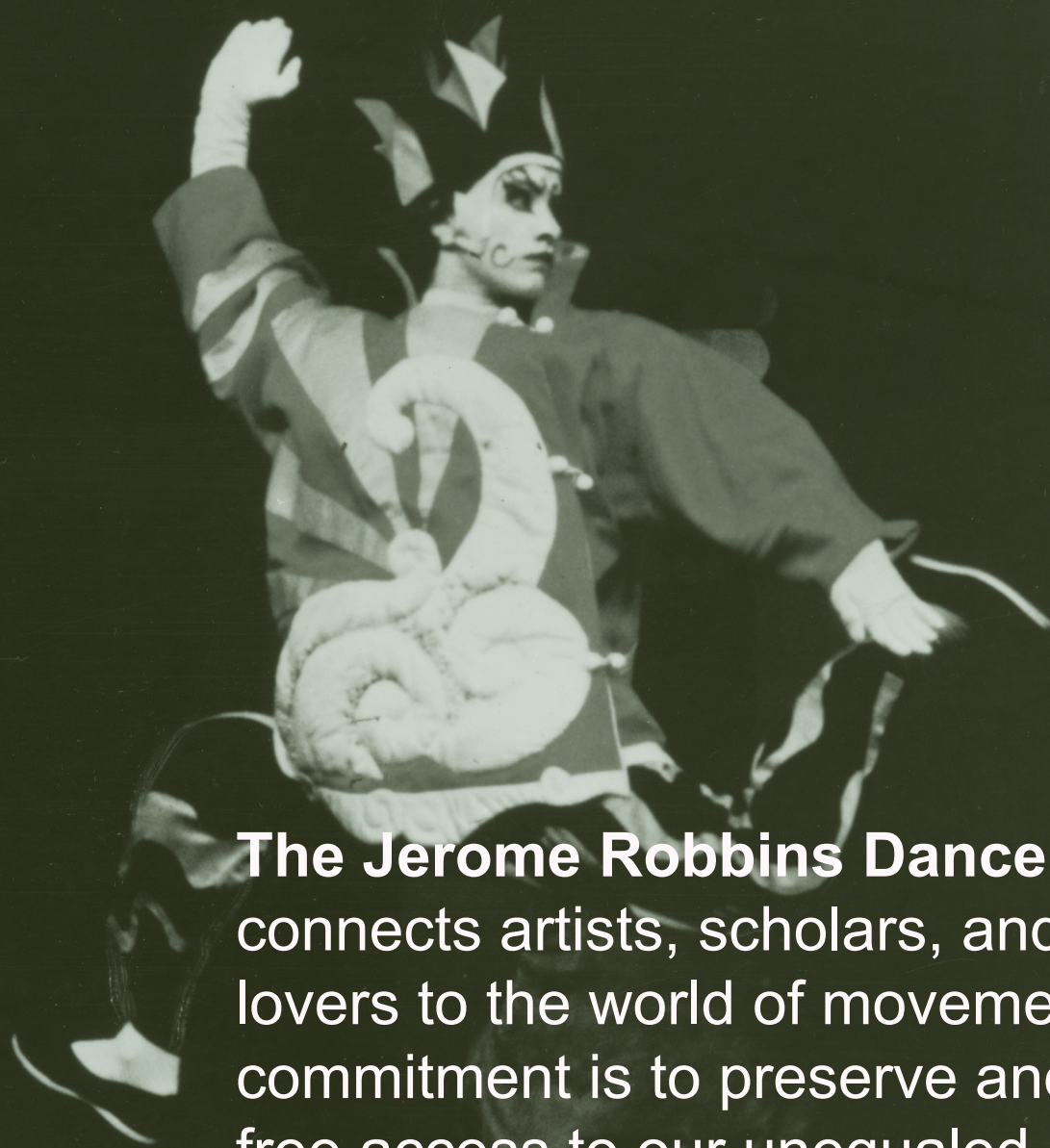


**JEROME ROBBINS DANCE DIVISION
ANNUAL REPORT FY17**



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.

TABLE OF CONTENTS

Letter From The Curator	3
Staff	5
List of staff	
Spotlight: Arlene Yu	
Spotlight: Alice Standin	
Archives	9
Joffrey Ballet Collection	
FY17 Acquisitions	
FY17 Collections Processed	
Bill T Jones Collection	
Exhibitions	16
David Gordon Archiveography: Under Construction	
Radical Bodies	
Original Documentations	19
Oral History Project	
List Of FY 17 Documentations	
Origidocs Spotlight: Pam Tanowitz	
Access	27
Collections Management	
Circulating Statistics	
Live from Lincoln Center	
#ReadersUnite	
Programs	37
Cuban Dance	
List Of Public Programs	
The Dance Historian Is In	
Education	42
Activities	
Spotlight: Barnard College	
School Tours	
Grants	48
List Of FY17 Grants	
Joseph & Sylvia Slifka Foundation	
Louis B Mayer Foundation	
Support	52
Dance Committee & Friends of the Dance Division	
Dance Research Fellows	
Donor List	

WELCOME LETTER

Archives and libraries serve as spaces where we come to understand ourselves better by learning about our larger community. FY17 was a year where the Jerome Robbins Dance Division felt embraced by the community it serves and reached further into the city than ever before to expand its base of patrons with innovative new programming.

Through the generosity of a three year grant from the Jerome Robbins Foundation we were able to add, for the first time in the lifespan of the Division, an education position to the staff. Kathleen Leary began with us in the summer of 2016 and in a single year has had a phenomenal impact on our activities, working with middle schoolers to curate their own exhibition, collaborating with the undergraduates of Barnard on a digital humanities course and building downloadable curricula to accompany our exhibitions.

We worked with the students of Hunter College and University of California, Santa Barbara to perform Simone Forti's iconic dance constructions, *Huddle* and *Slant Board* in the Astor Gallery as part of the activities surrounding the *Radical Bodies* exhibition, participated in a Facebook Live event from Lincoln Center, which won a Shortie, and collaborated with the Jacob Jonas Dance Company on an Instagram photo shoot that went viral.

In anticipation of next year's centennial celebration of Jerome Robbins, we launched the second year of the division's Dance Research Fellows, generously supported by the Dance Committee, with a call for applications that would shed new light on Robbins' archives. The six selected fellows: - Ninotchka Bennahum, Adrian Danchig-Waring, Robert Greskovic, Julie Lemberger, Alastair Macaulay and Hiie Saumaa - run the gamut from academic to critic, dancer and photographer and they began work on June 1, 2017. The culmination of their research will be a public symposium on January 26, 2018.



Students warm up in preparation for performances of *Huddle* and *Slant Board* as part of the *Radical Bodies* exhibition. Photo: Kathleen Leary.



Backstage at the Bessies. From left to right: Jan Schmidt (former curator), Daisy Pommer, Cassie Mey, Arlene Yu, Kathleen Leary, Emma Brown, Janet Rhodes, Jennifer Eberhardt, Tanisha Jones, Madeleine Nichols (former curator), Linda Murray and Jacqueline Z. Davis.

As we worked on a large scale Library effort to preserve our audio and moving image holdings, we also acquired new material including the archive of Dudley Williams, the Max Waldman and Costas photograph collections and, of course, the Bill T. Jones/Arnie Zane Company archive and the Joffrey Ballet Archive. These new materials will provide our researchers with endless new avenues for discovery in the field of dance.



However, the defining moment of the last year was witnessing the staff

The staff accept the 2016 Service to the Field Bessie on the stage of the BAM opera house.

of the Jerome Robbins Dance Division receive a standing ovation from a packed theatre at the Brooklyn Academy of Music as they were singled out as recipients of a Bessie for Service to the Field in Dance. The award was bestowed on the Division “for giving the ephemeral art of dance a rich afterlife through an unrivalled collection of video, writing, photos, choreographers’ notes and more. For decades of work by staff and leadership ensuring that dance’s past is there to be remembered, recovered, discovered and imagined.”

The staff of the Dance Division works every day to support the dance community and to make their work known. To receive recognition from the field that we serve provides motivation to continue our mission for many years to come.

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

Division Page

Sarah Schnapp

Staff on Grants

Digital Curatorial Assistant (NHPRC)

Janet Rhodes

Oral History Assistant (NYSCA)

Emma Rose Brown

Mellon Interns

Lexa Armstrong

Juliana DeVaan

STAFF SPOTLIGHT: ARLENE YU

Tanisha Jones recognizes the accomplishments of our incredible Collections Manager.

On June 15, 2017, Dance Division staff enthusiastically attended the annual New York Public Library Service Awards ceremony hosted at the Spring Management Council to support and celebrate our very own Arlene Yu, who was the deserving recipient of the 2016 Ruth and Arthur Feder Award for Service to the Library's Public. Arlene was one of three library employees chosen to receive the Ruth and Arthur Feder Award for 2016, which "recognizes Library employees who have demonstrated excellence in public service both onsite and online, above and beyond expectations." The Library Service Awards hold a particular reverence for staff, because awardees are nominated by their fellow colleagues who uniquely understand, recognize, and value the dedication, hard work, and commitment that are essential in being an effective library and archives professional. Arlene embodies these characteristics, and along with her inspired work ethic made this recognition all the more worthy.



Since her arrival at the Library in July 2010, Arlene's contributions to the Dance Division and the dance community have been exceptional. She began her Dance Division career as Specialist to the Jerome Robbins Archive of Audio and the Recorded Moving Image where she contributed her skills by enhancing efficiencies in the archive through revising its acquisition log, and ably co-managing the processing of moving image archival collections such as Mikhail Baryshnikov's and others. Arlene recognized that the Dance Division should have a social media presence and proactively launched the Dance Division's Facebook page, which she maintained for several years.

Internally, the Library has recognized Arlene as an asset and has sought her out to participate on a variety of groups and projects during her years of service including serving as Business Analyst to the NYPL Digital Repository team for the Library's 2014 video ingest project sprint, and joining the NYPL Recommendations Service Community in 2013, which was tasked among a number of things to discuss ideas for highlighting NYPL collections and making them more discoverable to the public.

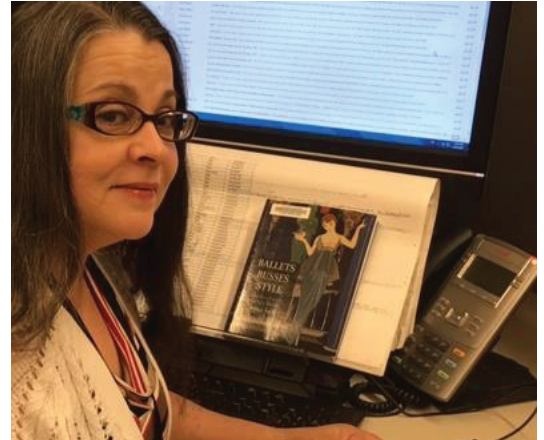
Arlene's contributions to dance scholarship are noteworthy. She is on the Board of the Dance Studies Association (formerly Society of Dance History Scholars and the Congress on Research in Dance), has presented at professional conferences including DSA, and has written numerous blogs on dance for NYPL and dance articles for BroadwayWorld.com. Her article "The Jerome Robbins Dance Division of The New York Public Library: A History of Innovation and Advocacy for Dance" was published in 2016 in the journal *Dance Chronicle*, and her essay "Finding the Asian American in American Dance" will be published in November 2017 in the volume, *Asian American Librarians and Library Services: Activism, Collaborations, and Strategies*. Arlene is also a liaison to the NYPL's annual Short-Term Fellowship program where she along with other selected Dance Division staff vet and evaluate proposals from prospective researchers to enable the selected researchers to receive funding from the Library to conduct unique research in the Dance Division for a period of 2-4 weeks. These selections advocate and support dance scholarship, and Arlene serves as the primary host to the Fellows during their time researching in the Dance Division.

From her start in the Dance Division as Specialist, Arlene has received promotions to the positions of Supervising Librarian, and most recently Collections Manager. There is no doubt that Arlene will continue to excel in her work and be a valued colleague. Congratulations, Arlene.

STAFF SPOTLIGHT: ALICE STANDIN.

As the Division's longest serving staff member, Alice Standin has deep institutional memory.

The Library for the Performing Arts research collections are served from closed stacks by print delivery staff. This is a quite different experience for the user from the public browse-able stacks of the circulating collections. In addition to books, audio and moving image, we also have manuscript, photograph and other graphics collections, original artwork and extremely rare and ancient dance books, notations and artifacts requiring special handling and supervised use, and in some cases permission to view. My job is to help the public navigate not only the catalog to find what they seek, but to help them navigate what can sometimes seem a complicated path to physically accessing the material they want to study.

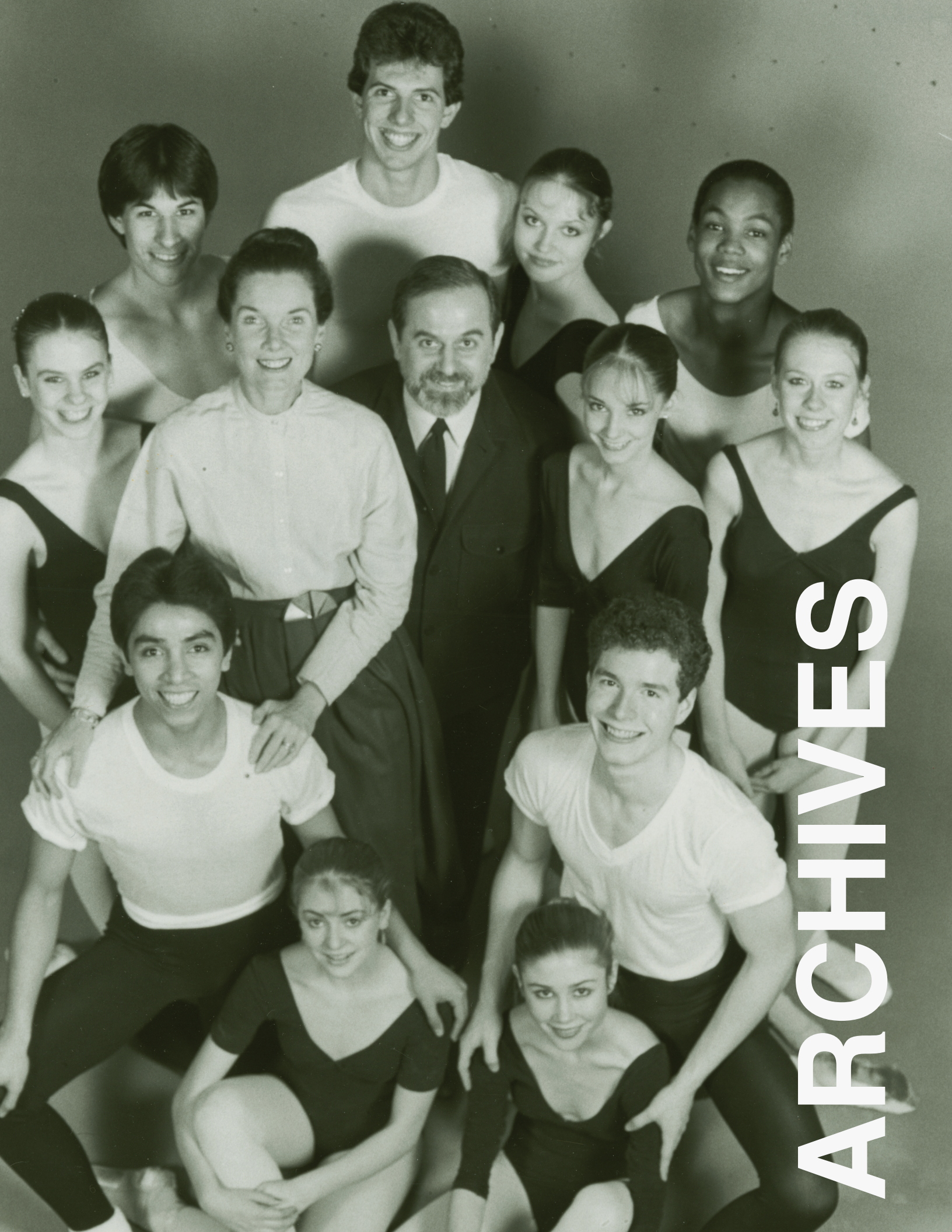


In addition to the online catalog, which contains the entire Jerome Robbins Dance Division catalog, I also assist users with the still actively used card catalog of the Billy Rose Theatre Division which serves as the starting point for researching older theatre holdings not yet added to the online catalog. The research library also maintains some open shelf reference material which I direct users to as needed. While my time is primarily directed to public service in the third floor reading room, I have for 30 years always been involved in archive work behind the staff only doors separating the reading room from the actual glories in the stacks of the Jerome Robbins Dance Division.

