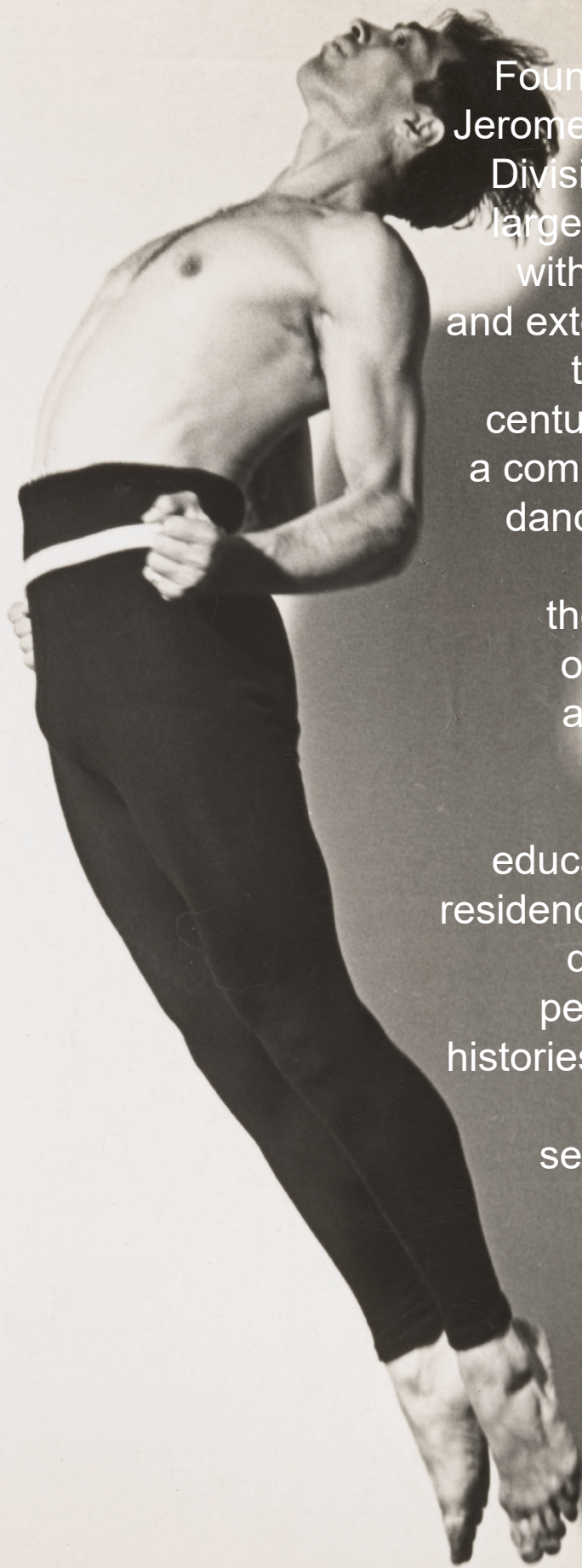




**JEROME ROBBINS DANCE DIVISION
ANNUAL REPORT FY22**

The photographs featured in this annual report are located in the following collections held by the Jerome Robbins Dance Division: José Limón Photographs *MGZB 22-0022, José Limón and Pauline Lawrence Limón photograph files *MGZEB 95-5500, Pauline Lawrence Limón Collection *MGZMD 15



Founded in 1944, the Jerome Robbins Dance Division is the world's largest dance archive with an international and extensive collection that spans seven centuries. We provide a community space for dance professionals, researchers and the general public, offering programs and exhibitions, a dance studio for special projects, educational activities, residencies, fellowships, documentation of performances, oral histories and, of course, dance reference services, all free of charge.

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WELCOME LETTER

For the first time in our history in March 2020 the New York Public Library closed its doors to the public and they did not reopen until July 2021. While extensive work continued virtually during closure, this past year has been one of rebuilding services and reconnecting with our dance artists and researchers. It was a frustrating journey at times - public programs were planned and then canceled at the eleventh hour because of a new uptick in the citywide Covid numbers - but some important accomplishments were achieved too.

As dance presenters recommenced live performance, the Division followed suit with a robust schedule of video documentations to add to our archive and we also maintained the same recording schedule for our oral histories as we had before the pandemic. We mounted an exhibition on the work of José Limón in recognition of his company's 75th anniversary and classes began to visit us in person again, although much of our engagement continued online. Those of us who work in the Dance Division chose our professions because we are committed to public service and this past year has reconnected us to the fundamentals of librarianship. Opening up reference desks and guiding researchers to materials is a practice that we have long taken for granted, but the closure gave us an opportunity to appreciate how powerful these daily rituals can be and how much our community relies on them.

As we look forward to the next fiscal year the future looks bright. We have a full slate of public programming for the first time since 2019, all of our services are at full capacity and we have begun accepting collections again. It took time to recover but we are back and excited to welcome you home.

Linda Murray
Anne H. Bass Curator
Jerome Robbins Dance Division



STAFF

Curator	Linda Murray
Assistant Curator	Jennifer Eberhardt
Supervising Librarian	Phil Karg
Education Coordinator	Kathleen Leary
Producer, Original Documentations	Daisy Pommer
Producer, Oral History Project	Cassie Mey
Oral History Assistant	Emma Rose Brown
Audio and Moving Image Specialist	Nick Carbone
Special Collections Librarian	Sarah Fischer
Reference Librarian	Erik Stolarski
Reference Staff	Alice Standin Kenneth Murphy
Serials Staff	Brenta Agard
Administrative Assistant	Joshua Persaud
Division Page	Mia Shapiro
Dance Audio Cataloger	Diana Chapman

STAFF SPOTLIGHT: SARAH FISCHER

Emma Brown interviewed Our Special Collections Librarian, Sarah Fischer drawing on her help to serve our patrons.

Tell me a little bit about where you come from?

I grew up in northern Westchester, Yorktown, about an hour north of the city. The City felt just out of reach, it's very much the suburbs. But I was very lucky to come to New York very often, and that's all I wanted. We went to a lot of theater, dance, performances, and museums. As soon as I could, I was taking the train down to get to the City. It was lovely in Westchester, there's just not much to speak of there. I was always very intent on coming here.

