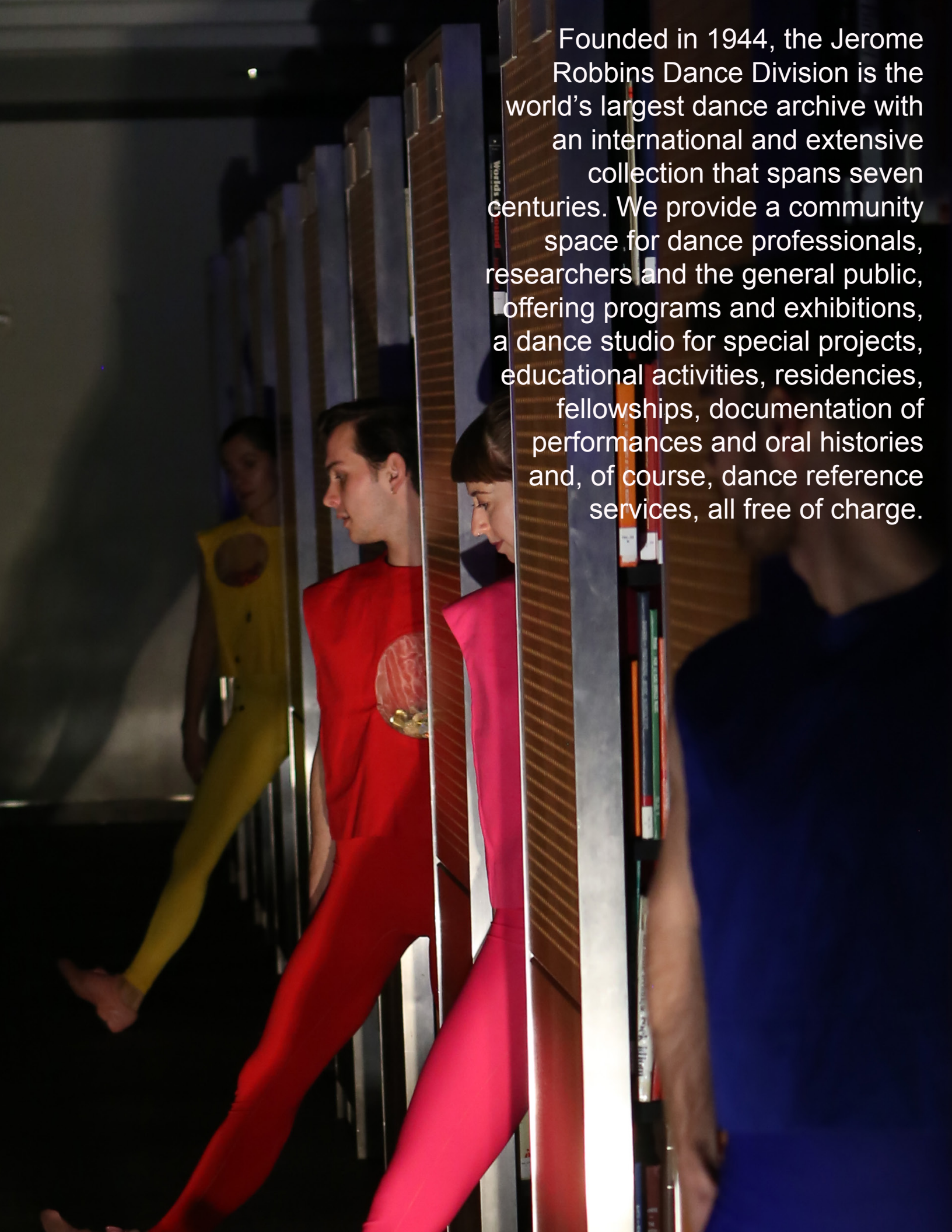




**JEROME ROBBINS DANCE DIVISION
ANNUAL REPORT FY20**

All featured photographs unless otherwise credited are courtesy of Julie Lemberger and were taken as part of the Dance Division's 75th Anniversary Gala.



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

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WELCOME LETTER

In this past fiscal year the Jerome Robbins Dance Division experienced some of the brightest and darkest moments in its history. The last six months of 2019 were spent celebrating the 75th anniversary of the Division and the accomplishments of multiple generations of staff in creating this unparalleled archive for the history of dance, capped off by a gala on December 4 which featured nine live performances located throughout the Library for the Performing Arts. We started off strong in the New Year with our annual symposium that serves as the culminating point of the Dance Research Fellowship, and were beginning to roll out our spring programs and services when COVID-19 forced the Library to take the unprecedented step of closing its doors on March 14, 2020.

It is redundant to say that this period has been difficult. Every single one of us has had to negotiate personal and professional obstacles since the onset of the pandemic and the thoughts of the staff are with those of you who have experienced loss or hardship this year. However, living through this moment has also reinforced for me why archiving matters. When Jack Ferver and Jeremy Jacob presented at the symposium on their work with the Division's oral history recordings made during the height of the AIDS epidemic, who could have predicted that the work these two men undertook in excavating voices and lives from our archive would prove so prescient? On that evening in January many members of the audience, myself included, wept for what had been lost and for what was irrecoverable in Ferver and Jacob's elegiac performance to the young men taken from us at the apex of their artistic powers. It was heartbreaking to contend with the loss of so much potential unfulfilled. But, although the audio recordings could not compensate for what was taken away, I was also grateful to former staff member Lesley Farlow and then curator Madeleine Nichols for their joint work in preserving what could be saved through oral history documentation and for enshrining those memories.

Top to bottom: Gala Co-chair Caroline Cronson. Co-chairs of the Gala Chris Pennington, Ellen Sorrin & Allen Greenberg of The Robbins Rights Trust. Staff members Erik Stolarski and Jennifer Eberhardt prepare to guide guests to the performances. The artists of the gala take a curtain call.

Photos: Patrick McMullan.



The experiences of living through AIDS and COVID-19 are very different in nature, but this is also a time of fragility where many of the things we hold dear are in peril. An archive's job is to protect that which is at risk and must be saved for the advancement of human knowledge and a library's job is to equitably create open access to information, so never has our work felt more urgent. Although the Library has been physically shut to the public, staff have been actively working to make materials available remotely, to continue video documentation and oral history recordings and to keep our communities engaged with a range of projects and services. Long term, the role of the Division will be to provide context and insight into how COVID-19 impacted the dance field. A future curator and their staff will reckon with those questions—the job of the current team is to make sure that adequate resources will exist to do that work.



Curator, Linda Murray introduces the line-up for the Division's annual symposium. Photo: Jonathan Blanc.

Remembrance is essential to our evolution. Without an acknowledgement of what has transpired in the past we are doomed to repeat the same history in a vale of ignorance and this year has made manifest that this is not acceptable. The Dance Division is the living memory bank for the dance field, the steward and guardian of that history. And, through that role, we are also the potential catalyst for debate and change, providing a safe space for open and thoughtful dialogue and for creative engagement to support transformation.

As several eminent choreographers have noted, dance does not live in the past or the future—it is entirely contingent upon the present to exist. While the idea of an archive may evoke an affiliation with history, it has an equal obligation to what will ensue. It is our vocation in the Dance Division to protect the form; to cherish the past, support the present and ensure the future. To those of you who support us in this work I extend my deepest thanks and a promise to continue safeguarding dance for generations to come.

Linda Murray, Curator



The staff's weekly virtual meeting. Photo: Emma Brown.



STAFF

Curator	Linda Murray
Assistant Curator	Tanisha Jones
Collections Manager	Arlene Yu
Supervising Librarian	Phil Karg
Education Coordinator	Kathleen Leary
Producer, Original Documentations	Daisy Pommer
Producer, Oral History Project	Cassie Mey
Special Collections Librarian	Jennifer Eberhardt
Reference Librarian	Erik Stolarski
Reference Staff	Alice Standin Kenneth Murphy
Serials Staff	Brenta Agard
Audio & Moving Image Assistant	Emma Rose Brown
Administrative Assistant	Joshua Persaud
Division Page	Cathy Sorokurs Sumi Matsumoto
Dance Audio Cataloger	Diana Chapman
Dance Processing Archivist	Tara Strongosky

STAFF SPOTLIGHT: KATHLEEN LEARY

Our Education Coordinator, Kathleen Leary, is a powerhouse in the Dance Division, managing our community outreach, supporting educators, and more.

Growing up in Omaha, NE I was always the theatrical standout of my family. While my brothers played instruments and were on the swim team, Thursday evenings were reserved for my dance class at Erin's Dance Studio about 5 miles from my home. It was near where my grandmother lived, and I remember going by in the car one day to visit her and asking my mother if she could sign me up for dance lessons. I think she might have almost driven off of the road with surprise because until then I was perfectly happy playing backyard football or trying to climb the tree in the front yard. Every May from 5th to 9th grade, I would dance on the stage of the local theater, The Orpheum, and apply makeup in the green room that had a dedication plaque to fellow Omahan Henry Fonda on the door. In 9th grade, I realized that I was more excited about the costumes we chose to dance in for the big recital than the recital itself. While I quit dance class that year, I took that love of costumes with me.

When I was in 2nd grade, our class went to the Emmy Gifford Children's Theater to see a production of *The Legend of Sleepy Hollow*. When it was time for the final scene when the Headless Horseman chases Ichabod Crane, the actors strung sheer fabric pieces the length of the stage and moved them up and down to symbolize the fog and mist in the forest. I was transfixed because I had never seen theatrical representation before, and I thought, "I want to know how to do that!" When I was in high school, I got the opportunity. The first production I worked on was as a prop master, but I quickly began spending all of my time in the theater, evolving into the resident costume designer. My high school drama teacher really believed in me and knew I could get a scholarship to go to college for theatrical design, which I did, to Coe College in Cedar Rapids, IA. I studied there for two years, but really thought I needed to be either closer to Chicago, or on the coast to get the best education possible. Eventually I finished my degree at Virginia Commonwealth University in Richmond, VA.



A master's degree was an educational goal for me, and with that degree I could teach costume design if a freelance career didn't work out. So, I decided to go to graduate school at Temple University, in exchange for a graduate assistantship in the costume shop. The first year was incredibly challenging, living in a new, larger city, learning how to be a designer with drawing and color theory courses, and working in the costume shop nearly every day, especially during tech week. There I learned how to be a patient seamstress (read: patience then in everything, because sewing is always accompanied by immediately ripping out a seam), and learned how to create a garment from scratch.

When I graduated, I moved to New York to be a freelance costume designer. I didn't have a dream of working on Broadway, I just wanted to work. I had daytime jobs, and then would immediately leave to go shopping, to a fitting, or tech rehearsal. I would travel all around the city with an old suitcase that my grandmother gave me on my 11th birthday with a portable machine inside, and a small supply kit. Much of my first 7 years in New York was spent in the dark, with either a dresser light between my teeth (bite-light) or lighting up notes while at the tech table.

When I joined the staff of the Jerome Robbins Dance Division in September of 2016, I leaned heavily on lessons learned in my education program to create a structure for how we would teach with dance archival objects in the Division during the week, while devouring dance biographies on the weekends.

Through my colleagues, I have learned about their specialties in copyright, library science, moving image preservation, and object conservation. One of my favorite ways to teach is through observation of moving image material. I love to break down the movement with the students from what they see (observation) to how to think critically about what they have seen (inference). While at one time I would have been petrified to teach for a ½ hour, I can now teach for hours at a time. Now my question when speaking to teachers (especially since we have gone online) is not “how much time DO you have to spend at the Library?” but “how much time CAN I have with your students?” In the six months that I have been working from home, I have been able to interact with groups throughout the world thanks to the use of Zoom as a teaching tool. I have taught in the evening to coordinate with a group of students in California for their early afternoon class time. New York City Public School students in Flushing or Bay Ridge can now spend their class time at the Library, rather than undertaking a two hour bus ride. I am happy that we can continue to inspire students, and fulfill the promise that the Division is for everyone regardless of time restraint, learning ability, or location.

VOLUNTEER SPOTLIGHT: LINDA ROCCOS

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

On June 25, 2019, new volunteer Linda Roccas joined the Dance Division. Linda has over 30 years of library experience, including ten years as a tenured professor at the College of Staten Island Library. She was the volunteer Archivist at the Archaeological Institute of America, New York Society for more than twenty years, and has also donated her time and energy to performing arts organizations such as the Brooklyn Academy of Music, New York City Ballet, and Lincoln Center for the Performing Arts. Prior to her career in libraries, Linda was an instructor in both the performing and visual arts, specializing in her doctoral studies on ancient Greek costumes and material culture.

In the past twelve months, Linda has proven to be an invaluable asset to our work, bringing her combination of library science knowledge and deep love for dance to work closely with Collections Manager Arlene Yu. Linda's first project took advantage of her library experience to dedupe our backlog house programs, after previous volunteers had sorted them first by performing company or individual and then by date. Her enthusiasm when she shared discoveries of premieres or programs she remembered seeing in person belied the tedium of careful checking of dates, times, and program inserts.



Linda next moved to continuing the individual cataloging of our oversize photograph files, a project begun in January 2019 by a previous volunteer and one that demands an understanding of library cataloging systems and principles. By the time the Library closed on March 14, 2020, there was a single remaining drawer of files to catalog. Linda is determined to complete the project, and we hope to be able to give her that opportunity again soon!

Since the Library's closure, Linda has collaborated with her co-volunteer Peg Mastrianni to evaluate a moribund list of 232 Internet Resources in Dance assembled more than ten years ago. Linda and Peg have checked for dead or updated links and evaluated the resources in light of what is available online today, so that the list can eventually be included in a LibGuide for the dance community. Linda's experience in academic libraries and her continued pursuit of online dance offerings contribute to her valuable perspective on what our dance patrons might want or need.



ARCHIVES

SPOTLIGHT: TRISHA BROWN COLLECTION

The collection of a postmodern dance icon joins those of many of her collaborators.

In Fiscal Year 2020 the Jerome Robbins Dance Division was honored to acquire the collection of Trisha Brown (1936-2017). A founding member of the seminal dance groups Judson Dance Theatre and Grand Union, and a champion of the democratic dance movement of the 1970s which favored pedestrian gestures over technique driven performance, Brown ultimately became known for her development

of Joan Skinner's

release technique (or as Brown referred to it, "the line of least resistance") and the creation of pure dance work; dance that often existed without accompaniment and that had its own inner music and harmony evident within the choreography. Brown's line of choreographic inquiry pushed many of Merce Cunningham's experimentations to their logical boundary and arguably invented the first truly feminist mode of dancing in her rejection of classical lines, and the perpetual tension she created in the body between sensuality and intellectual awareness.

A pillar of the New York dance scene from 1961 until her death in 2017, and a global influence on the trajectory of postmodern dance, Trisha Brown's multi-decade career can be read as encompassing several key periods which in turn provide rich contextual and historical insight into the main movements of the dance field in the late 20th century and early 21st century. In her book, *Trisha Brown: Choreography as Visual Art*, Susan Rosenberg highlights Brown's exploration of the fragility and instability of dance through an examination of the body-as-archive and also her use of other media including film, text and photography to alternatively archive and inscribe the form. Brown's preoccupation with archiving ephemerality led her to create a unique and deeply rewarding collection, replete with documentation of the creation of work as well as evidence of the final presentations.

The Trisha Brown Collection comprises 230 linear feet of papers, 4,381 audio and moving image recordings and 8TB of digital video. Highlights of the papers of the archive include material related to the creation and premiere of choreographic works. Document types include correspondence, collaborator contracts, cue sheets, lighting paperwork, costume specifications, and music scores, among others. Of particular significance are Trisha Brown's personal papers.



Set and Reset, 1983. Photo: Mark Hanauer.



Figure 8, 1974. Photo: Nathaniel Tileston.

