



**JEROME ROBBINS DANCE DIVISION
ANNUAL REPORT FY21**

All featured photographs of Blondell Cummings are courtesy of Philip Hipwell (cover), Monica Mosley (p. 9) and Kei Orihara (p. 10), Suzanne Farrell are courtesy of Martha Swope, Remy Charlip are courtesy of Emil Cadoo (p. 25) and uncredited (pp. 5, 12, 42).

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



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WELCOME LETTER

How do you remain accessible when you are closed? This is the question that the staff and I have grappled with most in the last twelve months. For the first time in our history the Dance Division's doors were shut to the public for the entirety of a fiscal year and the physical space that we hold for our communities was no longer within our power to provide. While we weren't the only ones contending with this issue - every presenting house and company experienced their own crisis of mission as we collectively sought ways to remain connected as a field and to provide infrastructure and support to our dance artists - some of our challenges were unique.

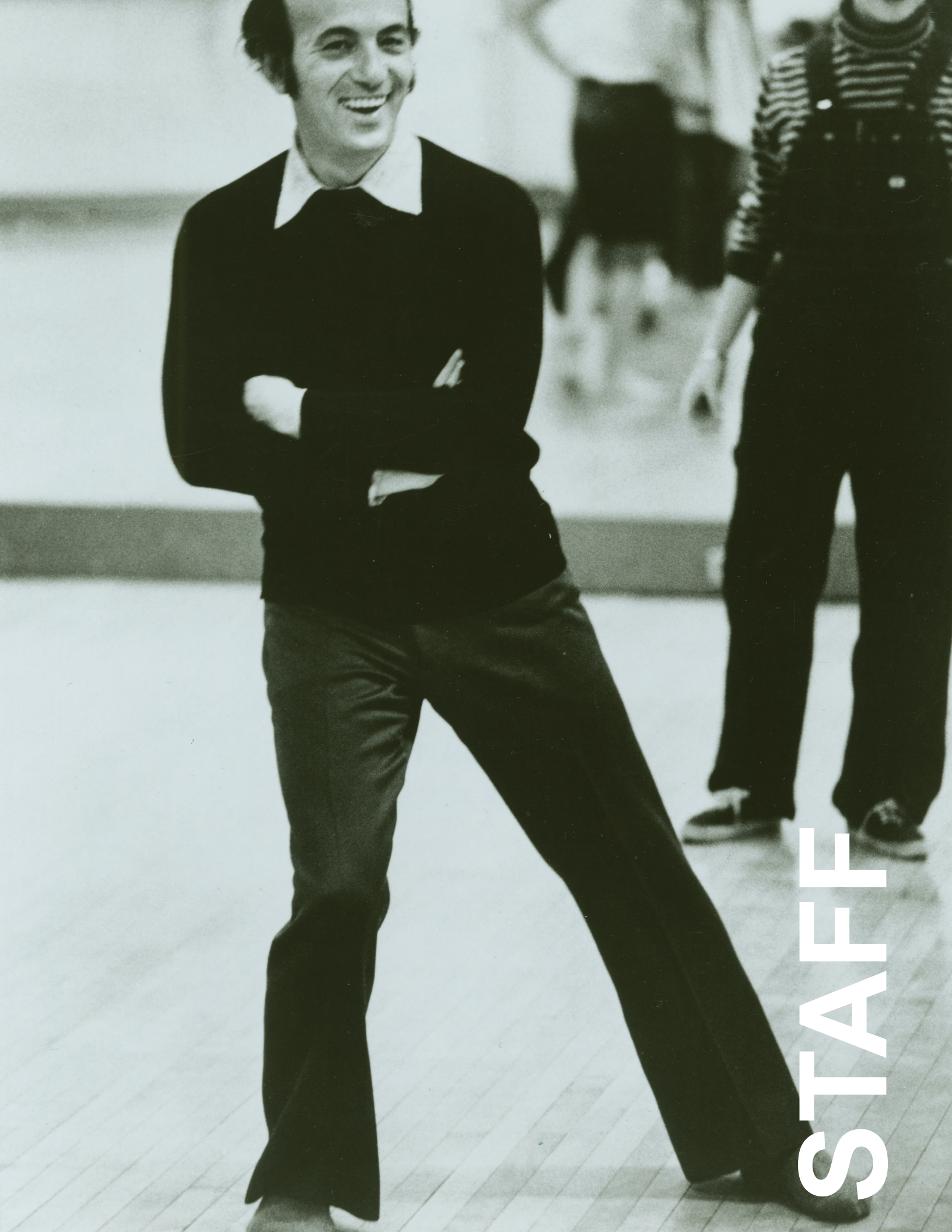
With artists and researchers housebound during the first phase of the pandemic, many turned to writing projects to replace practice-based work and the Division was inundated with requests for reference support and materials. Our dedicated dance librarians quickly pivoted from desk reference to providing information by email, phone and video chat and, working with LPA's Access Services team, we provided digital surrogates of materials to patrons in lieu of viewing them onsite. We moved public programming and educational activities online, held virtual townhalls for educators and produced digital exhibitions. Our annual Dance Research Fellowship and accompanying symposium was completely conducted online as six fellows researched and presented work at a distance. Witnessing the valiant work still being made by dancers, we documented bubble residencies and expanded our Oral History Project to include testimony from dance workers living through the pandemic. We even provided fun at-home activities in the form of downloadable dance coloring books and digital jigsaws of images from our collections.

Of course none of this was a substitute for serving our communities in person. As a library we embrace the capacity of digital innovation to preserve and enhance access to our collections, but we never lose sight of the fact that our strength lies in our ability to connect and convene our communities. The immediacy of archives, the opportune conversations between researchers, the magic of live performance by dance artists at our programs - these are the things that make the Dance Division a special place, because without our dance community we are nothing.

As I write, our building is open and researchers are happily watching film and taking notes on correspondence and photographs in our reading rooms, students are dancing with archival footage of Merce Cunningham in our dance studio and we have mounted a new exhibition on José Limón so I am filled with hope for the future. Our collections have been brought to life again and we will never take it for granted. Now we look ahead to continuing the work, to once again hold a space for dance narratives to be surfaced and cherished, and to create a forum where open dialog is fostered.

We can't wait to welcome you home.

Linda Murray
Curator, Jerome Robbins Dance Division



STAFF

Curator	Linda Murray
Assistant Curator	Tanisha Jones
Collection 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	Sumi Matsumoto
Dance Audio Cataloger	Diana Chapman
Moving Image Cataloger	Elise Rodriguez

STAFF SPOTLIGHT: ERIK STOLARSKI

Arlene Yu interviewed Our Reference Librarian Erik Stolarski, who is a powerhouse in the Dance Division, managing our community outreach, supporting educators, and so much more.

Tell me about your background--where you grew up, went to school, etc.

I was born and raised in Hyde Park, NY in the Hudson Valley. It's a beautiful area and I really enjoyed growing up there. Both my parents love history, so most family trips involved visiting museums or historic sites which early on fostered a general love of the subject. My one extracurricular was Boy Scouts, so I spent many weekends camping, hiking, and doing various outdoor activities. To this day, I still love the outdoors and try to spend as much time exploring nature as I can.

For my undergraduate degree I attended Binghamton University and majored in History and minored in Classics. Knowing that I wanted to work in an archive or museum setting, I applied to graduate programs and ended up attending the University at Albany earning my MS in Information Science. I had a number of internships while I was in school, including working for the National Park Service at the home of Franklin D. Roosevelt in my hometown.



As a child, what did you want to be when you grew up?

I actually wanted to be a paleontologist when I was a kid. I was obsessed with everything dinosaurs and prehistoric. I spent so much time watching documentaries, reading books and trying to memorize the name of every dinosaur. While I was in elementary school and deep in this obsession, a near complete mastodon skeleton was found in our hometown. This inspired my brother and me to begin our own excavation to see what we could find! We spent an afternoon digging holes in the yard in search of any kind of fossils or artifacts. Unfortunately, our yard was a rocky hill so we didn't get very far down...

How long have you been at the Dance Division and what led you to this job?

I've been a librarian with the Dance Division for almost two and a half years now and it's gone by so fast! As my historical interests go, dance is a much more recent one. While I was in graduate school I had an internship position at the National Museum of Dance in Saratoga Springs, NY. It was a small museum on state park lands just down the road from the Saratoga Performing Arts Center. While they were small, the museum held an amazing collection of costumes, specifically from New York City Ballet and American Ballet Theatre, and handling these was often the highlight of the job. While working there I saw my first live dance performances, met a few important figures in dance like Arthur Mitchell and Lucinda Childs, and even attended a modern dance class. All of this created a new appreciation for dance as an art form and community.

When I left the Dance Museum and moved to New York City I hadn't even dreamt of working with dance, but then I saw the listing for this position in the Jerome Robbins Dance Division and I applied immediately! I was thrilled to just get the chance to interview and even more excited when I was offered the position.

Can you give me a brief overview of what it is you do in your work?

Day to day I spend most of my time interacting with patrons and helping to guide them through our collections. Monitoring our divisional email account and phone number, I am often the first interaction new patrons have with the Dance Division and orienting them to how our library works. I also work in our Special Collections Reading Room where the library's rare and unique items are served.

It's really fulfilling and exciting to guide a patron through their research. Being able to spend time helping them plan and select what they want to access, and then witnessing the resolution of all that work when they visit and immerse themselves in the materials is a joy to see! This past year it was difficult to do that, but working from home and not having access to the collection forced me to be more creative in where I searched for resources and definitely opened me up to new ways of providing service to patrons.

I've also spent time doing a number of other smaller jobs. Before our closure, I spent a lot of time working with our circulating collections and assisting patrons there. I also aided in putting together our upcoming exhibit on José Limón.

What are you most excited or passionate about?

One of my favorite aspects of my position, and that excites me the most, is providing research assistance for patrons and just in general being able to help them in their work. This in different ways. Sometimes it's the discovery of a resource that opens up their work to new ideas and avenues of research. Other times it's as small as finding the correct page numbers for an article. Related to this, I have really enjoyed creating the Division's first LibGuides this past year. They are a great tool for collating information about our collections, not only making my job as a reference librarian easier, but getting patrons to the information they need quicker. This is especially important for those who are new to this kind of research, and I know first hand that having some extra assistance means a lot to them.

What's your favorite pastime outside of work?

There have been a few hobbies I used to help get through the last year, but something recent that I have really enjoyed is learning guitar. I picked it up this spring because after a year of being home I needed a new hobby that didn't involve a screen. I have wanted to get back to playing an instrument for some time, and working at a performing arts library has definitely influenced me to explore that side of myself more! Sitting at home and practicing scales or learning a new song has been a really pleasant way to wind down every night after work.

What do you wish people knew about the Dance Division?

Honestly, I wish everyone knew what a wonderful group of people there are that work in the Dance Division! It's an amazing group of individuals with such various backgrounds and specialties. The knowledge and experience of the group is so deep and goes beyond dance to so many other topics. I can't imagine having gotten through the last year without them all.



ARCHIVES

SPOTLIGHT: BLONDELL CUMMINGS COLLECTION

The Dance Division was honored to acquire the collection of a pioneer and mentor for the field.



Blondell Cummings. Photo: Kei Orihara.

In 2020 the Dance Division acquired the collection of dancer and choreographer, Blondell Cummings (1944-2015). A pioneering artist, Cummings straddled the fields of modern and postmodern dance and, alongside Dianne McIntyre, was one of the first black female choreographers to gain recognition for experimental dance work. Cummings was born in South Carolina, but grew up in Harlem and studied dance with Thelma Hill and at the Martha Graham School of Contemporary Dance. She also received degrees in dance and education from New York University and Lehman College. A founding member of Meredith Monk's collective The House in 1968, Cummings ultimately set up her own organization, The Cycle Arts Foundation in 1978 with a focus on interdisciplinary practice.

Cummings' undisputed masterwork is *Chicken Soup* which was first performed in 1981. A solo that mined habitual acts of domesticity (i.e. cleaning, cooking) for its movement, the piece was seen as a groundbreaking feminist statement and subsequent generations

of scholars would also acknowledge the powerful racial dialog engrained in the choreography (despite Cummings' claims to the contrary). A piece that has influenced many choreographers in the field, in 2006 the National Endowment for the Arts designated *Chicken Soup* as an American Masterpiece.