And where did you go to college?

I went to New York University for undergraduate where I was a Classics major, interested in literature. I thought that was the direction I was going to go, but I ended up creating another version of a classics major, more like a performance studies degree. I did a lot of work with adaptation and reception theory of Greek Theater, which introduced me to Martha Graham. During that time, I worked at one of the special collections at NYU and found the library and archives, creating two parallel interests. I ended up not wanting to do academia forever, so I went to library school and the rest is history!

Tell me about library school?

I went to Pratt. At the time I was focused on archival processing, sifting through boxes and describing collections. I was making them accessible for future use, but it was the back side of things. When I graduated, I did that for about a year at South Street Seaport Museum and the Academy of American Poets, they're both like significant New York institutions. I've always wanted to be in a New York cultural heritage institution, but I felt like I was missing something. I wanted to have interactions with the people who are actually using the archives. I missed the library environment, where you get to see how our work is useful. I wanted to return to public service.

What brought you to the Dance Division?

I've always been interested in performing arts archives just as a concept. A lot of my graduate research was about that. And so it was always a place I wanted to be, having grown up loving all the performing arts. Lincoln Center was one of my favorite places in the City, so I always knew about this Library. And in the back of my mind, it was always really like a dream job. And then this position appeared. I applied and amazingly got it, which still feels unreal.

What's been exciting since you've arrived?

Seeing things like a notebook with Diaghilev's handwriting where he's casting for the new next season in Paris. Or learning about things I don't know through our researchers, about Marian Van Tuyl and Pearl Primus. It's really nice to be among people who also have a different background than me and can help me learn new things to appreciate. And, you know, it's very exciting to come to Lincoln Center every day.

VOLUNTEER SPOTLIGHT: MIMI MAXMAN

Mimi Maxman volunteers weekly with the Dance Division, drawing on a lifetime of work in costume design to process our costume collection

I'd love to hear about where you come from.

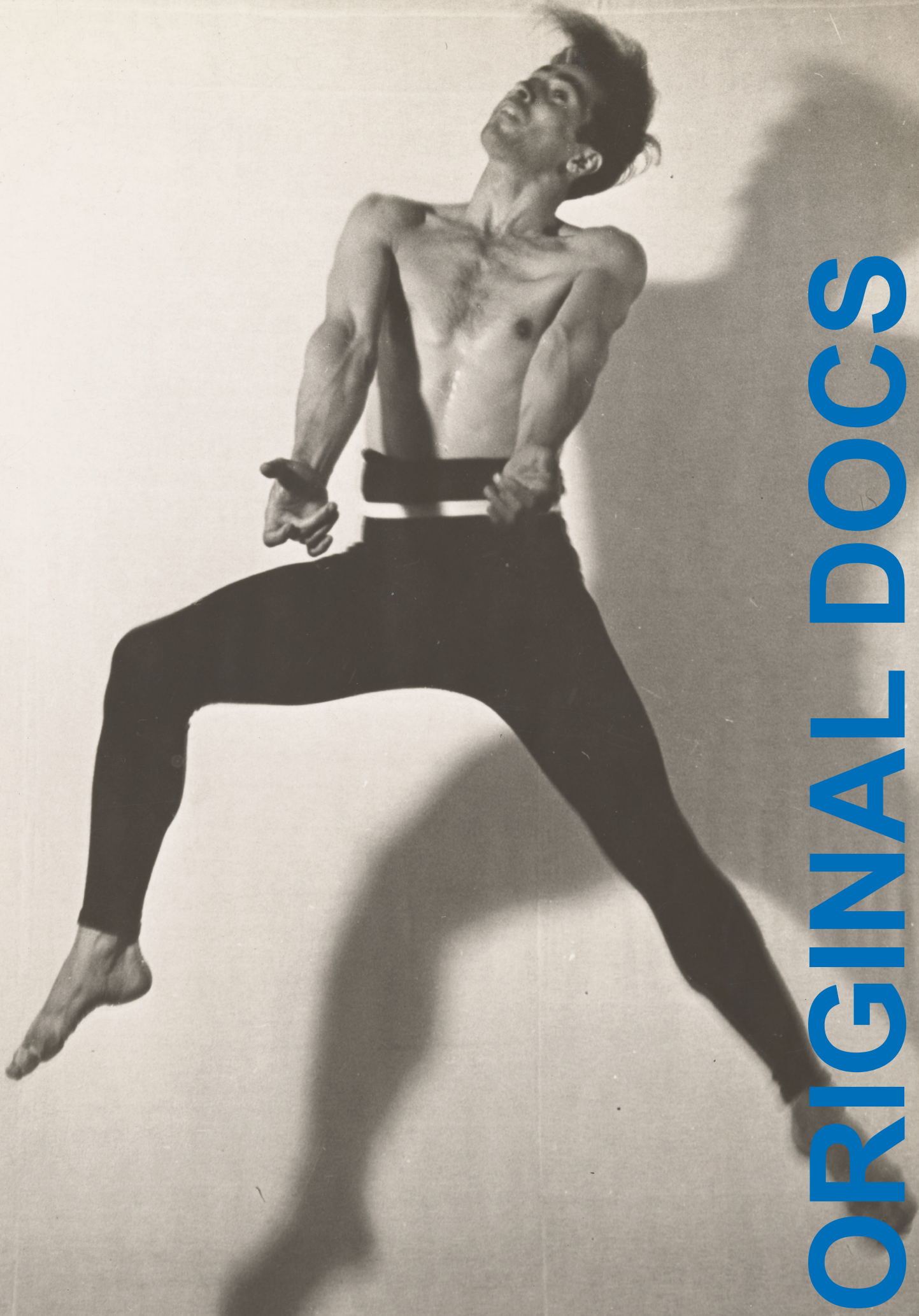
I was born in Minneapolis, Minnesota. Pretty much all of my life it was clear that I was going to go into design. For a while, I thought it would be fashion, but the theater was a better choice. Fashion is a mean business, and unless I could be at the top I wasn't interested. So, I chose theater. I can't act, but I could sew. Everybody in Minnesota could sew. I started doing costumes in high school and continued all the way through college. I could always make a living working in a costume shop, which I did for a while, and designing when I could. I guess it was 1969 when I was offered a job: I had a choice either to become the resident costume designer at the Roundabout Theatre in New York, which at the time was just starting out, or to continue at Yale, and I chose the Roundabout. I still think it was the wrong decision.