When I arrived at the division in 1987 it was known as the Dance Collection and its founding curator, Genevieve Oswald, had just retired. I was assigned reference assistance work in the division's reading room and in addition, I was assigned to manage the care of the extensive vertical file collection known as Clippings Files. This involved processing new material as well as archival copying of existing content, establishing and cataloging new files and shifting of files as the collection grew. This archive not only contains articles from a vast array of newspapers and other print sources, it contains unique ephemera such as school certificates of 19th century ballerinas. It is one of the most frequently used material types in the Dance Division. The advance of online publications and back-file conversion of newspaper archives has eliminated the need to clip major papers and in 2007 I was re-assigned to photo orders. While I have since been re-assigned again, my nearly ten years working with the photograph collections is experience still called upon whenever photo research is needed in the Dance Division.

Since mid-2016 I have been working on the inventory of the Robert Greskovic collection of videotapes. This work involves catalog searching and data entry into a spreadsheet in order to rank the value to Jerome Robbins Dance Division of each of the 1657 videotapes in the Greskovic collection prior to digitization. The work is time-consuming because multiple titles are included on each tape and I have to attempt to locate each one in the catalog. At this point I have completed the search, data entry and ranking of 225 tapes and have reconciled 414 of the Library's collection number designations to the titles in the 51 page spreadsheet of titles provided by Robert Greskovic. My work will help determine which tapes are digitized and become part of the moving image archive accessible to the public.

The work I have done over the last 30 years, from public service to clippings processing and preservation, from photo orders to collection data entry, helps preserve and make accessible the record of dance across all forms for the benefit of current and future generations of dance lovers, writers, dancers and choreographers.



ARCHIVES

SPOTLIGHT: THE JOFFREY BALLET COLLECTION

A relationship begun by our first curator finally comes to fruition.

When Robert Joffrey relocated his ballet company from New York to Los Angeles in 1982, he left behind more than an established audience, debt and a daring reputation - he also left his personal papers in the care of the Dance Division and the then curator, Gegi Oswald. Joffrey had availed of the Division over the years as a safe space to store his materials and our office files detail a long and friendly relationship between Joffrey and Oswald. While it is clear from the correspondence that Robert Joffrey always intended for the Division to become the permanent home for his collection, his death in 1988 occurred before the transferral of ownership was resolved.

In early 2016 we began a conversation with the current Joffrey Ballet, located in Chicago, to understand what they would like us to do with Robert Joffrey's personal papers and the talks have led us to the largest divisional acquisition in over a decade. After more than a year of sustained work on the part of both the Joffrey team and Library staff, the Jerome Robbins Dance Division is now the home of the entire Joffrey archive spanning the full careers of Joffrey and Arpino and documenting the work of the current company today. Highlights from the collection include the photographs of Herbert Migdoll, Robert Joffrey's high school report cards (where he predicted that he would run his own dance company) and rare film of the original production of *Astarte* featuring Trinette Singleton and Max Zomosa.

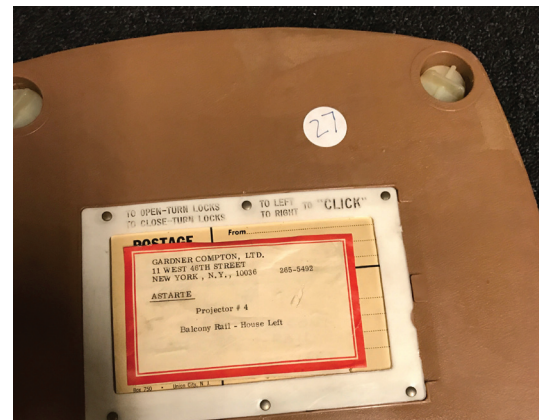
The collection is currently being inventoried and processed and we hope to have it available to the public in the next two - three years. As part of our renewed relationship with the Joffrey Ballet we are also undertaking recordings of their new commissions as part of our Original Documentations program and will be able to make that footage available to our patrons in the coming months.

Name: Joffrey Robert
Last Name: Joffrey First Name: Robert
Vocational Choice: Dancer Working for Diploma: Yes Certificate: _____
Plans immediately after graduation: to join a Ballet Co.
Jobs held: none
Self-supporting to what extent? at my own clothes
Home responsibilities: take care of my own clothes
School activities: _____
Outside activities and hobbies: _____
Undercore interests: Mus. Art Athletics Drama Debate Dancing Radio Mechanics Gardening Aviation Sewing
Cooking Selling
Others: _____
Subjects liked most: Photography
Remarks: _____
With whom living: Mother and Father
Father's Name: _____ Living? _____ Father's Occupation: owner of a
Mother's Name: Mary Joffrey Living? _____ Mother's Occupation: _____
MINIMUM REQUIREMENTS FOR GRADUATION
DIPLOMA: English _____ 7 cr. CERTIFICATE: English _____ 4 cr.
Mathematics _____ 2 cr. U. S. I and II _____ 2 cr.
Science _____ 2 cr. (Ex. Comm. Course) Community Life _____ 1 cr.
Civics, Wld. Hist. and Am. History _____ 5 cr. Electives _____ 22 cr.
Physical Education _____ 2 cr. *Physical Education _____ 2 cr.
Health Education _____ 1 cr. (Jr. & Sr. only) Health Education _____ 1 cr. (Jr. & Sr. only)
Electives _____ 13 cr.
*Unless Excused
C-33-1942

Robert Joffrey's high school report card was found among the materials.



Over 900 empty boxes await archival material for the Joffrey pack.



A film reel featuring Trinette Singleton and Max Zomosa in *Astarte*.

Sometimes archives arrive into our care quickly and sometimes they take a lifetime to find their way home. With the Joffrey collection there's a sense of the story having come full circle back to New York where it all began and we're excited to share its treasures for many years to come.



A trunk waiting to be unpacked.

LIST OF ACQUISITIONS IN FY17

Sophia Delza additions
Stella Bloch additions
Nanette Bearden Contemporary Dance collection
Dudley Williams papers
Sally Gross papers
Andre Derain sketch
Rouben Ter-Arutunian sketch
Marc “Mr. Freeze” Lemberger papers
Balanchine Portfolio of Nancy Lassalle photographs
Peter Batty Nureyev film collection
Max Waldman photograph collection
Irene Dowd papers
Maria Karnilova collection
David Dorfman papers
Larry Keigwin & Deborah Hay moving image materials
Costas photograph collection
Anna Pavlova shooting script for *The Immortal Swan*
Jerome Robbins additions
Loie Fuller maxims
Si-Lan Chen photographs
Serge Oukrainsky photograph
Anna Pavlova death card
Jerome Robbins & Lincoln Kirstein autograph letters
Ray Cook collection
Ismael Albelo collection
Beth Soll additions

Mary Wigman additions

Craig Miller collection

Series of six Ter-Arutunian sketches

Antony Tudor papers

A. Leonardelli. *Il Mondo in ballo regolato dalla Provvidenza.*

Ruthanna Boris papers

Joffrey Ballet Company collection

Deena Burton additions

Kazuko Hirabayashi collection

Jerome Robbins Oral History collection

Mikhail Baryshnikov additions

Bill T Jones/Arnie Zane Company collection

LIST OF PROCESSED COLLECTIONS IN FY17

Susan Bindig collection on Wendy Hilton, 1.68 linear feet, Library call number (S) *MGZMD 441.

Gary Lambert “Pete” Nugent papers, 1.3 linear feet, Library call number (S) *MGZMD 440.

Donald Oenslager “Theatre in Bali” papers, .21 linear feet, Library call number (S) *MGZMD 436.

Lizanne Truex papers, .42 linear feet, Library call number (S) *MGZMD 435.

Carolyn George Photographs, 25.36 linear feet, Library call number *MGZEB 14-6764.

Virginia Myers papers, 1.09 linear feet, Library call number (S) *MGZMD 442.

Antony Tudor letters to Nigel and Maude Gosling, .21 linear feet, Library call number (S) *MGZMD 445.

Frank Tuttle and Nana Gollner photographs and scripts, 1.01 linear feet, Library call number (S) *MGZMD 453.

First Chamber Dance Company collection, .63 linear feet, Library call number (S) *MGZMD 451.

Curt Sachs card files, 2.52 linear feet, Library call number (S) *MGZMD 460.

Edwina Seaver Fontaine papers, 1.76 linear feet, Library call number (S) *MGZMD 447.

Dance Magazine programs and reviewers’ files, 27 boxes, Library call number *MGZRC 05-3716.

Eileen Adair and Nana Ticotin collection, .67 linear feet, Library call number (S) *MGZMD 438.

Judy Kinberg PBS *Dance in America* collection, 1.26 linear feet, Library call number (S) *MGZMD 439.

Franklin White papers, 1.93 linear feet, Library call number (S) *MGZMD 451.

Nancy Sifton collection on Rudolf Nureyev, 20.36 linear feet, Library call number (S) *MGZMD 463.

Rhoda Grauer papers, 10.22 linear feet, Library call number (S) *MGZMD 443.

Bil Leidersdorf Photographs, 12.97 linear feet, Library call number *MGZEB 14-6765.

Robert Denvers collection of Balanchine techniques, .21 linear feet, Library call number (S) *MGZMD 454.

Sule Greg Wilson collection on African and African diaspora dance, 1.6 linear feet, Library call number (S) *MGZMD 456.

Claudia Gitelman papers, 1.76 linear feet (S) Library call number (S) *MGZMD 444.

Sharon Lowen papers, 1.78 linear feet, Library call number (S) *MGZMD 459.

Floria Lasky files on Jerome Robbins, 1.05 linear feet, Library call number (S) *MGZMD 461.

Senia and Regina Russakoff collection, .25 linear feet, Library call number (S) *MGZMD 446.

Social Dance collection, 1.34 linear feet, Library call number (S) *MGZMD 455.

Susan Jaffe papers, 1.55 linear feet, Library call number (S) *MGZMD 457.

Martin Duberman’s proofs for *The Worlds of Lincoln Kirstein*, .84 linear feet, Library call number (S) *MGZMD 448.

Martha Jean Tepsic papers, 2.94 linear feet, Library call number (S) *MGZMD 458.

Robert Kovich papers, .84 linear feet, Library call number (S) *MGZMD 471.

Mikhail Mordkin Photographs, 2.77 linear feet, Library call number *MGZEB 16-248.

George Platt Lynes/Jack Woody Photographs, .42 linear feet, Library call number *MGZEB 16-244.

Eleanor King Photographs, 1.93 linear feet, Library call number *MGZEB 16-245.

LIST OF PROCESSED COLLECTIONS IN FY17

Anita Zahn Photographs, 2.26 linear feet, Library call number *MGZEB 16-241.

Mary Wigman photographs, .82 linear feet, Library call number (S) *MGZMD 449.

Caird Leslie papers, 1.61 linear feet, Library call number (S) *MGZMD 470.

Judith Scott photographs, 1.78 linear feet, Library call number (S) *MGZMD 469.

Nathan Clark papers, 8.01 linear feet, Library call number (S) *MGZMD 464.

Nanette Bearden Contemporary Dance Theatre records, .42 linear feet, Library call number (S) *MGZMD 466.

Gilda Navarra archives, 6.4 linear feet, Library call number (S) *MGZMD 450.

Laura Foreman and John Watts papers, 1.34 linear feet, Library call number (S) *MGZMD 472.

Dudley Williams papers, 17.79 linear feet, Library call number (S) *MGZMD 462.

Cynthia Newport Dance Cuba archive, 5.54 linear feet; 88.63 GB, Library call number (S) *MGZMD 465.

Saeko Ichinohe Dance Company records, 28.43 linear feet; 21.73 GB, Library call number (S) *MGZMD 467.

SPOTLIGHT: THE BILL T. JONES/ARNIE ZANE COMPANY COLLECTION

The work of the iconic choreographer makes its way to the Dance Division.

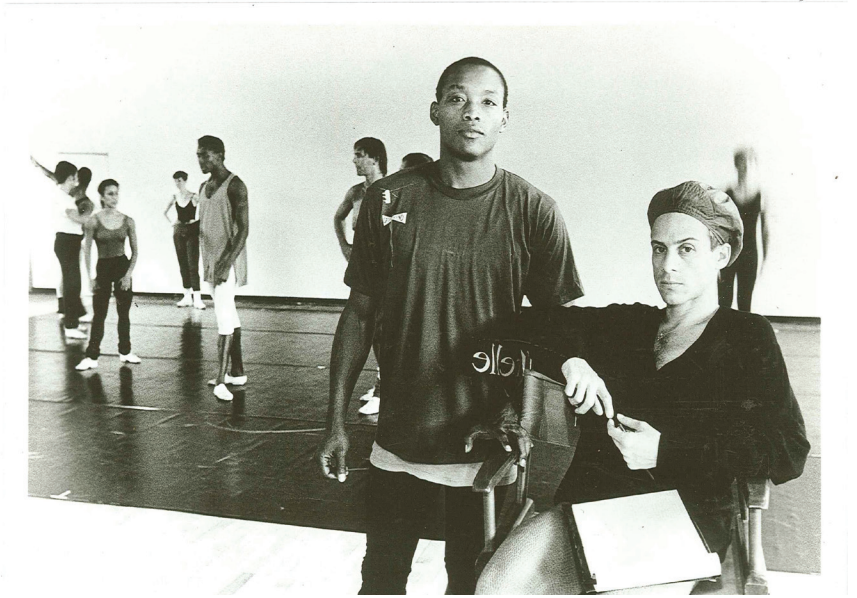
In June 2017 the Jerome Robbins Dance Division was excited to finally acquire the archive of the Bill T. Jones/Arnie Zane Company which Jones formed with his late partner, Arnie Zane, in 1982. Bill T. Jones is currently Artistic Director of New York Live Arts and his work in the field of dance is internationally renowned, with awards including the 2010 Jacob's Pillow Dance Award, the 2005 Wexner Prize, the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement and the 2003 Dorothy and Lillian Gish Prize.

The Bill T. Jones archive provides a compelling look at an extraordinary career, and highlights from the collection represent his most treasured works, and illustrate his fascinating creative process.

A passionate social activist, Jones researched heavily for each new dance he created, as was the case for *Still/Here*, an essential piece in understanding the AIDS crisis of the early 1990s. Jones conducted oral histories in 10 American cities over an 18-month period, documenting 200 stories of people living with life threatening illnesses. Also found in the collection is unique footage of another pivotal political piece by Jones - *Last Supper at Uncle Tom's Cabin*, Jones' magnum opus on AIDS.

The collection will provide access to almost the entire canon of Jones' career and will also shine a light on the underexplored choreography of Arnie Zane who, in addition to working with Bill T. Jones, was also an accomplished photographer. Part of the acquisition includes early film of Arnie Zane and Jones experimenting in the studio, as well as footage and correspondence relating to Zane's own choreography.