Cummings received national recognition in her lifetime appearing both in the PBS series *Free to Dance* as well as in the 1988 documentary *Retracing Steps: American Dance Since Postmodernism*.

The newly acquired collection mainly comprises of moving image and audio materials and will provide researchers with access to hundreds of hours of previously unseen footage of Cummings' entire oeuvre including *Women in the Dunes*, *Food for Thought* and *100% Cotton Natural Fiber*. The archive also includes a modest collection of papers, costumes and props.

SPOTLIGHT: SUZANNE FARRELL COLLECTION

The Dance Division was privileged to acquire the collection of Suzanne Farrell, one of the keepers of the Balanchine legacy.

Right before the Library's closure in March 2020, the Dance Division was fortunate to acquire the collection of legendary ballet dancer, Suzanne Farrell. A muse to choreographer George Balanchine and one of the most important American ballerinas of all time, Farrell was a company member of New York City Ballet for nearly three decades. Born Roberta Sue Ficker in Ohio in 1945, she took up ballet aged eight and was discovered by dancer Diana Adams in 1959. Adams arranged for Farrell to audition for Balanchine and she was accepted into the School of American Ballet on a Ford Foundation scholarship. Farrell formally joined New York City Ballet in 1961 and by 1963 was premiering new work including *Arcade* for John Taras and *Movements for Piano and Orchestra* by Balanchine alongside Jacques d'Amboise. In 1965, Balanchine created the full-length ballet *Don Quixote* with Farrell as Dulcinea which cemented her stardom.



Suzanne Farrell. Photo: Martha Swope.

Farrell spent a brief few years in the early 1970s in the company of Maurice Béjart and created a series of works including *Bach Sonate*, *Romeo and Juliet*, *Fleurs du Mal*, *Rite of Spring*, *Bolero*, *Nijinsky: Clown of God* and *Le Triomphe*. In 1975, Farrell returned to the New York City Ballet where she debuted *Chaconne*, *Vienna Waltzes*, *Union Jack*, *Tzigane*, *Davidsbundlertanze*, and *Mozartiana*. Suzanne Farrell retired from the stage in 1989.

In 2000, Farrell founded her own company which was in residence in the John F. Kennedy Center for the Performing Arts in Washington, D.C. until its final performance in 2017. The company was renowned for its presentation of Balanchine repertory, particularly less frequently performed works. In 2003, Suzanne Farrell received the National Medal of Arts, followed by the Kennedy Center Honors in 2005 in recognition of her contributions to the dance field.

The collection of Suzanne Farrell contains exciting moving image including footage of Farrell dancing as a child, and film of her time in the company with Béjart. The archive also includes letters written by Balanchine, choreographic notes and photographs in its papers.

SPOTLIGHT: REMY CHARLIP COLLECTION

The collection of renaissance man, Remy Charlip, found a home in the Dance Division this year.



Remy Charlip. Photo: Uncredited.

Remy Charlip (1929-2012) grew up in the Lithuanian Jewish community in Brooklyn, New York. A natural artist from a young age, he attended Strabenmuller Textile High School and later The Cooper Union School of Fine Arts where he received his BFA in 1949. As a young graduate Charlip accepted a fellowship at Reed College to work with choreographer Bonnie Bird designing sets and costumes for *The Marriage at the Eiffel Tower* by Jean Cocteau and subsequently began taking classes from The New Dance Group in New York. This led to him serving as costume designer for and dancing in Donald McKayle's first piece, *Games*.

After designing a flyer for Merce Cunningham, Charlip was invited to take dance classes with him and became a founding member of the Merce Cunningham Dance Company. During his eight years with the company, Charlip danced in multiple premieres, designed costumes and collaborated with Robert Rauschenberg on the productions of *Springweather* and *People and Minutiae*. Following his time with the Cunningham Company, Charlip continued to collaborate with performing arts innovators, joining the Paper Bag

Players in 1958, becoming a member of The Living Theater, the brainchild of Judith Malina and Julian Beck, and dancing with Jean Erdman and Katherine Litz. He even appeared at Greenwich Village's Village Gate with Edward Albee and Andy Warhol.

One of Charlip's most notable accomplishments as a choreographer was the invention of Air Mail Dances, in which dancers interpreted a series of illustrated figures he would draw on paper and mail to them. He made pieces for many celebrated dancers including Carolyn Brown, Dancers for Disarmament, June Ekman, Viola Farber, Margaret Jenkins, Aileen Passloff, Rudy Perez, Valda Setterfield, David Vaughan, Dan Wagoner, James Waring and June Watanabe. He also choreographed commissioned works for the Joffrey Ballet and Next Wave at the Brooklyn Academy of Music Opera House.

The collection acquired by the Dance Division is incredibly rich and reveals the many interests that Charlip pursued in his lifetime. In the papers one can find correspondence with Merce Cunningham and John Cage, watercolors and sketches for dance pieces, photographs and air mail dances. There is also a collection of moving image material that contains Charlip's own choreographic work.

LIST OF ACQUISITIONS IN FY21

Suzanne Farrell Collection

Michael Truppin Slides

Remy Charlip Collection

Dances We Dance Collection (Betty Jones & Fritz Ludin)

Blondell Cummings Collection

LIST OF PROCESSED COLLECTIONS IN FY21

Gus Solomons papers and the Gus Solomons Company/
Dance, Inc. records, 1950s-2000s (additions incorpo-
rated)
(S) *MGZMD 214
25.25 linear feet plus 1.24 gigabytes

Irene Dowd papers, 1972-2015 (additions incorporated)
(S) *MGZMD 366
15.35 linear feet

Ballroom dance oral history collection, 2015-2018
(S) *MGZMD 500
1.31 gigabytes

New York International Ballet Competition records,
1943-2011
(S) *MGZMD 509
5.30 linear feet plus 11.80 gigabytes

American Tap Dance Foundation records, 1935-2019
(S) *MGZMD 513
27.61 linear feet plus 9.42 terabytes

Nancy Brock collection on Mary Wigman, 1920-1996
(S) *MGZMD 514
0.42 linear feet

Maria Karnilova papers, 1840-2003
(S) *MGZMD 516
5.00 linear feet

Lynn Garafola collection on Hubert Stowitts, 1914-1983
(S) *MGZMD 518
2.75 linear feet

Jacques Rouché collection, 1884-2014
(S) *MGZMD 519
1.13 linear feet

Deborah Zall papers, 1947-2017
(S) *MGZMD 520
1.30 linear feet plus 2.5 gigabytes

Eugene Berman works, circa 1940-1949
(S) *MGZMD 522
1.13 linear feet

Cynthia Gregory papers, 1946-2017
(S) *MGZMD 523
4.00 linear feet

Stephanie Woodard Javanese Dance collection,
1953-2013
(S) *MGZMD 525
3.63 linear feet

Margaret Fisher papers, 1970s-2019
(S) *MGZMD 533
20.85 linear feet plus 83.03 gigabytes

Anna Kisselgoff New York Times scrapbooks, 1967-1976
(S) *MGZMD 541
2.50 linear feet

Andrew Wentink papers, 1966-1981
(S) *MGZMD 554
2.83 linear feet

Charles Weidman collection, 1800s-1979
(S) *MGZMD 557
1.92 linear feet

David Coffman collection of Mel Howard Enterprises
photographs, 1970s-1991
(S) *MGZMD 559
0.42 linear feet

David Libidins photographs, 1937-1958
(S) *MGZMD 561
0.88 linear feet

Ballet Foundation collection of Ballet Russe de Monte
Carlo and Ballet Theatre photographs, 1920s-1980s
(S) *MGZEB 21-0003
3.46 linear feet

La Meri photographs, 1898-1980s
(S) *MGZEB 21-0004
1.67 linear feet

Rebecca Lepkoff photographs, 1980-1999
(S) *MGZEB 21-0005
0.75 linear feet

Ballet News photographs, 1948-1985
(S) *MGZEB 21-0006
3.75 linear feet



ORIGINAL DOOS

SPOTLIGHT: ORAL HISTORY PROJECT

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

It was a watershed year for the Dance Oral History Project as we undertook a completely new process of recording virtually over Zoom in the midst of the ongoing COVID 19 pandemic. We're proud that the turmoil of this global pandemic didn't bring a halt to the ongoing recording of interviews since the Project's launch in 1974. This continuous dance oral history work is significant in documenting the vibrant personalities, creative process, and relationships in the dance field that would otherwise be lost to the forces of memory, illness, and time. In FY21 we added the new in-depth spoken memoirs of 19 distinguished artists to the collective wisdom and experience of well over 500 dance professionals.

While we mostly worked from home, in an unforeseen way, adopting this new recording method enabled us to engage with more dance artists across the country (and abroad). From celebrated ballerina Anne Benna Sims in France, to acclaimed choreographer Donald Byrd in Seattle, to illustrious rhythm tap dancer/choreographer Deborah Mitchell in New Jersey, we captured an even broader range of spoken testimonies across the field.

Not only did we implement completely new recording methods and expand our geographic reach, but we also launched a series to document dance forms underrepresented in the archival record. We partnered with B-Girl "Rokafella" Ana Garcia along with B-Boy "Kwikstep" Gabriel Dionisio - both co-founders/Artistic Directors of dance company/crew Full Circle Souljahs - to hold our first group of oral histories with early generation breakers, street, and club dancers from the 1970s and '80s.

Highlights from these interviews include: first-generation B-Boy "Cholly Rock" describing his tryouts to join the original 11 members of the first breakdance crew "Zulu Kings" formed in 1973. Violeta Galagarza chronicled the founding of KR3TS (Keep Rising To The Top) Dance Company in Spanish Harlem in 1989, as a young single mother. "Buddha Stretch" recalled opening for musical acts such as Boogie Down Productions, Heavy D, and Will Smith in 1986 at the club Union Square with fellow B-Boys/poppers as the group's choreographer. Kim Holmes, the "Josephine Baker of Hip-Hop" dance and house artist, spoke about dancing in many 1980s-1990s Hip-Hop music videos and touring with Foxy Brown, Missy Elliott, and Salt-N-Pepa among others. Legendary street hitter "Float Master John" recounted the disciplined way his crew, The New York City Float Committee (est. 1972), hit the streets of New York for decades to perform unique floating and popping breakdance shows for passing crowds.

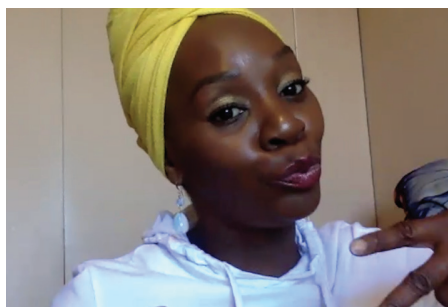
"Cholly Rock" Anthony Horne (NYC) interviewed by "Kwikstep" Gabriel Dionisio, January 2021.

Violeta Galagarza (NYC) interviewed by "Rokafella" Ana Garcia, February and March, 2021.

"Buddha Stretch" Emilio Austin, Jr. (NJ) interviewed by "Kwikstep" Gabriel Dionisio, March 2021.

Kim Holmes (NYC) interviewed by "Rokafella" Ana Garcia, April, 2021.

"Float Master John" John Rich (NYC) interviewed by "Zone TDK" Mark Pickett, June 2021.





From left to right: Ella Thompson Moore, Kim Holmes, Donald Byrd, “Cholly Rock” Anthony Horne, Anne Benna Sims, Judith Smith, “Buddha Stretch” Emilio Austin, Jr., Violeta Galagarza, and “Float Master John” John Rich.

We also began a series of interviews with groundbreaking disabled dance artists/activists at work in the field for the past three decades. These innovative leaders redefined dance and disability through the establishment and direction of physically integrated companies and teaching methods. Judith Smith described helping launch AXIS Dance Company in the Bay Area (1987), and growing the company under her artistic direction from 1997-2017 through commissioning notable choreographers. Kitty Lunn spoke about founding Infinity Dance Theater in NYC (1995), developing wheelchair dance techniques, and her continued work as Artistic Director. Zazel Chavah O’Garra recounted navigating a life-changing brain tumor as a dancer/performer and founding ZCO Dance Project in Brooklyn (2013).



Wendy Ann Powell and Zazel Chavah O’Garra

Judith Smith (Oakland, CA) interviewed by Emmaly Wiederholt, June, 2021.

Kitty Lunn (NYC) interviewed by Deborah Damast, June, 2021.

Zazel Chavah O’Garra (Brooklyn, NY) interviewed by Wendy Ann Powell, June, 2021.