This archive includes correspondence, dance notation, photographic prints, negatives, and slides. The moving image recordings of the Trisha Brown Dance Company are particularly strong and comprise performance documents, performance for camera, and preparatory material that dates back to 1966. There are approximately 3,250 recordings including approximately 300 predominantly unique “Building Tapes.”

The Building Tapes are critical to the value of the collection as these documented how Brown built her work in the rehearsal studio and each tape is connected to a series of building notebooks and scores. After an early aversion to being filmed in the first decades of her career, from 1990 onward, Brown methodically documented her rehearsal and creative process, enhancing each recording with textual documentation and analysis of the moving image content. The building notebooks in the collection were produced by Brown’s Choreographic Assistant, Carolyn Lucas, between 1994 and 2011. The step of recording rehearsals and performances and textually and visually notating the creation of work and then creating a systematic link between the footage and the notebooks is completely unique to Brown and provides a level of access to her creative process that is unprecedented.

Trisha Brown is one of the most cerebral American dance artists of the last century. Her work defines a period in U.S. culture and interweaves with political movements of feminism and women’s rights, social justice and democracy. She was an ambassador for America on the international stage, embodying freedom of speech and sexual liberation in her choreography. The Division is excited to see the scholarship that will emerge from this landmark acquisition.

SPOTLIGHT: MARTHA GRAHAM COLLECTION

An archive of one of the most significant organizations of the modern dance movement has been added to our collections.

The Jerome Robbins Dance Division was delighted to announce in May 2020 that it had acquired the archive of the Martha Graham Dance Company, one of the most significant organizations of the modern dance movement. The multimedia collection contains films of the groundbreaking dancer at the peak of her career, alongside photographs, choreographic notation, correspondence, and other historical materials. Spanning 40 linear feet and featuring over 400 audio and moving image items, the collection covers the life and work of the esteemed choreographer from her childhood days and legendary career through to her legacy and influence, including the founding of the Martha Graham Dance Company, which celebrated its 94th anniversary on April 18, 2020.

Highlights of the collection include:

- Film of iconic Graham works including *Appalachian Spring*, *Frontier*, *Letter to the World* and *American Document*;
- tintype family photographs from Graham's childhood;
- an extensive photograph collection of Graham's canon by photographers including Barbara Morgan and Soichi Sunami;
- Isamu Noguchi's set drawings for *Seraphic Dialogue*, including handwritten notes by Noguchi;
- choreographic notes for *Acts of Light*.



Martha Graham in *Cave of the Heart*, 1956. Photo: unknown.



Martha Graham speaking at an outdoor event in Japan, 1955. Photo: Unknown.

As a pioneer of 20th century dance, Graham's career reflects the work of those who came before and those later influenced by her signature style—the contraction and release technique. The collection joins the holdings of the Jerome Robbins Dance Division, which include materials from Graham's mentors and teachers Ruth St. Denis and Ted Shawn, contemporaries Doris Humphrey and Charles Weidman, dancers in

her company including Merce Cunningham, Paul Taylor and Jean Erdman, and countless other greats who sought her out as a collaborator including Mikhail Baryshnikov and Rudolf Nureyev.

Martha Graham is a giant in the American cultural landscape. Her codification of the philosophical ideals of modern dance created a new mode of expression that still underpins the training of dancers across the globe today. The Jerome Robbins Dance Division houses the collections of Graham's teachers, peers and acolytes so we are incredibly excited to add the archive of the Graham Company to our holdings. With this addition the Division's collections now present an extensive understanding of the history of American modern dance.

SPOTLIGHT: FREDERICK MELTON PHOTOGRAPHS

An important mid-century photographer is surfaced from our collections.

In March 2020, shortly after the Library's COVID-19 closure, a project to digitize the Frederick Melton photographs came to fruition, and over 1,800 negatives and contact prints became available to view on the New York Public Library's Digital Collections portal. The Frederick Melton photographs are an extensive collection of images, both posed and candid, of New York City Ballet and the School of American Ballet dancers, classes, and productions, taken between 1949 and 1954.

The digitization project was the culmination of a multi-year effort that began with the Dance Division's 2017 exhibition on *George Balanchine's The Nutcracker®*, which featured, among other images, digitized facsimiles of photographs taken by Melton for the 1954 New York City Ballet premiere souvenir program. As described in a 2018 blog post by Digitization Coordinator Stephen Bowie, part of the Library's exhibition work involved securing permission to use Melton's images for publicity. Stephen's successful search for Melton's heir resulted in a license to display Melton's photographs on the Library's website.

Melton's large collection of negatives had already been slated for processing, but the Dance Division was now granted the ability to make his images digitally accessible worldwide on Digital Collections, and not just physically on site. Negatives are more difficult and fragile than photographic prints for researchers to work with in our reading room, so digitization would both increase access and help preserve the physical integrity of the originals. Through a coordinated effort by the Dance Division and the Library's Archives, Digital Imaging, and Metadata Services units, as well as Stephen Bowie's diligence, the Frederick Melton photographs were cataloged and then digitized and made available in one continuous process.



Studio portrait of Robert Barnett costumed for Jerome Robbins' *Ballade* (Image ID 58107899). Frederick Melton photographs, Jerome Robbins Dance Division.



Center adagio of men's class at School of American Ballet. Nicholas Magallanes and Andre Eglevsky in the front row (Image ID 58135112). Frederick Melton photographs, Jerome Robbins Dance Division.

Melton photographed New York City Ballet at work in posed studio shots and rehearsals, as well as at parties and on tour. Where his collection truly enhances our documentation of mid-twentieth century ballet, however, is in his coverage of the School of American Ballet classes and faculty. Over 350 photographs document the classes and faculty in the early years after New York City Ballet was formed as Ballet Society and SAB became its official school.



Female students in arabesque at the barre at School of American Ballet (Image ID 58135181). Frederick Melton photographs, Jerome Robbins Dance Division.

Our work on the Melton photographs continues even after digitization. As part of the remote work undertaken after the Library closed, reference staff member Alice Standin has been working to enhance the metadata for the collection using the photograph expertise she has developed over her long career at the Dance Division. She was able to quickly identify not only SAB faculty such as Pierre Vladimiroff, Anatole Oboukhoff, Antonina Tumkovsky, Muriel Stuart, and Felia Doubrovskaya, but also, after some additional research, some less commonly photographed faces.

The timing of our completion of the Melton project was fortuitous, arriving as quarantine began and representing a significant addition to the Dance Division's remotely available materials. Together with the Carl Van Vechten slides, the Frederick Melton photographs now provide worldwide access to over 7,500 images of the world of American ballet in the mid-twentieth century.



School of American Ballet faculty and administration members. Left to right: Felia Doubrovskaya (Image ID 58135439), Yurek Lazowsky (Image ID 58135359), Elise Reiman (Image ID 58135350), and Lincoln Kirstein, Eugenia Ouroussow, and Natasha Molostwoff (Image ID 58135316). Frederick Melton photographs, Jerome Robbins Dance Division.

LIST OF ACQUISITIONS IN FY20

Danspace Project, Inc. Additions

American Tap Dance Foundation Collection

Deborah Zall Collection

Max Waldman Collection

Martha Graham Center of Contemporary Dance, Inc. Records

Vera Strelska Collection

Retfærdighed! Indlæg til Belysning af vore nuværende Theaterforhold (Justice!

Speech to Illuminate Our Current Theater Conditions) by August Bournonville

Libretto for Thrymskviden, Ballet i 4 Akter by August Bournonville

Cartier's Pocket Guide and Calls for Square Dances as Used at His Conservatory of
Dancing

Martha Graham Legal Papers

Sketch of Petrouchka by Valery Panov

The Hubert Stowitts Collection

Audio interviews conducted by Wendy Perron

Recording of Bhaskar Roy Chowdhury teaching a class

Stephanie Woodard Javanese Dance Collection

Cynthia Gregory Collection

Audio interviews of Hanya Holm conducted by Marcia Siegel

Individual rehearsal tapes from Balanchine Trust

Jacques Rouché Collection

Margaret Fisher Collection

Gus Solomons, Jr. Additions

Merrill Ashley Additions

Trisha Brown Collection

Martha Graham Dance Company Collection

New Chamber Ballet Videos

Michael Truppin Dance Slides Collection

LIST OF PROCESSED COLLECTIONS IN FY20

André Eglevsky papers, Additions, Library call number (S) *MGZMD 411

Merrill Ashley papers 14.37 linear feet, Library call number (S) *MGZMD 495

Anita Feldman Tap collection, 5.43 linear feet, Library call number (S) *MGZMD 496

Don Redlich papers 9.42 linear feet, Library call number (S) *MGZMD 498

Barbara Newman dance interviews 2.92 linear feet, Library call number (S) *MGZMD 501

Maxine Glorsky papers 8.13 linear feet, Library call number (S) *MGZMD 502

Nancy Reynolds collection 33.13 linear feet, Library call number (S) *MGZMD 503

Sonia Arova papers 0.84 linear feet, Library call number (S) *MGZMD 507

Martha Graham legal papers 0.21 linear feet, Library call number (S) *MGZMD 529

W.H. Stephan collection 3.58 linear feet, Library call number *MGZEB 19-271

Frederick Melton photographs 0.84 linear feet, Library call number *MGZEB 19-562



EXHIBITIONS

SPOTLIGHT: ARCHIVE IN MOTION: 75 YEARS OF THE JEROME ROBBINS DANCE DIVISION

One of the centerpieces of the Dance Division's anniversary year was the exhibition *Archive in Motion: 75 Years of the Jerome Robbins Dance Division* which was worked on by the staff as a collective with particular oversight by Arlene Yu. A show that explored the roots of the Division through the objects in its care, it charted our origins to 1944 when the Music Division of The New York Public Library hired a young Juilliard graduate named Genevieve Oswald as



A view at the exhibition space for *Archive in Motion*. Photo: Jonathan Blanc.

a music reference librarian. While her job was predominantly to provide music reference service, a small part of her duties was to assess dance materials that had been accessioned by the Division as part of larger music collections and to make a plan for how they should be treated. Oswald, who was a singer by training but who had taken a semester of modern dance, instinctually knew that the dance materials she was assessing spoke to a larger need. Here was a field with no distinct representation within the archive for its history or its community. Additionally, in the absence of a score or script, dance archives had to be assessed differently as incidental material could potentially provide the only remaining trace of a performance. For Oswald the answer was clear—dance as a subject needed to be a stand alone department. With the support of the Music Curator, Dr. Carleton Sprague Smith, she successfully petitioned her case and the Dance Collection was born. Oswald oversaw the first 43 years of the Collection's history, shepherding it from a handful of Ballet Theatre publicity photographs to the largest dance archive in the world and the international standard for practices of dance librarianship and archiving. During her tenure the Collection received full divisional status, moved from 42nd Street to Lincoln Center, and developed the standards for cataloging dance. By the time she retired in 1987, the Division was a global force. Oswald was succeeded by Madeleine Nichols who, during her 18 year tenure, cultivated a diverse and holistic community of dancers, responding to the field in real time as issues emerged. Nichols oversaw the Division as the AIDS crisis ravaged the dance field and, with staff member Lesley Farlow, initiated the AIDS oral history project to safeguard the life stories of artists who were going to be lost too soon. She was also the curator when the Division was renamed in honor of Jerome Robbins in 1999. Nichols was replaced by Michelle Potter, an Australian dance scholar who brought a renewed focus to the Division's Asian dance holdings, and then by Jan Schmidt, who served as curator for 8 years but who had been in the Division for far longer as a moving image specialist.



A visitor looks at Carlo Blasis' *Studi per Ballo*. The Dance Division's oldest item, Guglielmo, Ebreo da Pesaro's *Trattato dell'Arte del Ballo*, is to the left. Photo: Jonathan Blanc.

materials to strengthen the Division's holdings over the decades—and included warm correspondence between Toscanini and Oswald in the display cases.



Alexandra Danilova's "red swan" tutu. Photo: Jonathan Blanc.

One of the most important responsibilities of the Dance Division is to safeguard choreography, and in the absence of a universal language this is a difficult task. While this is now mainly carried out through the retention of moving image, in the era before the existence of film, systemized forms of notation were the only way to communicate across time the integrity and intention of a piece. The exhibit displayed some of the earliest forms of dance notation in existence including a handwritten manuscript from 1463 and also charted the history of the Division's engagement with choreographic documentation through our filming program, Oridoccs, and our Oral History Project.

We also acknowledged essential donors—chief among them Walter Toscanini, Lincoln Kirstein, Lillian Moore and, of course, Jerome Robbins, who gifted funding and

Finally, the exhibition traced the history of the staff, many of them dancers themselves, who made the Division such a special place to research. Although the Dance Division is certainly shaped in part by the women who have led it as curator, the influence of the staff is far greater. Through their work as artists they have raised the profile of lesser known parts of the field and have facilitated their inclusion in the archive, and as librarians they have advocated to the broader field of humanities for the legitimacy of the field of dance.

Archive in Motion is made possible by the generous support of Charles and Deborah Adelman, Maria-Cristina Anzola and John G. Heimann, Edward Brill and Michele Levin, Richard Curtis and Leslie Tonner Curtis, Richard Dow and Maggie Flanigan, Frankfurt Kurnit Klein & Selz, Pat and Alex Gabay, Perry and Marty Granoff, Judith M. Hoffman, Barbara Horgan, Caroline Howard Hyman, Judith A. Kinberg, Nancy N. Lassalle, Elizabeth D. Lorenzo, Brian Meehan, Morgan Stanley, Marie Nugent-Head, Patty Pei and James Chang, The Jerome Robbins Foundation, Inc., Magda Saleh, Mary Lou Sax, Robert A. Schulman, Michael and Susanna Steinberg, Michael E. Stern, and an anonymous donor.

SPOTLIGHT: SCHOOL OF AMERICAN BALLET

EXHIBITION

Our Special Collections Librarian, Jennifer Eberhardt, curated a collaborative exhibition with the School of American Ballet

In October 2019, the Dance Division installed a new corridor exhibition outside the School of American Ballet's teaching studios in the Rose Building at Lincoln Center, curated by Special Collections Librarian Jennifer Eberhardt and in collaboration with the Library for the Performing Art's Exhibitions and Public Programs team. Part of our ongoing educational relationship with SAB and its students, this new exhibition featured reproductions of archival materials from the Division's photograph collections and replaced the exhibition focused on SAB's 2019 Spring Workshops installed in FY19. Selected with feedback from current faculty members regarding their most memorable experiences with former teachers, the exhibition explored the influential legacy of SAB's most revered and cherished instructors, including Stanley Williams, Kay Mazzo, Suki Schorer, Antonina Tumkovsky, and Alexandra Danilova.



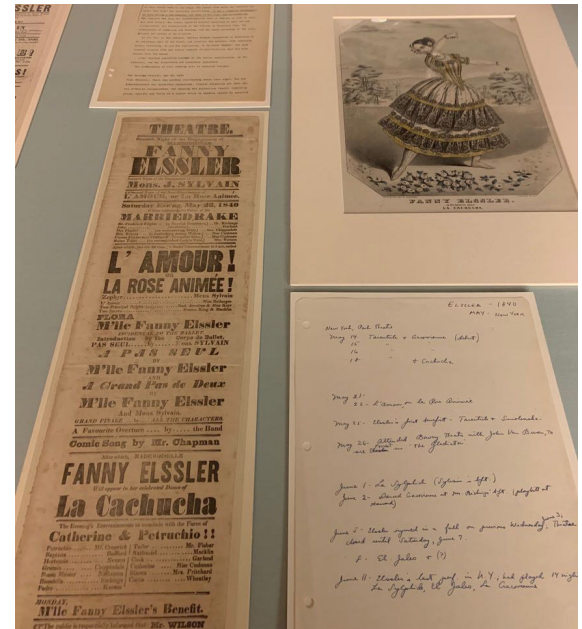
Installation view of faculty exhibition at the School of American Ballet.
Photo: Jennifer Eberhardt.