Bill T. Jones occupies an intersectional space in dance, having spent a lifetime commenting on the experience of being African-American, a gay man, and an AIDS survivor. He is influenced by both the modern and postmodern movements, but his style fits best within the experimental contemporary dance category. His collection not only showcases his importance as a choreographer, but also serves as a time capsule and provides commentary on the social history of America over the last forty years. In our turbulent political times, there is no other choreographer whose work is more relevant for inclusion in our archive as a window into the topics that occupy communities now.



Bill T. Jones, Arnie Zane and company. Photo Credit: Richmond Newspapers.



EXHIBITIONS

SPOTLIGHT: DAVID GORDON ARCHIVEOGRAPHY

Through his installation Archiveography, David Gordon examined the process of performance and making memory.

From December 5, 2016-April 6, 2017 the Vincent Astor Gallery at the New York Public Library was enveloped by David Gordon with his installation *Archiveography: Under Construction*. What began as an idea to exhibit his archive, transformed into an inquiry of what meaning objects hold and how they can interact with each other to recreate a multiplicity of narratives about a person's life and work.

A founding artist of the Judson movement, and collaborator in the dance group Grand Union, Gordon is best known for the work he has made with his own company, Pick Up Performance Cos., and particularly for the dances made on his wife and muse, Valda Setterfield. This intermingling of the intimate with the public is characteristic of Gordon (he famously made a piece called *Autobiography of a Liar* where an actress played a version of himself) and the installation vibrated with that tension, as custom wallpaper juxtaposed photographs of Gordon's family (his grandmother Fanny Wunderlich) with dance icons, such as Mikhail Baryshnikov and Robert La Fosse, performing in Gordon's works. The room was incredibly dynamic, as each wall featured scrolling moving image and annotations written by Gordon about the selected objects.

Cheekily irreverent, Gordon put costumes from his various productions on a rack and encouraged participants to try them on, and filled filing cabinets with duplicate archival material and instructed people to take it home. The thrilling end result was like visiting a funhouse where everything is distorted and just a little bit out of reach. The space was a joyous riot of color and creativity, but also had a palpable poignancy too, as all archives do, as the exhibition examined nostalgia and reflected on performances and people past, loved in equal measure.



Archivist, Patsy Gay, at the entrance to the exhibition. Photo: Kathleen Leary.



Education Coordinator, Kathleen Leary, leads an activity in the installation space. Photo: Evan Leslie.

SPOTLIGHT: RADICAL BODIES

The work of three radical female artists - Anna Halprin, Simone Forti and Yvonne Rainer - is explored in a groundbreaking exhibition.

In August 1960, the choreographer Anna Halprin taught an experimental workshop attended by Simone Forti and Yvonne Rainer on her dance deck on the slopes of Mt. Tamalpais, north of San Francisco. Within two years, Forti's conceptually forceful dance constructions premiered in Yoko Ono's loft and Rainer cofounded the groundbreaking Judson Dance Theater in New York. *Radical Bodies: Anna Halprin, Simone Forti, Yvonne Rainer in California and New York, 1955-1972*, an exhibition which opened at The New York Public Library for the Performing Arts in Lincoln Center on May 24, explored how Halprin, and subsequently Forti and Rainer, opened the way to a radicalized vision for the body in dance and the visual arts that continues to influence choreographers and visual artists globally. The free exhibition was on display in the Library's Vincent Astor Gallery through September 16, 2017.

Anna Halprin's role in the development of postmodern dance is well-known in California, but less recognized in the New York dance world. The exhibition sought to rebalance this perception, and focuses on the cross-pollination in the three women's careers and the dance and art communities more broadly. Halprin, who pioneered task-based improvisation, had a strong influence on key figures in postmodern dance including Forti and Rainer, as well as Trisha Brown, Meredith Monk, and many others: ideas about improvisation, pedestrian movement, the ordinary body in public places, vocalization, the use of props, and dance as an act of citizenship can be traced back to her early work. Beginning at the same point in 1960, Halprin, Forti, and Rainer—all Californians with Jewish roots—opened the way to a radicalized vision for dance that manifested differently on the two coasts, during an intense period of little more than a decade. Originated by the Art, Design & Architecture Museum, University of California, Santa Barbara, and co-curated by Ninotchka D. Bennahum (Professor of Theater and Dance, UCSB), Wendy Perron (author, *Through the Eyes of a Dancer* and former Editor-in-Chief, *Dance Magazine*) and Bruce Robertson (Professor of Art History and Director of the Art, Design and Architecture Museum, UCSB), *Radical Bodies* consisted of more than 150 photographs, videos, and original scores and drawings by Halprin, Forti, and Rainer. Photographers included Imogen Cunningham, Peter Moore, George Brecht, and many of the photographs were drawn from the Jerome Robbins Dance Division's collections. The exhibition was enriched by substantial public programming and dance performances, as well as a downloadable accompanying curriculum for middle and high school teachers.



Wendy Perron, Yvonne Rainer and Randy Cohen in discussion during a taping of the podcast *Person, Place, Thing*. Photo: Evan Leslie.



Dance artists Lucy Sexton and Yvonne Rainer in performance. Photo: Evan Leslie.

ORIGINAL DOCS



SPOTLIGHT: ORAL HISTORY PROJECT

The Division's oral historian, Cassie Mey, recalls a meaningful year.

Many behind the scenes moments go into recording the Dance Division's Oral History Project interviews. As the Division's Oral History Coordinator, I'm responsible for selecting and inviting the participants, setting up recording dates, preparing both interviewers and oral authors for the interviews, and hosting the recording sessions along with the Oral History Assistant, Emma R. Brown. The recording sessions are culminations of only the first part of the production journey, one that eventually results in an interview being available through the Library's research collections.

Six oral authors were interviewed for the Project in FY17:

Cathy Weis interviewed by Wendy Perron on September 22, 23, October 25, and November 15, 2016.

David White interviewed by Lesley Farlow on December 15 and 16, 2016.

Mable Lee interviewed by Brenda Bufalino on February 16, 2017.

Merián Soto interviewed by Ramón Rivera-Servera on March 6 and 7, 2017.

Hope Clarke interviewed by Sylvia Waters on April 20, 24 and 25, 2017.

Aileen Passloff interviewed by Arthur Aviles on May 2, 3, 13 and 30, 2017.

Each recording encounter resulted in remarkably vivid, unedited recollections of lives in dance. The interviews are aural time capsules, spoken for the ears of present and future generations of dancers, researchers and dance supporters. As one might expect, insights into the art and history of dance are plentiful in the finished oral history interviews. Yet I have also found that such wisdom is often woven into the encounters inherent to the recording process itself. This past year, one interview series stands out as an example of the synchronous nature of the oral history process in relation to dance: the interviews with Aileen Passloff, taken by her long-time mentee, dance colleague, and friend, Arthur Aviles. Aileen is a revered choreographer, dancer, and professor emeritus of Bard College, whose distinguished career in dance spans from the late 1940s through today.

Early in the process, when I spoke with Aileen to confirm her first interview date, she extended an invitation to a performance of her newest solo, *Measuring*, danced by Charlotte Hendrickson at a Judson Memorial Church service. Although I've been to many performances at Judson for the Monday night Movement Research series, I'd never before attended a Sunday morning church service there. The dance solo was a highlight of that morning's service, an inclusion which brought to mind Judson's ongoing support of dance and the arts. Afterwards, Aileen seemed visibly touched to see Emma and me there, and thanked us for making it to this premiere of her work. She told us that the hand dyed, brightly colored tights worn by the soloist were made decades ago by her lifelong mentor and friend, James "Jimmy" Waring.

I later came to learn more about Aileen's relationship with James Waring, and how he influenced her artistically, through her oral history interviews. During her second interview, Aileen recalled one of Waring's teachings to her: *"Plié is a living thing, it's not a 'bend, straighten,' it's to do with giving, and Jimmy would talk about generosity, and I never, when I was a kid, I never knew what he meant. I thought, Does he mean we have to give to the poor? [laughs] Then I thought, No, of course he doesn't mean that. But then, I really, I thought about everything that Jimmy said to me, or said to anybody, and so, it's a generosity to the earth also. That there's a give and take between you and the ground that's going on, or, certainly, between you and your partner that's going on. But all the time, there's that elasticity—between you and the audience that's going on—that kind of talking and listening that's happening. Jimmy never used those words. He used that word that I never understood what he meant, until many years later. My goodness, he said so many things to me that it took me years and years to understand. I miss him terribly. He's part of the way I teach, even though I'm very different from him."*

Passloff, May 3, 2017, pg. 64



Arthur Aviles & Aileen Passloff. Photo credit: Cassie Mey.



David White & Lesley Farlow. Photo credit: Cassie Mey.



Brenda Bufalino & Mable Lee. Photo credit: Cassie Mey.



Merián Soto & Ramón Rivera-Servera. Photo: Cassie Mey.



Sylvia Waters & Hope Clarke. Photo: Cassie Mey.



Wendy Perron & Cathy Weis. Photo: Cassie Mey.

In hindsight, the principles passed from Jimmy to Aileen - elasticity, reverence to the earth, and generosity with the audience - were all integral physical and energetic components to the solo I witnessed at the Judson service. Throughout her interviews, Aileen also describes the day-to-day ways in which Judson Church supported avant-garde artists of her generation, and how she considers Judson to be her artistic home. These are just a few examples of how the stories we record can provide deeper context to performances and articulate some of the more ineffable aspects of dance artistry.

Another experience in the recording studio with Aileen evokes the “talking and listening” described in this passage. Before the third interview session began, Aileen asked me about my own background. I shared with her and Arthur about a recent trip to Denver, my hometown, and hiking on the nearby mesa. But I felt as though there was something deeper in her question and our exchange, a reminder that oral history is a practice related to the ancient art of storytelling. In sharing one of my life’s stories, I experienced the inherent vulnerability in being interviewed and the unspoken compact of trust that an interview subject offers to the listener. Trust is not only built through written contracts and clear communication about the intention and eventual use of the interviews, but also through the exchange of getting to know one another through the recording process. I can’t definitively prove whether my own tale gave Aileen a sense of greater ease in sharing her own story that recording day, but I felt the dance of our exchange as being an important encounter in which we became equally participants and listeners with one another. It was a moment when the institution, the archive, became personal, human and alive with the stories of our lives told together.

After the interviews are recorded and the transcripts are finalized, Diana Chapman, the Dance Audio Archive cataloger, creates the summaries and catalog records that allow researchers to search and find the interviews of interest to them. She reflects:

“The part of my work I like best is getting to know people I have never met. As cataloger of recordings from the Dance Audio Archive, I get to listen to all kinds of people talk about their careers in dance. I never had the pleasure of actually meeting, for example, Frederic Franklin, Violette Verdy, Pauline Koner, Stanley Sussman, Bertram Ross or Erik Bruhn, or even seeing any of them on stage. But, after hours of hearing their stories told in their own voices in their own words, I feel as if I know them as well as if I had. In addition, thanks to them and the many others whose voices live in the archive, I have gained some understanding of what it means to be an artist in the dance world. I have also learned much about interview technique, both what to do, from masters of the art like John Gruen, as well as what not to do (from “non-masters” who shall go unnamed).

But most of all it’s the stories that I enjoy. Whenever I think of my favorite interviews, dancer Michel Pavloff of the Ballets Russes comes to mind. He was interviewed for the Dance Oral History Project in 1976 and 1977, among the first group of oral authors selected for the Project. His professions as listed in his Library of Congress authority file? Singer, dancer, bon vivant, and raconteur!”

In continuing our Dance Oral History Project, now in its 43rd year, it is an honor to provide space and create opportunity for dance elders to speak and share their lived wisdom so generously for future generations.

LIST OF ORIGINAL DOCUMENTATIONS IN FY17

TAP CITY 2016 – TAP AWARDS SHOW

The American Tap Dance Foundation held its 2016 Tap City Awards Show as part of its *Tap City: The New York City Tap Festival* at The Duke on 42nd Street on July 12, 2016. The Hooper Awards were presented to Roxanne Butterfly and Ted Louis Levy, the Tap Preservation Award to Germaine Ingram, and the Tap Dance Hall of Fame Awards to The Copasetics, Master Juba, Apollo's Number One Chorus, Harriet Browne, and Ludie O.Jones. The evening featured live performances by, among others, Ms. Ingram, Guillem Alonso, Ludie's Tapping Seniors, and Mr. Lee and Mable Lee. This performance was recorded in high-definition video with one camera.

TAP CITY 2016 – TAP TREASURES

A second evening in the American Tap Dance Foundation's *Tap City: The New York City Tap Festival* was recorded at The Duke on 42nd Street. This performance, *Tap Treasures*, celebrated eight historic Manhattan locations that played a part in the evolution of tap dance. The dancers combined tap, hip-hop, waacking, body percussion, soft-shoe, and swing. Tony Waag served as the evening's master of ceremonies and director. This tribute evening was recorded in high-definition video, with two cameras at the 9:30 pm performance on July 14, 2016.

GISELLE SEMINARS

Alastair Macaulay, chief dance critic for *The New York Times*, gathered a group of dance writers, critics, and historians over three days to view and discuss *Giselle*. Attendees included Mindy Aloff, Jack Anderson, Robert Cornfield, George Dorris, Doug Fullington, Robert Greskovic, Marina Harss, George Jackson, Elizabeth Kendall, Simon Morrison, Nancy Reynolds, Apollinaire Scherr, Brian Siebert, Marian Smith, and David Vaughan. Rare films screened included excerpts from *Giselle* performed by Olga Spessivtzeva at London's Savoy Theatre in 1932; parts of Acts I and II from a 1943 performance by Alicia Markova and Anton Dolin for Ballet Theatre, Chicago; and excerpts from Act I danced by Margot Fonteyn and Rudolf Nureyev with the Royal Ballet in April 1965 at the Metropolitan Opera House. The seminars were recorded in high definition video with one camera by François Bernadi at The New York Public Library for the Performing Arts, on July 7, 8, and 9, 2016.

JENNIFER MONSON - iLAND

Jennifer Monson's new work, *in tow*, created through iLAND (interdisciplinary Laboratory for Art, Nature, Dance), the organization she founded and directs, was presented and recorded with two cameras by Mark Robison, Character Generators, at Danspace Project, St. Marks Church-in-the-Bowery, New York City, on September 24, 2016.

MARK MORRIS DANCE GROUP

The world premiere of a new work from the Mark Morris Dance Group was recorded at Zellerbach Auditorium, Cal Performances, in Berkeley, California, on October 1, 2016. Choreographed and directed by Morris, *Layla and Majnun* is based on the classic Persian legend and set to music by Uzeyir Hajibeyl. Led by Mugham vocalists Alim Qasimov and Fargana Qasimova, the music was performed by the Silk Road Ensemble. The sets and costumes were designed by Howard Hodgkin. The dancers performing the title roles rotated in the first four acts, with all coming together in the final act. The performance was recorded in high-definition video with two cameras.

PAM TANOWITZ DANCE

Pam Tanowitz Dance performed *Sequenzas in Quadrilles*, a world premiere leading off the NY Quadrilles dance series at The Joyce Theater in New York City. Six dancers performed the hour-long work choreographed by Pam Tanowitz, in costumes designed by Reid Bartelme & Harriet Jung, dancing to solos performed by members of The Knights. The September 28, 2016, performance was recorded in high-definition video, with two cameras.

AMERICAN DANCE GUILD

The American Dance Guild and Jean Erdman Dance presented a multidisciplinary program celebrating the dancer and choreographer Jean Erdman, entitled *Myth and Modern Dance: The Legacy of Jean Erdman*. The program featured Erdman's own choreography, plus that of Erick Hawkins, Nancy Allison, Aaron Selissen, Ara Fitzgerald, Keerati Jinakunwiphat, José Limón, Bill Evans, and May O'Donnell. The performance was recorded in high-definition video, with two cameras, at the 92nd Street Y in New York City, on October 15, 2016.