How did you get involved in dance?

I started going to a great deal of dance once we were in New Haven because I didn't have any access to it when I was young. Alicia Markov came to Minnesota but that was it. I had no exposure. Then when I moved to New York, I bought pink tights and shoes, and I started taking class. For me it was transformative. I have no talent but took class for quite a long time up at Carnegie Hall with Blanche Felcher. It changed how I draw, my rendering. And then eventually I put together a portfolio, and I just sent it around to absolutely everybody to see who would bite. It was during the dance boom, you know, when there was lots of it. And so I started doing dance design hooked up with one choreographer in particular, for whom I did a lot of work. And I just love designing dance, just love it. But then the money dried up and AIDS, the dance boom was over. I went back to theater, and then eventually turned to film.

What have you been working on in the conservation Lab?

We are working to get the backlog of costumes described, measured and photographed so that they can be accessed by people who are interested in mounting exhibitions. To me it's beyond fascinating. There's a lot that I know, because I've done this for so long, and I'm a pretty good researcher. It is physically challenging but because I've designed and built dance costumes I know what I'm looking at. I know how to measure them. I know what's important. I know what damage looks like. This was a match made in heaven. I have cataloged about ninety items. It takes quite a while, because first unbox them, photograph any labels, spread them out, measure them and describe them. But day one, they couldn't have come up with a better selection of things. There was Noah and The Flood which I remember seeing early on, so I knew what those costumes were. There were all of these Burton Taylor boxes. It just so happens, a guy named Carl Michelle designed for him. Well, Carl ran the shop at Yale the year I was there, so it was like, "Oh, I know who that is!" That's the sort of thing that makes the work so satisfying.



SPOTLIGHT: ORAL HISTORY PROJECT

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



From Left to Right: Joshua Persaud, Sonny Allen, Bobby White.

One of my favorite moments with the Dance Oral History Project this past year was when swing dance legend Sonny Allen visited us to record his oral history. Mr. Allen arrived proudly wearing a Lindy Hop world championship ballroom jacket and a gold medallion. After recording solely over Zoom for almost two years, Mr. Allen's interviews in May marked an exciting return to spending in-person time with our participants at the library. Over the course of our recording days Mr. Allen spoke with interviewer Bobby White III (vintage jazz/swing dancer) about his vibrant dance career: from Lindy Hopping at the

Savoy Ballroom, to touring his song and dance revue Sonny Allen & The Rockets across the United States and Canada, to dancing Mambo at the Palladium Ballroom.

During our recording breaks in the library's cafe, Mr. Allen reminisced about the old neighborhood in this area, San Juan Hill - a thriving predominantly African-American, Afro-Caribbean, and Puerto Rican community that was torn down before the construction of the library and Lincoln Center in the 1950s/early '60s. He also recalled the Turf cafe on 49th and Broadway where performers, dancers, and musicians gathered to meet agents and use a row of public payphones to confirm their next gig. Our days with him were a joyful reminder that people are at the heart of all the work we do to honor their legacies, but most especially when recording their life's stories through an oral history.

Mr. Allen was among the dance elders that were nominated by this year's Artist Liaisons to the Project: LaTasha Barnes, award winning tradition-bearer of Black American Social Dance, and Michele Byrd-McPhee, founder/executive director of Ladies of Hip-Hop. With Ms. Barnes and Ms. Byrd-McPhee's counsel, we also recorded with Sonny's longtime dance partner Barbara Ann Billups, Montreal's "Queen of Tap" Ethel Bruneau, South Bronx B-girl Honey Rockwell, authentic jazz dance educator Karen Hubbard, notable swing/jazz dance performer/choreographer Mickey Davidson, popping style originator Popin' Pete, and street style hip-hop dancer TweetBoogie. These oral histories continue to expand on last year's launch of recordings with early generation breakers, street, and club dancers, to include important figures of authentic jazz, tap, and social dance.

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Sonny Allen and Bobby White.

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All of the noteworthy oral histories recorded this year will be incorporated into the trove of over 500 in-depth spoken memoirs that the Division has recorded as the Dance Oral History Project since 1974. While the oral histories enrich understanding of dance history, the experience of recording one also has, in turn, a powerful impact on our narrators. Our second in-person recording at the library this year was with Glorianne Jackson - esteemed dance professor emeritus at Marymount College and influential dance/movement therapist - as conducted by Joselli Deans, former Dance Theater of Harlem dancer and associate professor at the University of Utah. After her series of interviews, Ms. Jackson sent us a poem that revealed how the oral history process led her to deeply reflect upon her life in dance:

Faith in the Forest

I'd like to write a poem about these wondrous days
Of climbing through mind cobwebs, the midst, and the
haze

So many times, it's been difficult to talk
So, the action for me was, "keep walking my walk"
Winding through bushes somewhat afraid
I learned many roadblocks were truly self-made
Then, looking back quickly I noticed a trail
Created by my footsteps from which I could not fail.

Each and every breath I breathe gives more power to
grow, to conceive
My many careers in dance, I see, keep me a lifelong
learner, I believe.

Glorianne Jackson
5/20/22



Glorianne Jackson and Joselli Deans.