Further oral histories throughout the year included: trailblazing ballet dancers, influential experimental choreographers, and NYC based dance artists who performed on Broadway, in prominent companies such as Ballet Hispánico, and taught generations of dancers across the city. Each interview brought a meaningful and unique perspective to the historic record.



From left to right: Kitty Lunn, Deborah Mitchell, Charles Goddertz, Liz Lerman, Keith Lee, Alfred Gonzales, Merle Holloman, Trinette Singleton, and Sara Shelton Mann.

Charles Goddertz (NYC) interviewed by Raquel Valiente, August, 2020.

Trinette Singleton (Easton, PA) interviewed by Nicole Duffy Robertson, August and September, 2020.

Ella Thompson Moore (Brooklyn, NY) interviewed by Joselli Audain Deans, November, 2020.

Deborah Mitchell (Monroe Township, NJ) interviewed by Constance Valis Hill, November, 2020.

Alfred Gonzales (NYC) interviewed by Sandra Rivera, November, 2020.

Merle Holloman (NYC) interviewed by Laura Diffenderfer, December, 2020.

Anne Benna Sims (Roubaix, France) interviewed by Lowery Stokes Sims, January 2021.

Keith Lee, part 2 (Lynchburg, VA) interviewed by Amy Meisner, March 2021.

Donald Byrd (Seattle, WA) interviewed by Thomas DeFranz, April, 2021.

Sara Shelton Mann (San Francisco, CA) interviewed by Jesse Zaritt, May, 2021.

Liz Lerman (Scottsdale, AZ) interviewed by Pamela Tatge, May and June, 2021.

Alongside our typical Project activities, we continued to partner with dance artist Jean Butler in recording a third round of interviews with Irish dance practitioners, teachers, and former dancers. These stories of the Irish dance diaspora, across the U.S., Canada, Ireland, and the U.K., are being compiled as part of the Our Steps, Our Story: An Irish Dance Legacy Archive. To learn more about Our Steps, visit <https://www.our-steps.com/>, check out the Facebook page at [@ourstepsfoundation](#), or follow [@jeanbutlerdance](#) on Instagram.



From left to right: Ambassador Geraldine Byrne Nason, Kathleen Maguire O'Shea, Mary Beth Griffith, Caroline Greene Parfery, Paula Woodgate, Colin Dunne, Lilian O'More, Mona Roddy Lennon, Father Michael Johnston

We also partnered with Diana Byer and New York Theatre Ballet to record interviews that will be incorporated alongside the dance oral histories as the Cecchetti Heritage Project. Dance writer Marina Harss interviewed celebrated dancers Katharyn Horne, Carmen Math , Donald Mahler, Sarah Stackhouse, and Nancy Zeckendorf about their memories of widely beloved and influential ballet teacher, Margaret Craske.



From left to right: Katharyn Horne, Donald Mahler, Nancy Zeckendorf, Sarah Stackhouse

A student of Enrico Cecchetti, Miss Craske carried on his lineage to generations of dancers at American Ballet Theatre (late 1940s), Metropolitan Opera Ballet School (1950-1966), The Juilliard School, Jacob's Pillow, and Manhattan School of Dance (1968-1983).

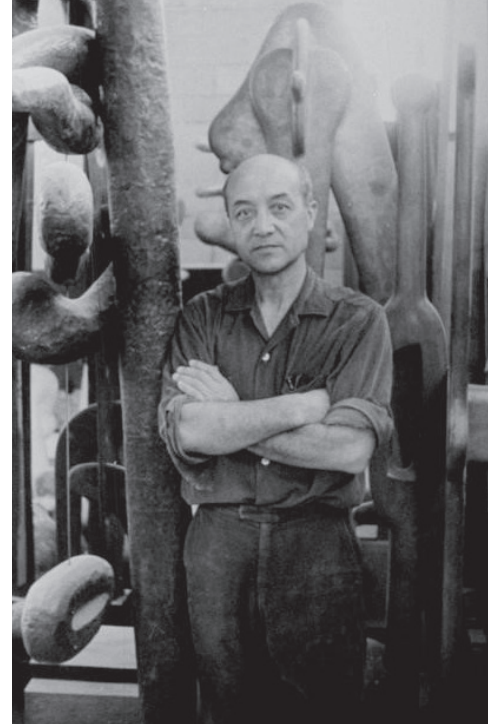
Throughout the year, our Dance Oral History of the Month selections continued to feature interviews on social media from across the 46 years of the Project. Here are a few examples of the earliest oral histories that we brought into the spotlight:



July: Mary Hinkson, 1950.
Photo: University of Wisconsin.



December: Ana Ricarda, 1949.
Photo: Uncredited.



May: Isamu Noguchi, 1979.
Photo: Martha Swope.

Though the past year continued to bring many changes to the nature of dance and performance - and our very own oral history practices - through engaging virtually with such a wide range of narrators, we saw and heard that the field is still thriving! It's quite evident that recording the voices of dance elders, in any format, is vital for the continuation of this art form that is most strongly passed on through its oral tradition. In a challenging time, it was beyond worth the effort to adapt and ensure that our dance elders could share their expertise and lifetime of experiences. As it did for our oral history team, this mosaic of stories will surely bring new generations of dance artists the treasures of fortitude and hope!

In the fall of 2020, we launched The Covid-19 Dance Worker Narratives Project in the interest of addressing the immediate needs of the dance communities in NYC and nationally. A sub collection of the Dance Oral History Project, the intention of the project is to document the unique experience of dance artists and workers in the midst of the unfolding Covid-19 pandemic and nationwide Black Lives Matter protests. As part of this on-going project, all members of the dance communities are welcome to conduct and submit peer-to-peer interviews about their personal experience that will then be archived in the Jerome Robbins Dance Division. With 53 submissions of peer-to-peer interviews, and counting, the open-ended nature of the project has allowed for a kind of 'report from the field,' assembling widely varied perspectives on the experience of this time.



Covid-19 Dance Worker Narratives Project participants.

The project is a unique take on the role of the archive. An intervention in the gatekeeping and insularity sometimes found in traditional archival practice, the project presents a small opening for those not yet represented in institutional collections to have a voice. One particular case in this collection is the handful of submissions from college students, individuals whose names might not have 'relevance' to journalists or archivists and therefore whose perspectives may not be taken into account.

Amidst all of the openness and the contradictions brought to the surface by these narratives, we can begin to mark out a series of paths in the vast and tangled field of experience. Places where individuals who haven't met and may never meet are in conversation with one another. And while the full interviews, the long form narratives, are soon to be available in the Jerome Robbins Dance Division's oral history archive, the conversation has already begun:

"I'm not a fan of online dance classes, especially the dance part, I took two dance classes online and I injured myself both times. I've stopped dancing in my house." -Mary Moretti

"I jumped on the online teaching straight away, I had no other option." -Aya Saotome

"It was quite an intensive thing, his loss [a dance colleague], with the dancers. We had an online memorial one afternoon. I didn't think it was something that could work." -Miro Magliore

LIST OF ORIGINAL DOCUMENTATIONS IN FY21

Footfalls from the Land of Happiness: A Journey into the Dances of Bhutan on July 20, 2020

For this special online program Karen Greenspan, author of *Footfalls from the Land Of Happiness: A Journey Into The Dances Of Bhutan*, and other special guests offered an insightful discussion of the dancing culture of Bhutan. Included was a multi-media presentation highlighting footage of Bhutanese dances from the Dance Division's extensive Bhutan Dance Project, filmed by Core of Culture as well as Greenspan's dance photos taken at Bhutan's sacred festivals. Special guest speakers included Karma Deki, Jan Schmidt, Tanisha Jones, Joseph Houseal and Gessie Houghton.

Dancer's Corner on July 30, 2021

For the first virtual Dancer's Corner program, author Kevin Winkler spoke about his biography of dancer, director, and choreographer Bob Fosse, titled *Big Deal: Bob Fosse and Dance in the American Musical* hosted by Dance Division Curator, Linda Murray.

Dancer's Corner on September 24th, 2021

To help celebrate National Ballroom Dance Week, this episode of Dancer's Corner featured professional ballroom dancers Jose Decamps, Edward Simon, and Maria Torres in conversation with host, Dance Division Collection Manager, Arlene Yu.

Corps Rep: Jerome Robbins' "The Cage" on October 14, 2020

Former New York City Ballet (NYCB) principal dancer Diana White coached NYCB dancer Emily Kikta in key corps roles in Jerome Robbins' masterwork, *The Cage*.

Dancer's Corner presents Katherine Dunham: Dance and the African Diaspora, a Conversation with Author Joanna Dee Das and Saroya Corbett on October 22, 2020

Dunham scholar, Joanna Dee Das and Dunham Technique instructor Saroya Corbett discussed Katherine Dunham's lifelong commitment to activism through dance and the myriad ways her legacy resonates today.

Nrityagram: For the Love of Dance on October 27, 2020

Nrityagram, the vision of Protima Gauri, is renowned the world over as the leading exponent of Odissi dance. Ten years ago filmmaker Nanette Melville travelled to India to meet the women who make up the Nrityagram community and to document their work. To celebrate the anniversary of the film's release the Jerome Robbins Dance Division hosted a special screening of the film followed by a panel discussion with Melville, Dr. Uttara Coorlawala and Dr. Arshiya Sethi and moderated by dance critic Marina Harss.

Dancer's Corner on November 19, 2020

The Dance Division's Linda Murray, Arlene Yu, Phil Karg and Kathleen Leary discussed dance book recommendations for holiday reading, hosted by Kenneth Murphy.

Corps Rep: Jerome Robbins "Glass Pieces," Part One on November 20, 2020

Original cast member and legendary NYCB principal dancer Jock Soto coached NYCB dancer Christopher Grant, in Jerome Robbins' seminal ballet, *Glass Pieces*. NYCB dancers Kristen Segin and Daniel Applebaum hosted.

Full Circle: From the Streets to the Stage on December 21, 2020

Full Circle, the innovative New York-based hip-hop dance company that celebrates the roots and lineage of street performing has been in existence for nearly 3 decades. The company, founded by husband-and-wife team Kwikstep and Rokafella, includes a diversity of artists from emerging to veteran performers. Full Circle is particularly proud of its role in providing an environment for women to train and perform Breaking repertoire comparable to their male counterparts on and off stage. The Jerome Robbins Dance Division hosted a panel discussion with Gabriel "Kwikstep" Dionisio, Ana "Rokafella" Garcia, along with former Full Circle members Jennifer "Beasty" Acosta, Tiffany "Infini T" Craddock, and Richard "Rocism" Mercado moderated by Dance Division Assistant Curator, Tanisha Jones. Video clips highlighting Full Circle's theatrical and concert performances were also screened.

Corps Rep: Jerome Robbins' "Glass Pieces," Part Two on January 28, 2021

Paul Boos coached NYCB dancer Spartak Hoxha in key corps roles in Jerome Robbins' *Glass Pieces*, with hosts Kristen Segin and Daniel Applebaum, NYCB dancers.

Dance and Immigration: A Symposium Beyond Boundaries on January 29, 2021

The Jerome Robbins Dance Division's annual fellowship program is designed to increase scholarship in the field of dance. The binding focus for the 2020 cohort was the theme of dance and immigration. The final projects of the group were presented at the Dance Division's annual symposium, taking place on January 29 and streamed in lieu of in-person attendance because of COVID-19 restrictions. The presentations were: Ninotchka Bennahum-*Border Crossings: Encarnación López Júlvez, Léonide Massine Studies in Transnationalism, Self-Exile, and Art, 1930 – 1945*; Phil Chan-*Dreams of the Orient*; Sergey Konaev-*Teaching to Survive: Immigrant Female Dance Schools and Classes in the 1930s-1950s (France and USA)*; Kiri Avelar-*Descubriendo Latinx: The Hidden Text in American Modern Dance*; Yusha-Marie Sorzano & Ferne Louanne Regis - *Investigating Process: An Immigrant Choreographer's Journey to Discovery*; Pam Tanowitz-*everything is true*.

Transmissions on February 18, 2021

On the occasion of the publication of Nick Mauss' *Transmissions*, based on his exhibition at the Whitney Museum of American Art, Mauss was joined by author, critic, and curator Hilton Als, dancer, choreographer, and writer Emily Coates, and art historian Marci Kwon to discuss *Transmissions*, and the construction of histories through processes of writing, performance, and exhibition-making.