FORCES OF NATURE

Eclipse: Visions of the Crescent and the Cross, a program created and performed by The Forces of Nature Dance Theatre, was presented as “a choreo-journey exploring the conflicts and similarities between Islam and Christianity from the Crusades until present day.” Choreography, lighting and set design were the work of Forces of Nature co-founder Abdel R. Salaam. In a review of a 2005 performance for *The New York Times*, Jennifer Dunning described the work as “a one-of-a-kind piece that will likely come to be seen as a signature work for Mr. Salaam and his distinctive way with dance.” The October 28, 2016, performance was recorded in high-definition video, with two cameras, at Aaron Davis Hall, New York City.

PLATFORM 2016: VARIATIONS ON THEMES FROM LOST AND FOUND

Variations on Themes from Lost and Found: Scenes from a Life and Other Works by John Bernd was presented as part of Danspace Project’s *Platform 2016 Series*, dedicated to exploring the impact of AIDS on the arts community. It was performed at St. Marks Church-in-the-Bowery, New York City. In *The New York Times*, Siobhan Burke wrote that Ishmael Houston-Jones and his collaborators have “woven material from seven of Mr. Bernd’s pieces, created during the last six years of his life, into a fresh, funny and profoundly poignant new work for seven dancers.” The November 4, 2016, performance was recorded in high-definition video, with two cameras.

ALVIN AILEY AMERICAN DANCE THEATER

Alvin Ailey American Dance Theater presented a program at New York City Center featuring *Walking Mad* by John Inger, created in 2001 for the Nederlands Dance Theater, and two works created in 2016 for the Ailey company: Kyle Abraham’s *Untitled America* (world premiere), and Mauro Bigonzetti’s *Deep*. The performance was recorded in high-definition video, with two cameras, on the evening of December 11, 2016.

VICKY SHICK & DANCERS

Vicky Shick and Dancers presented their original work, *Another Spell*, a commission reprisal, at Danspace Project. The *New Yorker* magazine describes Shick as “a magician of subtlety, nuance, beguiling eccentricity, and evanescence.” The January 6, 2017, performance was recorded in high-definition video,

with two cameras, at Danspace Project, St. Marks Church-in-the-Bowery, New York City.

DOUGLAS DUNN + DANCERS

Antipodes is a new work by Douglas Dunn + Dancers, featuring design by Mimi Gross, an original score performed live by Steven Taylor and Laura Brennehan, and lighting by Carol Mullins. It was danced by Jules Bakshi, Alexandra Berger, Douglas Dunn, Grazia Della-Terza, Emily Pope, Paul Singh, Jin Ju Song-Begin, Jake Szczypek, Timothy Ward, and Christopher Williams. In the *Village Voice*, Elizabeth Zimmer described Dunn as “an almost perfect fusion of clown, intellectual, and passionate artist.” Dunn himself stated that his aim in *Antipodes* is “to bring in ‘the idea of older/younger without being corny.’” The evening was recorded in high-definition video, with two cameras at Danspace Project, St. Marks Church in-the-Bowery, New York City, on February 4, 2017.

DAVID GORDON: ARCHIVEOGRAPHY - Under Construction In 360°

A recording of the David Gordon installation at NYPL in 360° video, a first for the Dance Division, and the Library. *Under Construction* was a non-linear, non-chronological installation that embodied Gordon’s work. The 360° video technology allows the viewer to experience the exhibit in the manner in which Gordon intended. The performance was recorded in high definition with six cameras on March 6, 2017.

RICHARD MOVE/MOVEOPOLIS!

Richard Move and MoveOpolis! presented world premieres of two works, *MARTHA@20* and *XXYY*, at New York Live Arts as part of the venue’s cross-disciplinary Live Ideas festival. In *The New York Times*, Move described *XXYY*, an exploration of the gender spectrum, as “a ritual, a conjuring...It’s séancelike.” The March 11, 2017 performance was recorded in high-definition video with two cameras.

EMILY COATES

Incarnations, created and choreographed by Emily Coates, received its world premiere at Danspace Project. In an article in *The New York Times*, Coates described the aim of the work as “colliding the knowledge that dancers possess with the knowledge that physicists create” and “an effort to touch what cannot be seen or fully known.” It was recorded in performance in high-definition video with two cameras on March 17, 2017, at Danspace Project, St. Marks Church-in-the-Bowery, New York City.

YACKEZ

Yackez (Larissa and Jon Velez-Jackson) presented the world premiere of *Give It to You Stage* at New York Live Arts. In *Dance Enthusiast*, Deirdre Towers wrote that in this work Larissa Velez-Jackson “exudes a cheerleader’s pep, irresistible to eleven of her senior students who joined her Queer pro-wrestling dance ensemble.” The March 31, 2017 performance at New York Live Arts, New York City, was recorded in high-definition video with two cameras.

STEPHEN PETRONIO COMPANY

The Stephen Petronio Company presented a mixed program at the Joyce Theater which included *Diagonal*, *Bloodlines: Trio A with Flags*, and *Chair-Pillow* by Yvonne Rainier; *Excerpt from Goldberg Variations* by Steve Paxton; *The Courtesan and the Crone* by Anna Halprin and the world premiere of *Untitled Touch* by Petronio. The March 31, 2017 performance at the Joyce Theater, New York City, was recorded in high-definition video.

DANCE CUBA: DREAMS OF FLIGHT

The film *Dance Cuba: Dreams of Flight* was screened, with a panel discussion following, on April 8, 2017. The panel included director Cynthia Newport, Brian Seibert of *The New York Times*, prima ballerina Lorna Feijoo, and Malpaso Dance Company founder and director Fernando Saez. The program was recorded in high-definition video in the Bruno Walter Auditorium of The New York Public Library for the Performing Arts.

STEPHANIE SKURA

Stephanie Skura directed and presented *Surreptitious Preparations for an Impossible Total Act at Roulette Intermedium*. Skura describes the work as an improvisational performance project featuring seven collaborators and herself. The April 18, 2017 performance at Roulette Intermedium in Brooklyn, New York was recorded in high-definition video with two cameras.

BALLET HISPÁNICO

Ballet Hispánico presented a program of works choreographed by women, including *Línea Recta* by Annabelle López Ochoa, *Con Brazos Abiertos* by Michelle Manzanales, and *3. Catorce Dieciséis* by Tania Pérez-Salas. It was recorded in high-definition video with two cameras at the Joyce Theater, New York City, on April 20, 2017.

CHRISTOPHER WILLIAMS

Il Giardino d'Amore, a work by Christopher Williams, is a retelling of the affair between Venus and Adonis, set to music by Alessandro Scarlatti. The performance by eight dancers was recorded in high-definition video with five cameras on April 22, 2017, at Danspace Project, St. Marks Church in-the-Bowery, New York City.

THE HORSE’S MOUTH | MAGICAL TALES OF REAL DANCERS

The Horse’s Mouth presented *From The Horse’s Mouth: Celebrating Indian Dance in America* at the Theater at the 14th Street Y in New York City. The program was conceived and directed by Tina Croll and Jamie Cunningham and curated by Rajika Puri. The performance on April 28, 2017 was recorded in high-definition video with two cameras by Johannes Holub.

OKWUI OKPOKWASILI

Poor People’s TV Room, a work by Okwui Okpokwasili performed by Okpokwasili and others, was presented at New York Live Arts in New York City. It was recorded in high-definition video with two cameras on April 28, 2017.

RADICAL BODIES

To mark the opening of the *Radical Bodies* exhibition, Yvonne Rainer and Lucy Sexton came to the Library to discuss their careers in dance called *Radical Dance Artists in the 60s and the 80s: A Conversation with Yvonne Rainer and Lucy Sexton*. With the help of performance clips, archival display, and mutual curiosity, Rainer and Sexton questioned each other about how their separate generations transformed the New York dance and performance scene. The program was recorded with three cameras in high-definition video at The New York Public Library for the Performing Arts on May 25, 2017.

DAVID GORDON

Live Archiveography, written and staged by David Gordon and performed by Valda Setterfield, Karen Graham, Scott Cunningham, and dancers from New York Theatre Ballet, was presented by Lumberyard at The Kitchen in New York City. The June 2, 2017 performance was recorded in high-definition video with two cameras.

ORIGIDOCs SPOTLIGHT: PAM TANOWITZ

Producer of the Division's original documentations, Daisy Pommer, reflects on some highlights from FY17.

During Fiscal Year 2017, the Jerome Robbins Dance Division created a total of 28 original documentation recordings, including 22 live dance performances, two public programs and one awards ceremony. The Dance Division also documented a special three-day seminar with Alastair Macaulay of *The New York Times*, who gathered a group of dancers, writers, and historians to view and discuss rare footage of the quintessential Romantic ballet, *Giselle*; and, in a first for the Division, an interactive installation at LPA showcasing the life and works of dancer and choreographer David Gordon, documented using 360° video.



Sequenzas in Quadrilles by Pam Tanowitz. Photo credit: Christopher Duggan.

Ballet dancer Emily Coates' collaboration with her Yale colleague, particle physicist Sarah Demers, where they explored the physics of George Balanchine's *Apollo* with a special appearance by Yvonne Rainer as world-weary Apollo; and a program entitled *Eclipse: Visions of the Crescent and the Cross*, created and performed by The Forces of Nature Dance Theatre, which explored the conflicts and similarities between Islam and Christianity from the Crusades until the present day.

Other notable recordings during Fiscal Year 2017 included an evening of works from Alvin Ailey American Dance Theater; a performance from director Ishmael Houston-Jones that used the work of choreographer John Bernd to explore the impact of AIDS on the arts community; a celebration of Indian dance in America, presented by From the Horse's Mouth; *Incarnations*, former New York City

One of the many standouts of the past fiscal year was Pam Tanowitz Dance performing *Sequenzas in Quadrilles*, a world premiere leading off the NY Quadrilles dance series at The Joyce Theater in New York City. Six dancers performed the hour-long work choreographed by Pam Tanowitz, in costumes designed by Reid Bartelme & Harriet Jung, dancing to solos performed by members of The Knights. In *The New York Times*, Alastair Macaulay wrote that Tanowitz "makes you feel the vitality and texture of each part of the foot — instep, toes, sole, heel. She also shows how the life of the foot becomes a source of energy for the whole body, and how it expresses wit." Tanowitz received the Baryshnikov Arts Center's Cage Cunningham Fellowship in August of 2017, and I eagerly await her upcoming collaboration with pianist Simone Dinnerstein called *New Work for Goldberg Variations (NW for GV)*. As part of her research for the production, Tanowitz came to The Library to view our 1971 original documentation of Jerome Robbins' *Goldberg Variations* with the original cast, which included a very young Gelsey Kirkland.



ACCESS

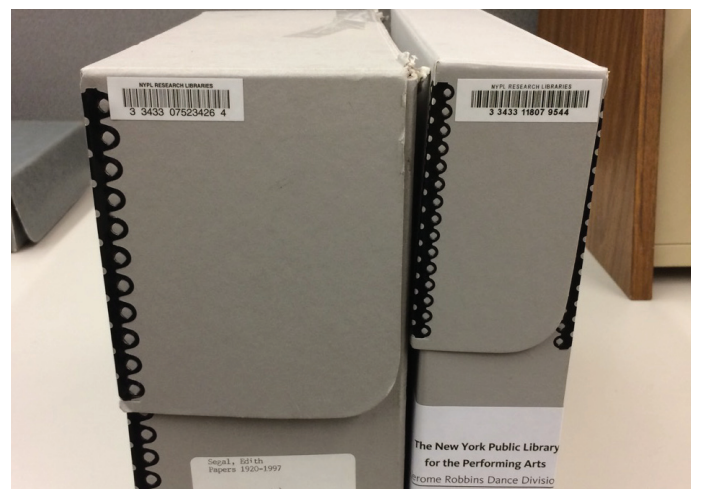
SPOTLIGHT: COLLECTIONS MANAGEMENT

Arlene Yu has been with the Dance Division for many years, but stepped into a new role as our first Collections Manager in FY17.

Collections management has always been an integral part of the Dance Division's work, as we acquire, preserve, conserve, catalog, house, and store our materials for use by the public. In the past, however, collections management has been divided among staff members by format, with for example moving image and audio staff managing only those materials and all other materials handled by the Assistant Curator.

In January 2017, the Collections Manager position was created and I was hired to oversee all of the Division's materials—circulating books, research books, rare books, programs, posters, prints, original designs, photographs, clippings, scrapbooks, journals, moving image and audio recordings, and born-digital material—to better coordinate the use of our resources in caring for our collections and to begin to develop our first ever complete collections audit.

Our current catalog is only a starting point in understanding the true extent of what we hold. Materials may come with multiple parts or multiple copies, only of some of which can be made available to the public: some items may be strictly for preservation purposes and others may comprise draft elements, in inaccessible formats, of a final work. Accounting for all of these over the Dance Division's 73-year existence has taken many forms, from paper lists to typed catalog cards to computer printouts on continuous paper to multiple spreadsheets to online catalog records, all customized for the particular format staff members were managing at the time. My multi-year task will be to bring all of these records together, to construct a comprehensive inventory that includes necessary information for all formats, to then conduct a complete audit of our collections, and finally to develop a system to track the life cycle of every object in our collections. I undertake this while we continue to acquire new materials and conserve what we already have, while the Library is undertaking a mass digitization project for our U-matic videotapes, and while our collections continue to be loaned for exhibitions, used for public programs, pulled by our staff for reference inquiries, and sent to other Library departments who process our materials and provide some of our patron services.



Over the years our boxes experience wear and tear from transportation and handling. Here, papers are refoldered and rehoused in a new manuscript box. Photo: Jennifer Eberhardt.

As a beginning, then, I have established a simple system for all Dance staff to record when they've removed materials from the collection and when they've returned them. This allows us all to take ownership of and understand where materials are if they can't be located in their expected locations. The system is designed to be always available, unobtrusive, and as lightweight as possible, so staff can focus on their actual work rather than my collections tracking. Also, in anticipation of the future integration of all of our materials in one inventory system, I've begun to adapt our acquisitions tracking to include all formats in one place, and am working to make the data more standardized and the collection of it more consistent.

The ongoing acquisition of new materials and our finite storage space mean that we must continually reevaluate which materials we maintain at the Library for the Performing Arts and which materials may be stored offsite. With Jerome Robbins' centennial approaching and research on him increasing, for example, we have recalled both of his manuscript collections, comprising 752 boxes, or 341 linear feet, to onsite storage. We have also reconfigured the Dance staff workroom to create more storage and workspace to better accommodate collections movement to and from the Library's various facilities.

Decisions about storage are not strictly about patron demand. They involve a delicate balance among object value, size, and shipment requirements; physical condition; patron usage; and a weighing against other collections which may have more specific or greater needs. Materials which are in high demand, are too delicate to withstand constant travel, or are high in value should eventually be stored at the Library. Our offsite facility, however, offers the most stable storage climate available, so lower use materials which could benefit from those conditions may need to be stored there.

In the meantime, the ongoing work of the Library needs to be supported, and managing a collection necessitates coordinating and tracking the efforts of other Library departments and the movement of our materials. Conservation helps us maintain the physical integrity of our materials; Archives houses, arranges, and describes our manuscript materials to make them accessible to the public; Special Formats Processing does the same for our other non-book materials, in addition to processing audio and moving image digitization in tandem with Preservation. On the service end, Permissions and Document Delivery handle patron requests for copies, and the Digital Imaging Unit digitizes our paper-based materials. Among all these offsite Library departments as well as external constituents, the Registrar handles the specialized movement of our non-book or rare book material.