FY22 Project Narrators

1. Adam Benjamin interviewed by Jane Alexandre, May/June 2022
2. Archie Burnett interviewed by Ephrat Asherie, July 2021
3. Carla De Sola interviewed by Janet Weeks, March 2022
4. Edward Villella interviewed by Robert Greskovic, October 2021
5. Eleanor Yung interviewed by Marcus Fung, March 2022
6. Ethel Bruneau interviewed by Travis Knights, June 2022
7. Glorianne Jackson interviewed by Joselli Deans, May 2022
8. Honey Rockwell interviewed by Patti “Dooks” Morris, May 2022
9. Jelon Vieira interviewed by C. Daniel Dawson, December 2021
10. Joan Myers Brown interviewed by Tommie-Waheed Evans, February/March 2022
11. Karen Hubbard interviewed by LaTasha Barnes, March 2022
12. Lar Lubovitch interviewed by Marina Harss, July 2021
13. Maria Torres interviewed by Abdiel Jacobsen, October/November 2021
14. Mary Verdi-Fletcher interviewed by Mark Tomasic, August 2021
15. Mickey Davidson interviewed by Hank Smith, May/June 2022
16. Popin’ Pete interviewed by Adesola Osakalumi, April 2022
17. RoseAnne Spradlin interviewed by Rebecca Haseltine, November 2021
18. Rochelle Zide-Booth interviewed by Nicole Duffy Robertson, November 2021
19. Skip Cunningham interviewed by Hank Smith, April 2022
20. Sonny Allen interviewed by Bobby White, May 2022
21. TweetBoogie interviewed by Michele Byrd-McPhee, January 2022

LIST OF ORIGINAL DOCUMENTATIONS IN FY22

Two programs of Gallim Dance, *You Are Here*, choreographed by Andrea Miller, were recorded at Lincoln Center Plaza, July 26 & 28, 2021.

Slow Turn (In Remembrance of 9/11) by Eiko Otake was recorded at Belvedere Plaza, Battery Park City, September 11, 2021.

A performance by The House of Xtravaganza was recorded at the Little Island Dance Festival, Little Island, September 15, 2021.

A performance by Ronald K. Brown/*EVIDENCE* was recorded at the Little Island Dance Festival, Little Island, September 17, 2021.

A National Dance Day program featuring works by Josh Prince, Tiffany Rea-Fisher, Ray Mercer, and Darrell Grand Moultrie was recorded at the Little Island Dance Festival, Little Island, September 18, 2021.

Don't Call It A Comeback: Circling Themes, Chasing Dreams featuring works by Ronald K. Brown, Hank Smith, Brian Harlan Brooks, Pam Tanowitz, and Ana "Rockafella" Garcia was recorded at the Little Island Dance Festival, Little Island, September 19, 2021.

A performance of *They Got Next* was recorded at the Little Island Dance Festival, Little Island, September 19, 2021.

A performance of *Fires of Varanasi: Dance of the Eternal Pilgrim* by the Ragamala Dance Company was recorded at the Joyce Theater on September 24, 2021.

Movement Without Borders: A Day of Performance to Celebrate New York Immigration Coalition, UnLocal and Gente Unida was recorded at Judson Memorial Church on October 2, 2021.

A performance of *Finding Herstory* by Davalois Fearon was recorded at Parkside Plaza, Brooklyn, NY, on September 17, 2021.

Fall for Dance program 3, featuring performances by Philadelphia Ballet, Micaela Taylor's the TL Collective, and Step Afrika!, was recorded at New York City Center on October 19, 2021.

Fall for Dance program 4, featuring performances by BalletX, Lar Lubovitch Dance Company, and Caleb Teicher & Company, was recorded at New York City Center on October 21, 2021.

A performance of *Unedited* by Leela Institute of Kathak featuring Rachna Nivas was recorded at Dixon Place on October 23, 2021.

Fall for Dance program 5, featuring performances by Roman Mejia, Tiler Peck and Herman Cornejo, and Ayodele Casel, was recorded at New York City Center on October 24, 2021.

A performance of *Narcissus*, choreographed by Christopher Williams, was recorded at New York Live Arts on October 30, 2021.

A performance of *Dance to the Moon* was recorded at the House of Yes! on November 5, 2021.

A performance of *Indigenous Liberation* by Indigenous Enterprise was recorded at the Joyce Theater on November 10, 2021.

A performance by Peridance Contemporary Dance Company was recorded at the KnJ Dance Theater on December 12, 2021.

A performance of *Sankofa Danza* Afro Accommodating Lie was recorded at the Joyce Theater on February 17, 2022.

A performance of *The Musician & the Mover* by Raphael Xavier was recorded at New York Live Arts on March 4, 2022.

A performance of *Doña Perón* by Ballet Hispanico was recorded at New York City Center on April 3, 2022.

A performance by Dance Theatre of Harlem was recorded at New York City Center on April 5, 2022.

A performance by #QueertheBallet was recorded at Chelsea Factory on April 6, 2022.

The Limón Dance Company was recorded on April 21, 2022 at The Joyce Theater.

The New York City Center Flamenco Festival performance of Manuel Linan's VIVA! was recorded on April 22, 2022.

Rakia Seaborn's performance of her work, A RUIN was recorded on May 13, 2022 at The Jack theater.

Stephen Petronio Company was recorded on May 18, 2022 at The Joyce Theater.

Abby Z and the New Utility was recorded on May 19, 2022, at New York Live Arts.

Jerron Herman was recorded at Abrons Arts Center on May 19, 2022.

Trisha Brown Dance Company was recorded on May 27, 2022 at The Joyce Theater.

Tiffany Rea-Fisher's company REMERGE125 was recorded on May 28, 2022 at The Flea theater.

Two programs performed by The Paul Taylor Dance Company were recorded on June 18, 2022 at The Joyce Theater.



ACCESS

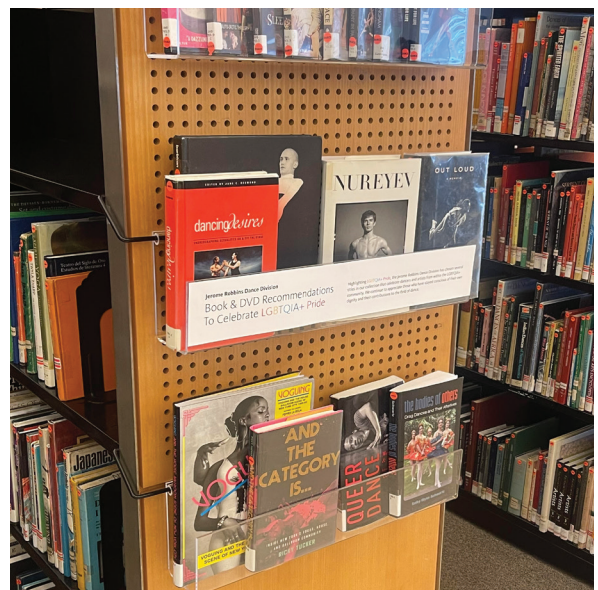
SPOTLIGHT: REFERENCE AND COMMUNITY SERVICE

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

Circulation

Since reopening to the public over the past year, The Jerome Robbins Dance Division's Circulating Collection has been enhanced and expanded by continuing our rotating book displays, Dance Staff Book Picks, adding Dance Stickers to all of our circulating books, incorporating easels in our open stacks to highlight books, and by purchasing additional books. These activities have helped to round out the collection and made it more accessible to the public while also increasing the circulation of our books and DVDs.