Corps Rep: Jerome Robbins' "Glass Pieces," Part Three on February 19, 2021

Diana White coached NYCB dancer Laine Habony in key corps roles in Jerome Robbins' *Glass Pieces*, with hosts Kristen Segin and Daniel Applebaum, NYCB dancers.

A Memorial-Celebration for Sally Banes on February 26, 2021

A celebration of the life and work of the singular Sally Banes, author of the groundbreaking *Terpsichore in Sneakers*, *Democracy's Body* and more, with tributes from her fellow dance writers and scholars as well as family and friends, led by Lynn Garafola.

The Centennial of Alicia Alonso: Cuban Ballet, Past, Present, and Future on April 19, 2021

On the occasion of the centenary of Cuban dancer, choreographer, and artistic director Alicia Alonso, three luminaries from the dance community gathered to share their perspectives on the complex and profound legacy of Alonso in her native Cuba and beyond. From her meteoric rise to fame as an understudy wowing American Ballet Theatre audiences as Giselle, to her powerful yet controversial influence as the founding artistic director of the Ballet Nacional de Cuba during the reign of Fidel Castro, Alonso left her mark on the world and generations of performers. To explore the nuance of Alonso's impact on Cuban ballet, *Dance Cuba* documentary producer and director Cynthia Newport brought viewers into conversation with former prima ballerina at the Ballet Nacional de Cuba under Alonso, Lorna Feijóo, Artistic Director of the Miami City Ballet, Lourdes Lopez, and Alonso's successor as Directora General of Ballet Nacional de Cuba, Viengsay Valdés.

ORIGIDOCs SPOTLIGHT: FALL FOR DANCE

Producer of the Division's original documentations, Daisy Pommer, reflects on some highlights from FY21.

This fiscal year was a strange and abnormal one, to say the least. The pandemic continued unabated through the middle of the fiscal year, the performing arts world was turned upside down, and all live performances were cancelled.



The crews of NYCC & Nel Shelby Productions prepare to record NYCC's VP & Artistic Director, Dance Programs Stanford Makishi. Photo: Daisy Pommer.

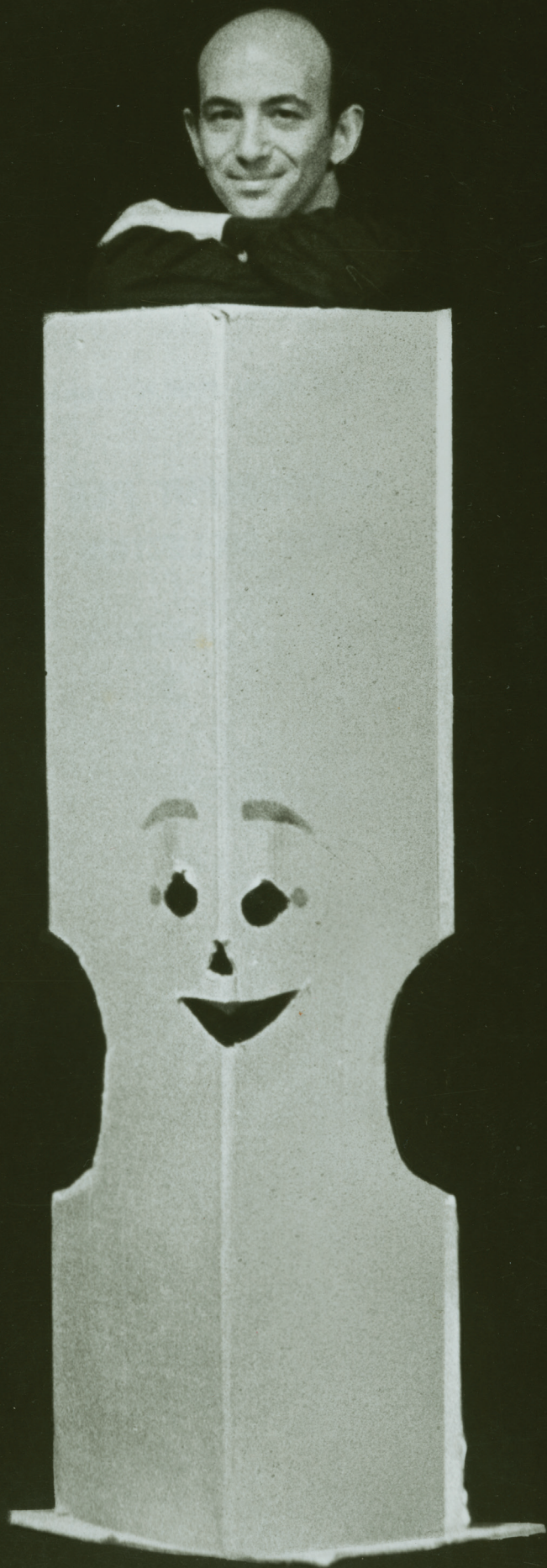
However despite the many challenges the pandemic has presented, the dance community rallied and pivoted to suit the times. We were able to capture heroic performances and programs produced under the most difficult of circumstances. Not only did we document beautiful and meaningful works, but we also documented the progression of the effects of the pandemic on the creative output of our dance community.

One of my favorite productions during the past year was the first ever digitally presented Fall For Dance Festival in October 2020. We partnered with New York City Center (NYCC) who produced an incredible two programs of solos and partner work. The event was performed on stage at NYCC at the height of the pandemic. Every precaution was employed to ensure the safety of the dancers, stage and camera crews.

The programs had a variety of specially commissioned works and revivals. Martha Graham's *Lamentation*, performed by Graham Company dancer Natasha M. Diamond-Walker was especially poignant as the world mourned those who passed away during the pandemic. Another revival, *Concerto Six Twenty Two*, choreographed by Lar Lubovitch at the height of the AIDS epidemic again rang painfully true. There were

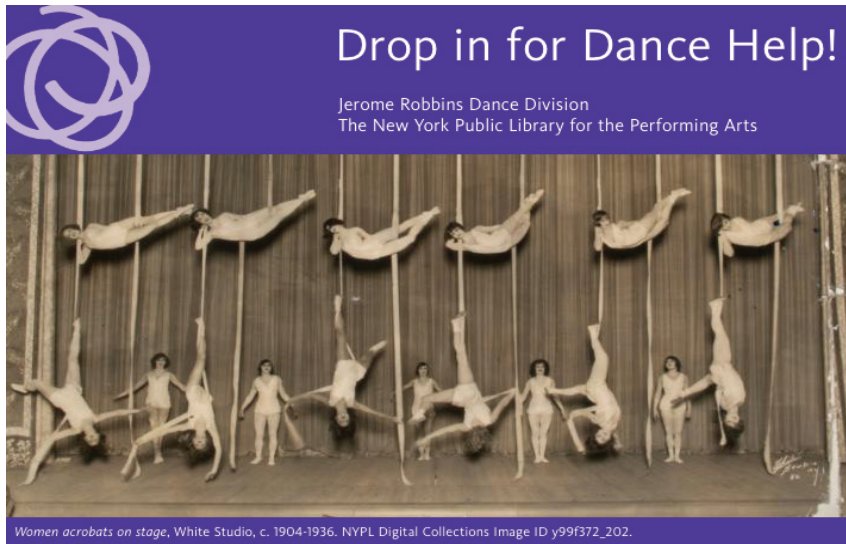
also many expressions of joy, such as Gustavo Ramírez Sansano's *18+11*, performed by Ballet Hispánico, and *Lady Swings the Blues*, choreographed and performed by Dormeshia.

The programs were digitally broadcast in October 2020 and were a roaring success. We were so thrilled to document this important festival.



ACCESS

SPOTLIGHT: REFERENCE AND COMMUNITY SERVICE



Reference Services

The Dance Division's Reference staff has provided continuous help to dance researchers throughout the COVID-19 pandemic, from the very first day the Library closed its physical doors to the present. Reference via email has long been a part of the services we offer, and staff answered over 2,750 emails in the past fiscal year, with no interruption in service despite challenging circumstances.

LibGuides

A mere seven days after the Library's physical closure in March 2020, Reference Librarian Erik Stolarski published a LibGuide on Remote Research and Dance, leading the effort to bring together any resource that could be helpful to researchers, dancers, and enthusiasts who were quarantined at home. Included were Library resources on dance such as databases available from home, e-books, and Digital Collections, as well as dozens of resources from YouTube channels, streaming companies, virtual dance classes, and institutions offering support for individual artists and dance companies struggling to stay afloat through quarantine. Recognizing the extraordinary circumstances our community was grappling with as well as the particular nature of dancers' relationships with their bodies, we included a section on self-care.

For the first three months of quarantine this was the second most popular LibGuide at the Library, with 3,510 visits between its publication in March and June of 2020. The guide continued to be popular in fiscal year 2021, with more than 1,800 visits, and has been featured on Duke University's own dance LibGuide during the pandemic.

Erik also created and published a LibGuide in May 2020 dedicated to the Dance Division's collections related to Jerome Robbins, our namesake. We can now refer patrons to a guide listing the multiple, separate collections of materials on Robbins, encompassing manuscripts, photographs, and audio and moving image materials. Any restrictions on access and photography are noted so that patrons know what clearances may be required before they set foot in the Library.

The New York Public Library / LibGuides / Remote Research and Dance / About

Search this Guide

Remote Research and Dance: About

This guide brings together the varied resources available to our patrons while conducting their research remotely.

About | Databases Through NYPL | Open Resources | E-Books | Digital Collections and Copy Requests | Streaming Dance | Self-Care


About this guide

The New York Public Library offers a number of resources to patrons wishing to access materials who are unable to visit physical library locations. This is intended to be a comprehensive guide of resources related to dance, which includes NYPL's Digital Collections, databases, and e-books.

During our closure in 2020 in response to COVID-19, the Library is attempting to increase levels of access to our databases, as well as increase the number of e-books available. We are working hard to make sure patrons are able to meet their needs to the best of our ability. We will keep this guide current with any updates in the coming weeks.

During our period of closure, New York state residents are welcome to apply for a library card through the [SimplyE app](#)—and gain access to an array of digital resources, including e-books, audiobooks, databases, and more. When we reopen, new applicants can visit their local library to obtain and validate their physical library card.

While our locations are closed staff are still working and accessible. For any dance related questions please visit our [Division webpage](#) or email dance@nypl.org, and we will help in any way we can. We are also now offering virtual consultations to help with your research. Just visit <https://libcal.nypl.org/appointments/psa> to set up an appointment.



The Nicholas Brothers in side split leaps in front of a stage set featuring a railroad caboose labeled "Chattanooga Choo Choo".
Jerome Robbins Dance Division Photography Files, "MG2EA Nicholas Brothers. NYPL Digital Collections, image ID: ps_dan_1404.

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Performing Arts

In the summer of 2020, in response to the Black Lives Matter protests and dance community conversations about systemic racism, Erik once again led the effort to create a LibGuide gathering resources developed by the dance community in one place so they could be shared and consulted. The LibGuide on Systemic Racism, Protests, and Dance documents the anti-racist work generated by the dance community, to help it look at its past, assess and preserve the present, and plan for the future. The LibGuide has been consulted over 1,100 times in the last twelve months.

The New York Public Library / LibGuides / Systemic Racism, Protests, and Dance / About

Search this Guide

Systemic Racism, Protests, and Dance: About

A guide to help education on race, dance's role in race and the protests, and initiatives to help in archiving and preserving the work being done to change our society.

Our Goals

In light of the recent protests the Jerome Robbins Dance Division, as an educational archive, feels it is important to encourage deeper learning and increased scholarship about systemic racism and white supremacist culture, past and present, as it affects the dance field. This guide is part of that initiative and seeks to:

- provide educational resources on the overall experiences of Black, Indigenous, and People of Color in the United States,
- inform on how the dance community has addressed racism in the past, what it is doing now, and further steps that can be taken,
- provide resources on archiving protest movements, specifically those with such a large digital presence,
- promote the inclusion of BIPOC voices in dance scholarship and pedagogy,
- highlight the inspiring moments where dance has been used as a form of protest,
- and share significant pieces of art made by and about BIPOC.

We will keep this guide updated as much as possible as we continue to amplify the voices of Black Indigenous, and People of Color. We also hope this guide can help support anti-racism work being done in dance communities around the country.