SPOTLIGHT: THIRD FLOOR CASE EXHIBITS

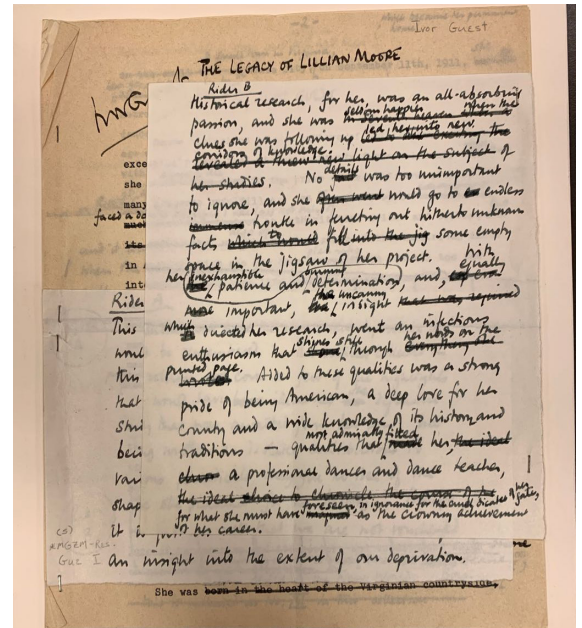
Our third floor exhibition allowed visitors to celebrate the contributions of dance historian Lillian Moore.

To coordinate with the ongoing *Archive in Motion* exhibition in the Astor Gallery, in November 2019 the Division installed an accompanying third-floor reading room case exhibition with materials related to dancer and dance historian Lillian Moore. In 1954, Moore served as the interim curator of the Dance Division, then still known as the Dance Collection, while the Division's permanent curator Genevieve Oswald was on maternity leave. Moore was among one of the earliest, most influential and thoroughly-dedicated scholars working in the then-burgeoning field of dance history; though her primary research area was American theatrical dance in the late 18th- and 19th-centuries, over the course of her career she also published significant contributions on the Royal Danish Ballet and August Bournonville, Marius Petipa, Enrico Cecchetti, and representations of dance in 19th-century printmaking. The exhibit included a number of materials drawn from Moore's own dance research files, a cornerstone collection among the Dance Division's holdings, in addition to the numerous other gifts she left to the Division after her death. This collection bears the Library classmark *MGZMD 1, the first manuscript collection within the Division since it began sequentially numbering such acquisitions in the late 1960s—a fitting tribute to the significance of Moore's scholarship in the field of dance history.

At the time of the Library's physical closure, objects had been selected for two additional reading room exhibits: a display featuring some of the original costume designs of Daniel Rabel, who worked in the court of Louis XIII, and a joint exhibition across the third-floor research spaces with the other Divisions at the Library for the Performing Arts focused on the arts and climate change. The third-floor case displays are organized by Special Collections Librarian Jennifer Eberhardt.



Installation view of primary source materials and research notes related to Fanny Elssler belonging to Lillian Moore. Photo: Jennifer Eberhardt.



Ivor Guest, "The Legacy of Lillian Moore," manuscript, *MGZM-Res. Gue I. Photo: Jennifer Eberhardt.



FILM AND TAPE

ORIGINAL DOCS

SPOTLIGHT: ORAL HISTORY PROJECT

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

Over the course of such an eventful and tumultuous year, the importance of the Dance Oral History Project—and the painstaking work we do to capture the spoken testimonies of dance artists—became even more evident. Our in-depth dance oral histories vibrantly capture the personalities, creative process, and relationships in the dance field that would otherwise be lost to the forces of memory, illness, and time. Through ongoing recordings that date back to the Project's inception in 1974, the collection now contains the voices of over 475 dance professionals.

We recorded the new spoken memoirs of seven distinguished oral authors before our spring 2020 line-up of interviews were all postponed due to the COVID-19 pandemic:

Sarah Petronio interviewed by Steve Zee (Paris, France) on July 23 and 24, 2019.

Bonnie Bainbridge Cohen interviewed by Andrea Olsen (Somatics Festival) on Sep. 18 and 19, 2019.

Janet Adler interviewed by Lisa Tsetse (Somatics Festival) on Sep. 18 and 19, 2019.

Nancy Stark Smith interviewed by Lesley Farlow (Northampton, Ma.) on Sep. 27, 28, and Oct. 18, 2019.

Sandra Rivera interviewed by Kiri Avelar on Nov. 20, Dec. 5, and 12, 2019.

Dyane Harvey-Salaam interviewed by Stephanie Berry on Nov. 29 and Dec. 10, 2019.

Ishmael Houston-Jones interviewed by Alex Fialho on Dec. 13 and 14, 2019.

Our first oral history of FY20 was in France with “First Lady of Swing” Sarah Petronio, internationally acclaimed jazz tap artist. Conducted by Steve Zee at Sarah’s home, this interview was part of our ongoing initiative to document the lives of prominent tap dancers through a generous gift from the Schlesinger family. Sadly, we had to postpone our planned spring line-up of tap interviews with Deborah Mitchell and Hank Smith when the Library closed in March.

In the early fall, Emma Rose Brown, Oral History Assistant, and I took a trip up to Northampton, Mass. to record oral histories with Bonnie Bainbridge Cohen and Janet Adler, who were being celebrated alongside Nancy Stark Smith and the *Contact Quarterly* publication as part of the Somatics Festival 2019. We also spoke on the Festival’s *Archiving the Experience* panel and recorded key sessions that included lively conversations between these three pioneering women. Our generous hosts were organizer Andrea Olsen,

panel moderator Lesley Farlow (original Oral History Project Coordinator/Dance Division alumna), and the staff of The Werner Josten Performing Arts Library at Smith College. You can further explore documentation of the Festival events at <http://www.somatics2019.com/>.



Nancy Stark Smith and Lesley Farlow

The Festival was an immersive and physically interactive experience that seems so far from where we are now. Alongside recording the oral histories, Emma and I participated within the community through the movement workshops that included Bonnie’s *Self and Other*, and Nancy’s *Unpacking the Underscore*. In a memorable moment of exploration with Nancy during her *Underscore*, I couldn’t help but being a bit starstruck thinking, I’m actually moving with Nancy Stark Smith!



Andrea Olsen and Bonnie Bainbridge Cohen



Lisa Tsetse and Janet Adler



Steve Zee and Sarah Petronio



Stephanie Berry and Dyane Harvey-Salaam



Alex Fialho and Ishmael Houston-Jones



Sandra Rivera and Kiri Avelar

A few weeks later, Emma returned to Northampton to record Nancy's oral history. Emma writes of the experience: "What started as two sessions, quickly transformed into three and then four sessions. It was evident that the 6 hours we were recording was just the beginning of Nancy's life history. Frequent reference to the *Contact Quarterly* archive, to specific flyers from specific events, made it clear to me that in addition to her accomplishments as a performer, teacher, and writer, Nancy was an avid archivist of her own experience."

As her interviewer, Lesley Farlow created an imaginative yet constructive interview plan that used Nancy's Underscore structure itself. Though we knew that Nancy was battling cancer, which was the impetus for us to make sure that her story was recorded, she was so vibrant that we could not truly imagine that this oral history would be one of her last interviews. This passage is just one example of her vivid storytelling:

"I would... do Tai Chi on the beach and walk down to the post office. That's where we started the magazine [*Contact Quarterly*]. So I have to backtrack to starting that because I was living at the commune then.... But also in the commune, they were saying, 'What is this dancing stuff you're talking about? Contact?' Because I thought I had done all that in college, and that was great and then I was going to do writing stuff, and I didn't know what was next and so I said, 'Well, it's easier for me to show you than to tell you.' So we rented space in Point Reyes in something that was called the Dance Palace then, Carol-something ran it. They had mats, and Diane [di Prima] came and some of the guys from the commune. They were filmmakers and set designers and artists, so none of them were dancers. I pulled out the mats, and we started the way that I knew how to start, which was to roll." - Nancy Stark Smith, told to Lesley Farlow on September 18, 2019.

Nancy passed from this world on May 1, 2020 and left an incredible legacy of movement, creativity, and community through her life's work. Incredibly saddened by her premature death, we all took some comfort in knowing that we had recorded her own account of her colorful and impactful life in dance, just in time.

We continued with an engaging fall season at the Library to document the life's work of three notable and pioneering NYC-based dance artists. First, we recorded with Sandra Rivera, a founding member and former principal dancer with Ballet Hispánico, who went on to direct the Omega Dance Company, and focus on the Latino experience in the U.S. as a choreographer and educator. Our next recording was with Dyane Harvey-Salaam, a principal soloist with the Eleo Pomare Dance Company before she became a founding member and Associate Artistic Director of Forces of Nature Dance Theatre Company, as well as a highly respected theatrical movement choreographer and teacher. We concluded 2019 with the ever groundbreaking artist, Ishmael Houston-Jones, an award winning choreographer, performer, author and curator at Danspace Project, whose improvised dance and text work has been performed world-wide. Spending time while recording with such inspiring artists is always a highlight of the job and I look back with great fondness for those last few in-person interviews for the foreseeable future.

The new year brought unimaginable changes to our workflow as we started working from home during the height of the pandemic in NYC. We shifted our focus from the recording side to post-production, and worked to audit and finalize many of the transcripts from the past few years. In lieu of our annual in-person Listening Party, I created a Dance Oral History Project Playlist from the past 4 years of interviews to bring our dance stories to listeners while social distancing at home: <https://www.nypl.org/blog/2020/04/21/dance-oral-history>.

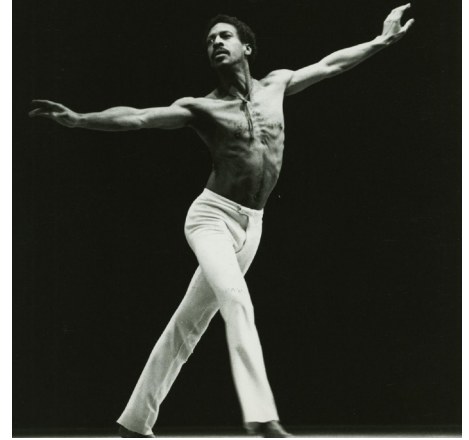
We also continued to feature interviews from across the 46 years of the Project through the Dance Oral History of the Month outreach campaign. Here are just a few examples of the oral histories we brought into the spotlight this past year:



December: Demian Acquavella, 1989.
Photo: Arthur Avilés.



January: Dianne McIntyre, 2000.
Photo: Jim Edmonds.



February: Dudley Williams, 2002.
Photo: Johan Elbers.

Oral History Cataloger Diana Chapman also reflects on a unique year:

“As I approach my 19th anniversary as the Dance Oral History cataloger, I have been thinking about how different this year has been. First, of course, is the impact of COVID-19, the most direct result of which has been working at home and seeing my colleagues only virtually. But in terms of the work I do, the biggest change has been in the nature of the recordings that I am cataloging.

In prior years, spoken word recordings from the Dance Audio Archive far outnumbered the new Dance Oral History Project (DOHP) recordings in my cataloging queue. This fiscal year, the reverse has been true. This in turn has made me even more aware of how much work goes into the production of each DOHP before it is ready for cataloging, including the extensive post-production work required in order to create an accurate transcript of the interview and prepare the raw audio files for public access. More than ever, I have come to realize how each DOHP is a performing arts event in itself, from the initial ‘casting’ of the interviewee and interviewer to its ‘premiere,’ that is the uploading of the catalog record and audio files to the Library’s online catalog.

While working from home this spring, I began the cataloging process for the oral histories recorded as part of Jean Butler’s *Our Steps* residencies held at the Library in 2018 and 2019. This entailed auditing transcripts and summarizing close to 20 interviews with dancers, teachers, and adjudicators of Irish step dancing in the United States. The stories are varied, but together they create a picture of how traditional Irish forms of dance and music were brought to the East coast, flourished, and have even influenced trends in their birthplace, Ireland. This unique collection will eventually be widely available through Digital Collections, but for now, preliminary access to some of these interviews are available at <https://www.our-steps.com>.

It has been a strange and painful year, with all that COVID-19 has brought. But the work of the Dance Oral History Project has never stopped, and these special ‘performances’ continue to be held as we now move into the realm of virtual recording.”

As we write this, most of the postponed oral histories from the spring of 2020 are now on track to being recorded remotely. In a time that has so vividly brought to attention the way many of our dance elders’ stories and lives are at particular risk, we carry on with our cherished work to document and amplify the voices of beloved dance artists!

LIST OF ORIGINAL DOCUMENTATIONS IN FY20

TAP CITY: RHYTHM IN MOTION.

The program, an annual showcase and essential incubator of tap choreography that director Tony Waag began in 2013, was recorded July 11, 2019 at Symphony Space theater in New York City, with two cameras. Brian Seibert of *The New York Times* credits the program with introducing promising new voices.

NEW CHAMBER BALLET

The company's world premiere performance of *The Night*, choreographed by Miro Magloire, was reviewed by Jerry Hochman in *CriticalDance*. He wrote that "from the outset the piece is filled with emotional gloss, and has a sense of time, place, and purpose that ultimately takes it to a higher level." The performance was recorded with two cameras on September 14, 2019, at New York City Center Studios.

ALLEGRA KENT: ONCE A DANCER

The Jerome Robbins Dance Division hosted a discussion with retired New York City Ballet principal dancer Allegra Kent and dance writers Mindy Aloff, Elizabeth Kendall, and Claudia Roth Pierpont. Kent reminisced about her 30-year career with the company and excerpts from iconic performances were shown. The event was recorded on October 7, 2019 at The New York Public Library for the Performing Arts, with one camera.

ALASTAIR MACAULAY & ROBERT GRESKOVIC: APOLLO

Recorded on October 11, 2019 at The New York Public Library for the Performing Arts, with one camera.

SHANTALA SHIVALINGAPPA

In a review of Shivalingappa's latest work, *Akasha*, in *DanceTabs*, Marina Harss wrote, "Everything in Shivalingappa's style (of dance, of presentation) emphasizes clarity, shape, and intention." The October 11, 2019 performance was recorded with two cameras at The Joyce Theater in New York City.

YANIRA CASTRO

Last Audience is an immersive performance installation which utilizes the structure of a traditional requiem mass as the inspiration to develop scores for the audience.

The October 17, 2019, performance was recorded with two cameras at New York Live Arts.

KYLE ABRAHAM, A.I.M.

Big Rings, *Show Pony*, *Solo Olos*, *Cocoon*, and *Studies on a Farewell* were recorded with two cameras at The Joyce Theater on October 19, 2019. In a review in *The Dance Enthusiast*, Theo Boguszewski wrote: "Ranging from introspective to sensual to playful, the spectrum of Abraham's artistic influences and interests are on display" in this mixed program of premieres and recent works by Abraham and other choreographers.

BALLETCOLLECTIVE

Scorpio Desert, *Orange*, *Translation*, and *Faraway* were recorded with two cameras on October 25, 2019 at GK Arts Center in Brooklyn, New York. The evening represented a collaboration between choreographer Troy Schumacher's BalletCollective, comprised of eight dancers from New York City Ballet, and the orchestral collective The Knights, in a program of new works and existing repertory.

BLACK GRACE

The program by this New Zealand-based dance company was reviewed by Apollinaire Scherr in *Financial Times* as a "smartly assembled, emotionally vast show." The works performed were *Kiona and the Little Bird Suite*, *As Night Falls-Abridged*, *Crying Men-Excerpts*, and *Method*; the performance was recorded at The Joyce Theater on October 30, 2019, with two cameras.