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 The Mestizo as Ambassador: José Limón and the Transculturation of American Modern Dance. The accompanying display showcased books and DVDs selected by Kenneth Murphy and the Dance Division staff. Additional displays this past year included, Dance and Democracy: A Symposium for Social Movement, which accompanied the symposium held on Monday, January 31, 2022, and our LGBTQIA+ Pride display that highlighted LGBTQIA+ artists during June's Pride Month. The Dance Staff Book Picks have continued to be successful this year. They are located on the end of the second floor dance circulating book stacks to help direct patrons to our books and to make them more visible to patrons. Kenneth has incorporated themed Staff Picks this year including, Dance Staff Picks of Cuba Book Display.



To facilitate easier patron access to our materials, we have incorporated the addition of dance stickers to our circulating books and placed outward facing easels on our shelves to display a variety of books. Both of these actions make it easier for patrons to browse our collection and locate dance books of interest.



In addition to the dance stickers and easels, we are scanning the item record barcodes of each dance book in circulation and making sure they are readily available, accessible, and accurate, allowing patrons to check them out. So far Kenneth has scanned 1338 biographies, 1507 circulation books, 23 closed reserve items, 2129 reference books, 7 musical scores, 974 DVDs, 6 Juvenile books, and 92 oversized books. 105 books have been weeded from the stacks including biographies and circulation books making additional room for newly acquired materials.

Reference

Over 185 Research and 135 Circulating book titles were purchased throughout the year, helping to round out and improve both collections.

Over the past year we have answered over 2,883 reference emails and completed 15 photo orders with 114 images being digitized and added to our Digital Collections. Due to the continuing pandemic, staff have continued to assist patrons with research and retrieve materials and images they need remotely. Our images were digitized for projects ranging from two documentary films about Loie Fuller and George Platt Lynes to an event honoring the life and career of Louis Johnson who is Corps de Ballet International's Lifetime Achievement Award recipient (Part of the Corps de Ballet International's 2021 Virtual Conference).

We also hosted 222, 30-minute virtual consultations. With continued travel restrictions and pandemic conditions, this resource continued to be utilized by researchers who were unable to visit in person. At the same time it helped orient patrons visiting the Library to our new policies and procedures as we required appointments and began rolling out Aeon as our new software for facilitating Special Collections requests.

Assisting researchers became an even larger part of our daily work this last year. From hosting virtual consultations, submitting on and offsite requests, to paging materials on demand, staff were required to take a more interactive approach by assisting visitors from the planning stage to an actual visit. With additional policy changes and developments over the course of the year, researchers were now able to receive a more seamless experience.

The library as a whole continued to support our free copy request service to supply researchers unable to make in-person visits. Last year there were 623 orders submitted for Dance Division material, with a total of 47,939 pages scanned. While Dance Division staff supported this work by guiding researchers to materials and submitting these requests, the work of paging and scanning these items fell to the Access Services team led by Nailah Holmes. Patrons continue to value and use this service by frequently leaving comments in the feedback survey.



PROGRAMS

THE DANCE HISTORIAN IS IN

Wendy Perron on September 29, 2021

The performances of Judson Dance Theater of the early 1960s were never filmed or videotaped. But in the early 1980s, Wendy Perron, while on faculty at Bennington College, initiated a series of residencies by dance artists involved in Judson Dance Theater, as well as a photo exhibit, videotaped interviews, and reconstructions. This multi-layered endeavor became the Bennington College Judson Project, the first set of reconstructions and interviews involving Judson artists Yvonne Rainer, Steve Paxton, Trisha Brown, Elaine Summers, David Gordon, Lucinda Childs, Robert Rauschenberg, Philip Corner, Remy Charlip, Aileen Passloff, and many more. Perron showed and discussed excerpts of the dances and interviews.

Keith Lee and the Roses on October 31, 2022

Accomplished dancer, writer, and friend Amy Meisner moderates a lively conversation and showing of Keith Lee's keystone work *Mama Rose* which is dedicated to Lee's Grandmother Anna Sharrock who raised him and dance icon and mother to all. Thelma Hill. Lee and Meisner were joined by "the Roses:" 7 individuals representing 7 different casts of the work itself. Toni Pierce-Sands, Cleo Parker-Robinson, Krystal Hall-Glass Ariane Dolan, April Berry, Karen Nicely, and Veronica Hart spoke of their experiences in Lee's iconic work.

Nancy Dalva on December 22, 2022

On the occasion of Jasper Johns: *Mind/Mirror*, dual retrospectives at the Whitney and the Philadelphia Museum of Art, Merce Cunningham Trust Scholar-in-Residence Nancy Dalva screened archival film and photographs from Johns's tenure as artistic advisor to the Merce Cunningham Dance Company from 1967 to 1980, as well as video of Cunningham discussing their collaboration and friendship. This was followed by a discussion of revelatory works from the exhibitions.

Merian Soto and Patti Bradshaw on January 26, 2022

Choreographer and performance artist Merián Soto and director, puppet artist, and choreographer Patti Bradshaw discuss their time studying with and dancing the work of Elaine Summers. Borrowing

from the collection of Summers's materials held at the Library for the Performing Arts, they will show clips from her film archive, including unique footage from her classes, as well as her work *Crow's Nest*.

Jan Schmidt and Daisy Pommer on February 23, 2022

Former longtime Jerome Robbins Dance Division staffer Jan Schmidt and current staff member Daisy Pommer as they present highlights from our Original Documentations moving image collection. Before she was our Curator, Jan headed up this important archival recording program for the Dance Division for many years, and Daisy is its current Producer.

Jean Butler on March 30, 2022

Dancer and choreographer Jean Butler curates selections from and speaks about the first-ever living archive of traditional Irish dance known as "Our Steps, Our Story: An Irish Dance Legacy Archive." The purpose of the residencies was to capture and reconstruct the endangered solo dance steps that come from An Coimisiún, the oldest and largest governing Irish dance organization in the world.