Resources

White Privilege, BIPOC Experiences, and Anti-Racism
Dance and Systemic Racism


Dance, Academia, and Pedagogy
Archiving
Dancers Protesting
Model Statements

- AWAKE to WORK: Building a Race Equity Culture
- BAJ, Anti-racist resources
- Being Anti-Racist, from the National Museum of African-American History and Culture
- Dismantling Racism from dismantlingracism.org
- GLSOSANT & RESOURCE DIRECTORY for DanceNYC's Justice, Equity, and Inclusion Agendas
- My Experience as a Black Ballerina in a World of Explicit Bias - Poole Magazine
- Tennant-Wagner Community Support & Resources
- The Throton Generation
- Undoing Racism: from the People's Institute for Survival and Beyond
- "White Fragility" with Dr. Robin DiAngelo
- The Words We Use To Talk About Race, DanceNYC panel (2018) videos
- You're Gonna Screw Up from AI the Intersection

Media

Book and Movie Lists
Interviews and Discussions
Performances

- BAJ, Anti-racist resources for families and children
- Detailed list of Anti-Racism Resources
- The International Association of Blacks in Dance Books for Black Dance Legacy List
- Preserving Black Heritage with NYPL's E-Resources
- The Schomburg Center's Black Liberation Reading List

Dance Division


Jerome Robbins Dance Division
Reference Librarians

Email

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40 Lincoln Center Plaza (65th St and Columbus Ave)
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New York, NY 10023
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Subjects:
Performing Arts

Duplication for Research and Publication

In addition to consulting materials onsite on behalf of patrons, Dance staff also collaborated with the Library for the Performing Arts's Access Services team and the Library's Rights team to provide low-resolution research copies of materials where condition and rights allowed. LPA's existing research copy procedures were leveraged to support researchers from as far away as Australia to continue their work. Close to [40,000] pages were scanned for Dance researchers, reflecting the Division's stature as the leading collection of research materials on dance worldwide.

High resolution image and text duplication for publications, films, and exhibits resumed in FY 2021. Working with the Library's Rights and Digitization teams, Supervising Librarian Phil Karg handled 38 requests for 117 newly digitized images, some requiring in-depth research on behalf of patrons while working limited hours onsite.

Some of the newly digitized materials have already been

published: see the list at Publications, Exhibitions, and Films Featuring Dance Division Collections.

In-Person Research Appointments

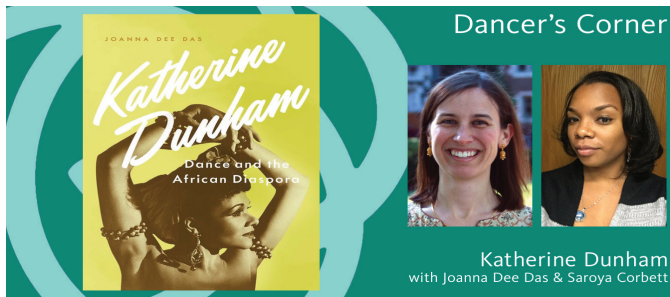
As the Library moved cautiously into a limited reopening in May of 2021, virtual consultations were also used to schedule 27 in-person visits for researchers whose needs could not be met by research copies and remotely accessible materials. We end fiscal year 2021 with the hope that we will be able to accommodate more in-person researchers in the next fiscal year.

Dancer's Corner Program Series

The Dance Division welcomed a new staff member, Kenneth Murphy, to our Circulation team in March 2020, and Kenneth conceived and helped to pilot a new program series, Dancer's Corner, featuring book talks and informal conversations for and by the dance community. The series was hosted virtually in the latter part of 2020, beginning in July with a conversation hosted by Dance Division curator Linda Murray and featuring Kevin Winkler, the author of *Big Deal: Bob Fosse and Dance in the American Musical*. Multiple copies of the ebook were made available for borrowing in conjunction with the event.



The second program, hosted by Collection Manager and ballroom dancer Arlene Yu in September, afforded professional ballroom dancers Jose Decamps, Edward Simon, and Maria Torres an opportunity to share stories from their lives and careers. Program three, in October, presented a conversation between scholars Saroya Corbett and Joanna Dee Das on Katherine Dunham and featured the latter's book, *Katherine Dunham: Dance and the African Diaspora*. The ebook version of Dee Das's book was also made available for borrowing.



The final program in the virtual series was timed to coincide with the holiday season. Kenneth hosted Dance Division staff members Linda Murray, Arlene Yu, Kathleen Leary, and Phil Karg, who discussed their picks for holiday reads on dance, including an assortment of print books, audio books, ebooks and DVDs that were available to borrow either electronically or via the Library's Grab-and-Go service.

Book Lists

Dance staff published several book lists throughout the year to draw attention to borrowable titles from our circulating collections:

- [Home for the Holidays? Dance Books Staff Picks](#) Accompanied the November 2020 Dancer's Corner program and included staff recommendations from program participants Curator Linda Murray, Collection Manager Arlene Yu, Dance Education Coordinator Kathleen Leary, Supervising Librarian Phil Karg, and host Circulating Reference staff Kenneth Murphy, in addition to recommendations from Assistant Curator Tanisha Jones and Original Documentations producer Daisy Pommer.
- [It's Nutcracker Season! Books & DVDs Recommended by the Jerome Robbins Dance Division Staff](#), by Kenneth Murphy featured books and DVDs relating to the Nutcracker ballet and ballet in general, for both adults and children.
- [2021 Dance Research Fellowship Symposium Book List: Dance and Immigration](#) Accompanied the Dance Research Fellowship Symposium presented on January 29, 2021, and included book suggestions from our circulating collection related to presentations from the 2020 Dance Research Fellows Ninotchka Bennahum, Phil Chan, Sergey Konaev, Kiri Avelar, Yusha-Marie Sorzano & Ferne Louanne Regis, and Pam Tanowitz.
- [A Book List for Sally Banes](#) Accompanied the Memorial-Celebration of Sally Banes on February 26, 2021, and supplied a list of books—and one videorecording—either wholly by Banes or with significant contributions from her.

Dance Images at Home: Coloring Books and Jigsaw Puzzles

Dance Division staff continued their efforts to reach out to those in the dance community sheltering at home during the pandemic. Collection Manager Arlene Yu led a rotating team of staff members, including Erik Stolarski, Alice Standin, and Jennifer Eberhardt, and issued an additional eight volumes of coloring books featuring digitized images from our collections with short essays on each. There are now twelve coloring books in total, each with a different theme:

- [Volume 1: Dancing Together](#)
- [Volume 2: Art for Dance](#)
- [Volume 3: Dance in Asia](#)
- [Volume 5: Nature Dancing](#)
- [Volume 6: Men Dancing](#)
- [Volume 7: Dancing Caricatures](#)
- [Volume 8: Dance for the People](#)
- [Volume 9: Let's Have a Ball](#)
- [Volume 10: A Valentine for Vaudeville](#)
- [Volume 11: Dauntless Dancing Divas](#)
- [Volume 12: Asian American Dancers](#)

We also continued to upload virtual jigsaw puzzles throughout the year, with Alice Standin adding themed albums for Valentine's Day (February 2021) and Women's History Month (March 2021).



Yeichi Nimura in *Flag Dance*, choreography by Yeichi Nimura, 1939. Photo: Constantine Hassalevris.



La Argentinita in a gypsy dance, 1940. Photo: Carl Van Vechten.



Tamara Karsavina in *Firebird*. Underwood & Underwood, 1911.

SPOTLIGHT: COLLECTIONS MANAGEMENT

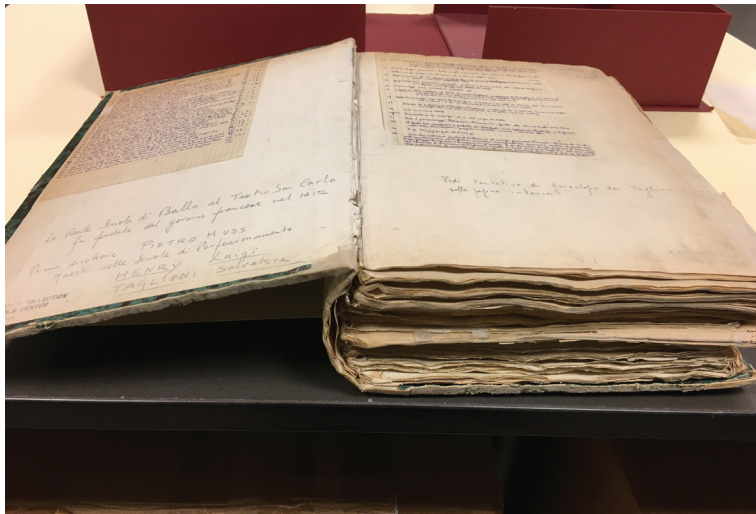
With limited physical access to our collections for much of the year, staff still carried out crucial conservation work, as well as focusing on remote enhancements to our catalog and Digital Collections descriptions.

Archive in Motion, the exhibition celebrating the Dance Division's 75th anniversary at the Library for the Performing Arts' Astor Gallery, closed in late January 2020. At the time of the Library's closure due to COVID-19 in mid-March 2020, collection management staff were in the final stages of the exhibition's deinstallation, returning over 200 archival artifacts to their permanent storage locations within the Dance Division's collections. Despite limited onsite staff, several items from the exhibition were able to receive some additional conservation work in FY 2021.

Book Conservation

Two of the numerous rare books displayed in *Archive in Motion* received additional post-exhibition conservation thanks to a grant from New York State. Grace Owen-Weiss, our long-time Dance Division conservator, was seconded to us to work on the volumes, and describes the work she undertook below.

Salvatore Taglioni, Balli, 2 vols, ca. 1814-1865



Photos: Grace Owen-Weiss.

This two volume set is a compilation of handwritten folios that have been collected and bound together in the style of a ledger book. The bindings are quarter vellum, sewn around tapes with marbled paper covering the boards. The volumes were dirty, splitting at the joints, tearing along the fore-edges and were difficult to open due to old repairs. The fore edges of the leaves were cleaned of surface dirt using vulcanized rubber sponges and repaired with kozo tissue and wheat starch paste. The blank leaves at the front and back of both volumes were weak, discolored and brittle. In order to create a secure attachment between the covers and the texts they were removed and new gatherings of handmade paper were sewn at the front and back of each volume. Hinges made from the first and last leaves were pasted over the inner joints. The vellum spines were repaired where split along the outer joints with a toned kozo paper. The volumes now open easily preserving the original sewing structure.

Pickford Waller, *Album of Drawings, 1911-1912*

This case-bound sketchbook includes about 60 pages of drawings executed in ink and watercolor depicting dancers and stage designs of Diaghilev's Ballets Russes. The four gatherings in the sketchbook were separating from each other and putting stress on the sewing structure. The bookblock was separated from the case to access the spine, the gatherings were realigned to tighten up the book block, the spine folds lined with Japanese tissue, the cloth covering over the spine reinforced on the inside, and the joints reinforced. Treatment restored opening flexibility and preserved the original binding.



Photo: Grace Owen-Weiss.

Custom Enclosures

During FY 2021, four of *Archive in Motion's*—and the Dance Division's—largest (and most valuable) artifacts, Russian artist Natalia Goncharova's nearly life-size oil portrait of dancer Pauline Koner (c. 1932), Japanese-American sculptor Isamu Noguchi's two maquettes of the set designs for George Balanchine's ballet *Orpheus* (1948), and a kinetic set model for Balanchine's *Noah and the Flood* created by Georgian designer Rouben Ter-Arutunian (c. 1982), received specialized custom rehousing treatments.



Generously sponsored by one of the Dance Division's long-time supporters, several external art housing vendors submitted estimates to the Dance Division as a part of NYPL's bidding selection process, which included on-site (and socially-distanced) consultations to evaluate the artworks with curatorial staff. A design technician from the selected vendor then met with the curator to precisely inspect and measure each artifact, submitting detailed final proposals to the Division for review and approval. Each rehousing treatment was primarily constructed off-site, at the vendor's facility, to design specifications incorporating the Division's long-term storage and future use requirements.

Detail of Pauline Koner, by Natalia Goncharova.
Photo: Jennifer Eberhardt.



Photos: Jennifer Eberhardt.

Once construction of all four new housings was complete, two specialized art handling technicians delivered them to the Dance Division, spending over seven hours carefully packing the artworks in their new housings and finalizing interior braces, supports, and protective surfaces to secure all elements of each artifact. The terraced shape, intricate and layered finishes, and fragile moving components of the *Noah and the Flood* set model were especially challenging, requiring extensive interior fittings to be customized and adjusted during packing.