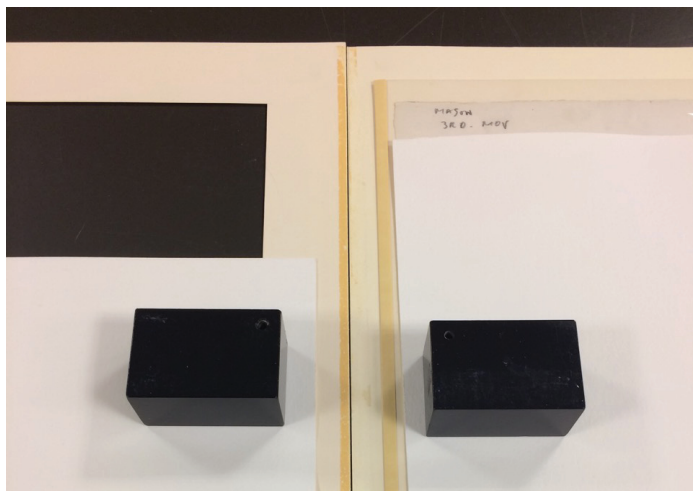
Sarah Schnapp carefully measures a rare book on Anna Pavlova to rehouse it in a custom made phase box. Photo: Jennifer Eberhardt.

Within the Library for the Performing Arts, we are always tinkering with procedures to better balance serving our patrons and ensuring the integrity of our collections. The latter concern obligates my participation in decisions that affect how other Library staff members understand our materials and any special considerations there may be in providing access: whether they require donor permission, whether they are high value and require an appointment and special security notification, or whether they are currently unavailable because they are on exhibit or undergoing preservation. Working with the Assistant Curators, I developed resources for our front line reference staff to consult when advising patrons.

In all of these efforts, I am aided immeasurably by my team. In May 2017, the Dance Division was able to replace me as Supervising Librarian, and Phil Karg, a former Dance staff member, returned to the fold to head up both the Division's reference services and our circulating and research book collections. Phil is defining and implementing our reference standards, assuming responsibility for photo duplication orders, and synchronizing our two book collections to ensure they meet the needs of all of our patrons. In his work he supervises two of our reference staff: Victor Van Etten, featured in last year's Staff Profile, who also helps manage the circulating book collection, and Alice Standin, who also handles photo order research requests and is featured in this year's Staff Profile.

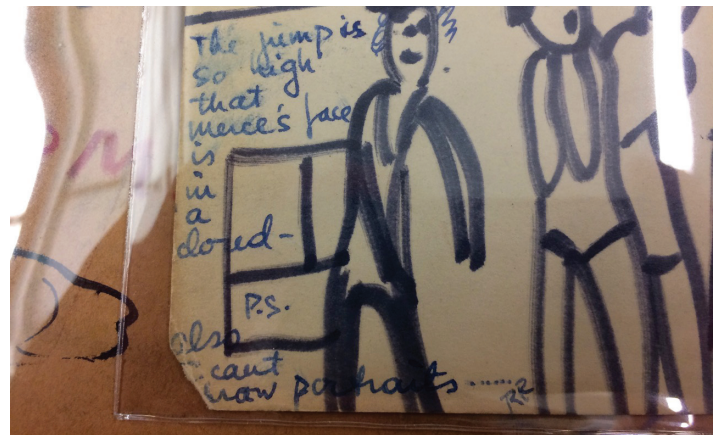
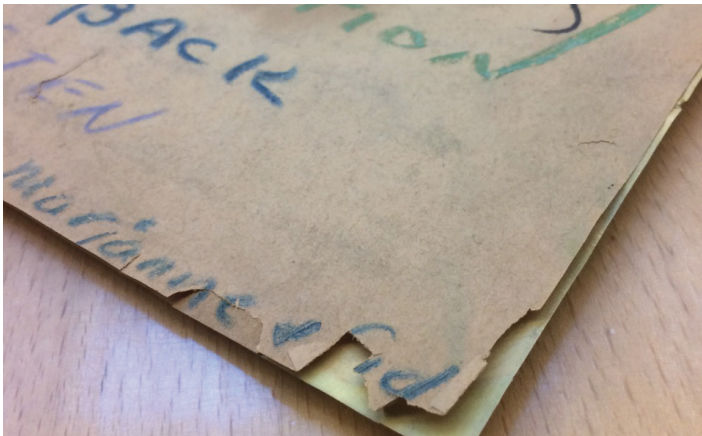
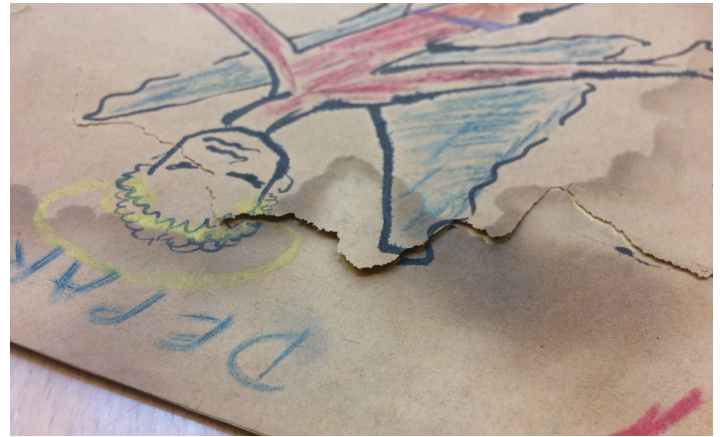
For the Dance Division's Special Collections, Jennifer Eberhardt has grown to be an indispensable element in the physical care of our collections, assuming the responsibility for many of our rehousing needs as well as minor conservation work. Jennifer also does the lion's share of our hours in the Special Collections reading room, supervising our patrons in the handling of our materials, assisting with special requests for access to high value, appointment-only collection items, and recommending and implementing standard procedures. Our usage statistics below were developed with her help. Beyond her work in collections care, Jennifer has managed the Dance Division's exhibitions on the third floor of the Library for the Performing Arts, curating and installing noteworthy micro-exhibits on Japanese dance, depictions of the Dance of Death, and the 50th anniversary of the performance series *9 Evenings: Theatre and Engineering*.

Last but not most certainly not least, one of my first acts as Collections Manager was the hiring of a page, Sarah Schnapp, currently an undergraduate studying dance and psychology at Sarah Lawrence College. Sarah has taken on tasks ranging from helping to cue and play videos on command at seminars hosted by dance critic Alastair Macaulay; to relabeling, organizing, and shelving the 752 recalled Robbins manuscript boxes; to sorting through, organizing, and boxing materials to be sent for processing.



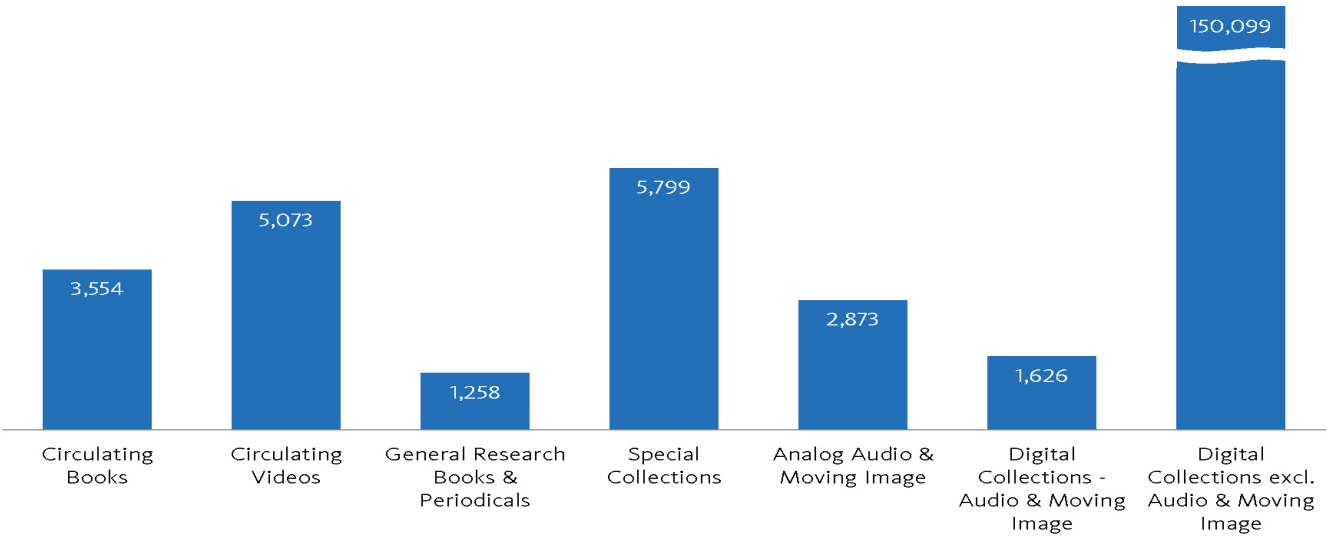
A staff member skillfully repairs the mat on one of our costume designs. Photo: Jennifer Eberhardt.

The most accessed discrete collection in the Library for the Performing Arts is the Merce Cunningham papers. To protect some of its treasures, in FY17 we encapsulated many of the loose papers in mylar. Photographs by Jennifer Eberhardt.



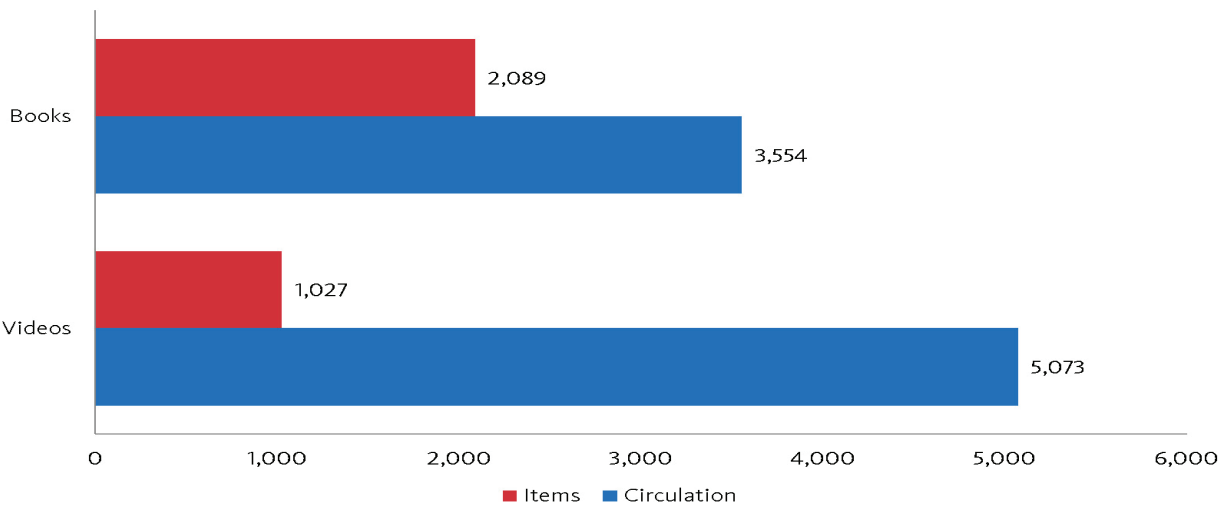
SPOTLIGHT: CIRCULATING STATISTICS

Dance Division Total Circulation – FY 2017



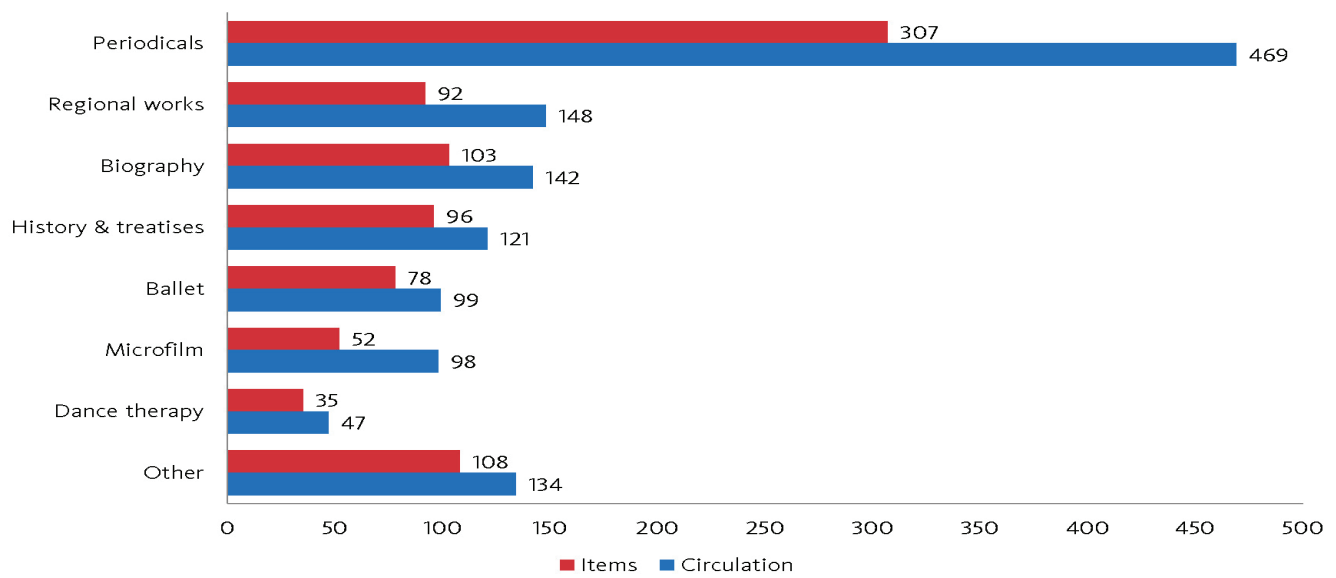
Notes:
1) Circulating video statistics include feature films with a significant dance component.
2) Digital Collections statistics for audio and moving image are prorated based on available 10-month data.

Dance Division Circulating Book and Video Usage – FY 2017

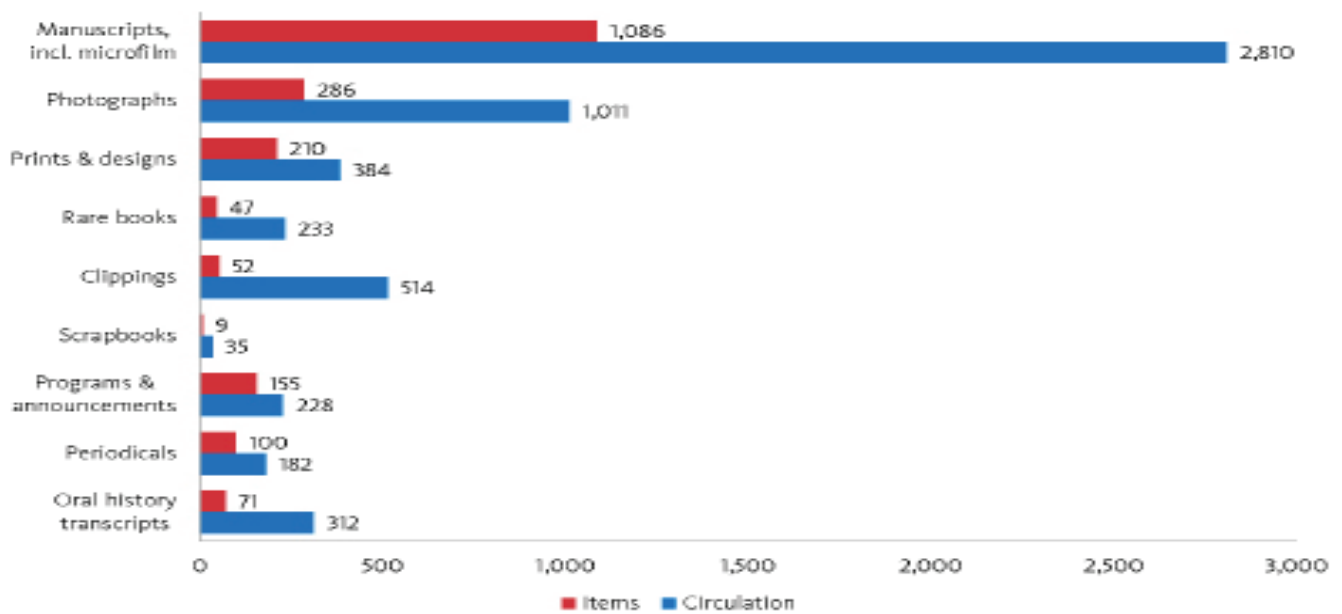


Note:
1) Circulating video statistics include feature films with a significant dance component.