Kate Draper on April 27, 2022

Kate Draper, one of Paul Draper's three daughters, will discuss her father's career and history in the latest program of our series of *The Dance Historian Is In*. Through a combination of archival footage and recent interviews, Ms. Draper will walk us through key moments in his unique career. Paul Draper, known to many as "The Aristocrat of Tap," combined intricately precise footwork with the grace of balletic moves. Tapping to classical and jazz music, his uniquely elegant and intellectual style transformed the craft into an unparalleled dance form.

Dasha Chapman on May 25, 2022

Dance scholar Dr. Dasha A. Chapman curates selections from and speaks about the Haitian folkloric dance materials held at the Jerome Robbins Dance Division at the Library for the Performing Arts. These moving documents register points on the continuum of Haitian folkloric dance's history, which began with the documentation and staging of Haitian traditional dances in the 1930s and 1940s, and still evolves today with contemporary dance artists.



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.

Students continued to visit the Library virtually during the summer of 2021. Dance Lab NY, the choreographic organization supporting young choreographers attended a virtual session and discussed early choreography by Bill T. Jones, called Everybody Works! We continued our connection with Lincoln Center as we welcomed teachers throughout the country and the world to view collections materials, and how to use them in a virtual classroom during the Activate! Program for teacher development. As the school year began, the Jerome Robbins Dance Division forged a partnership with the Merce Cunningham Foundation and DeWitt Clinton High School in the Jerome Park section of the Bronx. Students from the school practiced Cunningham technique from trained Cunningham dancers on Mondays and met at the Library every Wednesday from October to May. They persevered through a small shutdown because of Covid in January. They learned about the history of the Division, about different staff positions, and how Library systems operate. Their final project was to create an exhibit using our materials from the Cunningham collection. We celebrated their work with a gallery opening with staff. Their exhibit was on view until early July.

Early December and then February brought a lift in Covid restrictions, so a few classes were able to have in-person visits including two classes from Marymount Manhattan College. A long attending class, Stagecraft for Dance at Marymount Manhattan College, in which the students view moving image material and report on the technical elements of the piece, has been a model for best practices when creating a class in which the student come to the Library for a class visit and then return for asynchronous research. Classes from outside of the city continued to request visits including Loyola Marymount in Los Angeles, and the University of Nevada. An elementary school in Buffalo, New York, Nardin Academy has been a strong supporter of virtual instruction.

In the spring, Kiri Avelar, the curator of the exhibit José Limón: The Mestizo as Ambassador, and Kathleen Leary welcomed Pa'lante Scholars and the Young Scholars from Ballet Hispánico, students from Limón Company training programs, and a class from Bard on immigration and dance for viewing, activities, and discussion. The Division hosted a virtual program for adults with Alzheimers and dementia on Nijinsky's Rite of Spring with Lincoln Center Access in May. The new director of Dance, Shirlene Blake began her position this spring, leading to an exciting new era of collaboration between the Dance Division, and New York City Public School dance teachers. The collaboration was off to a good start with an invitation to present at the Chancellor's Day professional development sessions at Gibney in June. A group of dance educators came to the Library to brainstorm, create a yearly plan, and learn how the Jerome Robbins Dance Division could be of support with researching primary sources for teaching, acquiring circulating materials, and providing space for small professional development groups.

Education finished out the fiscal year with a story time at Damrosch Park, featuring the book José Limón: Born to Dance with dancers from the José Limón Dance Company to commemorate the 75th anniversary of the Company. Copies of the book and bags with the Library logo filled with summer reading materials were given to the participants, mostly children between the ages of two and five.

Future goals include booksets with books about dance aligning with appropriate age groups for NYPS dance students, and creating a teaching artists structure with the goal of increasing the amount and frequency of student visits, and creating a standardized structure for teaching dance with archival objects.

LIST OF SCHOOLS SERVED

The Jerome Robbins Dance Division served students in FY22 from the following institutions:

Appalachian State University
Ballet Hispanico
College of the Holy Cross
Dance Lab NY
DeWitt Clinton High School
Fashion Institute of Technology
Forrest Ballet Academy
Hofstra University
Hunter College
Jessican Chen Project Mentees
Jose Limon Training Program
Loyola Marymount University-LA
Marymount Manhattan College
NYU Steinhardt School of Dance Education
Nardin Academy
Ohio State University
The New School
University Nevada, Reno

DANCE AND DEMOCRACY: A SYMPOSIUM FOR SOCIAL MOVEMENT

Our sixth class of Dance Research Fellows reflected on democracy in dance at our annual all-day symposium.

The seismic events of 2020 continue to shape daily life and have compelled reckoning and reflection. Additionally, in recent years, the dance community has become more vocal and thoughtful about issues of gender, race and immigration, both in terms of representation within work as well as the visibility for those issues in criticism and research. An archive is a vibrant and essential component to these conversations.

Following on from last year's exploration of the intersection of dance and immigration, the sixth cohort of the Dance Research Fellowship investigated the theme of dance and democracy. Dance can be a potent site for civic, social and political engagement as it is inscribed on the body, but has also historically served as an exclusionary space where not all bodies were welcomed. Six incredible fellows grappled with these concepts and mined our archives for their projects which range from the creation of inclusive multisensory performance environments to reflections on the oeuvre of Bill T. Jones and a reframing of tap dance history. The annual symposium took place on January 31, 2022.

The 2021-22 cycle of the fellowship and symposium was generously underwritten by the Doris Duke Charitable Foundation.

Ariel Nereson, PhD, is a dance scholar, educator, and practitioner. She is currently Assistant Professor of Dance Studies and Director of Graduate Dance at the University at Buffalo - SUNY. Broadly, her research considers the relation of performance histories to practices of racial violence and white supremacy in the US, with a focus on the intersection of racialization, embodiment, and movement-based performance. She is the author of *Democracy Moving: Bill T. Jones, Contemporary American Performance, and the Racial Past*, forthcoming from the University of Michigan Press in early 2022.