EPHRAT ASHERIE DANCE

Odeon, an evening-length work described by Stacey Menchel Kussell in *The Dance Enthusiast* as "resplendent," represents a collaboration between Asherie's choreography and her brother Ehud Asherie's musical direction. The reviewer summarized: "By juxtaposing Afro-jazz music with break dancing and focusing on family and rhythm rather than politics, *Odeon* takes the audience somewhere new." The November 6, 2019, performance was recorded with two cameras at The Joyce Theater.

FROM THE HORSE'S MOUTH

A Celebration of the 75th Anniversary of the Jerome Robbins Dance Division offered a series of dance performances conceived and directed by From the Horse's Mouth co-directors Tina Croll and Jamie Cunningham. Dancers included Lauren Hale Biniaris, Victoria Dombroski, Kendra Dushac, Silken Kelly, Abby Marchesseault, Lindsey Miller, Heather Panikkar, and Jessica Stucke. The November 7, 2019, performance at the 14th Street Y was recorded with two cameras.

RASHAAD NEWSOME

Black Magic: Five explores blackness and the intersectionality of identity and oppression through a combination of visual art, performance, and a site-specific installation. The November 8, 2019 performance was recorded with two cameras at New York Live Arts.

BIG DANCE THEATER

Three works by Annie-B Parson—*ballet dance*, *Cage Shuffle: redux*, and *The Road Awaits Us*—were presented at NYU Skirball. In a review in *The Dance Enthusiast*, Lauren Grant wrote that "Maybe, through the improbable, ephemeral, and exposed, Parson offers us reality." The November 9, 2019 performance was recorded, with two cameras.

CAMILLE A. BROWN & DANCERS

Mr. TOL E. RAnCE, choreographed in 2012, is the first installment of Camille A. Brown's trilogy on black identity. In her review in *The Dance Enthusiast*, Amy Bernardo noted "Brown's exceptional choreography, and the dancers' abilities to convey underlying problems in our media and culture." The work was recorded with two cameras at The Joyce Theater on November 9, 2019.

JEROME ROBBINS DANCE DIVISION 75TH ANNIVERSARY GALA

A celebratory evening, including a series of live dance performances at various locations throughout The New York Public Library for the Performing Arts: *A West/East Song and Dance* choreographed by Rajika Puri; *Library Dance* by Pam Tanowitz; *For You* choreographed and danced by Jean Butler; *Riff This Remix* choreographed and danced by Ephrat Asherie; *N.Y. Export: Opus Jazz: 12/04/19* choreographed by Jerome Robbins and arranged by Adrian Danchig-Waring; excerpts from

D.I.S.P.L.A.Y.E.D. choreographed by Heidi Latsky; *If By Chance* by Michelle Manzanales; *12x4* by David Parker, and excerpts from *Other Dances* by Jerome Robbins. The works were recorded with one camera on December 3 & 4, 2019.

TWO MERCE CUNNINGHAM SEMINARS

Led by Alastair Macaulay and recorded with one camera on December 10 & 11, 2019 in the Library's Seminar Room.

MICHELLE DORRANCE DANCE

Recorded on December 20, 2019 at The Joyce Theater in New York. The program included a revival of *All Good Things Come To An End* and the world premiere of the Nutcracker suite, entitled *We Present To You: The Nutcracker Suite, Or, A Rhythmaturgical Evocation of the "Super-Leviathonic" Enchantments of Duke and Billy's Supreme Adaptation of Tchaikovsky's Masterpiece That Tells A Tale Of A Misunderstood Girl Who Kills A King And Meets A Queen And Don't Forget "Oooo-Gong-Chi-Gong-Sh'-Gon-Make-It-Daddy," And That It Ain't So Bad After All.*

75 YEARS OF THE JEROME ROBBINS DANCE DIVISION SYMPOSIUM

A day-long event, including presentations by the Dance Division's fourth cohort of Dance Research Fellows: Emily Coates, Elizabeth Zimmer, Tara Aisha Willis, Emmanuele Phuon, Apollinaire Scherr, Triwi Harjito, and co-Fellows Jeremy Jacob and Jack Ferver. It was recorded with two cameras on January 24, 2020 in the Bruno Walter Auditorium.

NYTB/CHAMBER WORKS

Recorded with two cameras on February 13, 2020 at Danspace Project, New York City. The company, along with live musicians, performed two world premieres, *Uncaged* by Antonia Franceschi, and *The Soldier's Tale* by Robert La Fosse, in addition to *Double Andante* by Pam Tanowitz, and *Small Sonata* by Richard Alston.

THE JOFFREY BALLET

Offered a mixed program including *Commedia* by Christopher Wheeldon, *Mono Lisa and The Sofa* by Itzik Galili, *Bliss!* by Stephanie Martinez, and *The Times Are Racing* by Justin Peck. In his review in *Bachtrack*, Joseph Houseal wrote that the company “looked splendid, capable of anything.” The February 16, 2020 performance was recorded with two cameras at Theatre Auditorium in Chicago, IL.

KIMBERLY BARTOSIK / daela

From 2019 Guggenheim Fellow and New York Dance and Performance “Bessie” Award winning Kimberly Bartosik / daela comes their latest work *through the mirror of their eyes*. Cast included dancers Joanna Kotze, Dylan Crossman and Burr Johnson. This work was recorded with two cameras at New York Live Arts on March 5, 2020.

ORIGIDOCs SPOTLIGHT: THE DANCE DIVISION'S 75TH ANNIVERSARY GALA

Producer of the Division's original documentations, Daisy Pommer, reflects on some highlights from FY20.



Leslie Taub and Peter Trojic in *D.I.S.P.L.A.Y.E.D* (excerpts). Choreographed by Heidi Latsky.
Photo: Julie Lemberger.

This fiscal year started out with the joyous second half of the Dance Division's 75th anniversary. As part of the celebration, we recorded a performance storytelling program called *From the Horse's Mouth: 75 Years of the Jerome Robbins Dance Division* and the Dance Division Gala with its eight commissioned original dances, plus an excerpt from Jerome Robbins' seminal work, *Other Dances*.

The 2019 Gala was only the second in

the Dance Division's history, the first being the *Gala Performance: To Save the Dance Collection* back in 1972. New York City was going through a severe financial crisis, and the Dance Collection, as it was known back then, produced a fundraiser replete with dance luminaries such as Margot Fonteyn, Judith Jamison, and Merce Cunningham. The Dance Division was able to film the program, and it remains available to researchers to this day. It will now be joined by recordings of the eight commissioned 2019 works by Ephrat Asherie, David Parker/The Bang Group, Jean Butler, Adrian Danchig-Waring, Heidi Latsky, Michelle Manzanales, Rajika Puri, and Pam Tanowitz. This whole process of documenting site-specific commissioned dance works was a new experience for everyone in the Dance Division, and deeply rewarding.

Other highlights of Fiscal Year 2020 included new works by Kyle Abraham, BalletCollective, and Michelle Dorrance Dance's tap interpretation of *The Nutcracker Suite*.

Of course, the year was cut short by the onset of COVID-19. We watched helplessly as several performances, and therefore shoots, were cancelled for the remainder of the fiscal year. Despite this, we are happy to report that new opportunities to record live dance arose at the beginning of the new fiscal year.



ACCESS

SPOTLIGHT: CIRCULATING COLLECTION DISPLAYS

Supervising Librarian Phil Karg and Reference Librarian Erik Stolarski worked to highlight and promote our circulating collections of books and DVDs which can be borrowed and brought home.

During the past year, the Jerome Robbins Dance Division has continued to enhance and expand its circulating collections by increasing efforts to include book displays and feature staff picks, along with purchasing additional books to strengthen the collection and increase usage statistics.

The Jerome Robbins Dance Division's 75th Anniversary exhibit, *Archive in Motion: 75 Years of the Jerome Robbins Dance Division*, took place from July 15, 2019 through January 25, 2020. This exhibit had an accompanying book display in the Circulation Department on the second floor of LPA with an extensive, staff curated reading list incorporating dance books that were written using our archival collections. This list helped to highlight the value of our collections to researchers, scholars, and other patrons over the past 75 years. The book display yielded 115 checkouts for an average 1.9 checkouts per item. This is a 5% increase in checkouts compared to average dance book circulation.

In the lead up to the Dance Fellowship Symposium, *75 Years of the Jerome Robbins Dance Division: A Symposium of Moving History*, we used the display to highlight books chosen by our research fellows. It showcased books relating to the symposium topics: Dance Theater Workshop, Selma Jeanne Cohen, the AIDS Legacy Project, Indonesian dance, Cambodian dance, Barbara Morgan's photographs of Martha Graham, and Dancing Black/Dancing Blackness. Lasting only two weeks from January 13th, 2020 through January 25th, 2020, this short display of 18 books generated an average 2.4 checkouts per item. This is a 33% increase in checkouts compared to average dance book circulation.

The final book display of FY20 was created in honor of Tap Dance, including the history of tap dance, its evolution, and influential tap dancers and choreographers as covered in books, feature films, and performance, documentary, and instructional videos that was displayed from January 27th, 2020 through March 13th, 2020. Dance Reference Staff created a book list with a range of books and DVDs highlighting our collection of tap dance materials and celebrating this American dance form. This display yielded 247 checkouts of 80 items for an average 3.09 times per item. This is a 71% increase in checkouts compared to average dance book circulation.



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

SPOTLIGHT: COLLECTIONS MANAGEMENT

Arlene Yu oversaw several projects to improve storage, continued developing our full collection inventory, and highlighted our digital collections during closure.

Three-dimensional Object Inventory Work.

As part of the Dance Division’s multi-year project to inventory all of the items in its collections, Collection Manager Arlene Yu developed an inventory structure to gather and better organize existing information about the Division’s three-dimensional objects and highlight data that still needs to be gathered. Prior to this effort, object information had been recorded in a document that did not provide for the sorting and grouping of object data needed for managing larger, collection-level projects. Storage information was recorded separately and discrepancies in data between the lists had crept in over time.

As part of this process, reference photographs are being taken for each object to provide confirmation of identity, since the objects themselves may not be able to accommodate attached labels without being damaged. Reference photographs also allow us to document each object’s current condition.

The new inventory structure will allow us to track items as they are rehoused or conserved, and future storage plans developed and implemented.

Sample 3D Object Inventory Data



Object Number:	3D-0038
Title:	Pointe shoe worn by ballerina Anna Pavlova
Date:	c. 1920s
Object Type:	shoes
Medium:	pink satin, leather, glue
Dimensions:	8 3/4 x 2 1/3 x 2 1/4 in.
Description:	Pointe shoe worn by ballerina Anna Pavlova. On sole: Size 10.
Provenance:	Gift of Lillian Moore
Location:	Robbins Room

Reference photographs, Pointe shoe worn by ballerina Anna Pavlova. Photo: Arlene Yu.

Records of the Ballet Russe de Monte Carlo

After a thorough condition assessment and rehousing of fragile materials by Dance Division Page Cathy Sorokurs, the *Records of the Ballet Russe de Monte Carlo* ((S) *MGZMD 48) have been made available in their original format to researchers. Prior to this project, researchers were directed to use a microfilm copy of the collection. While the microfilm of the collection remains available, researchers’ strong preference for consulting the original format can now also be accommodated. In the six months between when the original materials became available to consult in September 2019 and the Library’s closure in March 2020, the *Records of the Ballet Russe de Monte Carlo* was the Dance Division’s third most requested manuscript collection.

Microfilmed Scrapbooks

In the final two months of calendar year 2020, Dance Division Page Sumi Matsumoto worked on a project to rehouse approximately 950 linear feet of scrapbooks into protective enclosures. These scrapbooks were originally microfilmed and cataloged to provide access to researchers and each volume was carefully wrapped to protect it. However, as with the *Records of the Ballet Russe de Monte Carlo*, researchers vastly prefer looking at the originals if possible, and the original wrappings did not provide enough support to be a good long term solution for the storage of so many volumes.

The rehousing project allowed us not only to better conserve the physical integrity of the scrapbooks, but also to prepare the scrapbooks for more flexible storage options in the future. In addition, Sumi evaluated the current condition of each scrapbook to determine whether or not it was in good enough shape for researchers to view the original, and barcoded each enclosure, recording the information for each volume to prepare for its cataloging. Sumi completed the rehousing, barcoding, and re-evaluation in an astounding two and a half months, with the photo above giving only a hint of the scope of work she undertook. The original scrapbooks will eventually be requestable via the catalog.



Rehoused scrapbooks. Photo: Sumi Matsumoto.

Costume Conservation

Prior to the Library's closure, the Dance Division began a multi-year project to fully inventory, conserve, and rehouse the costumes in our collection. Initial funding to launch this work has been generously provided by the Jerome Robbins Foundation. One of the first costumes slated for attention is a silk and cotton dress belonging to Loie Fuller, pictured on the right. Also being conserved in the first phase is our second tutu belonging to Alexandra Danilova. This tutu, like the one featured in *Archive in Motion*, was used by Danilova in various productions on tour, including *Raymonda*.



Costume belonging to Loie Fuller. Photo: Arlene Yu.

Glass Negatives



Example of glass negative. Photo: Jennifer Eberhardt.

In fall 2019, an additional collections care project completed by Special Collections Librarian Jennifer Eberhardt surveyed the physical condition and current housing of the Division's glass plate negatives to assess long-term storage and housing requirements. Dating primarily to the first half of the 20th century, the inherent fragility of these materials poses unique challenges in terms of both preservation and accessibility; many negatives represent images for which there is no print available, either in the Dance Division's collections or elsewhere. More than 1,700 negatives were evaluated, and a comprehensive rehousing plan was developed for over half of the total collection.

Coloring Books

To address the dance community's need for engagement with dance during quarantine, on April 22, 2020, the Dance Division published the first volume of its coloring books, featuring images of dancers moving in tandem to inspire those sheltering at home with 10 of the more than 2,900 prints available via the Library's Digital Collections portal.

Volume 2 was published three weeks later on May 11, 2020, and featured ten designs by four artists whose designs were influenced by and adorned 20th century ballet: Boris Anisfeld, designing for Mikhail Mordkin, Léon Bakst, designing for Michel Fokine, Natalia Goncharova, designing for Bronislava Nijinska, and Rouben Ter-Arutunian, designing for George Balanchine.



Act II: "Candy kingdom backdrop sketch, titled *"The Nutcracker, NYC Ballet"*. Rouben Ter-Arutunian (1920-1992). pencil on tracing paper. American, 1964. Designs by Rouben Ter-Arutunian © Jerome Robbins Dance Division, The New York Public Library for the Performing Arts. NYPL Digital Collections ID 57282380. Image editing by Arlene Yu.

Volume 3, featuring Dance in Asia, was published on June 1, 2020 and was featured in the Library's virtual Immigrant Heritage Month celebration.

Volume 4, the final volume published in FY20, was released on June 19, and invited the public to view and color ten images of nineteenth century ballerinas as sylphs, a theme proposed by Special Collections Librarian Jennifer Eberhardt.

The coloring books are a joint effort among several staff members—primarily Arlene Yu, Erik Stolarski, and Alice Standin, but also drawing on contributions from Jennifer Eberhardt, Kathleen Leary, Phil Karg, and Diana Chapman—who source and edit images, write captions, and lay out and produce the final downloadable PDF volumes. Each volume is published on the Library's website in a blog post, and promoted via the Division's social media channels. The coloring books were also one of two Dance Division initiatives featured on the Lincoln Center At Home website.