Detail of set model by Rouben Ter-Arutunian for *Noah and the Flood*. Photo: Jonathan Blanc.

individual scrapbooks recently rehoused in protective enclosures, and the cataloging of over 7,800 individual folders of clippings. In total, over 13,800 catalog records and over 7,700 records for digitized material were created or updated over the course of the year in fulfillment of these goals.

Safely rehoused and protected, these four artworks, along with their companion artifacts from the *Archive in Motion* exhibition documenting not only the history of the Dance Division but the history of dance, have now been happily returned to the Division's rich and expansive stacks.

Catalog and Metadata Enhancement

With much of our staff working remotely during FY 2021, Dance Division staff took on catalog and metadata remediation projects to improve discoverability and clarity about our holdings. In addition, new online requesting systems are under development by the Library, and have required changes to catalog records to best leverage refinements in tracking collection status and usage. Examples include the cataloging of 988



Detail of set model by Rouben Ter-Arutunian for *Noah and the Flood* being packaged. Photos: Jennifer Eberhardt.

DANCE DIVISION STATISTICS FOR FY21

Just under 14,000 Dance catalog records created or updated

Over 7,700 Digital Collections metadata records created or updated

2,853 emailed questions answered

327 virtual consultations hosted and follow-up emails sent

117 high resolution images newly digitized for publication

[38,694] pages scanned for [645] researcher digitization requests

646 Research items viewed with a total of 888 checkouts (despite closure)

51 Dance Oral History Project interviews newly streaming online for researchers

18,664 Digital Collections items accessed 154,517 times

71,847 Digital Collections users from 132 countries across 6 continents

57 classes comprising 324 K-12 students, 389 undergraduates, and 699 postgraduate students/lifelong learners

2 virtual higher education open houses hosted in summer 2020 with total attendance of 121 instructors

25 virtual programs produced with total attendance of 2,863

8 original documentations recorded

34 Dance Oral History Project interviews recorded

53 COVID-19 Dance Worker Narratives interviews recorded

8 coloring books published featuring 80 images from the Dance Division's collections

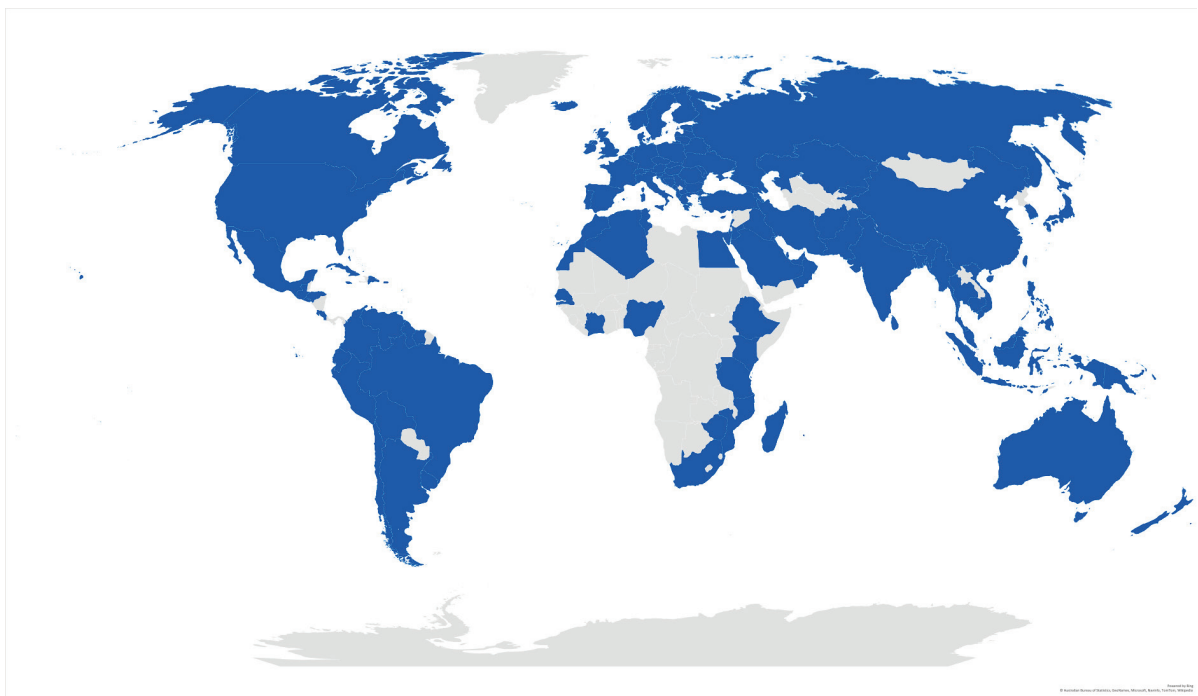
82 jigsaw puzzles created

4 LibGuides published, consulted a total of 3,280 times

23 collections processed, comprising 132 linear feet and over 9,500 gigabytes

Just under 1/10th of a mile of backlog collections sent for processing (or more than 90% of the Dance Division's remaining backlog collections sent for processing)

ALL COUNTRIES REACHED



Afghanistan	Albania	Algeria	Moldova	Monaco	Montenegro
Argentina	Armenia	Australia	Morocco	Mozambique	Myanmar
Austria	Azerbaijan	Bahamas	Nepal	Netherlands	New Zealand
Bahrain	Bangladesh	Barbados	Nigeria	Norway	Oman
Belarus	Belgium	Bhutan	Pakistan	Papua New Guinea	Peru
Bolivia	Bosnia and Herzegovina	Bulgaria	Philippines	Poland	Portugal
Brazil	Brunei	Canada	Puerto Rico	Qatar	
Burundi	Cambodia	Colombia	Republic of North Macedonia		Romania
Chile	China	Cuba	Russia	Saudi Arabia	Senegal
Costa Rica	Croatia	Denmark	Serbia	Singapore	Slovakia
Cyprus	Czech Republic	Egypt	Slovenia	South Africa	South Korea
Dominican Republic	Ecuador	Ethiopia	Spain	Sri Lanka	Suriname
El Salvador	Estonia		Sweden	Switzerland	Taiwan
Finland	France	Germany	Tanzania	Thailand	Tonga
French Polynesia	Georgia	Guadeloupe	Trinidad and Tobago	Tunisia	Turkey
Greece	Grenada	Guyana	Ukraine	United Arab Emirates	
Guatemala	Guernsey	Hungary	United Kingdom	United States	Uruguay
Honduras	Hong Kong	Indonesia	Venezuela	Vietnam	Zimbabwe
Iceland	India	Ireland			
Iran	Iraq	Ivory Coast			
Israel	Italy	Jordan			
Jamaica	Japan	Kuwait			
Kazakhstan	Kenya	Lebanon			
Kyrgyzstan	Latvia	Luxembourg			
Liechtenstein	Lithuania	Malaysia			
Macau	Madagascar	Mexico			
Maldives	Malta				



PROGRAMS

2

SPOTLIGHT: NRITYAGRAM

To celebrate the 10th anniversary of the film Nrityagram: For The Love Of Dance, the Dance Division hosted a special online program.



Photo: Nanette Melville.

More than a dance company, Nrityagram, the vision of the late Protima Gauri Bedi, is renowned the world over as the leading exponent of Odissi dance. For the women in the company Nrityagram is their gurukul, village and way of life. Ten years ago filmmaker Nanette Melville travelled to India to meet the women who make up the Nrityagram community and to document their daily work. To celebrate the tenth anniversary of the film's release, on October 27, 2020 the Jerome Robbins Dance Division hosted a special screening of the film followed by a panel discussion with Melville, and Indian dance scholars Dr. Uttara Coorlawala and Dr. Arshiya Sethi. The virtual program, which was moderated by dance critic Marina Harss, delved into the enormity of Bedi's contribution to the renaissance of Odissi as a form and also to the resurgence of the philosophy of the gurukul. It also revisited an important moment for Nrityagram on the international stage as well as some key collaborations with other dance forms including Dr. Coorlawala's work with the company in modern dance.

SPOTLIGHT: FOOTFALLS FROM THE LAND OF HAPPINESS: A JOURNEY INTO THE DANCES OF BHUTAN

Dance scholar Karen Greenspan introduced online audiences to a wealth of material on Bhutanese dance.



Photo: Karen Greenspan.

On Monday, July 20, 2020 the Dance Division held an online program to highlight dances from the Kingdom of Bhutan. The Division holds over 600 videos from the Bhutan Dance Project which were produced by Core of Culture. These videos are accessible anywhere in the world from the New York Public Library's digital portal. The featured speaker for the program was dance writer, Karen Greenspan, who delivered a lecture based on her research for her recently published book, *Footfalls from the Land of Happiness: A Journey Into the Dances of Bhutan*. Following the talk, which also featured film from the collection and photographs from Greenspan's travel and documentation of sacred dance festivals in Bhutan, Greenspan joined a panel discussion with Bhutanese artist, Karma Deki, Curator of the Dance Division (2007-2015), Jan Schmidt, who oversaw the Bhutan Dance Project's acquisition, Assistant Curator, Tanisha Jones, who oversaw the processing, preservation and cataloging of the recordings, documentarian, Gessie Houghton, who filmed over 500 hours of footage for the project, and Joseph Houseal, Director of Core of Culture which produced the entire project.

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

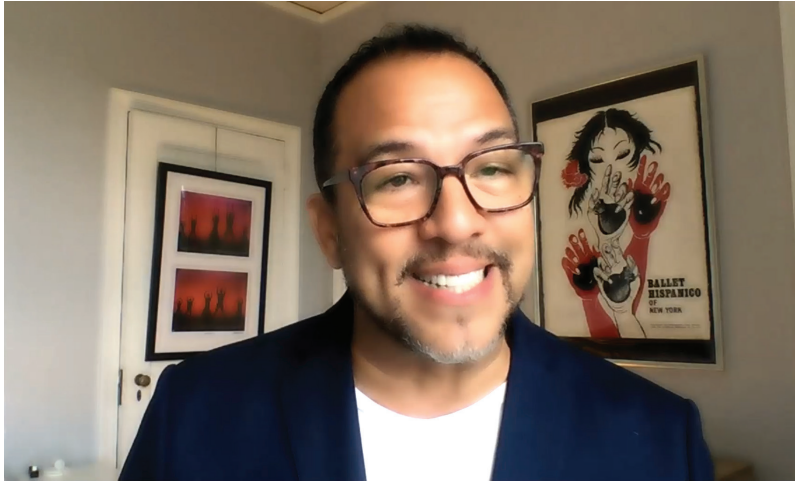
Daisy Pommer produces our beloved screening series and keeps the legacy of David Vaughan alive in the Dance Division.

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 Division'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.



Eduardo Vilaro hosting June's Dance Historian.

We started broadcasting David Vaughan's The Dance Historian Is In digitally this fiscal year due to the pandemic, and while in-person programs have their perks, going virtual allowed us to reach far and wide for our guest hosts, whose locales ranged from California to France.

One standout program was our final Dance Historian of the season. June's guest host was Eduardo Vilaro. Vilaro is the Artistic Director & CEO of Ballet Hispánico, and only the second person after founder Tina Ramirez to lead the company since 1970.

Using archival footage from the Dance Division's collection, plus newer videos from the company, Vilaro paid homage to Ramirez's rich legacy, and introduced the audience to his vision for the company that reflected America's changing cultural landscape.

Some highlights included his playing a clip from a 1976 interview with Tina Ramirez, and a clip from the classic *Tres Cantos*, choreographed by Talley Beatty. He showed the audience how the company is moving forward by showing video excerpts of the varied outreach the company does in the neighborhood where the company is located as well as with the communities they visit on tour. Lastly, he showed clips from some of the newer works in the repertory, such as 2017's *Con Brazos Abiertos*, choreographed by Michelle Manzanales.

Vilaro took us on a wonderful tour of the many facets of this multifaceted company and left everyone dancing (virtually) in their seats.

DAVID VAUGHAN'S THE DANCE HISTORIAN IS IN

Melissa Toogood on July 29, 2020

Melissa Toogood, dancer, rehearsal director and Artistic Associate for Pam Tanowitz Dance and member of Merce Cunningham's final company, showed excerpts from both choreographers' repertoire. She shared some of her personal experiences in the studio with these iconic dance makers: revealing similarities about her addiction to both and what she believes are some common misconceptions.