Plague Dances: Revisiting Bill T. Jones' AIDS Archive in the Time of COVID. Plague Dances brings together ideas and practices from Bill T. Jones/Arnie Zane's choreography, critical race theory, and queer studies in order to make visible the ongoing contributions of queer artists of color to reimagining collectivity. Through highlighting archival materials, the project will show how artists have been developing tools that can address the urgencies of our contemporary moment, when the convergence of the COVID-19 pandemic and institutionalized racial violence demand revitalized democratic formations.

zavé martohardjono is a queer, trans, Indonesian-American artist born in Tiohtià:ke/Montréal and living in Lenapehoking/Brooklyn. They develop performance, dance, installations, films, and write poetry. Dwelling in their ancestors' mythologies and cultural practices, with dreams of a more just future, their work contends with the political histories our bodies carry. zavé's performances have been presented at the 92Y, BAAD!, Bronx Museum of the Arts, Center for Performance Research, El Museo del Barrio, HERE Arts, Issue Project Room, The Kennedy Center, Storm King Art Center, the Wild Project, Bemis Center for Contemporary Arts, Boston Center for the Arts, Tufts University, and elsewhere. In addition to being a 2021 NYPL Dance Research Fellow, they are a 2020 Gibney Dance in Process artist, 2019 Movement Research AIR, and participated in LMCC's 2017-2018 Workspace Residency. Their work has received mention in *Hyperallergic* and *The New York Times*.

As preparation for a performance and installation project, **TERRITORY: The Island Remembers**, martohardjono is researching Balinese dance as ritual community action. TERRITORY critically examines colonial history through a parable of an island that grapples with division and reconciliation. The island's two sides (one colonized and one autonomous) must join together when disaster strikes and become interdependent in protest, mutual aid, and revolution to steward the island towards health. Alongside collaborators, martohardjono is devising choreography for their TERRITORY character based on the dance of Rangda, the Balinese queen of demons whose dance evokes questions of power imbalances, justice, epidemics, and village safety.

Petra Kuppers (she/her) is a disability culture activist, a wheelchair dancer, and a community performance artist. She creates participatory community performance environments that think/feel into public space, tenderness, site-specific art, access and experimentation. Petra grounds herself in disability culture methods, and uses eco somatics, performance, and speculative writing to engage audiences toward more socially just and enjoyable futures. She teaches at the University of Michigan in performance studies and disability culture, and is also an advisor on the low-residency MFA in Interdisciplinary Arts at Goddard College. Kuppers received the American Society for Theatre Research's best dance/theatre book award, the National Women's Caucus for the Arts' Award for Arts and Activism, and her performance poetry collection *Gut Botany* was named one of the top ten US poetry books of 2020 by The New York Public Library. She is the Artistic Director of The Olimpias, an international disability culture collective, and co-creates Turtle Disco, a somatic writing studio, with her wife, poet and dancer Stephanie Heit, from their home in Ypsilanti, Michigan. Her next academic book project, *Eco Soma: Pain and Joy in Speculative Performance Encounters*, will appear with the University of Minnesota Press in early 2022.

Crip/Mad Archive Dances, Kuppers' project redirects the focus of disability dance and performance studies from representation and creation to dramaturgy, i.e. the space of research, audience development, cast development, and textual embodiment of performance. By focusing on dramaturgy as the lens, the project will offer new perspectives on the processes that fuel performance making, and will model how arts-based research methods can interact fruitfully with historical and textual scholarship. In her presentation, Kuppers will share scores developed out of her archival research, and then enacted with local communities: embodied research that calls for ancestors, and touches into history's openings with tenderness, holding pain and joy.

Huiwang Zhang, Jiujianger, conceived and raised in south China by working-class parents Cifu Zhang and Dongya Mao. He was introduced to dance at age 9 by his aunt who was a dancer then thought dance is the only way to escape poverty from not becoming a soldier or gangster.

Huiwang completed his formal training in Chinese dance and martial arts at the Beijing Dance Academy. He first came to the States studying alternative ways of expressing in the art form of dance. Later he studied in Germany with Katharina Christl on Choreography.

Zhang became a member of Bill T. Jones/Arnie Zane Company in May 2017. He has choreographed and performed with China National Theater, Paper Tiger Physical Theater, Yinmei Dance and PearsonWidrig Dance Theater. His first choreography debut was a duet which was presented by the Beijing dance festival. His search for movement and structure is fueled by his interests in postmodernism and teachers such as Stephen Koester, Eric Handman, Katharina Christl, Tao Ye, Jennifer Nugent, Germaine Acogny, Gebing Tian, Sarah Pearson, Patrik Widrig and Yin Mei. Huiwang voluntarily edits a dance e-journal "upsidedown" where he poorly translates and writes perspectives in performance making into the Chinese language.

Soften into the bones/Ooo baby: experimenting with the creative processes of the Bill T. Jones/Arnie Zane Company, The project attempts to link the lineage of the postmodern movement approach to the historical and current creative processes of the Bill T. Jones/Arnie Zane Company to establish scholarship on the possibility and significance of process-oriented performance.

Drawing on Jones' and Zane's early duets, Monkey run road, Blauvelt Mountain, Valley Cottage and Continuous replay, Zhang will look closely on ways of finding movement vocabulary and on the relationship between content and form.

Jason Samuels Smith, (tap dancer, choreographer, performer) received an Emmy, Dance Magazine Award, American Choreography Award, and Gregory Hines Humanitarian Award. Television/film and choreography credits include Outkast's Idlewild; Black Nativity; Psych; Secret Talents of the Stars (MYA); So You Think You Can Dance; Dean Hargrove's Tap Heat. Stage Credits include Broadway's Bring in Da' Noise, Bring in Da' Funk; Debbie Allen's Soul Possessed, and Imagine Tap!. His touring works included India Jazz Suites as documented in "Upaj: Improvise," A.C.G.I. Tap Company, Going The Miles, Chasin' The Bird, and Dormeshia Sumbry-Edwards's And Still You Must Swing. Director of L.A. Tap Festival and Tap Family Reunion, Samuels Smith supports DRA/Broadway Cares, Tied to Greatness, CTFD/The Actors Fund, Groove with Me, TapTakeOverHarlem, amfAR, and AHF among others. Samuels Smith promotes respect for tap dance, developed a pro tap shoe by BLOCH, and creates opportunities for upcoming generations as he travels as an ambassador for tap around the world.