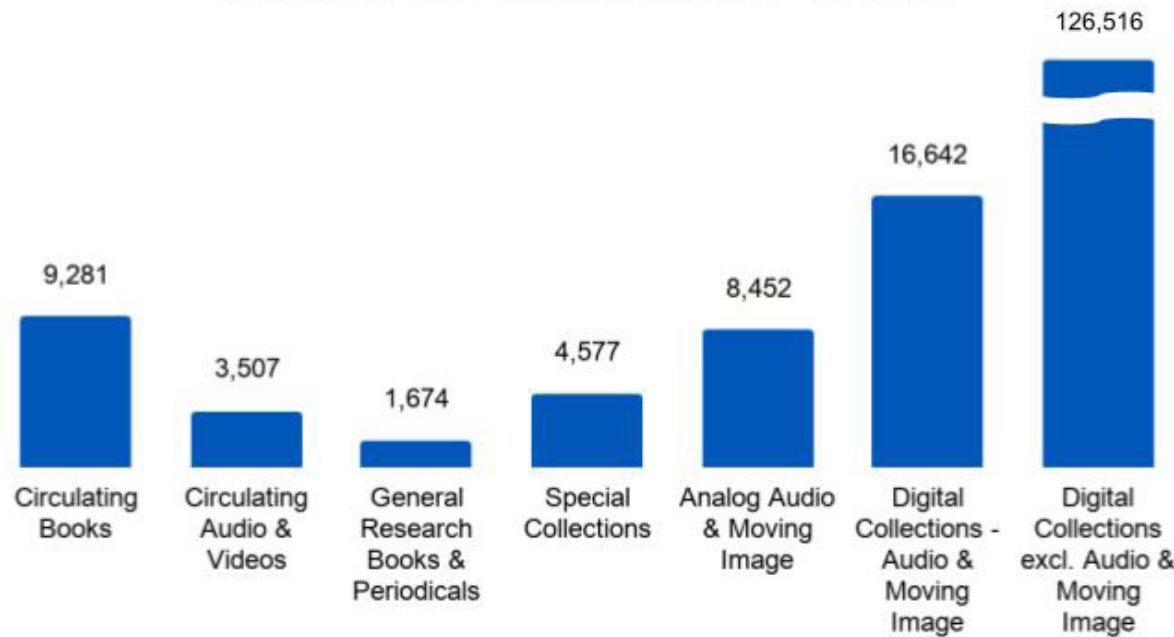
"Three Graces," artist's interpretation of *Two female dancers, one with wreaths, one with a tambourine, accompanied by a kithara player*, NYPL Digital Collections Image ID 57015847. By Alice Standin, 2020.



Artist's interpretation of the opening show drop by Rouben Ter-Arutunian for *George Balanchine's The Nutcracker*® (1964), NYPL Digital Collections Image ID 57282372. Hand brushed acrylic on stretched canvas with photo emulsion screen print embellishment, by Todd Fox, 2020.

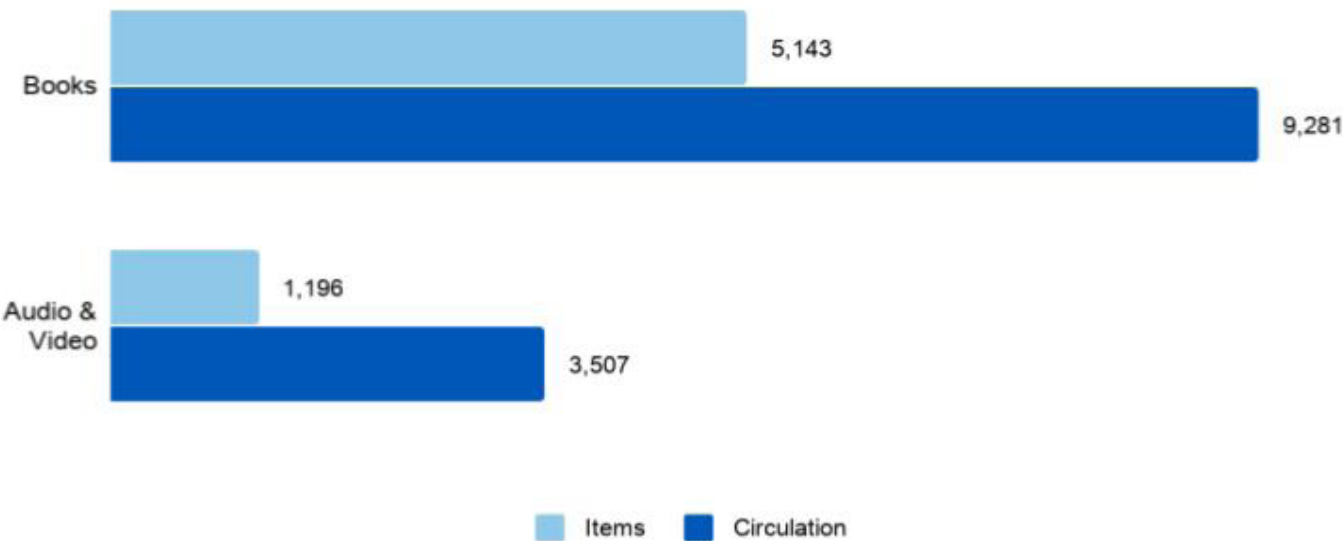
SPOTLIGHT: CIRCULATING STATISTICS

Dance Division Total Circulation – FY 2020



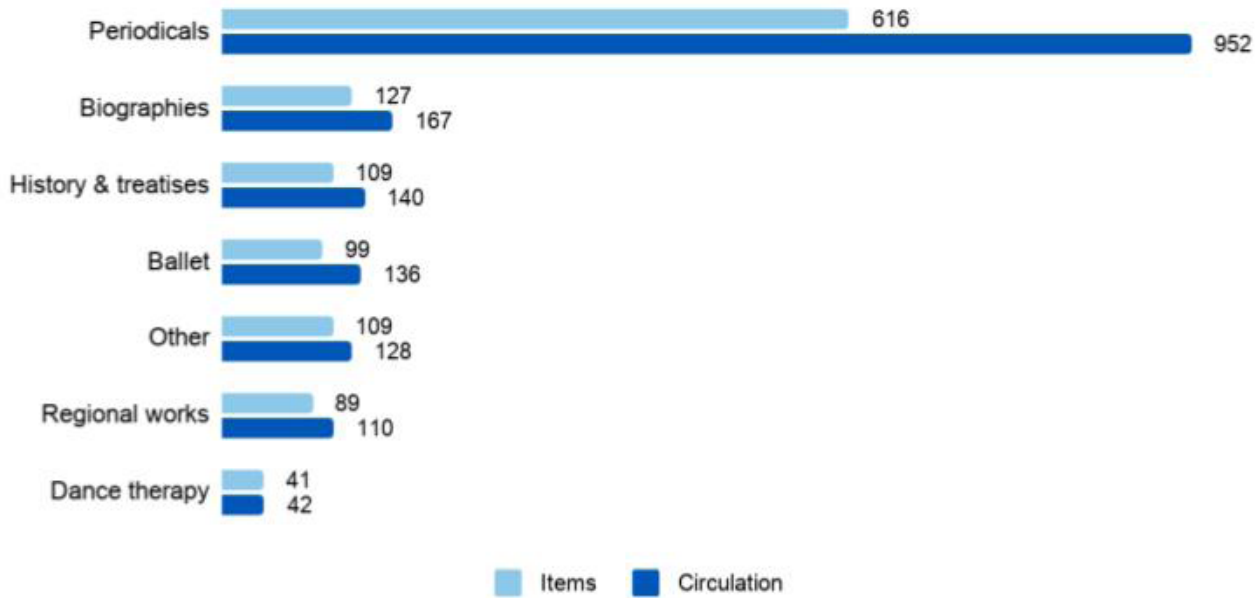
Note: Physical circulation reflects annualized data based on 8.5 months before the Library closed due to COVID-19 on March 14, 2020. Circulating video statistics include feature films with a significant dance component.

Dance Division Circulating Book, Audio & Video Usage - FY 2020



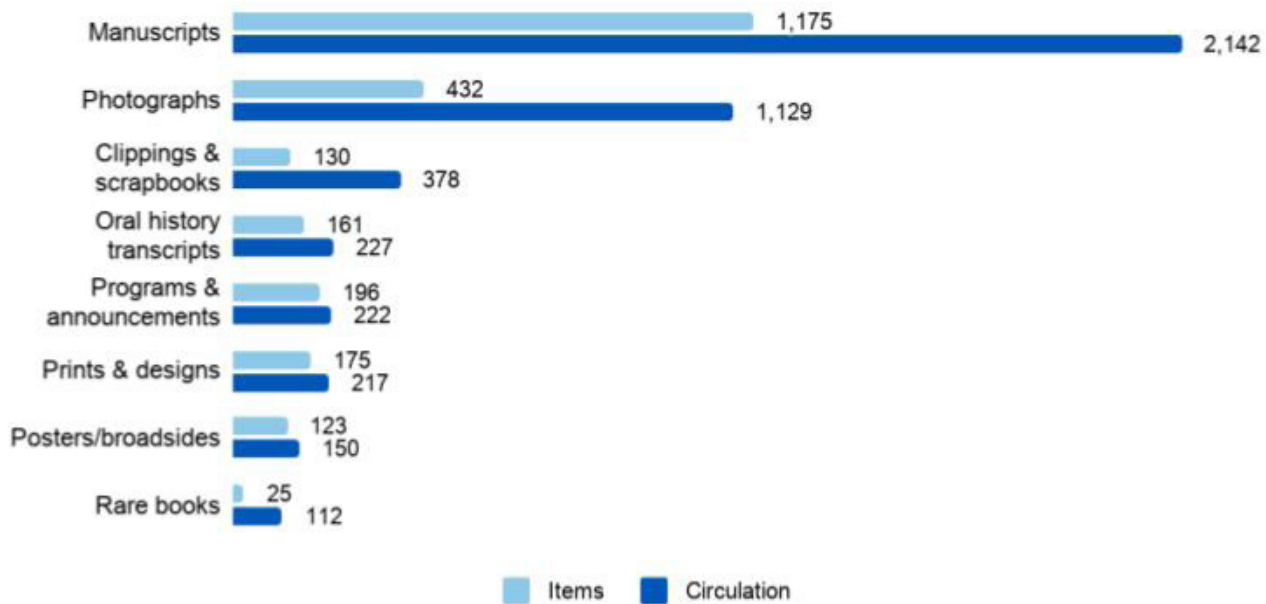
Note: Annualized data based on 8.5 months before the Library closed due to COVID-19 on March 14, 2020. Circulating video statistics include feature films with a significant dance component.

Dance Division General Collections Usage - FY 2020



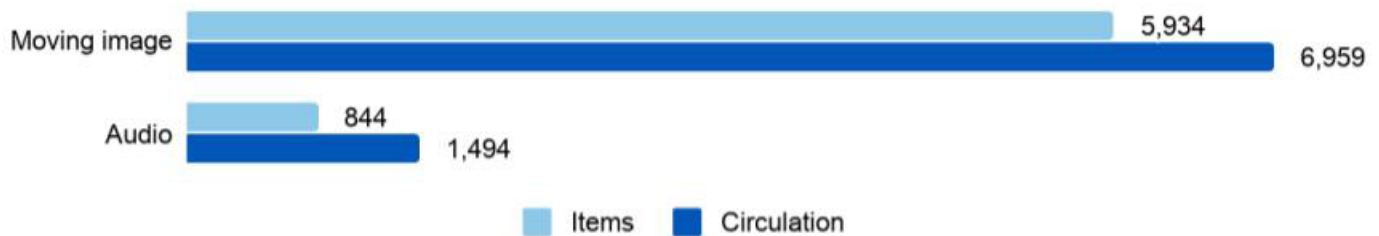
Note: Annualized data based on 8.5 months before the Library closed due to COVID-19 on March 14, 2020.

Dance Division Special Collections Usage - FY 2020



Note: Annualized data based on 8.5 months before the Library closed due to COVID-19 on March 14, 2020.

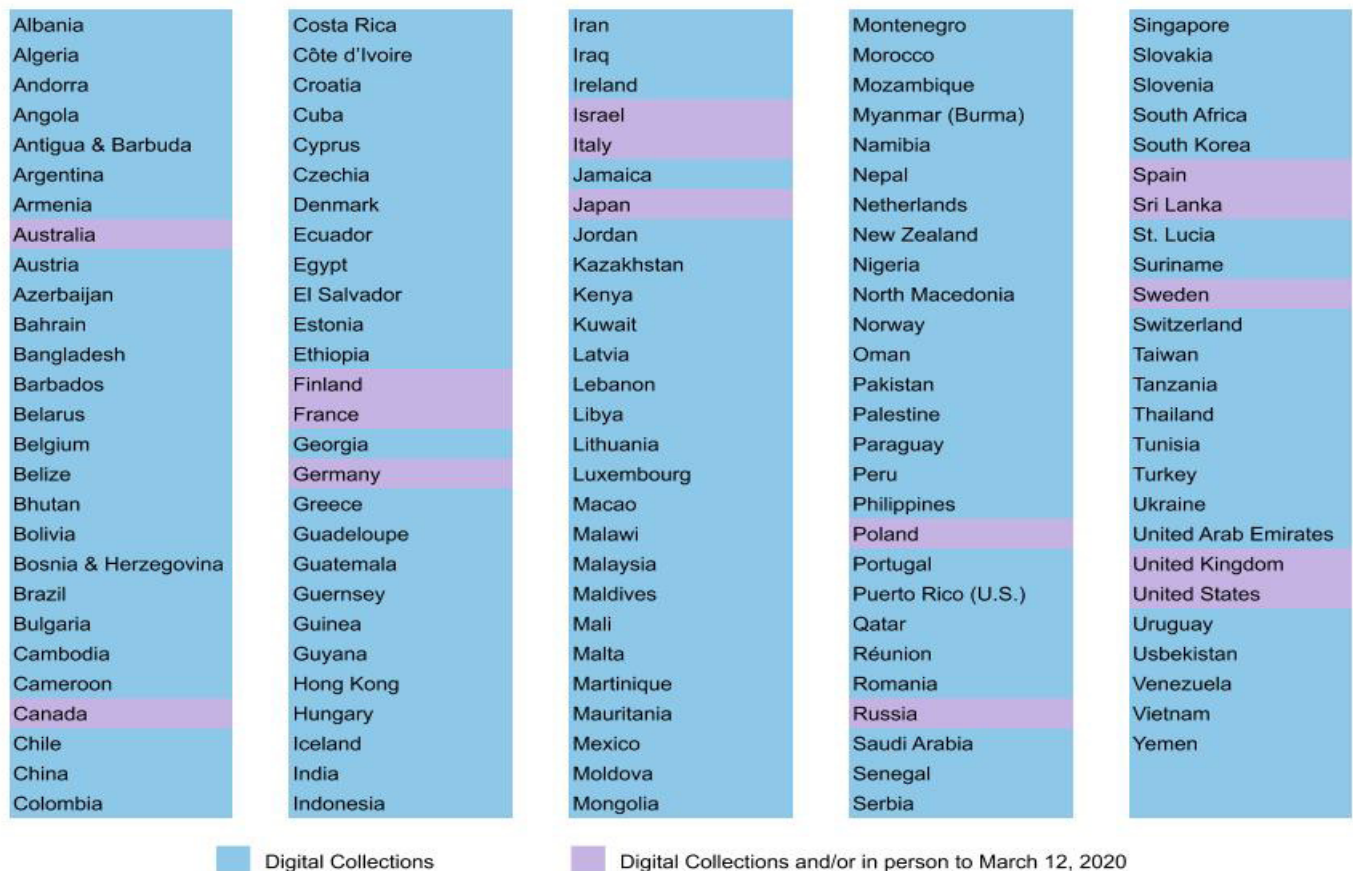
Dance Division Physical Audio & Moving Image Usage - FY 2020



Note: Annualized data based on 8.5 months before the Library closed due to COVID-19 on March 14, 2020.