Joanna Dee Das on August 26, 2020

Joanna Dee Das, author of *Katherine Dunham: Dance and the African Diaspora* (Oxford 2017), which won the 2018 de la Torre Bueno Best First Book Award from the Dance Studies Association and an honorable mention Errol Hill Award for outstanding scholarship in African American theatre and performance from the American Society for Theatre Research. Joanna presented video clips from the Dance Division's collection of Katherine Dunham moving image materials.

Hiie Sauma on September 30, 2020

Hiie Sauma is a writer, dancer, scholar, and a movement educator. Her work explores interconnections between dance, movement imagination, and creativity. She is currently working on a project on the unpublished writings of the choreographer Jerome Robbins. Hiie presented video clips from the Dance Division's collection of Jerome Robbins moving image materials.

Heather Cornell on October 28, 2020

Heather Cornell is a Canadian artist based in Valley Cottage, NY. She is Artistic Director of a number of music/dance companies, most notably Manhattan Tap and CanTap. A leader of the rhythm tap renaissance in NYC in the 80s and 90s; dubbed "the Oscar Peterson of hoofing" *Globe & Mail*, Toronto; known for her collaborations with world-class musicians; mentored by jazz icon Ray Brown; choreographed for Broadway and numerous shows and companies worldwide; featured internationally at jazz, music festivals, theaters, clubs, TV, annual live radio on WNYC; her love is to teach artists to be bilingual in music and dance. Heather is presently on faculty at Hope College

in Holland, MI. Heather's guests included Travis Knights, Max Pollak, Andy Milne, and Andy Algire.

Paul Scolieri on December 3, 2021

Paul Scolieri, Chair & Professor of Dance at Barnard College, Columbia University, is the author of two award-winning books: *Dancing the New World: Aztecs, Spaniards, and the Choreography of Conquest* (2013), the inaugural book in the University of Texas Press's Latin American & Caribbean Performance Series and a critical biography of the "Father of American Dance," *Ted Shawn: His Life, Writings, and Dances* (Oxford University Press, 2019). Professor Scolieri presented film clips from the Dance Division's collection of Ted Shawn materials.

Wendy Perron on January 13, 2021

Wendy Perron is a former dancer/choreographer and current writer and educator. She was the editor-in-chief of *Dance Magazine* from 2004 to 2013. She teaches dance history at Juilliard and a graduate seminar at NYU's Tisch School of the Arts. Her most recent book is *The Grand Union: Accidental Anarchists of Downtown Dance, 1970–1976*.

Triwi Harjito on February 24, 2021

Triwi Harjito is a scholar, dancer, and choreographer specializing in Indonesian/Javanese Dance. Harjito's research as a PhD student in Culture and Performance in the Department of World Arts and Cultures/Dance at UCLA examines dance and representation, focusing on how choreography and performance serve as representations of gender, sexuality, national identity and community, and also investigating the embodied and archival representations of the Indonesian dancing body from colonial times to the present.

Dante Puleio on March 31, 2021

Dante Puleio, Artistic Director of The José Limón Dance Foundation hosted a screening and discussion of the company's videos, including an archival video of Limón dancing in his seminal work *The Traitor* and the current company performing in a reimagined rendition of Limón's *There is a Time*.

Dean Moss on April 28, 2021

In this edition, choreographer, video artist, curator, and lecturer Dean Moss screened clips of and discussed his audience participation works including: *figures on a field*, *Kisaeng becomes you*, *Nameless forest*, and *johnbrown*.

Sachiyo Ito on May 26, 2021

Sachiyo Ito is a performer, choreographer, and educator. She has brought together East and West through her performances of classical, traditional, and contemporary Japanese dance for the last 50 years, and currently serves as Artistic Director of Sachiyo Ito and Company.

Eduardo Vilario on June 30, 2021

Eduardo is the Artistic Director and CEO of Ballet Hispánico, the renowned Latinx dance company. Vilario took the audience on a joyous journey through time as he showed clips from the 1970s through to the present.

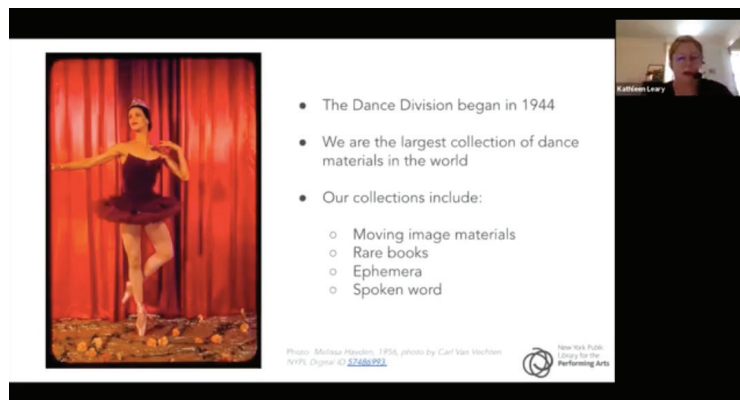


EDUCATION

EDUCATION ACTIVITIES

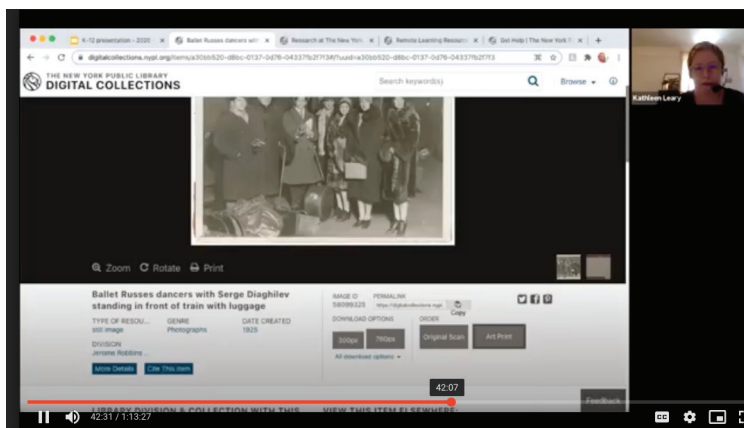
The Dance Division continues to be on the vanguard of educational activities in research libraries, thanks to the efforts of Education Coordinator Kathleen Leary.

The summer of 2020 was the beginning of learning how to effectively reach dance students virtually. Many summer programs that the JRDD collaborates with continued their summer programs, just in a virtual format. The ability to show AMI material through the Library's Zoom platform, and new access to library cards, articles and databases and other expanded programs made the impossible possible for teaching students during the pandemic. The Forrest Ballet Academy attended a summer visit, focusing on Natalia Markova. Representatives from The CORPS Ballet Conference 2020 had scheduled an in-person visit as they were planning the summer conference to be held in New York City. The conference switched to a virtual format, but still allowed us to present at the conference about what researchers and teachers could access at the Division during closure.



Kathleen Leary delivers a presentation on accessing resources both online and in-person to New York Public School Dance teachers.

2020 was the 30th anniversary of the Americans with Disabilities Act. To commemorate this, the Dance Division, in collaboration with Lincoln Center Access Programming, gave a presentation on tap dancing for a no vision or low vision audience. We featured disabled tap dancer Peg Leg Bates. Participants listened to different tap dancers and we discussed what they heard and the differences between artists' tap dancing styles. Lincoln Center Access was a fantastic community partner this year, and throughout the year we collaborated on four programs for Passport, with young participants on the autism spectrum, two programs for audiences with Alzheimer's and dementia (Moments), and two more programs with audiences with no vision or low vision. One program highlight was a verbally described performance of Jose Limon's *Missa Brevis*, to commemorate the 75th anniversary of its company's founding.



Kathleen Leary delivers a presentation on how to access digital collections to New York Public School Dance teachers.

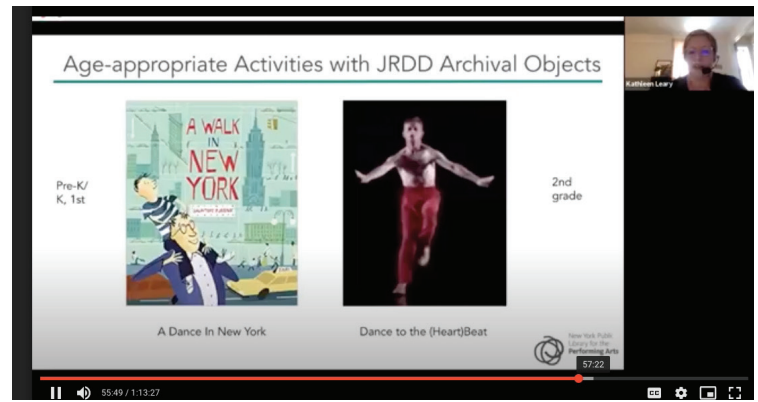
In order to assist dance teachers in planning for fall teaching and incorporating dance archives into their virtual classrooms, Special Collections Librarian Jennifer Eberhardt and Dance Education Coordinator Kathleen Leary presented two educator town halls in which teachers could interact with Library staff. We also instituted an "Office Hours for Educators" from 3-5pm on Fridays to help dance educators throughout the year. This led to planning and executing virtual classes with students in California, Utah, Virginia, Indiana, Washington State, and Toronto. Students from local New York universities also attended their classes from Hawaii, Japan and The Philippines.

The fall began with requests from returning classes, including Marymount Manhattan's Dance Technical Theatre Course, NYU Steinhardt Dance Education Masters Program, and Hunter College, reworked to achieve similar learning outcomes in year's past, just in a virtual format. For example, instead of viewing several dance performances with noticeable technical elements, Marymount Manhattan first-year students focused on one performance, and were able to have an in depth discussion about Kyle Abraham's *Pavement* during their 2 ½ hour class.

In the spring, because of even more outreach, the amount of virtual classes increased, particularly with students in higher ed dance programs throughout the country. Many programs, including California State University-Dominguez Hills, Southern Utah University, Seton Hill University, Loyola University and Reed College engaged with both paper-based and AML dance archival material in class sessions. Locally, there was an increase in connection between Hunter College's Arnhold Graduate Dance Education Program and the Library. Local colleges including Hofstra University learned about Jerome Robbins history and choreography, and dance criticism students from Wagner College discussed the important history of women dance critics in the mid to late 20th century.

Dance Division staff gave a presentation on access to materials at the Jerome Robbins Dance Division and how to plan a virtual class to the members of the New York State Dance Education Association, and to New York City public school dance teachers. Online, middle school students from the Old Donation School in Virginia Beach discovered early 20th century modern dancers. Middle school students from The Nagrin Academy, a Catholic academy in Buffalo, NY interacted with original footage of Alvin Ailey's *Revelations*. Fifth grade students from The Windsor School in Boston watched Blondel Cummings, *Chicken Soup*, and discussed her movement and African American dance history.

In the last week of FY 2021, Jane Goldberg of Changing Times Tap Dancing Company, and Dance Education Coordinator Kathleen Leary presented clips of Jane's tap dance archive and dialogue for an enthusiastic tap audience.



Kathleen Leary delivers a presentation on virtual teaching curriculum to New York City Public School Dance Teachers.

LIST OF SCHOOLS SERVED

The Jerome Robbins Dance Division served students in FY21 from the following institutions:

Ailey/Fordham BFA program
Appalachian State University
Arnhold Graduate Dance Education Program
Ballet Hispánico
California State University, Dominguez Hills
College of the Holy Cross
Forrest Ballet Academy
Gonzaga University
Hofstra University
Hunter College
Indiana University, Bloomington
Loyola Marymount University
Marymount Manhattan College
Mount Holyoke
New York City Public Schools
NYU Steinhardt/Dance Pedagogy
New York Theatre Ballet
Old Donation School
Pratt Institute
Princeton University
Reed College
Seton Hill University
Southeast Missouri State University
Southern Utah University
The Nardin Academy
The Windsor School
University of Nevada, Reno
Valencia College
Yale University
York University

DANCE AND IMMIGRATION: A SYMPOSIUM BEYOND BORDERS

Our fifth class of Dance Research Fellows reflected on the immigrant experience in dance at our annual all-day symposium.

In its fifth cycle, the annual Dance Research Fellowship explored the theme of dance and immigration. As a non-verbal art form, dance has always been an important part of the immigrant story. It has enabled communities with different languages to find commonalities and essential moments of human connection. Dance has enshrined and protected the unique and special cultural modes of expression of different communities and has also expanded and adapted its vocabulary across centuries to redefine our sense of self through the intersectionality of multiple cultures.

