr, Alex Ketley, and Bobbi Jene Smith.

On January 20-21, 2018, the Division took advantage of a unique opportunity to document a two-day symposium at the Agnes Varis Center entitled *Making Sense of Each Other*, which addressed issues of embodied perception, physical diversity, and performance facing the dance community.



Participants warm up. Photo credit: Evan Leslie.

Additionally, the Division hosted and documented a Town Hall discussion and master class with artists from Heidi Latsky Dance, a physically-integrated modern dance company, on August 1, 2017. The master class included a warm up exercise and invited participants to recreate Heidi Latsky's revelatory work, *ON DISPLAY*, a series of movement installations comprised of "human sculpture courts" featuring performers ranging in age, disability, race and size. The class was followed by a panel discussion moderated by Kevin Gotkin, Co-Founder of The Disability/Arts/NYC Task Force, and featuring Heidi Latsky, dancer and Heidi Latsky company member Jerron Herman, and several key staff members from Lincoln Center including Jill Sternheimer, Director of Public Programming, and Miranda Appelbaum, Assistant Director of Accessibility and Guest Services.

GRANT SPOTLIGHT: SAVING OUR DANCE FILM

Two of the Dance Divisions most steadfast supporters step up with leadership commitments to save our cherished dance films.

The Jerome Robbins Dance Division holds the largest collection of legacy film format material in The New York Public Library. Film in this instance is not the generic term for moving image material but relates specifically to content that we receive on film reels. Film is a particularly fragile medium with a shelf life of 100 years if conditions are optimum. As one might imagine, the living conditions of various artists means that most of the material we receive is already in a degraded state and often exhibits signs of acetate film base degradation—commonly referred to as vinegar syndrome because of the pungent vinegar smell that accompanies the chemical breakdown in the cellulose acetate plastic. Once vinegar syndrome sets in the film has a very short remaining lifespan marked by the sequential stages of shrinkage, embrittlement and buckling of the gelatin emulsion before the content is lost forever.

Two major interventions are needed to combat the impact of vinegar syndrome—cold storage, which slows down the chemical reaction and stabilizes the film, and a digitization plan so that the content of the film can be extracted and preserved. As we approach our 75th anniversary in 2019, an imperative for us as a staff was to rescue the treasured film in our care and to ensure that this was not a problem that would be passed down to a future generation. Consequently, in FY 18 the Dance Division began a \$2,500,000 campaign to save our dance film. This first fundraising effort will allow us to digitize every film title that currently exists in our holdings (a later campaign will deal with both cold storage and digital storage to ensure long-term preservation). It is an enormous mountain to climb but we reached out to some of our most dedicated champions and immediately received substantial commitments of support from our two most generous foundations; the Jerome Robbins Foundation which has committed \$500,000 and the Joseph & Sylvia Slifka Foundation which has made an incredible commitment of \$1,000,000.

Their philanthropy will safeguard the history of dance for many years to come.



Screenshot of Ruth St. Denis leading a class in 1915.



Screenshot of Anna Pavlova in the 1916 film *The Dumb Girl of Portici*.



SUPSPORT

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Left to Right: Charles Adelman, Elizabeth Simpson, Perry Granoff, Beverly D'Anne, Allen Greenberg, Hubert Goldschmidt, Marion Martin, Kate Lear, Linda Murray, Edward Villella, William Wright, Caroline Hyman, Lane Harwell, Meryl Rosofsky. Seated: Nancy Lassalle. Photograph: Jonathan Blanc.

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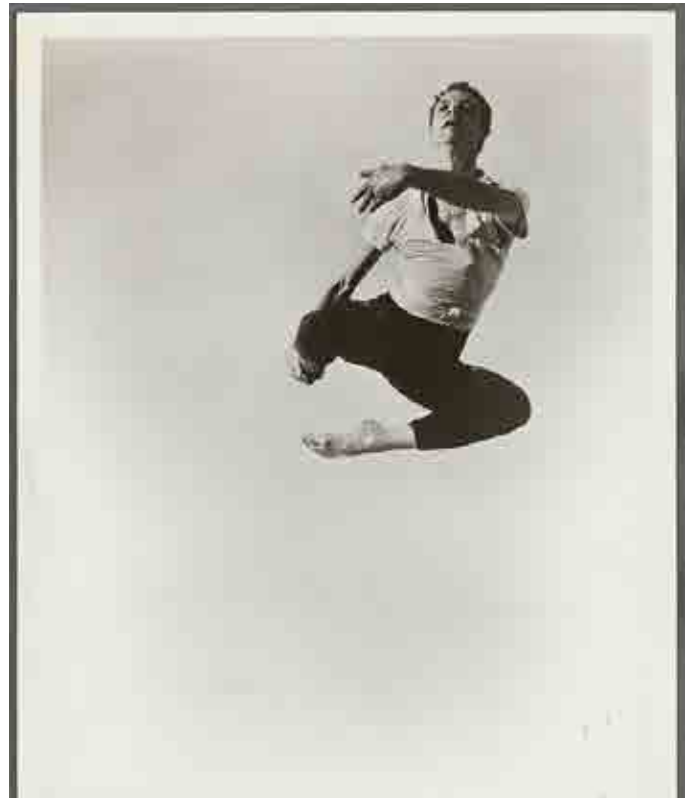
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COMMITTEE SPOTLIGHT: FELLOWS PROGRAM

Merce Cunningham provides the inspiration for a new group of Dance Research Fellows in the Dance Committee sponsored program.