Dance Division Geographic Reach – FY 2020

Total: Patrons from 133 countries/territories, 6 continents



Dance Division Top 20 Manuscript Collections – FY 2020

Rank	Circulation	Call Number	Collection
1	100	(S) *MGZMD 145	Selma Jeanne Cohen papers, 1942-1993.
2	90	(S) *MGZMD 130	Jerome Robbins Papers, 1930-2001 (bulk 1940-1998)
3	86	(S) *MGZMD 48	Records of the Ballet Russe de Monte Carlo, circa 1936-1978.
4	83	(S) *MGZMD 295	Merce Cunningham Dance Company Choreographic records, 1942-2003.
5	78	(S) *MGZMD 182	Jerome Robbins personal papers, 1896-2000 and undated (1931-1998, bulk dates).
6	69	(S) *MGZMD 124	Bessie Schönberg papers, 1932-1997 and undated.
7	64	(S) *MGZMD 123	Lincoln Kirstein papers, ca. 1913-1994.
8	51	(S) *MGZMD 497	Changing Times Tap Dancing Company collection.
9	47	(S) *MGZMD 202	International Encyclopedia of Dance records, 1982-1997, undated.
10	38	(S) *MGZMD 219	Bertram Ross papers, 1910-2006 (Bulk dates 1980-1996).
11	35	(S) *MGZMD 49	American Ballet Theatre records, 1936-ca. 1967.
12	35	(S) *MGZMD 311	Bhaskar Roy Chowdhury Papers, 1930-2003.
13	32	(S) *MGZMD 351	Merce Cunningham Dance Foundation, Inc. records, Additions, 1890-2012 (bulk 1964-2011).
14	32	(S) *MGZMD 423	Michael Holman collection, 1961-2015 (bulk 1979-2015).
15	32	(S) *MGZMD 196	The Merce Cunningham Dance Foundation, Inc. records, 1938-2003.
16	30	(S) *MGZMD 180	Eye on Dance records, 1966-1995.
17	28	(S) *MGZMD 136	Hanya Holm papers, 1803-1984 (bulk dates 1931-1980).
18	28	(S) *MGZMD 97	Lincoln Kirstein papers, ca. 1914-1991.
19	27	(S) *MGZMD 412	Howarth Gurdjieff Archive, 1910-2010.
20	25	(S) *MGZMC-Res.+ 8	The Walter Toscanini Collection of research materials in dance, 1781-1963.

Note: Annualized data based on 8.5 months before the Library closed due to COVID-19 on March 14, 2020.

Dance Division Top 20 Digital Collections Items – FY 2020

Rank	Usage Count	Title	Type	Collection	Link
1	764	American fashion plates	Print	Dance Division prints	https://on.nypl.org/3cibqIP
2	669	Zhungdra and Boedra	Video	Bhutan Dance Project, Core of Culture	https://on.nypl.org/2MKDkEC
3	577	Interview with Em Theay, 2008-03-27	Video	Khmer Dance Project	https://on.nypl.org/2wowIXv
4	426	Interview with HRH Princess Norodom Buppha Devi	Video	Khmer Dance Project	https://on.nypl.org/2MJDJY9
5	345	Interview with Son Soubert	Video	Khmer Dance Project	https://on.nypl.org/2wpHozE
6	326	Ruth St. Denis, long fabric draped around one shoulder and over her head	Photo	Denishawn Collection	https://on.nypl.org/3hVbaIA
7	284	The fairy grotto	Print	Dance Division prints	http://on.nypl.org/2fhTlxs
8	241	Annabella	Video	Dance Division videos	http://on.nypl.org/2fhlQcb
9	232	Larry King live*	Video	Mikhail Baryshnikov Archive	https://on.nypl.org/2G0XGaU
10	229	Dances, chants and drum rhythms of Haiti with Jean Léon Destiné	Video	African Dance Video Archive	https://on.nypl.org/2EkDHmP
11 (tie)	218	Whirl of life	Video	Dance Division videos	https://on.nypl.org/3iSd4os
11 (tie)	218	Denishawn dance film	Video	Denishawn Video Archive	http://on.nypl.org/2f0nb9
13	203	Isadora Duncan with students by the sea	Photo	Dance Division photographs	http://on.nypl.org/2fiyPIC
14	202	Jay Norman as Pepe, Eddie Verso as Indio, and George Chakiris as Bernardo, three of the Sharks in the motion picture <i>West Side Story</i>	Photo	Dance Division photographs	https://on.nypl.org/2RMOFoh
15	195	Danse macabre	Video	Dance Division videos	https://on.nypl.org/2RLiDjx
16	193	Interview with Ajaibo Walrond	Video	African Dance Video Archive	https://on.nypl.org/3ci4Mnc
17	191	Three curiosities	Video	Dance Division videos	https://on.nypl.org/3iSdACU
18	190	A tribute to Francisca Reyes Aquino*	Video	Dance Division videos	https://on.nypl.org/3iULel7
19	187	Interview with Hun Sarath	Video	Khmer Dance Project	https://on.nypl.org/2RNmYvQ
20	179	Performance of Sovannahong, 2008-07-04	Video	Khmer Dance Project	https://on.nypl.org/32MUUPk

* Video viewable onsite at the Library for the Performing Arts.

SPOTLIGHT: FRIDAY STAFF PICK!

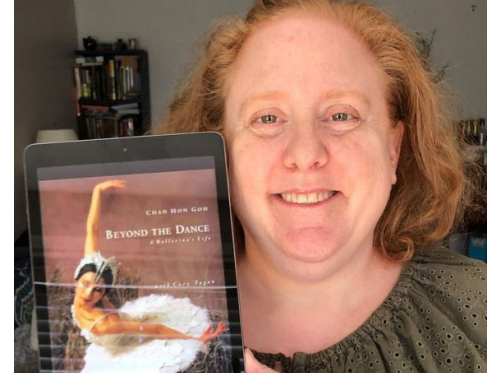
Patrons have been enjoying the weekly Friday Staff Picks coming out of the Dance Division and have been responding to our selections on Facebook and Twitter. Below, a selection of some of the titles read this year.



Arlene Yu recommended *Final Bow for Yellowface*, by Phil Chan, one of our Dance Research Fellows this year.



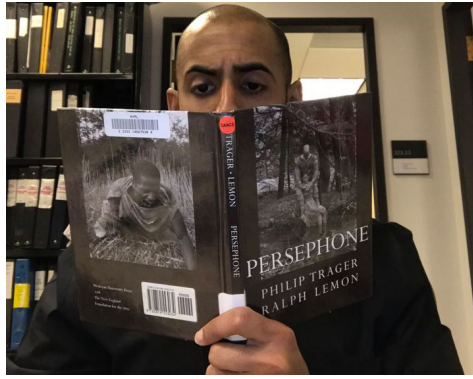
Emma Rose Brown recommended *Black Performance Theory*, edited by Anita Gonzalez and Thomas F. DeFrantz



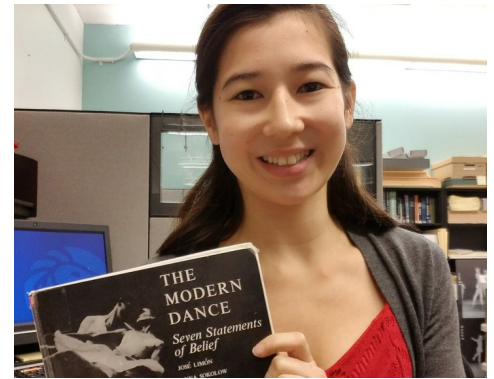
Daisy Pommer recommended *Beyond the Dance: A Ballerina's Life* by Chan Hon Goh.



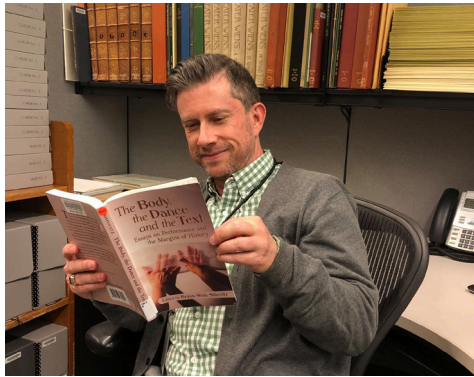
Cassie Mey consulted one of her favorite yoga books: *Relax and Renew: restful yoga for stressful times*, by Judith Lasater.



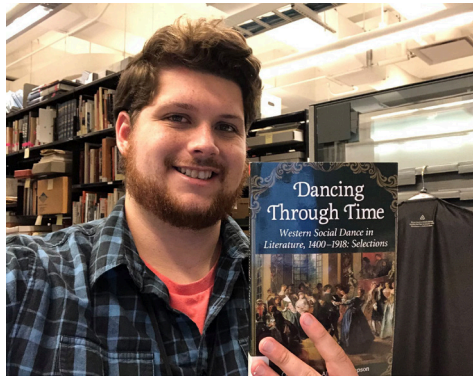
Joshua Persaud dove into *Persephone* by Philip Trager, Ralph Lemon; with poems by Eavan Boland and Rita Dove; text by Ralph Lemon and Andrew Szegedy-Maszak.



Sumi Matsumoto recommended *The Modern Dance; Seven Statements of Belief*, relating to Selma Jeanne Cohen.



Phil Karg recommended *The Body, the Dance, and the Text: Essays on Performance and the Margins of History* edited by Brynn Wein Shiovitz.



Erik Stolarski, recommended *Dancing Through Time: Western Social Dance in Literature, 1400-1918: Selections*, compiled by Allison Thompson.



Linda Murray relaxed with *Tappin' at the Apollo: The African American Female Tap Dance Duo Salt and Pepper* by Cheryl M. Willis.



PROGRAMS

PROGRAM SPOTLIGHT: FROM THE HORSE'S MOUTH

Created by Tina Croll & Jamie Cunningham, *From The Horse's Mouth* (FTHM) is a celebratory dance and oral history experience acknowledged for its meaningful storytelling and exceptional dancing. Each chapter is a unique and special legacy based theatrical event. Over the past 21 years *From the Horse's Mouth* has been presented in New York City, Los Angeles, San Francisco, Chicago, Honolulu, Minneapolis, Miami, Philadelphia, Boston, and Toronto, as well as Jacob's Pillow



Producer's Tina Croll and John Claasen take a bow with the cast of *From The Horse's Mouth*. Photo: Emma Brown.

and the American Dance Festival with over 1,000 dancers participating in the program.

In celebration of 75 years of the Jerome Robbins Dance Division, *From the Horse's Mouth* dedicated its 2019 performance event to our history and the establishment of our international dance archives. Rare film footage, videos and multimedia blended with movement and storytelling, featuring the artists, friends and NYPL luminaries who have preserved the world's preeminent collection of dance materials, film and artifacts.

The weekend celebration, which ran from November 6-10, 2019, included five performances of *From the Horse's Mouth* at the Theater at the 14th Street Y and also included a panel discussion with current and past staff of the Dance Division. The all-star cast included Arthur Aviles, Yoshiko Chuma, Diana Byer, Ze'eva Cohen, Joan Finkelstein, Julia Foulkes, Deborah Jowitt, Rajika Puri, Judith Ren-Lay, Magda Saleh, Preeti Vasudevan, Tony Waag and Theara Ward. The cast also included former curator Jan Schmidt, former staff member Dianne McIntyre and current staff members Kathleen Leary, Cassie Mey, Alice Standin and Arlene Yu. Finally, we were extremely honored to have the participation of scholar, choreographer and dancer Dr. Ann Hutchinson-Guest, who has been a patron of the Dance Division for all 75 years of its existence and who, at 101 years old, graced the stage with a dance in our honor.

PROGRAM SPOTLIGHT: 60 YEARS OF THE CLARK CENTER

On September 5th the Dance Division welcomed our friends at the Clark Center NYC here at the Library to help celebrate their 60th anniversary.

A lesser known part of local dance history is that one of the founding members of the Clark Center at the Westside YWCA was Alvin Ailey, who referred to it as his ritual home. Central to the emergence of black choreographic talent in the late 1950s and early 1960s, the Clark Center provided essential rehearsal space and professional training. In the 1960s, Clark Center teachers included Thelma Hill, Alvin Ailey and Donald McKayle. It was a crucial platform for emerging talent, with the YWCA generously underwriting the administrative and space-related costs. Rudy Perez, George Faison, Carmen De Lavallade, Bill T. Jones, Dianne McIntyre and Eleo Pomare were just some of the legendary dance artists who considered the Clark Center home for a period of their lives.

The public program held at the Library made use of the Clark Center archives which are housed in the Dance Division and brought together many members of the Center—Jill Williams, Ramona Candy, Sheila Rohan, Sandra Rivera, Martial Roumain & Shelley Frankel—for a lively conversation with Library for the Performing Arts Artistic Producer Evan Leslie serving as moderator.



Ramona Candy, Jill Williams, Evan Leslie, Martial Roumain, and Sandra Rivera on stage for the program. Photo: Jill Williams.



Board members Shelley Frankel, Ramona Candy, Mary Rosenberg, Sheila Rohan, Jill Williams, Sandra Rivera, and Martial Roumain backstage. Photo: Jill Williams.

PUBLIC PROGRAMS IN FY20

September 5, 2019
60 Years of The Clark Center.

October 7, 2019
Once a Dancer: An Evening with Allegra Kent.

October 10, 2019
Apollo. Bruno Walter Auditorium.

November 4, 2019
*Final Bow for Yellowface:
Replacing Caricature with
Character in The Nutcracker.*
Bruno Walter Auditorium.

November 12, 2019
*Monuments: Echoes in the Dance
Archive.* Bruno Walter Auditorium.



Allegra Kent in *Afternoon of a Faun*, 1953. Jerome Robbins Dance Division.

SPOTLIGHT: DAVID VAUGHAN'S THE DANCE HISTORIAN IS IN & DANCE REWIND

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

David Vaughan's The Dance Historian Is In

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, Vaughan held monthly screenings of his favorite dance films and videos from the Library's collection. Vaughan passed away in October 2017, and the Jerome Robbins Dance Division continues this series in his honor with guest hosts.



David Vaughan.



Dyane Harvey-Salaam and friends. Photo: Cassie Mey.

We had an excellent start to Dance Historian this year with guests Arshiya Sethi, Tony Waag & Jane Goldberg, Ishmael Houston-Jones, Alastair Macaulay, Dyane Harvey-Salaam, and Theara Ward. The year was cut off in March due to COVID-19, but we are happy to report that Dance Historian has come back as a virtual program in the new fiscal year.

Dyane Harvey-Salaam's Dance Historian program was a wonderful reunion of people from all stages of her life. The room took on a joyous air as she showed videos from her collection and ours that showcased her dancing and choreography as well. Alastair Macaulay gave one of his last

presentations before moving back to the U.K. and he delighted the audience with excerpts from Frederick Ashton's *Tales of Beatrix Potter* and *Stories from a Flying Trunk*.

Dance Rewind

The Jerome Robbins Dance Division has an ongoing documentation program dedicated to the recording of live dance performance and dance-related events and panels. This series highlights a selection of these films and videos, which date back to 1967.

This year's screenings included works by August Bournonville, Doris Humphrey, and Alvin Ailey. We also showed performances by Krishnan Nambudiri, Cynthia Gregory, and the Juilliard Dance Ensemble. We saw some wonderful footage of Alexandra Danilova coaching her School of American Ballet students in 1968 in her staging of *Act III, Grand pas Espagnol*. We then presented a panel discussion on *The Nutcracker* that included an interview with Madame Danilova that covered such topics as her memories of Russian Christmas traditions; productions of *The Nutcracker* by the Imperial Russian Ballet, Ballet Russe de Monte Carlo, and New York City Ballet; and the place of *The Nutcracker* in Balanchine's aesthetic.

DAVID VAUGHAN'S THE DANCE HISTORIAN IS IN

September 25th, 2019

Arshiya Sethi

Dance scholar, and two-time Fulbright Fellow Dr. Arshiya Sethi has spent four decades of her life being closely associated with Indian Dance—its practice, presentation, curation and public interlocutions. She runs a Dance and the Camera initiative in India called *DanzLenz*. Dr. Sethi screened videos on Indian Dance and led a discussion about the current scenario of the art, covering issues of pedagogy, markets, archives, sustainability and livelihoods.