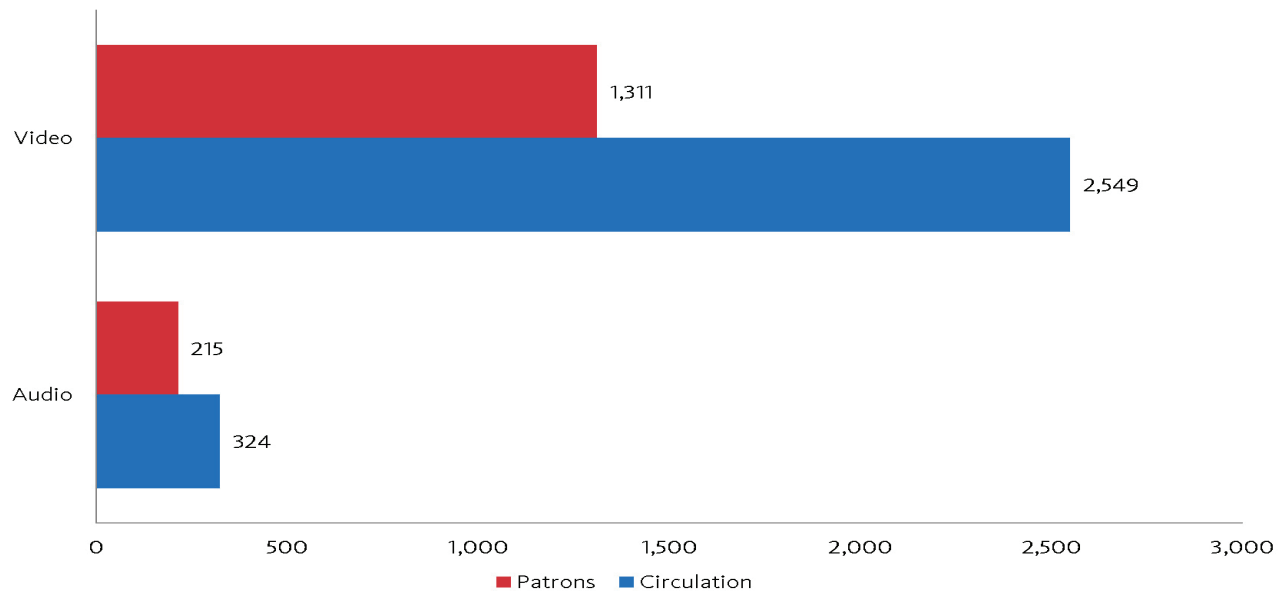
Dance Division General Research Book Usage – FY 2017



Dance Division Special Collections Usage – FY 2017

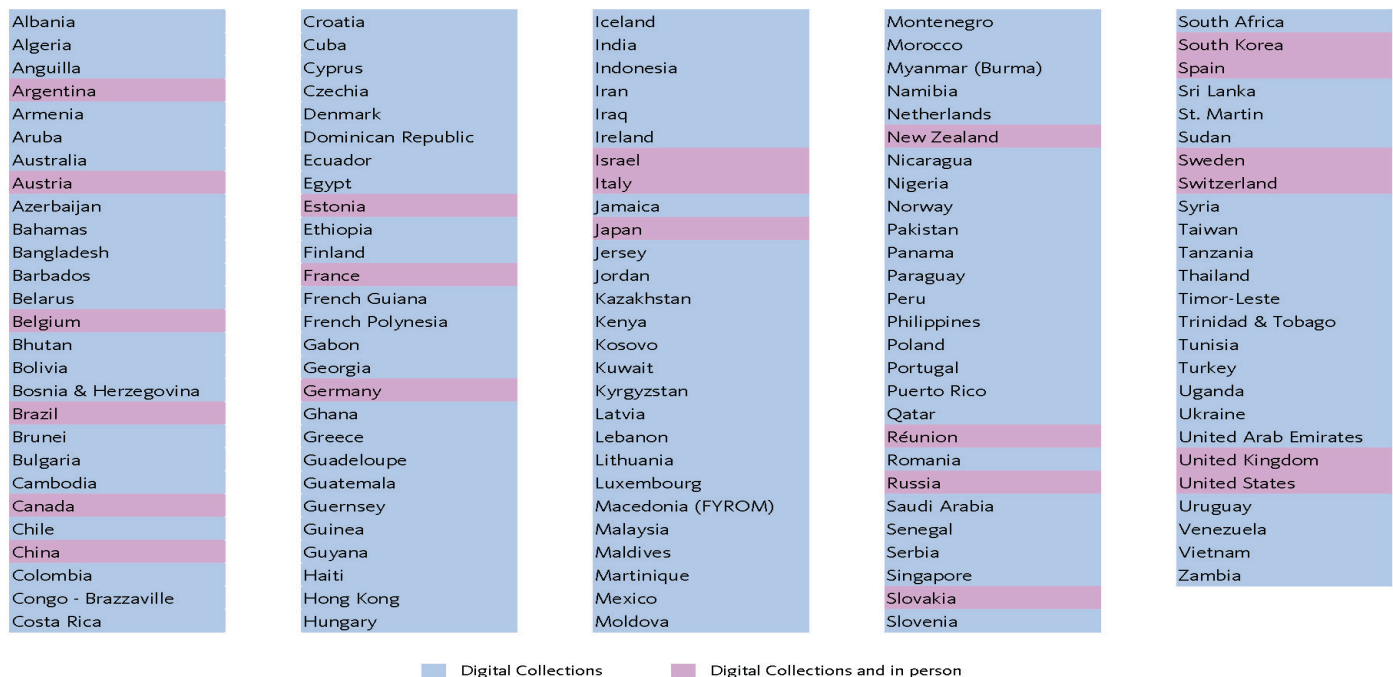


Dance Division Analog Audio and Moving Image Usage – FY 2017



Dance Division Geographic Reach – FY 2017

Total: Patrons from 133 countries, 6 continents



Dance Division Top 20 Digital Collections Items – FY 2017

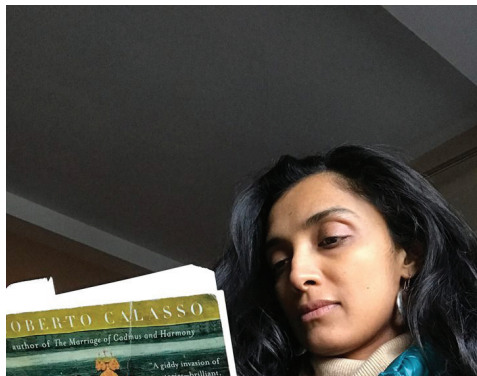
Rank	Usage Count	Title	Type	Collection	Link
1	1,289	Luogo remoto. Ballo, La conquista di Malacca. Stucchi inc. Angeli acq. [after a set design by Sanquirico]	Print	Cia Fornaroli Collection	http://on.nypl.org/2fiyKyk
2	495	Galina Ulanova	Photo	Dance Division photograph files	http://on.nypl.org/2fh6lsQ
3	463	Dramitse Nga Cham, Dzongdrakha Tsechu: First and Final Day [Close shot]	Video	Bhutan Dance Project, Core of Culture	http://on.nypl.org/2fhSYbE
4	335	Battle dances, Yogyakarta. Two male dancers in a battle dance.	Photo	Photographs of Indonesia (Claire Holt Collection)	http://on.nypl.org/2fiOmE7
5	482	[Denishawn dance film]	Video	Denishawn Video Archive	http://on.nypl.org/2fiOnb9
6	353	Two female dancers partnering each other in mirror pose	Photo	Dance Division photograph files	http://on.nypl.org/2fhz5Bl
7	312	Isadora Duncan with students by sea	Photo	Dance Division photograph files	http://on.nypl.org/2fiyPIC
8	234	Dorje Lingpa Ngacham, Nabji Drup: Third Day [Close shot]	Video	Bhutan Dance Project, Core of Culture	http://on.nypl.org/2fiVkJXl
9	257	McGinn and Woods, Apache dancers	Photo	Dance Division photograph files	http://on.nypl.org/2fhKwjm
10	248	Shazam, Tamzhing Phala Choethpa: 3rd Day [Close shot]	Video	Bhutan Dance Project, Core of Culture	http://on.nypl.org/2fiVGhQ
11	170	Minangkabau - Dance. Tari Piring (plate dance)	Photo	Photographs of Indonesia (Claire Holt Collection)	http://on.nypl.org/2fhKOIq
12	266	Carolina Ballet	Video	Jerome Robbins Dance Division Original Documentation	http://on.nypl.org/2fhLOza
13	303	Annabella	Video	Dance Division general video archive	http://on.nypl.org/2fhLOcb
14	179	Kayon [or gunung, "tree of life" or a mountain], Wayang kulit, Java.	Photo	Photographs of Indonesia (Claire Holt Collection)	http://on.nypl.org/2fi40xF
15	257	Isadora Duncan : studies	Photo	Dance Division photograph files	http://on.nypl.org/2fhmfTR
16	188	Maria Ley	Print	Dance Division prints	http://on.nypl.org/2fhT2bo
17	216	Die Willy	Print	Dance Division prints	http://on.nypl.org/2fiOrrp
18	197	Ruth St. Denis with Ted Shawn	Print	Dance Division prints	http://on.nypl.org/2fhTdDA
19	206	Guru Tshengye, Thimphu Tsechu: Final Day, Day Four [Wide shot]	Video	Bhutan Dance Project, Core of Culture	http://on.nypl.org/2fhGjJS
20	220	The fairy grotto	Print	Dance Division prints	http://on.nypl.org/2fhTlxs

Dance Division Top 20 Manuscript Collections – FY 2017

Rank	Usage Count	Call Number	Collection
1	175	(S) *MGZMD 351	Merce Cunningham Dance Foundation, Inc. records, Additions, 1890-2012 (bulk 1964-2011).
2	155	(S) *MGZMD 134	Jerome Robbins collection of graphic works, 193?-1998.
3	149	(S) *MGZMD 130	Jerome Robbins Papers, 1930-2001 (bulk 1940-1998)
4	147	(S) *MGZMD 182	Jerome Robbins personal papers, 1896-2000 and undated (1931-1998, bulk dates).
5	132	(S) *MGZMD 419	Ted Shawn papers, Additions, 1833-1980 (bulk 1920-1970).
6	127	(S) *MGZMD 49	American Ballet Theatre records, 1936-ca. 1967.
7	75	(S) *MGZMD 123	Lincoln Kirstein papers, ca. 1913-1994.
8	74	(S) *MGZMD 422	Elaine Summers papers, 1929-2015 (bulk 1958-2014).
9	71	(S) *MGZMD 412	Howarth Gurdjieff Archive, 1910-2010.
10	59	(S) *MGZMD 97	Lincoln Kirstein papers, ca. 1914-1991.
11	56	(S) *MGZMD 136	Hanya Holm papers, 1803-1984 (bulk dates 1931-1980).
12	49	(S) *MGZMD 420	Jennifer Tipton lighting designs, 1958-2013.
13	41	(S) *MGZMD 302	Mikhail Baryshnikov archive, 1960-2010.
14	35	(S) *MGZMD 295	Merce Cunningham Dance Company Choreographic records, 1942-2003.
15	31	(S) *MGZMD 37	Agnes de Mille collection, circa 1914-1984.
16	31	(S) *MGZMD 72	Papers on Afro-American social dance, circa 1869-1987.
17	27	(S) *MGZMD 100	Agnes de Mille correspondence and writings, 1871-1993.
18	26	(S) *MGZMD 260	John Martin papers, 1890-1985 (bulk 1920-1975).
19	25	(S) *MGZMD 193	Jane Sherman papers, 1922-2004.
20	24	(S) *MGZMD 228	Jerome Robbins diaries, 1971-1984.

SPOTLIGHT: SOCIAL MEDIA ENGAGEMENT

Lots of patrons got behind the Library's #readersunite campaign in January 2017, and at the Dance Division we began the hashtag #readdancebooks which is still ongoing on our social media feed. Here is just a sampling of some of the people who got involved.



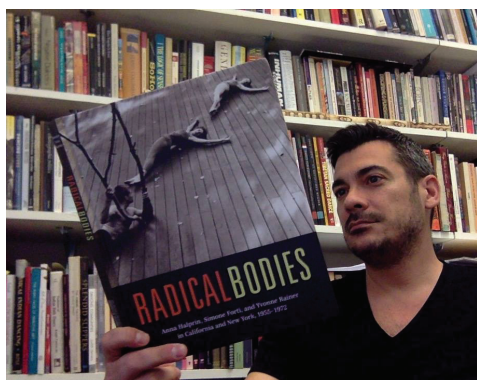
Preeti Vasudevan



Rosemary Candelario



Greg Cameron, Joffrey Ballet



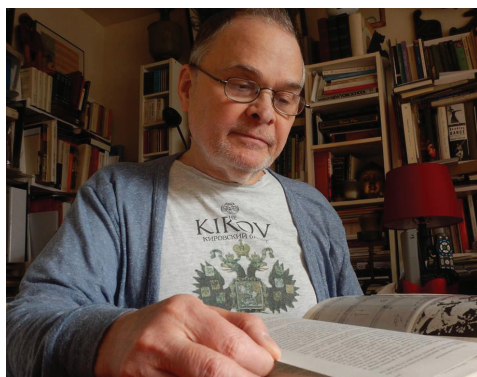
Paul Scolieri



Nancy Reynolds, Balanchine Foundation



The staff of New York Live Arts



Robert Greskovic



Janet Eilber, Martha Graham Dance Company



The dance staff of the 92nd Street Y



PROGRAMS

PROGRAM SPOTLIGHT: CUBA IN MOTION

The acquisition of Cynthia Newport's Cuban Dance Collection inspired the Division to undertake a day of celebration.

To celebrate the acquisition of hundreds of hours of unique footage on dance in Cuba the Jerome Robbins Dance Division hosted *Cuba in Motion: A Day of Cuban Dance Cinema* on Saturday, April 8, 2017, with programming throughout the day that included two special screenings and ended with a dance party.

First up was the film, *Dance Cuba: Dreams of Flight*, which was produced and directed by Cynthia Newport over the course of ten years and which is a unique expression of Cuban culture in all its profound and complex glory. Central figures in the film include Carlos Acosta, Lorna Feijoo, Alicia Alonso and Fernando Alonso. This screening showcased the Division's acquisition of Newport's Dance Cuba collection, and culminated with a conversation between the director, *The New York Times'* dance writer Brian Seibert, Malpaso Dance Company founder and Executive Director Fernando Saez, and prima ballerina Lorna Feijoo .

While *Dreams of Flight* was a documentary, in contrast, the short film *Time Dead Time Alive* is better described as a cinematic meditation. Directed by Guston Sondin-Kung, the film charts the legacy of Elfriede Mahler, an American dance choreographer and one of the founders of Cuba's modern dance school that sought asylum in Cuba immediately following the revolution in 1959. Following the screening, Sondin-Kung, Jane Goldberg and scholar Melinda Mousouris discussed the current state of Cuban modern dance.