Digging deeper is a critical work about restoring the Black Perspective into the Narrative of Tap history in America. After years of being a firsthand witness to the personal truths of Legendary Tap Dancers such as Harold 'Stumpy' Cromer and Dr. Leonard Reed, I felt conflicted when reading books about Tap History and culture that directly contradicted the stories of these Masters. My research at the Library is a crucial step in documenting my own understanding and perspective of a Tradition whose presence is both celebrated and demoralized simultaneously.

2021 Guggenheim Fellow **Tommie-Waheed Evans** is a queer black dance maker, born and raised in Los Angeles, California, amidst racial divide, gang warfare, and earthquakes. His work explores blackness, spirituality, queerness and liberation. He began his formal training with Karen McDonald before receiving a fellowship at the Ailey School, and a Master of Fine Arts in Choreography from Jacksonville University. He has toured and performed nationally and internationally as a company member of Lula Washington Dance Theater, Complexions Contemporary Ballet and Philadanco. Since 2004, he has created more than 50 original dance works that range widely in scope, length, tone and subject matter. waheedworks, his Philadelphia-based dance company, is the primary vehicle for his creative research. The company's mission is to create a radically collaborative body of work that speaks to the human condition. His work brings together urban street dance styles and contemporary dance vocabulary through bold and raw movements propelled by gospel music and polyrhythmic sounds. He has also been commissioned to create works for BalletX, Dallas Black Dance Theatre, PHILADANCO, Verb Ballets, Ballet Memphis, The University of the Arts, Boston Conservatory at Berklee, Lula Washington Dance Theatre, Louisville Ballet, among others. He has received accolades and honors including 2020 Center of Ballet and Arts resident fellow, 2019 Princess Grace Honoraria Award in Choreography, New Music Project Grant, Howard Gilman Foundation Fellowship, Joffrey Ballet Winning Works 2019, and Ballet Memphis New American Dance Residency 2019.

Polytemporal Re-Mixes, Through focused study, Tommie-Waheed Evan's practices seek to re-position the past within and alongside both the present and the future. This project's research includes conversations with Donald Byrd. Citing and sourcing the work Shards by Byrd and working through relation, Evans places his choreographic process in close proximity. Within these poetic adjacencies, the sharing of ideas across the works generates a collective compositional form informed by and experienced through blackness and queerness. This project proposes a new kind of future, a polytemporal site, a re-mix, the dance, where the past and present meet to imagine a more expansive future.



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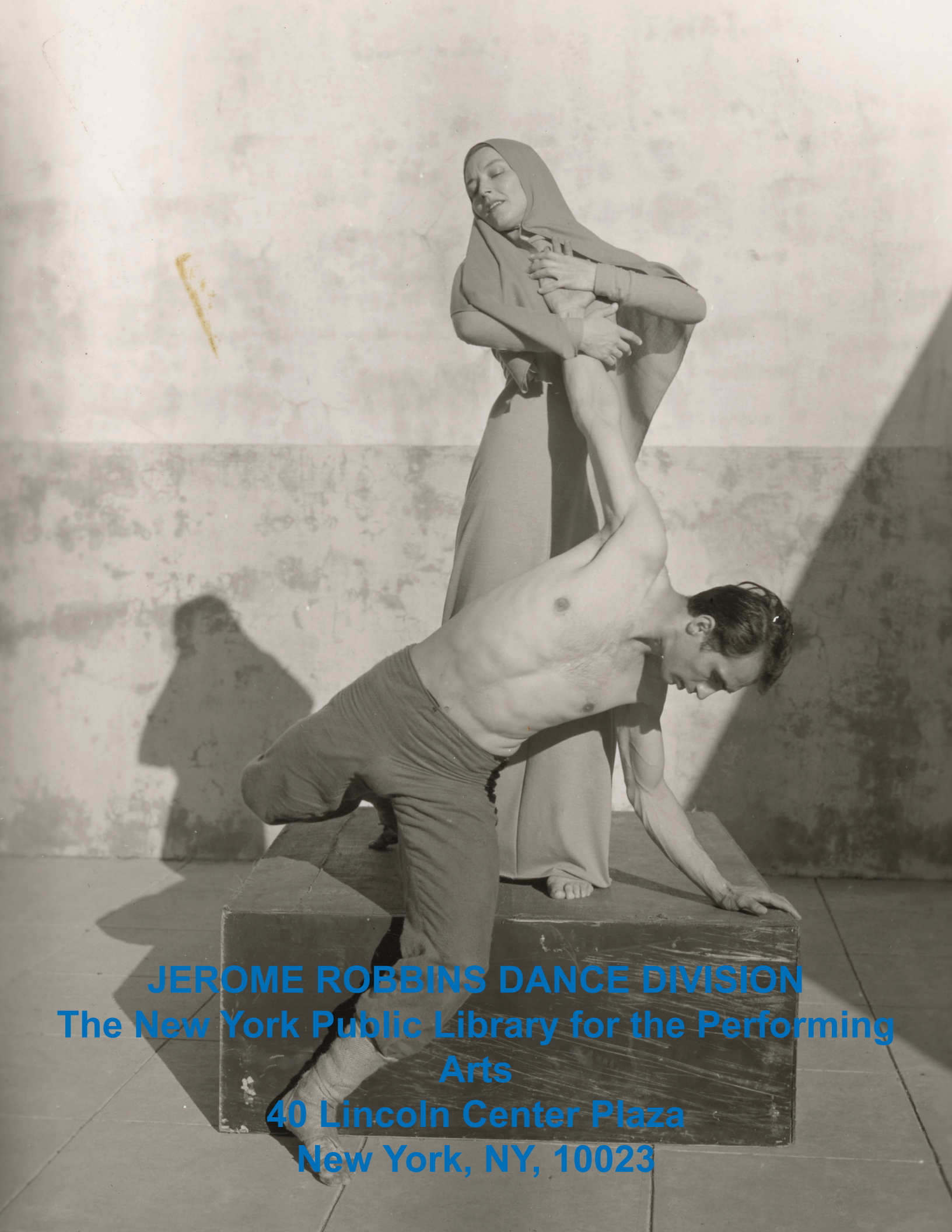
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