October 30th, 2019

Tony Waag & Jane Goldberg

Founder of the American Tap Dance Foundation and Tap City, the annual New York City Tap Festival, Tony Waag is an international ambassador of the form, receiving the Dance Magazine Award in 2014 for his countless contributions. He screened, along with special guest Jane Goldberg, some of Goldberg's vast video archive, held by the Jerome Robbins Dance Division.

November 27th, 2019

Ishmael Houston-Jones

Ishmael Houston-Jones is an award winning choreographer, author, performer, teacher, and curator whose improvised dance and text work has been performed around the world. Jones explored his own work and that of others in the field.

December 18th, 2019

Holiday Treat

Alastair Macaulay screened ballets by Frederick Ashton based on children's stories, including *Tales of Beatrix Potter* and *Stories from a Flying Trunk*.

January 29, 2020

Dyane Harvey-Salaam

Dyane Harvey-Salaam is an accomplished performing artist, founding member of Forces of Nature Dance Theatre, educator, choreographer and certified Pilates teacher. She screened videos highlighting her performing career as the principal soloist with numerous theatre and dance companies across the U.S. and abroad.

February 26, 2020

Theara Ward

Celebrated dancer, choreographer, writer, and educator Theara Ward screened and discussed films from the Dance Theatre of Harlem archives.



Dyane Harvey-Salaam leading David Vaughan's The Dance Historian is In. Photo: Daisy Pommer.

DANCE REWIND

September 9, 2019

School of American Ballet 1968 and 1969

A filmed run-through of *Napoli, Act III Pas de Six* by the School of American Ballet workshop recorded in 1969, in costume, with piano accompaniment. Staged by famed SAB teacher and Bournonville specialist Stanley Williams, the performance featured future professional dancers Lisa de Ribere, Fernando Bujones, and Marianna Tcherkassky. Also on the program, a 1968 rehearsal of *Paquita, Act III, Grand pas Espagnol*, staged by Alexandra Danilova.

October 9, 2019

Kathakali Dances from India

In this recording, Krishnan Nambudiri demonstrated basic movements of Kathakali dance, gesture, and training exercises. He then performed, in costume, dances that go back as far as the 14th century in the Southern Kerala style.

November 13, 2019

Swan Lake with American Ballet Theatre

A 1970 rehearsal of American Ballet Theatre's David Blair staging of *Swan Lake*, featuring Cynthia Gregory in the dual role of Odette/Odile.

December 11, 2019

Balanchine and The Nutcracker

A 1992 recording of a public program, *Balanchine and The Nutcracker* explored the many facets of this timeless ballet. Topics included Russian Christmas traditions; productions of *The Nutcracker* by the Imperial Russian Ballet, Ballet Russe de Monte Carlo, and New York City Ballet; and the place of *The Nutcracker* in Balanchine's aesthetic.

January 8, 2020

Doris Humphrey

A series of films created in 1972 of the work of dance pioneer Doris Humphrey, under the direction of her primary disciple, the renowned José Limón. Works screened included *The Shakers*, *Day on Earth*, *Lament for Ignacio Sánchez Mejías*, and *Passacaglia and Fugue in C minor*. Danced by the Juilliard Dance Ensemble.

February 12, 2020

Alvin Ailey American Dance Theater

Rehearsals recorded in 1976 featured Louis Falco's *Caravan*, and Alvin Ailey's *Night Creature* and *The Mooche*.



Portrait of Doris Humphrey. Photo: Marcus Blechman.



EDUCATION

EDUCATION ACTIVITIES

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

The summer of 2019 was a busy one, as we hosted the second round of interns, sponsored by Barnard College and in extension of the Spring 2019 course, “Digital Footprints: Archival/New Media Research at the New York Public Library for the Performing Arts”, a digital humanities offering taught in collaboration with Barnard Professor Paul Scolieri and Dance Division staff. Interns continued with and deepened their research projects that they began during the spring semester, and chose projects helpful to the Division, including creating curriculum using the Jerome Robbins Collections and the newly acquired Bill T. Jones Collection for K-12 students. A third intern worked on a project to clear single-owner photographer collections with success. Visits from Gibney Dance, NYTB/Chamberworks, Bank Street Education, and Forrest Ballet Academy closed out the summer, giving the interns a window into the planning and execution of class visits.



Dance Education Coordinator Kathleen Leary and the 3rd graders of John Bowne Elementary in Flushing, Queens watch and discuss the Merce Cunningham piece *Summerspace*.



Riverside Young Adult Librarian Michelle Lee and Dance Education Coordinator Kathleen Leary tabling at the National Dance Institute yearly open house.

The fall was a great opportunity to continue the educational connection to SAB residential students, through introductory tours of the building, and arranging for Library cards. In addition, Dance Education Coordinator Kathleen Leary joined the SAB Cultural Programs team in an effort to create a year-long plan of programming for new and returning SAB students with other student life and faculty members. We continued our promise to arrange for all levels of students at the School of American Ballet to take a tour of relevant exhibits, and this year students explored the exhibit, *Archive In Motion: 75 Years of the Jerome Robbins Dance Division*. Students viewed objects such as Maria Tallchief’s headdress from *The Firebird*, and Isamu Noguchi’s set maquette of *Orpheus*, the first production of New York City Ballet. We certainly missed helping them prepare for their workshop in the spring.

The *Archive in Motion* exhibit proved to be a great teaching tool during the fall, and a discussion or an activity in the Astor Gallery became a must for almost every school visit. Hunter College’s Undergraduate Dance History Department, Boerum Hill International School, and dancers from Teens @ Graham were some of the groups that attended a guided tour. Some highlights of class visits and programming experiences were public tours led by former Dance Division Fellow Preeti Vasudevan, and No/Low vision tours with verbal description in collaboration with Lincoln Center Access.

PS20Q John Bowne Elementary School continued their dance education and movement journeys as third graders at the Library. They visited the Dance Division for two separate programs this year. They graduated to activities in which they interacted directly with archival material. In November, the students learned how Isadora Duncan got inspiration for her Greek-inspired choreography by collecting postcards from the region. Students completed an activity with facsimiles of the original postcard and then created their own postcards, mailed to students homes. In the spring, the 3rd-graders explored the choreographic notation of Merce Cunningham. Students learned when to and not to touch archival materials, and then used the notation to dance through Cunningham's chance theory.



Dance Curator Linda Murray explains how Isadora Duncan collected postcards for inspiration for her Grecian-inspired dances to students from John Bowne Elementary in Flushing Queens. Photo: Kathleen Leary.

Not long after PS20Q's visit, COVID-19 changed educational activities within the Dance Division. There have been more positives than negatives that have blossomed throughout the spring and into early summer. Kathleen and Assistant Curator Tanisha Jones engaged in a previously planned (in-person) class visit with Julia Foulkes and her New School online course. Outreach events including hosting the YA branch librarians team were quickly rescheduled using an online platform. From home, a long-needed education strategic plan was crafted, with a revised mission statement and new goals for the next 5 years. Standard K-12 programming was created that will be offered for online class visits this fall. A new 3-year professional development cycle for NY Public Schools teachers, American Dance Forms, will commence in the Fall of 2020 and we created object lists, book recommendations, and began collaborating curriculum writing with Dance Education Laboratory at the 92nd Street Y.

Regardless of the current environment, we have made a commitment to continue to share and examine critically archival material with students and educators. Summer intensive season is always a fun and productive time of year, and the Gibney Summer Intensive in June kicked off quite a new summer for dance education staff, the sponsoring institutions, and student dancers. During the Gibney virtual visit, participants from all over the city watched Kealy Garfield's *Wow* on the Library's Zoom platform from the comfort of their living rooms, and engaged in a spirited conversation about the piece. This was just one educational experience that increased comfortability with technology and sharpened communication and teaching skills in anticipation of online interactions for the foreseeable future. The flexibility between online and in-person visits allows for more out-of-state or country visitors to "visit" us, when only a scheduled trip would have made this interaction possible previously. Weather, travel issues, or time zones are no longer impediments to sharing our collections, allowing us to be a truly accessible educational institution in the 21st century.

LIST OF SCHOOLS SERVED

The Jerome Robbins Dance Division served over 1,132 students in FY20 from the following institutions:

Ailey/Fordham University
Bank Street School of Education
Bard College
Boerum Hill School for International Studies
Columbia Dance Education Ph.D Program
Dance Education, NYU Steinhardt
Dance Lab NYC
Fiorello H. LaGuardia High School
Florida State University
Forest Hills High School
Forrest Ballet Academy Summer Program
Gibney Summer Program
Hunter College
Joffrey Ballet School
Juilliard Continuing Education
Juilliard Summer Program
Limon Training Program
Marymount Manhattan
Maxine Greene High School for Imaginative Inquiry
NYTB/Chamberworks Summer Program
NYU MIAP
PS20Q John Bowne Elementary
Pratt Institute School of Information and Library Science
Princeton University
Ridge High School
School of American Ballet
St. John's University
Talent Unlimited High School
Teens @ Graham
The New School
University of California, Santa Barbara
University of Texas, Austin
Wagner College

75 Years of the Jerome Robbins Dance Division: A Symposium of Moving History

Our fourth class of Dance Research Fellows celebrated the depths of the Dance Division's collections at our annual all-day symposium.

Unlike the last two cycles of the Dance Research Fellowship, which focused on the work of Jerome Robbins and Merce Cunningham in their respective centennial years of 2018 and 2019, the most recent iteration of the Fellowship and its accompanying symposium, which took place on January 24, 2020, was more expansive in its range of subjects. The Dance Division celebrated its 75th anniversary in 2019, and to honor that milestone, we asked

each of the former curators, as well as current staff, to nominate a collection for research that they felt still resonated with themes central to the dance field. This led to an eclectic group of topics including Indonesian dance, Cambodian dance, oral histories, the papers of a dance historian, photographs, and the videos of a downtown dance institution. The symposium was the last formal event acknowledging the Division's 75-year history and was the perfect way to end our celebrations, reflecting as it did the Division's dual mission to support dance research and dance artists.

This year the Rockefeller Brother Fund provided generous leadership support and the Dance Division in particular thanks Ben Rodriguez-Cubeñas for his belief in this program and its value to the dance community. We are also grateful to William H. Wright II and the Doris Duke Charitable Foundation for their continued generosity, the Louise Guthman Estate and the indomitable Committee of the Jerome Robbins Dance Division, who helped to support the Symposium, and whose vision has made the fellowship program possible for the last four cycles.

In recent years, the dance community has become more vocal and thoughtful about issues of gender, race and immigration, both in terms of representation within work as well as the visibility for those issues in criticism and research. An archive is a vibrant and essential component to these conversations and the symposium presentations amply demonstrated the relevancy of our archive in articulating the field's future.



Jack Ferver performing in his presentation *Nowhere Apparent* with co-fellow Jeremy Jacob.
Photo: Jonathan Blanc.

Emily Coates

Reinventing the Monkey Character of Classical Cambodian Dance

As part of this research project on the science-art exchange embedded within Emmanuèle Phuon's *Khmeropédies III: Source/Primate* (2013), Coates used the oral histories of the Khmer Project Archive to better understand the changing interpretation of the archetypal monkey character over time. This presentation assembles words, images, and histories that she gleaned during fellowship.

Elizabeth Zimmer

A Catalyst and Her Cat: Selma Jeanne Cohen and the Cultivation of American Dance Scholarship

Selma Jeanne Cohen, whose centennial we celebrate in 2020, spent her entire career writing, editing, and advocating for dance history and criticism. She demanded and got space in the curricula of American colleges and universities, wrote the earliest textbooks in the field, and founded and edited the seminal journal *Dance Perspectives* (1959-1976) and the *International Encyclopedia of Dance* (1998). Zimmer traced Cohen's life history, her substantial range of publications, and the wit and wisdom in her decades of correspondence with luminaries in the 20th-century dance world.

Tara Aisha Willis

Relations and Riffs: Dancing Blackness with Bebe Miller, Ishmael Houston-Jones, and Ralph Lemon

Looking to the work of Bebe Miller, Ishmael Houston-Jones, and Ralph Lemon in 1980s-90s New York City, archival research undergirded this analysis of how lived experience, discourse, and lineage appear in the improvisational reunion performances these three choreographers shared in November 2018 at the Museum of Contemporary Art Chicago, titled *Relations*. Their lines of influence, kinship relationships, lived experiences of blackness, and shifting dance categorizations might be understood as a complex terrain navigated with improvisation. How do the dance landscapes in which their work was created, performed, framed, and received relate to their choices in the 2018 performances? How did their living, embodied archives and individual relationships to performing and making dance appear in real-time onstage? Seeking evidence of the shifts in categorization used to define and historicize the intersection of racialized experience and ambiguous choreographic practices, Willis's research pointed to the politics of dance's historicization itself.

Emmanuèle Phuon

Kumbhakar Swallows a Dead Dog

The Cambodian traditions of *Sbek Thom* (shadow puppet theater) and *Lkhon Khaol* (classical dance, also known as "theatre of monkeys") share a common inspiration in the *Reamker*, the Cambodian version of the Indian epic *Ramayana*. An artistic collaboration with dancer/master puppeteer Noun Sovitou (Phnom Penh) and with illustrator Pascal Lemaître (Belgium), this project took root in both traditions to reimagine an episode of the *Reamker*, thereby changing its visuals, contexts, and signification. The episode in question is part of a ritual celebrated each year at the monastery of Wat Svay Andet, ten kilometers away from Phnom Penh, to ask the gods and spirits of the earth for rain and a good harvest. In light of the current environmental crisis, Phuon invited us to reflect on how storytellers of the past have looked at the symbols and mythologies of water, its destructive and restorative powers, in ways that were both humorous and compelling.

Apollinaire Scherr

Dances in Photographs: Martha Graham, Barbara Morgan, and the Modern in Modern Dance

The impetus for Scherr's research is Barbara Morgan's 1941 monograph, *Martha Graham: Sixteen Dances in Photographs*. This "collaboration," as Graham described it, covered only five years in her career, yet it generated a lasting Graham iconography. Scherr considered Morgan's Graham against alternative versions that the Library's vast collection of Graham photographs of this period proposes. The goal: a prismatic view of dance modernism.

Triwi Harjito

Embodied and Archival Representations: The Dancing Body in Colonial Indonesia

Studying representations of the Indonesian dancing body within the colonial archive creates a complex juxtaposition of colonial and embodied contexts, with the colonial subject as embedded in colonial modes of knowledge about the other and the embodied as ritualized and reflecting the native standpoint. Archives in this mode have been equated with being akin to tombs of fixed knowledge, filled with static bodies of the perpetual other. The visual materials presented in the Claire Holt Collection appear to disrupt such modes, with Holt's holistic approach and methodology serving as an early form of "sensitive" ethnography and the cultural study of dance.

Based on her findings in the collection, Triwi's research theorized about: what it means to be at this point in time looking at the archives from the colonial period; what were the methods employed in examining these archives in the past; the processes involved in constructing each archive, in effect, the past of the archive itself; and the implications on how the body is documented and represented within the archives. As an Indonesian, female scholar examining representations of the body produced during the colonial era, and also as a native dancing body familiar with the embodied, "living traditions" of the culture and performance of Indonesian dance, this research was Harjito's intervention and strategy for transforming the archival materials and representations of Indonesian bodies, dancing or not, for the future.