To cap off the day we threw an after party in the Cafe, and dancer and historian, Yesenia Fernandez-Selier, guided participants through an interactive exploration and celebration of Afro-Cuban music and dance traditions that ended with an authentic conga class. ¡Divertido!



Brian Seibert moderates Fernando Saez, Cynthia Newport and Lorna Feijoo. Photo: Evan Leslie.



Yesenia Fernandez-Selier leads patrons through a conga routine. Photo: Evan Leslie.

PUBLIC PROGRAMS IN FY17

November 21, 2016

What the Eye Hears: Brian Seibert on the History of Tap. Bruno Walter Auditorium.

December 9, 2016

Holiday Hula Party. LPA Cafe.

January 12, 2017

Flowers Cracking Concrete: Rosemary Candelario on Eiko & Koma's Asian/American Choreographies. Bruno Walter Auditorium.

February 10, 2017

Stage Manager Confessional Part 1: Calling David Gordon. Vincent Astor Gallery.

March 30, 2017

David Gordon: Live Archiveography. Bruno Walter Auditorium.

April 8, 2017

Cuba in Motion: A Day of Cuban Dance Cinema. Bruno Walter Auditorium & LPA Cafe.

April 20, 2017

Michael Holman's *Confessions of a Subculturalist*. Bruno Walter Auditorium.

May 25, 2017

Radical Dance Artists in the 60s and the 80s: A Conversation with Yvonne Rainer and Lucy Sexton. Bruno Walter Auditorium.

May 31, 2017

Simone Forti's *Huddle* and *Slant Board* in Performance. Vincent Astor Gallery.

June 2, 2017

Radical on Tape: Screening the Work of Anna Halprin. 3rd Floor Screening Room.

June 3, 2017

Radical Thinking: Educational Experiences in the Gallery. Vincent Astor Gallery.

June 29, 2017

Live Taping of Randy Cohen's *Person Place Thing* with Yvonne Rainer. Vincent Astor Gallery.



Michael Holman performing *Confessions of a Subculturalist*. Photo: Evan Leslie.

SPOTLIGHT: THE DANCE HISTORIAN IS IN

Daisy Pommer talks about producing our singular screening series with a dance treasure.

David Vaughan was the archivist of the Merce Cunningham Dance Company and author of *Merce Cunningham/65 Years* and *Frederick Ashton and His Ballets*. From 2012-2017, Mr. Vaughan held monthly screenings of his favorite dance films and videos from our collection and beyond. Beginning at age 93, David was no longer able to continue his hosting duties on a regular basis, so many friends from the dance community stepped in to guest host the series.

Despite David's health issues, we were extremely grateful to have him host five of the 10 screenings this past year, which required a heroic effort on his part. I am especially proud of David's final program that he hosted in April, where he showed found treasures from the Cunningham collection in a three hour program of favorites and reminiscences.

Guest hosts such as Janet Eilber, Artistic Director of the Martha Graham Dance Company, Carla Maxwell the Artistic Director Emerita and Sarah Stackhouse, the Rehearsal Director of The Jose Limon Dance Company, and Alastair Macaulay, the Chief Dance Critic of *The New York Times*, took time out of their busy days to come and host the remaining screenings. Our wonderful volunteer, John Goodman, even joined in, hosting the Holiday Treat: Mr B. at the Movies screening in December.

Postscript: David Vaughan died on October 28, 2017. In his honor the program will be permanently named *David Vaughan's The Dance Historian Is In*.



David Vaughan in 2016.



David Vaughan presenting to a packed house. Photo: Daisy Pommer.

DAVID VAUGHAN'S THE DANCE HISTORIAN IS IN

Le Reveil de Flore, September 28

David Vaughan introduced and screened a film of a recent revival of this ballet anacréontique (score by Drigo; choreography by Petipa), which premiered in 1894.

Moira Shearer, October 26

David Vaughan introduced and screened selections from the recorded legacy of this great ballerina, including the dance Frederick Ashton choreographed for her for the film *The Story of Three Loves* (1952).

Violette Verdy, November 30

David Vaughan introduced and screened selections from the recorded legacy of this great dancer.

Mr. B at the Movies, December 28

John Goodman introduced and screened selections

Toni Lander, February 22

David Vaughan introduced and screened selections from the recorded legacy of the great Danish dancer (1931-1985).

José Limón, March 29

Artistic Director Emerita Carla Maxwell and Rehearsal Director Sarah Stackhouse, both of whom danced for many years with the company, introduced and screened selections from the work of this modern dance pioneer (1908-1972).

Merce Cunningham Lost and Found, April 26

David Vaughan introduced and screened recently rediscovered recordings of work by Cunningham. Works included *Suite de Danses*, and *How to Run, Kick, Pass and Karate*.



Studio portrait of Violette Verdy for the New York City Ballet production *Jewels, Act 3, Emeralds*. Photo: Martha Swope, 1967.



The Royal Ballet in *Monotones*, choreography by Frederick Ashton.

from George Balanchine's work in commercial film, from *Dark Red Roses* (1929) to *Follow the Boys* (1944).

Martha Graham, January 25

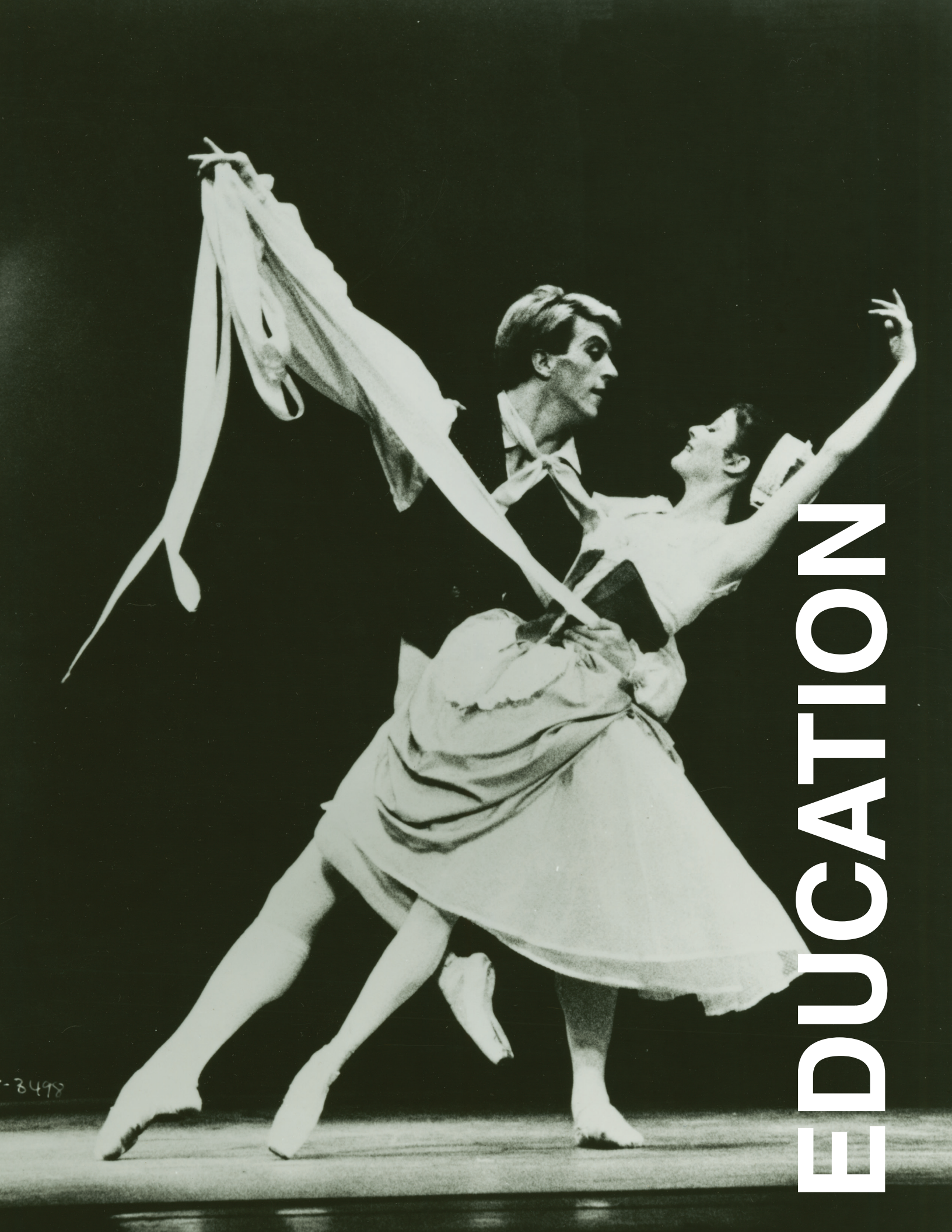
Martha Graham Dance Company Artistic Director and former principal dancer Janet Eilber introduced and screened selections from the work of this iconic figure of modern dance, with a focus on her earlier work.

Frederick Ashton, May 31

Alastair Macaulay introduced and screened a film of the *Frederick Ashton Retrospective* program performed at Covent Garden in 1970.

A Folk Tale, June 28

Alastair Macaulay introduced and screened a performance of this August Bournonville masterpiece, created for the Royal Danish Ballet in 1854.



EDUCATION

8498

EDUCATION ACTIVITIES

Our new Education Coordinator, Kathleen Leary, had a busy first year with the Division.

This was an exciting year of discovery for educational programs, with the addition of a full time educational staff member in charge of outreach. The Dance Division initiated partnerships that will be strengthened for years to come, created greater access to materials, and coordinated class visits with the goal of students to become more confident researchers. The following is a small example of the over 700 lifetime learners that visited the Dance Division this year.

Kathleen led tours for Library staff for both the *David Gordon: Archiveography Under Construction* exhibit, and the *Radical Bodies* exhibit. The goal of the tours was to build a sense of community among staff, and to encourage staff members to share different perspectives, influenced by their individual expertise. The circulation staff, security staff and information desk were also given information about each exhibit in a one-page format so they could answer patrons' questions about the exhibits and encourage visitation.



Kathleen Leary leads a seniors group through an educational activity in David Gordon's exhibiton *Archiveography: Under Construction*. Photo: Evan Leslie.



Students from the NY Department of Education's Teen Thursdays program survey their exhibition with Education Coordinator, Kathleen Leary.

The Jerome Robbins Dance Division welcomed 25 groups that visited the Library for specific projects this year. Dean College and LaGuardia High School for the Performing Arts viewed the 1962 footage of Alvin Ailey dancing *Revelations*. Students from the Paula Brown Performing Arts Center viewed a documentary featuring Paula Brown dancing as a child. Dance Theatre of Harlem students watched videos of Arthur Mitchell coaching dancers through a rehearsal of *Agon*. One of the standouts from this summer was a visit from the NYPL Literacy Leaders, high school students who tutor first and second grade students in reading. They attended a workshop on visual literacy and learned ways to incorporate still and moving image into their lessons.

Middle school students from The Clinton School in Union Square attended seven sessions at the Library for an after-school program in collaboration with the New York City Department of Education Teen Thursdays program. The focus of the program was the Great Migration and the Harlem Renaissance, aligning with their core social studies curriculum being taught in their school classroom. The students read poetry, looked at archival footage, and made travel journals with digital materials. They had a "gallery opening" at the Library with their families to celebrate their hard work.

Kathleen team-taught a class entitled *Digital Footprints: Archival/New Media Research at The Library for the Performing Arts* with Professor Paul Scolieri from Barnard College. The class was a fulfillment of a grant from the Mellon Foundation received by the Columbia Center for Teaching and Learning. The CCTL developed a tool called MediaThread to combine images and footage with annotated text to create a visual as well as written learning experience. The students met at the Library for several sessions to interact with archival material, to discuss the pros and cons of using technology to communicate their theses, and to begin their journey as professional researchers. Two of the students from the class continued their work with us this summer as interns, one compiling a database of programs of Loie Fuller performances in New York to be shared with the wider academic community, and the second, a project to determine whether copyrighted material could be made available for digital access.



UCSB students work on *Huddle* as choreographer, Simone Forti, observes their progress. Photo: Kathleen Leary.

The *Radical Bodies* exhibit was a successful testing ground for new educational programming surrounding a gallery exhibit. Students from University of California, Santa Barbara and Hunter College rehearsed two dance constructions, *Huddle* and *Slant Board*, with featured artist Simone Forti. On May 25th, Kathleen Leary hosted an educator night to bring together New York City Public School dance teachers to explore themes in the *Radical Bodies* exhibit that can be used to teach in their classrooms. The educators viewed the exhibit and participated in a discussion. They then attended the program *Radical Dance Artists in the 60s and the 80s: A Conversation with Yvonne Rainer and Lucy Sexton*. They received a three-part lesson plan to prepare students for visit to the exhibit, a list of prompts so the educator could lead a tour, and a final lesson with activities so students could create their own work in the style of Anna Halprin, Yvonne Rainer, and Simone Forti.



Hunter students learn to master Simone Forti's *Slant Board*. Photo: Kathleen Leary.

The Jerome Robbins Dance Division also collaborated with Lincoln Center Education as part of the Lincoln Center Summer Forum to facilitate a workshop called *Catalyzing Curiosity with Context*, focusing on the concept of increasing curiosity versus the timing of the introduction of contextual materials. Teachers from the New York City area and the Northeast attended sessions at the Library for the Performing Arts and received instruction on how to use the catalog, digital collections, and viewed materials that showed several artists' creative processes.

EDUCATION SPOTLIGHT: BARNARD COLLEGE

Kathleen Leary talks about our pioneering partnership with Barnard students on their Digital Footprints course.

During the spring semester, I team-taught a class entitled, *Digital Footprints: Archival/ New Media Research at The Library for the Performing Arts*, with Professor Paul Scolieri from Barnard College. The class was a fulfillment of a grant from The Mellon Foundation received by the Columbia Center for Teaching and Learning. The CCTL developed a tool called MediaThread in which the user can embed still image and moving image into the program side by side for comparison and annotation directly underneath the images. This tool was used by students in the class to create their own written and visual theses, including the cultural appropriation of the Cakewalk dance, and the influence dancer Loie Fuller had on the work of the sculptor Auguste Rodin.



Curator, Linda Murray, and Professor Paul Scolieri, talk to the students about the importance of materiality and showcase one of Anna Pavlova's pointe shoes. Photo: Kathleen Leary.

This course was a new frontier for the Division. The journey into research and planning for the Dance Division's contribution to this course had been a long one: two year's long. When I started last September and the work came under my purview, we had identified two questions that needed to be asked so the students would get the most out of the course. First, how could we combine the use of another institution's technology and the moving and still images in our collection while respecting our materials' copyright restrictions, and second, if we couldn't grant digital access, how else could we provide an educational experience in which the students could engage with the archival material?

The first answer was to allow the Barnard students to use films in the public domain. Items in the public domain are those which are no longer or never were under copyright and which may now be copied and distributed freely. The films the students used in their projects were *Three Curiosities* (call no. *MGZIDF 1721), a film featuring Loie Fuller, *Annabella* (call no. *MGZIDF 1722), an early Edison film, *Danse Macabre* (call no. *MGZIDF 1723), a silent film starring Ruth Page and Adolph Bolm, a Denishawn dance film (call no. *MGZIDF 1724) starring Ted Shawn and Ruth St. Denis, and *The Dumb Girl of Portici* (call no. *MGZIDF 1725), Anna Pavlova's only feature film role. Using these films gave the students the freedom to work on their projects anywhere they liked, whether it was at the Library, during an in-class work day at Barnard, or at midnight in their dorm room. In order to get the student used to using the catalog, looking at, and handling archival material, I pulled materials from our secure areas that complemented each course section. The students viewed Anna Pavlova's ballet slipper, read Ted Shawn movie specs, and looked at images of a young Loie Fuller. The students then could realize the breadth of the materials available to view that had been touched by one of the performing artists they decided to focus on for their final projects. Through this process, they became confident, competent researchers.