The Dance Research Fellowship was an initiative of the Dance Committee, conceived to illuminate the depths of the collections of the Dance Division and to support scholarship in the field of dance. The Division remains grateful to the Committee for their support of the fellows program, but is now delighted to have additional support from the Doris Duke Charitable Foundation, the Louise Guthman Estate and, for this particular cohort of fellows, leadership support from the Merce Cunningham Trust.

Now in its third cycle, this year's Dance Research Fellows are united around the single theme of Merce Cunningham, in honor of the choreographer's centennial in 2019. As ever, the successful applicants went through an open call process and were selected by a peer review panel. On January 25, 2019 we will host *100 Years of Merce Cunningham: A Symposium of Ideas for the Next Century*, an all day event which will serve as the culmination of the fellows' six months with the Dance Division and an opportunity for the public to come and learn from their research. Below is a list of the current class and their topics of research:



Studio photograph of Merce Cunningham in *Lavish Escapade*, 1956.

Claire Bishop is a Professor in the Ph.D Program in Art History at the Graduate Center, City University of New York. Her project, *Pragmatic Expediency: A History of Cunningham's Events*, examines the shadow practice of Events that ran alongside Cunningham's repertory output for over forty years. Her research addresses the misperceptions that still surround this body of work, locates the Events within a technological context of the 1960s, and presents them as a problem-solving device.

Freelance writer **Robert Greskovic** uses his personal experience as a longtime viewer of Cunningham's work to examine the visual designs connected to each dance. In a project entitled *The Dancers and Their Stage Stripped Bare, More or Less, by their Choreographer, Even* the theatrical aspects of costuming and decor very much grace Cunningham's dance stage. This led Greskovic to choose some highlights, more by intuitive impetus—which Cunningham notes as guiding his dancemaking up until 1953—rather than by chance, which occupied Cunningham's way of working after that.

In their project, *Progressing Dance through Collaboration*, acclaimed costume designers **Harriet Jung** and **Reid Bartelme** are exploring the ways in which Merce Cunningham, and the designers who worked with him, changed an art form through inventive methods of collaboration. Concurrently they are looking at how these conversations between artists both mirrored and challenged the collaborative constructs used in Diaghilev's Ballet Russes.

Justin Tornow is the artistic director of COMPANY and is currently on faculty at the American Dance Festival, teaching composition and Cunningham-based technique courses. Her project, *Technique as a Practice of Freedom*, collects around the pedagogy of Cunningham technique, past, present, and future. Referencing both Cunningham's approach and the myriad ways the technique is taught, this research situates itself inside the larger frame of legacy. In particular she will explore the Zen principles found in his work, as well as how the technique holds up in tandem with somatic practices and dance sciences.

Award-winning Indian choreographer, performer, and educator **Preeti Vasudevan** is an exponent of classical Indian dance (Bharatanatyam), creating contemporary works from this tradition. Her project, *Merce Cunningham and India: Cross Cultural Exchanges Impacting Contemporary Choreography*, is the first step toward investigating the influence of India, and specific Indian artists, on Cunningham and Cage, their work and their methods, and vice versa with particular focus on the correspondence of Cunningham and Mrinalini Sarabhai .

Choreographer and dancer **Netta Yerushalmy** folds into one project the intimacy of archival research, the subjectivity of another dancer's dancing, the fictionalization of a relationship, and the production of fantasy through voyeurism. As a strategy to refresh and challenge her own creative instincts, Yerushalmy engages with Cunningham not as a canonical figure but rather as if he were her contemporary; maybe even her friend. She posits an imaginary relationship between herself and Cunningham in this city and in this current moment in history, and asks him: "what can you teach me and what can i teach you?" Her project, *Merce and Netta*, ultimately aims to contribute to the discourse concerning legacy and its eddies. Archival records of Cunningham's idiosyncratic dancing and thinking are the nexus point of her research.

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Left to Right: Daisy Pommer, Victor Van Etten, Arlene Yu, Cassie Mey, Kathleen Leary, Brandon King, Linda Murray, Phil Karg, Tanisha Jones, Alice Standin, Emma Rose Brown, Jennifer Eberhardt. Photograph: Jonathan Blanc.



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