Jack Ferver and Jeremy Jacob

Nowhere Apparent

Ferver and Jacob recognized their existence as artists and gay men in the long shadow of the AIDS crisis. It was not lost on them that during the AIDS crisis, artists were hit by the devastation of defunding caused by the culture wars. Many artists in their generation regard themselves as parentless children. There was a resulting void, an emptiness, that nothing can fill. While being a parentless child can mean many things—rage, petulance, despair—for them it means to live with and to make from a haunted loneliness. For them, it means trying to be something they didn't have, which is a foundational basis of their art practices. Working with the AIDS Oral History Archive, they examined what it is to try to build an impossible bridge across the void AIDS created in the history of Dance. Dance is the art form most tied to Death: laborious and brutal, ephemeral and mercurial. As a form, dance is impossible to fully discuss in language. It is a poetic of the body. In reverence to that poetic, they hoped to be able to piece together the poetic traces of lost parents in a way that honors the nuances of the very form of Dance, giving future generations a better picture of the legacies on which they stand.

The 2019 Dance Research Fellowships were made possible by the generosity of the Rockefeller Brothers Fund, the Estate of Louise Guthman, the Doris Duke Charitable Foundation, the Frederick Loewe Foundation, Nancy Dalva, and the Committee for the Jerome Robbins Dance Division.



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GRANT SPOTLIGHT: DORIS DUKE CHARITABLE FOUNDATION

In celebration of the Dance Division's 75th anniversary, we were incredibly honored to receive a special gift from the Doris Duke Charitable Foundation in recognition of the occasion.



Moving image digitization in process. Photo: Jonathan Blanc.

The Doris Duke Charitable Foundation has long supported the Dance Division in its efforts to preserve and make accessible modern and contemporary dance, particularly in the areas of digitization and description. Their most recent grant, generously made in recognition of the Division's 75th anniversary, has enabled the Library to hire a film cataloger who will work to describe some of the many rare and unique treasures held by the Dance Division.

Although time-consuming, cataloging remains a critical component of any responsible dance archive. This is because dance records are accessed differently from other disciplines, and

dance also requires additional layers of description to surface basic information for a researcher. In theatre and music, the two points of entry overwhelmingly used by researchers accessing the catalog are "author" and "title." This is because in those fields, there is clear authorship of creative work. However, in dance, that type of clarity does not exist. For example, in searching for *The Nutcracker*, a dance researcher will see that the author field has been given to the composer, Tchaikovsky. Additionally, the version of *The Nutcracker* they are seeking (i.e., Balanchine, Ivanov/Petipa, Joffrey, etc.) needs to be extracted. As a result, dance researchers tend to conduct searches for dancers, choreographers, and dates, in conjunction with titles, in order to hone in on the item they are seeking. Without extensive cataloging of records with detailed information about casts, choreographers, dates, and locations, dance material is not easily discoverable.

The new staff member will begin work with the recently acquired Martha Graham Dance Company records which includes rare footage of Graham dancing in iconic works such as *Frontier*, as well as footage of early versions of works including *American Document*.



SUPPORT

SPOTLIGHT: ANNE H. BASS

In 2020 the dance field lost one of its greatest champions.

On April 1, 2020, the Jerome Robbins Dance Division lost one of its dearest friends and most loyal advocates. The death of Anne Bass was felt keenly by staff past and present, many of whom had worked closely with her on various projects and programs over the years. Anne's relationship with the Division began with the first curator, Gegi Oswald in 1986 and continued for the rest of her lifetime.

Anne was known for her impeccable style and taste and had a reputation for being exacting, which was true. However, her demands were rooted in a quest for perfection, which was something we innately understood in the Dance Division, and she was also exceedingly kind and generous with her resources and time. Incredibly modest, Anne gifted many valuable items to our collection, underwrote various exhibitions, sponsored the video oral history series *Speaking of Dance*, supported the conservation and processing of landmark acquisitions including the Mikhail Baryshnikov Archive and, most enduringly, funded the Khmer Dance Project which safeguarded the dance heritage of Cambodia in the aftermath of the Khmer Rouge.

We co-hosted many wonderful programs with Anne, all of them illuminating and fun, and will miss her as a partner and advisor. Our internal correspondence files are filled with recommendations from her of items to collect, artists to interview and work to document. More than a funder, she was an archival colleague, a fellow lover of dance history and an advocate for its preservation. In December 2020, Anne made a final gift to the Dance Division in honor of our 75th anniversary to assist in the preservation of dance film. Her dedication to our mission will long live with us and her memory will shine brightly in the stories that she helped to save that are now protected within our walls.



Anne H. Bass. Photo: Patrick McMullan.

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COMMITTEE SPOTLIGHT: FELLOWS PROGRAM

The incoming class of Dance Research Fellows tackles the subject of dance and immigration.

The Dance Research Fellowship was an initiative of the Dance Committee, conceived to illuminate the depths of the collection of the Dance Division and to support scholarship in the field of dance. The Division remains grateful to the Committee for their support of the fellows program, and is indebted to the Geraldine Stutz Trust, the Doris Duke Charitable Foundation, the Nash Family Foundation, the Frederick Loewe Foundation and Allen Greenberg, for their generosity this cycle. Six months in duration, the fellowship traditionally relies heavily on the class of fellows spending significant amounts of time in the Library reading rooms working directly with primary materials. However, this year the fellows have had to conduct all of their research remotely with divisional staff creating digital surrogates of the necessary items. The researchers have overcome this obstacle valiantly and six incredibly exciting projects have emerged all centered around the theme of Dance and Immigration, the binding focus for this year's cohort. The final projects of the group will be presented at the Dance Division's annual symposium, taking place on January 29, 2021 and live streamed in lieu of in-person attendance because of COVID-19 restrictions.



Katherine Dunham, 1940. Photo: Carl Van Vechten.

Below is a list of the current class and their topics of research:

Kiri Avelar is researching under the title *Descubriendo Latinx: The Hidden Text in American Modern Dance*. Her work positions the invisibilized presence of Latinx in the early American modern dance canon as central to the retelling of our absented dance histories. Avelar's project identifies specific works by pioneers of early American modern dance that pulled on the cultural practices of the Latinx diaspora, and investigates through research and creative practice how those seeds and appropriations continue to be generative and foundational to modern dance. Specifically, she examines choreographic works that Doris Humphrey, Martha Graham, and Lester Horton created in their post-Denishawn careers, which continued a Denishawn legacy of pulling from the indigenous, Mexican, and Spanish artistic traditions. In conversation with Humphrey, Graham, and Horton, Avelar also examines the specific choreographic works of pioneers José Limón and Katherine Dunham that investigated hybrid identity and the diversity within the Latinx diaspora. Avelar further explores how Limón and Dunham themselves created from a space of simultaneous cultural traditions that expertly infused the beginnings of modern dance in America and las Américas with myriad styles. As an interdisciplinary artist, educator, and scholar, Avelar focuses her work around collaborative community expression designed to further provoke thought around the artistic, physical, and cultural borderless experience of Latinx artists in America. Her work immerses audiences in unique spaces to explore themes of ruido, Mestiza Consciousness, intersectionality, migration, and Latinidades through film, embodied oral history performances, interactive screendance, and soundscapes.

Ninotchka Bennahum's project is *Border Crossings: Léonide Massine and Encarnación López Júlvez, 'La Argentinita' Studies in Transnationalism, Self-Exile, and Art, 1935-1945*. Bennahum's starting point is the Spanish Civil War (1936-1939) and the rise of fascism in Western and Eastern Europe that threatened the lives of millions, in particular those deemed "valuable individuals," i.e., artists and intellectuals who escaped, oftentimes under cover of night. Some were forced to adopt temporary, émigré status. For the great majority, permanent exile and loss of homeland forced a reckoning with new national identities and, consequently new frameworks in which to experiment with exilic modernist experience. This was a life on the run, even if and when one returned "home," as home was now changed and one's prewar artistic ties no longer existed.

An inextricable bond existed between the noted Leftist and anti-fascist Spanish dance artist La Argentinita and Russian émigré modernist Léonide Massine. Their artistry, a decade-long that flourished between 1935 and 1945, refocuses and deepens our critical understanding of Spanish modernism as embedded in their choreographic process. How exile shaped these artistic processes and the effect it had in shaping the contemporary trajectory of their aesthetic alliance into global forms of contemporary ballet and Roma-Flamenco is at the heart of Bennahum's research.

American dance was shaped profoundly by the brutality of the twentieth century. The inextricable link between immigration—border crossings—and exilic experience produced some of the most important moments in American contemporary performance. Bennahum's central premise—physical crossings—resonates with the most basic principles of contemporary ballet: spatiality, temporality, and resistant acts of performance. The conditions of modernity—movement, transfer, displacement, fracture—are etched into the wartime choreography of La Argentinita and Léonide Massine.

With *Dreams of the Orient*, arts educator and advocate **Phil Chan** explores how "the Orient" has been portrayed on the ballet stage from 1600-2020 within a larger geo-political context, while highlighting the problems today with presenting an outdated and exclusively Eurocentric view of Asia and Asians in classical ballet for a diverse American audience. In the absence of choreographers of Asian descent, the imaginations of ballet choreographers with limited knowledge produced dancing images of Asia filled with exquisite harem spectacles, romantic Hindu temple dancing girls, demure geishas, dramatic suicides, unbridled sexuality, savage barbarism, opium fantasies, shirtless men, and heathen mysticism that defied Christian logic—in a dynamic that exists to this day. In practice, this scholarship informs larger racial equity work in the field: Chan's sophomore book on the subject with a survey of over 80 orientalist ballets (projected late 2020/early 2021 release), a dynamic timeline outlining orientalism in ballet hosted at www.yellowface.org as a free digital resource for educators, scholars, advocates, and dance lovers, and the launch of an Asian American choreographic incubator, aimed at providing commissions, resources, and visibility for emerging Asian American dance artists to tell their own stories.

Sergey Konaev's project documents the teaching activities of prominent immigrant female dancers as part of the broader women's struggle for self-determination following their retirement from the stage. Between the 1930s and 1960s, the female performers who faced the harshest post-retirement realities came from the Russian Imperial Theaters. They were pushed out of Russia following the 1917 Revolution. At the end of their dancing careers, many of these artists fell from high-paid international stardom into the lower depths of refugee existence—often without the needed language skills, financial aid, and access to social or legal services. For some of them, the hopes not only to find a safe new home but to become a founder of the national ballet were destroyed in 1930s because of the outbreak of World War II. The situation was especially dire for progressive female artists—those who did not want to sacrifice themselves to patriarchal patronage. To survive, immigrant artists taught privately, opened dance schools and advertised private lessons in newspapers. The huge impact of this activity on the development of Western ballet is reflected in the biographies of the most significant choreographers and dancers of the second half of the 20th century, but the fact is that their imminent immigrant teachers, mostly women, are still invisible. The project aims for the publication of key archival documents with an introduction and commentary.

With specific focus on the period 1960-2020, **Yusha-Marie Sorzano** and **Ferne Louanne Regis** peruse the staged work of selected choreographers with the intent to chronicle the iconography and movement employed when themes of hierarchy, rebellion and/or hope as they are presented in relation to minority and immigrant groups. Sorzano and Regis map these representations in an effort to determine whether a common standard exists or whether nuanced variations persist throughout the period under examination. These findings will be used as a point of entry into Sorzano's interpretation of said themes as she continues to craft *Threat*, her newest work-in-development.

Finally, **Pam Tanowitz** investigates three distinct tracks in researching for her next dance, *everything is true*. The first track is a study of Jewish folk dances. Learning various dances from archival records and sharing them with her dancers, Tanowitz and her company absorb the steps and patterns into their bodies. She examines these dances outside of their political and geographic context, investigating the culture embedded within the dances. By reducing the steps to their base aesthetic, she reveals how they communicate with ballet and her own movement ideas, giving her the ability to reweave them into a contemporary context.

The second track is research into Jewish choreographers and how they relate to their Jewish identity in their work, examining the dances of Anna Sokolow—including her *Song of Songs*—David Gordon's *My Folks*, along with dances of Anna Halprin and Hanya Holm; reading books by Fred Berk, Dvora Lapson, *Dancing Jewish* by Rebecca Rossen, *How to Do Things with Dance* by Rebekah Kowal, the personal papers of Fred Berk, Jerome Robbins, and Hanya Holm. At this midway point in the research process, Tanowitz is still deciphering the personal importance of this information. And the third and final track for Tanowitz is introspective—processing all this research and considering what it all has to do with her. How, ultimately, will she express her Jewish identity?

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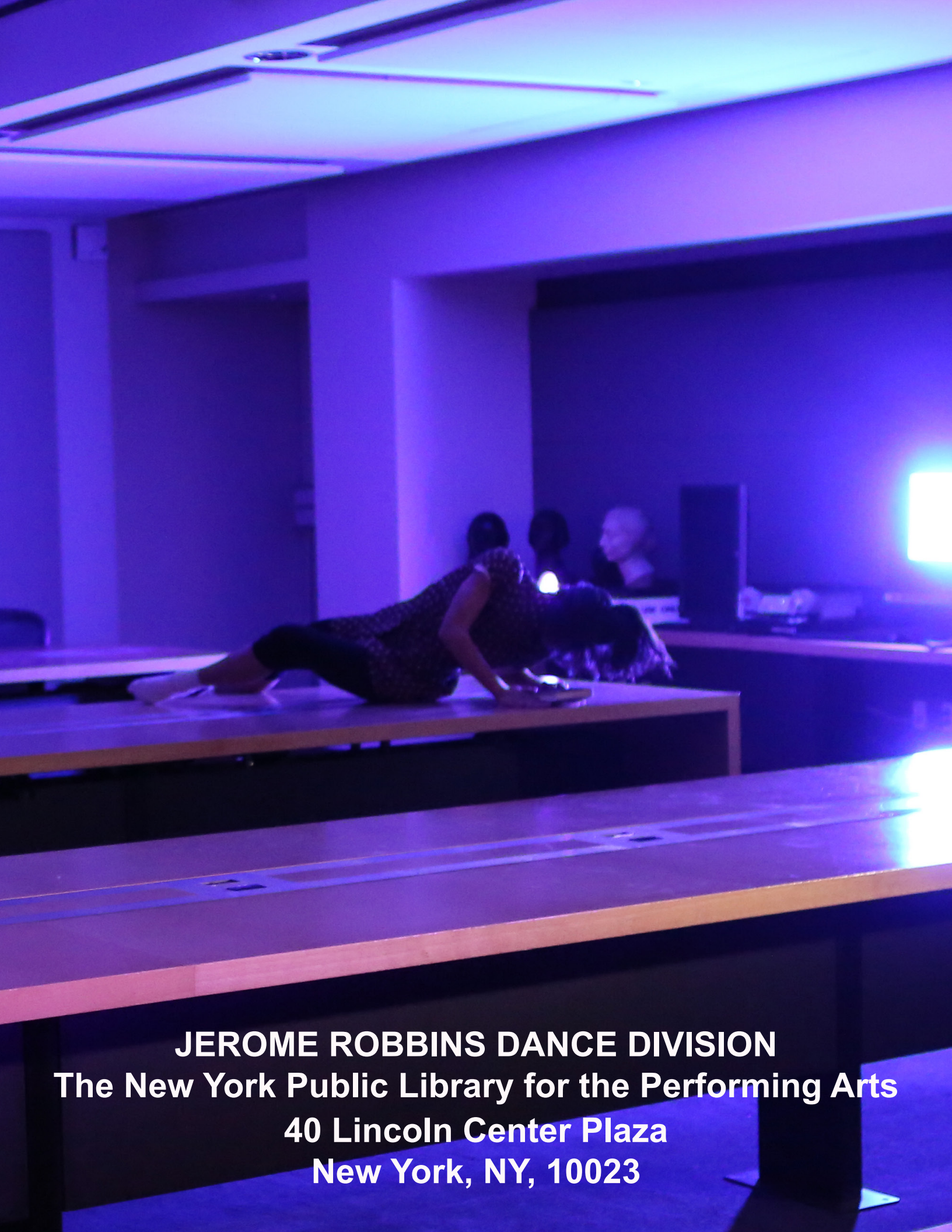
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