One could be worried that with just five films to work with and 10 students in the class, several of the projects would have the same visual look or the thesis argument. This was not the case. Each of the students used their unique blend of visual, written and oral presentation methods. The most effective projects were those in which the visual image comparison did most of the talking. In one presentation, when describing how Anna Pavlova manipulated a still image to make her feet appear smaller, we could see a film in the left frame of Anna Pavlova dancing on stage, while the image in the right frame focused in slowly on a still publicity photo where she had clearly slimmed down her arch with a white pencil.



Student Lexa Armstrong presents her project on Anna Pavlova to her classmates. Photo: Kathleen Leary.

The projects had an open-ended quality, as this was an experimental year with regard to class format and employing the most effective way to use the MediaThread tool to convey one's thesis. Experimentation, deciding what to keep in later iterations of the project and what to remove proved just as valuable to the students as having a final, completed work.

Two of the students from the class continued their work with us this summer as interns, one compiling a database of programs of Loie Fuller performances in New York to be shared with the wider academic community, and the second, a project to determine whether copyrighted material could be made available for digital access. This was part of the fulfillment of The Mellon Foundation grant requirements, as was a promotional video about the course for viewing on Barnard's YouTube channel. This class will be taught again in the Spring of 2019 and will incorporate student feedback, new capabilities of the MediaThread platform as technology progresses, and hopefully additions of public domain material that will ignite the Barnard student's creativity.

LIST OF SCHOOLS SERVED

The Jerome Robbins Dance Division served over 700 students in FY17 from the following institutions:

University of California, San Diego
Florida State University
School of American Ballet
Dean College
NYU/ABT Ballet Pedagogy Masters Program
Juilliard Continuing Education
NYU Tisch School of the Arts
Barnard College
Special Libraries Association, Catholic University Chapter
Paula Brown Performing Arts Center
Teens @ Graham
NYC Department of Education Dance Teachers
Queens MS 210Q
Young Israel Senior Center
Broadway Dance Center
Bronx Envision Academy
LaGuardia High School for the Performing Arts
Dance Theatre of Harlem
The Clinton School (Middle School)
Appalachian State University
Hunter College
University of California, Santa Barbara
New School, Lang College



GRANTS

GRANTS IN FY17

Jerome Robbins Foundation	\$105,000
Joseph and Sylvia Slifka Foundation, Inc.	\$100,000
NHPRC	\$ 60,705
Merce Cunningham Trust	\$ 37,500
NYSCA	\$ 31,000
Louis B Mayer Foundation	\$ 25,000
National Endowment for the Arts	\$ 17,500
Mertz Gilmore Foundation	\$ 10,000
The Geraldine Stutz Trust	\$ 10,000
Rudolf Nureyev Dance Foundation	\$ 5,000
The Harkness Foundation for Dance	\$ 5,000

GRANT SPOTLIGHT: SLIFKA FOUNDATION

The Joseph & Sylvia Slifka Foundation gives the dance community back its voice in a grant to preserve our audio holdings.

Thanks to the incredible generosity of the Joseph and Sylvia Slifka Foundation, the Jerome Robbins Dance Division was able to take the unprecedented step of sending the majority of its audio archive backlog of unprocessed, uncataloged audio, totalling approximately 5,082 audio items (2,610 cassettes and 2,472 reels), for digital preservation.

Audio material on physical formats is difficult to make accessible to the public, relying on obsolete media for playback and jeopardizing the long term viability of the item each time it is played. The digitization effort that is being supported by the Slifka Foundation both protects our dance audio history and makes it discoverable again. In fiscal year 2017 the Dance Division was able to target 3,516 items for digitization (2,019 uncataloged cassettes and 1,497 uncataloged reels). Highlights from the first batch of audio that has been preserved in fiscal year 2017 includes:

- Audio of Charles Weidman, Donald Saddler & Walter Nicks;
- An interview with Mark Morris conducted by Lynn Garafola;
- Interviews taken for the Popular Balanchine Project in early 2000s including Vera Zorina and Marge Champion;
- Lectures, classes and audio of Pauline Koner;
- An interview with Mikhail Baryshnikov by Deborah Jowitt, which was research for Jowitt's book, *Jerome Robbins: His Life, His Theater, His Dance* (2004);
- Interviews recorded by Julie Kavanagh as research for her book, *Nureyev: The Life* (2007);
- Interviews recorded by Janet Mansfield Soares for her book, *Louis Horst: Musician in a Dancer's World* (1992).

The Slifka Foundation has generously supported the Division again in fiscal year 2018 so this important work will continue, allowing us to completely recover within the next three years the invaluable audio history of the dance community that is in our care.



Physical audio media before preservation. Photo credit: Cassie Mey.



Physical media rehoused post preservation. Photo credit: Cassie Mey.

GRANT SPOTLIGHT: LOUIS B. MAYER FOUNDATION

Treasured photographs become available for the first time.

One of the strengths of the Jerome Robbins Dance Division's holdings is its photographs collections. Thanks to a two year grant from the Louis B. Mayer Foundation the Division has been able to tackle three significant collections from its backlog - the Fred Fehl, Arnold Eagle and Charles Payne collections. Through the grant a photographs archivist, Tara Strongosky, has been hired to work exclusively on dance material and to bring these collections to light. The Fehl and Eagle collections are 16 and 14 linear feet respectively, while the Payne collection holds substantially more material at 22 linear feet, in part because it contains papers beyond the photographs (Charles Payne was a Director for American Ballet Theatre).

Within the Fred Fehl collection are photographs of the Ballet Russe de Monte Carlo, The Joffrey Ballet Company, Martha Graham, and the Alvin Ailey American Dance Theater, featuring dancers such as Vera Zorina, Andre Eglevsky, Rudolph Nureyev, Mikhail Baryshnikov, Alicia Markova, Erik Bruhn, Carla Fracci, Natalia Makarova, Judith Jamison, Violette Verdy, Allegra Kent, Jose Limon, Margot Fonteyn, Agnes de Mille, Anton Dolin, Alexandra Danilova, Maria Tallchief, Tanaquil LeClercq, Alicia Alonso, and many others.



Jerome Robbins in *Fancy Free*. Photograph: Fred Fehl.

Arnold Eagle immigrated to the United States with his parents in 1929. Throughout the 1930s and 1940s, Eagle produced extended documentary projects, including a series depicting slum conditions in New York City and a documentation of the vanishing elevated subway trains. He contributed photographs to *Fortune* and *The Saturday Evening Post* throughout the 1940s. Among his best-known bodies of work are his photographs for the Martha Graham Dance Company, a decade long endeavor begun in 1944, which make up the bulk of his collection.

As previously mentioned, Charles Payne was the Associate Director at American Ballet Theatre. This large collection of photographs, encompassing 22 boxes, features an unparalleled array of photographs documenting the history of ABT and features former principal dancers including Ivan Allen, Alicia Alonso, Mikhail Baryshnikov, Leslie Browne, Erik Bruhn, Fernando Bujones, Lucia Chase, Anton Dolin, Alessandra Ferri, Carla Fracci, Alexander Godunov, Cynthia Gregory, Alicia Markova and more.

The support of the Louis B Mayer Foundation will make these collections accessible for the first time to researchers and lovers of dance.



SUPPORT

MEMBERS OF DANCE COMMITTEE

Elizabeth Simpson (Chair)
Perry Granoff (Vice Chair)
William Wright III (Vice Chair)
Allen Greenberg (Treasurer)
Peter Kayafas (Secretary)

Charles Adelman
Frank Ahimaz
Jeffrey Borer
Beverly D'Anne
Hubert Goldschmidt (Chair, Acquisitions Subcommittee)
Lane Harwell
Caroline Hyman (Chair, Nominating Subcommittee)
Nancy Lassalle
Kate Lear
Marion Martin
Alison Mazzola
Madeleine Nichols



Left to Right: Alison Mazzola, Charles Adelman, William Wright, Linda Murray, Lane Harwell, Elizabeth Simpson, Madeleine Nichols, Allen Greenberg, Peter Kayafas, Perry Granoff, Hubert Goldschmidt, Beverly D'Anne, Jacqueline Z. Davis. Seated: Nancy Lassalle. Photo: Jonathan Blanc.

CHAIRS OF FRIENDS OF THE DANCE DIVISION

Anne H. Bass
Caroline Cronson

COMMITTEE SPOTLIGHT: FELLOWS PROGRAM

Education Coordinator, Kathleen Leary, details the experience of our second class of Dance Research Fellows who focused on the archives of Jerome Robbins in an initiative made possible through the generosity of the Dance Committee.

Jerome Robbins was a researcher. He visually documented life and human behavior through his many establishing shots of *West Side Story* during the movie's pre-production. A known bibliophile, he read exhaustively on a subject, always to understand as much as he possibly could so it could fortify a fictional world. He studied paintings and drawings, noting color, composition, and character relationships. All found their way into artistic projects.

Jerome Robbins was also a writer. He wrote to give direction. He wrote to categorize. He wrote to organize his thoughts. He wrote to describe what he would like to see visually. At a time when written correspondence was the primary form of communication, much of his life, concerns, and financial contracts ended up on the page. On some of his archived letters there was no need for a signature; because of the content and the tone, the receiver knew immediately that it was from Robbins. When the writing, doodling and photography proved to be limiting, he danced. When he needed clarification, he put pen to paper again, practicality above all else, using the best creative tool for the job.



New York Export Opus Jazz by Jerome Robbins. Photograph credit: Martha Swope.

When choosing applicants for the Jerome Robbins Dance Research Fellowship, we in turn chose participants who could express Robbins' life through different media in the way that he would have, through writing, dancing and photography, or a combination. The Jerome Robbins Research Fellowship was conceived of and is supported by the Committee for the Jerome Robbins Dance Division in honor of Robbins' 100th birth year in 2018. It was created to support scholars and practitioners engaged in graduate-level, post-doctoral, and independent research, and to discover new aspects of Jerome Robbins' legacy including, but not limited to, his photography, artwork and writing, as well as his overall contribution to dance. Even performance was considered as final project format instead of the usual paper. To be considered, applicants had to submit a proposal by April 15, 2017.

A selection committee was assembled to read proposals in May of 2017. The selection committee had three criteria for choosing the Fellows: an applicant's success in proposing the examination of under-researched materials in Robbins' collection, their plans for future community engagement with the archive, and a creative approach to the project. The following people were chosen after determining that they best fit the criteria: Ninotchka Bennahum, Professor of Theater and Dance at the University of California, Santa Barbara, Adrian Danchig-Waring, principal dancer with New York City Ballet, Robert Greskovic, dance critic for *The Wall Street Journal*, Julie Lemberger, dance photographer, Alastair Macaulay, chief dance critic for *The New York Times*, and Hiie Saumaa, lecturer in English and Comparative Literature at Columbia University. Their appointment began on June 1, 2017, and will end on December 31, 2018.

As researching can be a solitary task, two events were organized so the Fellows could meet and share common research questions. Allen Greenberg, Dance Committee Treasurer and President of the Jerome Robbins Foundation, hosted a welcome breakfast in July in which the Fellows described their projects to their colleagues in the program, directors of the Jerome Robbins Foundation, and Library staff members. In September, the Dance Division hosted a screening of rehearsal footage shot by Jerome Robbins of *Variations pour une Porte et un Soupir* (Robbins was experimenting with his film camera and asked Balanchine if he could shoot the rehearsal; Balanchine agreed, providing a rare look into a closed rehearsal.)

The Division created deadlines throughout the fellowship cycle to track progress, and Library staff offered their expertise to foster a supportive environment. Each fellow had a meeting in September with Curator Linda Murray to discuss their progress, and it was discussed whether their topic needed to shift focus or narrow in scope, and which materials might better suit their individual research needs. Each Fellow brought a specific research skill set to the group; some knew how to navigate the Library's catalog exceptionally well, which would in turn yield the most material from the collection, while others were just beginning their journey. Supervising Librarian Phil Karg met with several of the Fellows to instruct them on how use the catalog more effectively. The following are examples of three of the Fellowship projects:

Dance photographer Julie Lemberger offers a creative approach to her project. In her presentation and written piece, "What He Saw – What She Saw: West Side Story, and other views of dance and dancers behind the scenes: Discovering photography by Jerome Robbins and Martha Swope," Julie is looking at "how two photographers in 1957 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; what photographer Henri Cartier-Bresson called the decisive moment, when everything changed, what brought these two together and how it shaped their careers."

Robert Greskovic, who writes about dance for *The Wall Street Journal*, has presented his work at our public presentations in the Bruno Walter Auditorium, and can be spotted frequently in our Special Collections Reading Room working on a variety of projects. Robert is still working on a title, but aims to make a presentation and/or to publish his thoughts and observations addressing his chosen focus. "The focus of my study of the work of Jerome Robbins is to explore what makes his ballets to the music of Frédéric Chopin tick. By this I mean 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, it seems to me, are often passed over in assessments of these works. In chronological order the ballets under scrutiny are *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 has been suggested to me 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."

Dr. Hiie Saumaa, lecturer from Columbia University's Department of English and Comparative Literature, is using the collection in a unique way. She is working on two different projects; one called "Jerome Robbins – Composer in Words," and the other a creative writing project in which she travels on a personal journey with Jerome Robbins, following the pages and entries of his visually stunning, collage-like journals. "Jerome Robbins was extremely active as a choreographer but he was also very close to the written word. His extensive archives include numerous diaries, journals, short stories, poems, travel notes, plots for ballets, and reflections on the performances he saw. What was Robbins like as a writer? Why did he write? How did writing help him with his creative work as a choreographer? I am examining the creative and autobiographical writings in Robbins's personal papers. 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."

These projects and three other thoughtful works will be presented at a symposium on January 26, 2018. During the centennial year of 2018 each Fellow will write a blog post, available on the Jerome Robbins Dance Division page of the nypl.org website, detailing their research findings that have taken place throughout the fellowship cycle, or perhaps share information on a new project based on Robbins' archival materials.

LIST OF DONORS

\$25,000 or more

Anne H. Bass
The Jason and Susanna Berger Fund
Caroline and Paul Cronson
Louisa Sarofim
Estate of Renee Schlesinger

\$10,000 - \$24,999

Anonymous
Caroline Howard Hyman
Myra Malkin

\$1,000 - \$9,999

Anonymous
Charles and Deborah Adelman
Maria-Cristina Anzola and John G. Heimann
Beverly D'Anne
The Honorable Barbara J. Fife
Hubert Goldschmidt
Perry B. Granoff
Allen Greenberg
Peter Kayafas
Nancy Lassalle
Kate Lear
Marion and Terry Martin
Madeleine M. Nichols
Michèle and Steve Pesner
Meryl S. Rosofsky and Stuart H. Coleman
Mabelle Seawright
Elizabeth Simpson
Estate of Jean Sulzberger

Donors of \$999 and below

Anonymous

Merrill Ashley

Sarah Buckley

Jennifer Chaitman

Estate of Selma Jeanne Cohen

Victoria Donaldson

William J. Earle, in memory of Aidan Mooney

Lane Harwell

Richard E. Mooney

Richard Osterweil

Wendy Perron

Tilden A. Russell

Nancy Wight

Carol Zuckerman

Thank you to our supporters from all the staff.



Left to Right: Jennifer Eberhardt, Emma Rose Brown, Daisy Pommer, Tanisha Jones, Phil Karg, Cassie Mey, Arlene Yu, Juliana DeVaen, Sarah Schnapp, Lexa Armstrong, Kathleen Leary, Linda Murray, Alice Standin. Not pictured: Victor Van Etten. Photo: Jonathan Blanc.



JEROME ROBBINS DANCE DIVISION
The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY, 10023.