The cycle of the fellowship was extraordinary in many ways. As the pandemic forced our building to remain closed for the entire six month period of the fellowship, the fellows had to conduct the entirety of their research remotely. This was made possible by the staff who provided additional research assistance and who digitized materials on demand to facilitate fellows requests. The fellows themselves must also be commended for working successfully under very difficult circumstances and for delivering compelling and engaging virtual presentations at the online symposium which took place on January 29, 2021.

As ever, the Division was grateful to have the support of the Committee for the Jerome Robbins Dance Division for the program, and was 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 in this cycle.

Kiri Avelar researched under the title *Descubriendo Latinx: The Hidden Text in American Modern Dance*. Her work positioned 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 identified specific works by pioneers of early American modern dance that pulled on the cultural practices of the Latinx diaspora, and investigated through research and creative practice how those seeds and appropriations continue to be generative and foundational to modern dance. Specifically, she examined 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 examined the specific choreographic works of pioneers José Limón and Katherine Dunham that investigated hybrid identity and the diversity within the Latinx diaspora. Avelar further explored 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 focused 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 immersed 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. Her work immersed 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 was *Border Crossings: Léonide Massine and Encarnación López Júlvez, 'La Argentinita' Studies in Transnationalism, Self-Exile, and Art, 1935 – 1945*. Bennahum's starting point was 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, refocused and deepened 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 – resonated 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** explored 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 informed larger racial equity work in the field: Chan's sophomore book on the subject with a survey of over 80 orientalist ballets, 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 documented 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 1930 and 1960, 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 aimed 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** perused 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 mapped these representations in an effort to determine whether a common standard exists or whether nuanced variations persist throughout the period under examination. These findings are still being 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** investigated three distinct tracks in researching for her next dance, *Song of Songs*. The first track was a study of Jewish folk dances. Learning various dances from archival records and sharing them with her dancers, Tanowitz and her company absorbed the steps and patterns into their bodies. She examined 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 revealed how they communicate with ballet and her own movement ideas, giving her the ability to reweave them into a contemporary context.

The second aspect was 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. And the third and final tract for Tanowitz was introspective – processing all this research, considering what it all had to do with her and how she would ultimately express her Jewish identity.



GRANTS

SWOPE

GRANTS IN FY21

\$100,000 or more

Doris Duke Charitable Foundation
Jody and John Arnhold
The Jerome Robbins Foundation, Inc.
The Robbins Rights Trust
Joseph & Sylvia Slifka Foundation, Inc.

\$25,000 - \$99,999

Anne H. Bass Foundation
The Bay and Paul Foundations
The Geraldine Stutz Trust, Inc.

\$10,000 - \$24,999

The Evelyn Sharp Foundation
The Gladys Krieble Delmas Foundation
National Endowment for the Arts
New York State Council on the Arts

\$5,000 - \$9,999

The Harkness Foundation for Dance

\$1,000 - \$4,999

Anonymous
Diamonstein-Spielvogel Foundation

GRANT SPOTLIGHT: THE GLADYS KRIEBLE DELMAS FOUNDATION

The Dance Division undertook a special series of oral histories to document the experience of being a dance worker in a pandemic



Remote interview with Tara Sheena, conducted by Emma Rose Brown, 2020.

The Dance Division's Oral History Project has been active since 1974 and stores the voices and stories of dance workers in compelling first person testimony for future generations. Typically our oral authors are elders in the field with an established body of work and the interview is a reflection on a full life and career. However, occasionally external forces compel us to alter our model. In the late 1980s and early 1990s the Dance Division, under the direction of Madeleine Nichols and with the primary work of Lesley Farlow, diverted resources and funding into the Oral History Project to engage with dance artists of all ages and at every

stage of their career impacted by the AIDS epidemic. The interviews recorded at that time now serve as a powerful and emotional reminder of artists whose imprint cannot be found elsewhere in the archive.

With COVID-19 and the impact of a global pandemic in 2020 we found ourselves, once again, in a state of crisis in the field that necessitated a deviation from our traditional practice. With leadership support from the Gladys Krieble Delmas Foundation, the Division was able to establish the COVID-19 Dance Worker Narratives Project which sought firsthand accounts from dance workers about the experience of living through a pandemic and the social justice movements that defined 2020. Beginning in the spring of 2020, staff member Emma Rose Brown solicited peer to peer interviews from our various communities and to date over fifty interviews have been received. The interviews are then captioned and fully transcribed to meet our accessibility guidelines.

The pandemic is impacting the dance field in ways that we cannot yet fully understand because we are still living through it. That clarity will eventually come with distance and time. However, when future researchers seek to comprehend the immediacy of this moment, the COVID-19 Dance Worker Narratives Project will offer vital first hand testimony of what it has been like to live through the last two years.



SUPPORT

SPOTLIGHT: JODY GOTTFRIED ARNHOLD

Dance education's greatest champion makes our educational and outreach work possible.

It is hard to think of someone who has done more for dance education than Jody Gottfried Arnhold. The founder of Dance Education Laboratory (DEL) at 92Y, taught dance in the NYC public school system for over 25 years and is a tireless advocate for dance. She actively supports the dance program at the New York City Department of Education, created Arnhold Graduate Dance Education Program at Hunter College, and underwrote the Doctorate in Dance Education at Teachers College Columbia University. She is also an Emmy nominee for her work as Executive Producer on the documentary, *PS DANCE!: Dance Education in Public Schools*, to raise awareness and advocate for her mission, Dance for Every Child.

For the Dance Division the support of the Arnhold Foundation has been instrumental to our educational activities as their gift has helped to support the Education Coordinator position within the Division for the last three years. The Coordinator position is responsible for curriculum writing based on primary materials, class visits and activities, educational outreach and tours of exhibitions. Our work is an extension of what dance teachers provide in schools across the city and provides critical and historical context for studio learning. The school classroom is where the students learn the steps - the Dance Division is where the students learn where those steps come from.

Although the support of the Arnhold Foundation is deeply needed and appreciated, the true value of Jody Arnhold's support in our cause has been her vocal support of our mission. Her endorsement of activity within the field of dance education is the highest accolade one can receive. As we continue to expand our educational reach, we look forward to continued partnership.



Jody Gottfried Arnhold.
Photo: Arthur Elgort.

MEMBERS OF THE DANCE COMMITTEE

Allen Greenberg (Chair)
Charles Adelman (Vice Chair)
Nancy Lassalle (Vice Chair)
William Wright II (Treasurer)
Kate Lear (Secretary)

Jeffrey Borer
Beverly D'Anne
Hubert Goldschmidt
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Alison Mazzola
Madeleine Nichols
Meryl Rosofsky
Elizabeth Simpson
Edward Villella

SPOTLIGHT: NANCY LASSALLE

Taking a moment to reflect on the loss of one of the Dance Division's greatest advocates.

When we lost Nancy Lassalle on April 26, 2021, obituaries invariably, and rightfully, noted her dedication to both the School of American Ballet and the New York City Ballet. Nancy had been a founding board member of both institutions and remained devoted to the School in particular for her entire life. However, Nancy had a third and less well-known love for the Dance Division.

Lincoln Kirstein cared deeply about the Division and considered it an essential resource for the health of both the school and the ballet company. Nancy, who was deeply invested in Kirstein's vision and legacy, gave her energy and wisdom to the Division in turn. She served sixty-two consecutive years on the Committee for the Jerome Robbins Dance Division, providing guidance, expert knowledge and crucial support for a diverse range of projects. Although ballet was her particular love, Nancy cared about all forms of dance and wanted students to be exposed to our materials at the earliest age possible.

In her final years Nancy resurrected Kirstein's old periodical, *Dance Index*, with the assistance of Eakins Press and its director, Peter Kayafas. This work brought Nancy back into direct contact with many items from the Division's collections and it was wonderful to watch her and Peter breathe new life into the publication. She was also generous enough to devote an entire issue of *Dance Index* to the history of the Division to mark its 75th anniversary in 2019, which provided an opportunity to publicly acknowledge the contributions made by several generations of staff to this archive.

Despite her accomplishments, and they were significant, for those of us who knew Nancy what we miss most is her wit and warmth. She was present during the tenures of all five curators in the Division's history and gently chaperoned and advised each in turn. She was a trusted friend and mentor and a staunch advocate for work that, to many, is largely invisible. Philanthropy and commitment on Nancy's scale will be hard to replicate. Nancy herself is irreplaceable.



Nancy Lassalle in 2018.
Photo: Peter Kayafas.

COMMITTEE SPOTLIGHT: FELLOWS PROGRAM

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

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

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



Bill T. Jones, 1978. Photo: Arnie Zane.

As ever, the Jerome Robbins Dance Division is indebted to the Committee for the Jerome Robbins Dance Division for its support, and is grateful to the Anne H. Bass Foundation, The Evelyn Sharp Foundation, the Geraldine Stutz Trust, the Doris Duke Charitable Foundation, the Frederick Loewe Foundation and Nancy Dalva for their generosity this cycle.

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

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

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

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

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

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

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

Huiwang Zhang's *Soften into the bones/Ooo baby: experimenting with the creative processes of the Bill T. Jones/Arnie Zane Company* project attempts to link the lineage of the postmodern movement approach to the historical and current creative processes of the Bill T. Jones/Arnie Zane Company to establish scholarship on the possibility and significance of process-oriented performance. Drawing on Jones' and Zane's early duets, *Monkey run road*, *Blauvelt Mountain*, *Valley Cottage* and *Continuous replay*, Zhang will look closely on ways of finding movement vocabulary and on the relationship between content and form.

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

He first came to the States studying alternative ways of expressing in the art form of dance. Later he studied in Germany with Katharina Christl on Choreography.

Zhang became a member of Bill t. jones/Arnie zane company in May 2017. He has choreographed and performed with China national theater, Paper tiger physical theater, Yinmei dance and Pearsonwidrig dance theater. He's first choreography debut duet with our names as title of the piece was presented by Beijing dance festival. His search for movement and structure is fueled by his interests in postmodernism and teachers such as Stephen Koester, Eric Handman, Katharina Christl, Tao Ye, Jennifer Nugent, Germaine Acogny, Gebing Tian, Sarah pearson, Patrik widrig and Yin mei. Huiwang voluntarily edits a dance e-journal "upsidedown" where he poorly translates and writes perspectives in performance making into Chinese language.

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

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

Tommie-Waheed Evan's *Polytemporal Re-Mixes* practices seek to re-position the past within and alongside both the present and the future. This project's research includes conversations with Donald Byrd. Citing and sourcing the work *Shards* by Byrd and working through relation, Evans places his choreographic process in close proximity . Within these poetic adjacencies, the sharing of ideas across the works generates a collective compositional form informed by and experienced through blackness and queerness. This project proposes a new kind of future, a polytemporal site, a re-mix, the dance, where the past and present meet to imagine a more expansive future. 2021 Guggenheim Fellow Tommie-Waheed Evans is a queer black dance maker, born and raised in Los Angeles, California, amidst racial divide, gang warfare, and earthquakes. His work explores blackness, spirituality, queerness and liberation. He began his formal training with Karen McDonald before receiving a fellowship at the Ailey School, and a Master of Fine Arts in Choreography from Jacksonville University. He has toured and performed nationally and internationally as a company member of Lula Washington Dance Theater, Complexions Contemporary Ballet and Philadanco. Since 2004, he has created more than 50 original dance works that range widely in scope, length, tone and subject matter. waheedworks, his Philadelphia-based dance company, is the primary vehicle for his creative research. The company's mission is to create a radically collaborative body of work that speaks to the human condition. His work brings together urban street dance styles and contemporary dance vocabulary through bold and raw movements propelled by gospel music and polyrhythmic sounds. He has also been commissioned to create works for BalletX, Dallas Black Dance Theatre, PHILADANCO, Verb Ballets, Ballet Memphis, The University of the Arts, Boston Conservatory at Berklee, Lula Washington Dance Theatre, Louisville Ballet, among others. He has received accolades and honors including 2020 Center of Ballet and Arts resident fellow, 2019 Princess Grace Honoraria Award in Choreography, New Music Project Grant, Howard Gilman Foundation Fellowship, Joffrey Ballet Winning Works 2019, and Ballet Memphis New American Dance Residency 2019.

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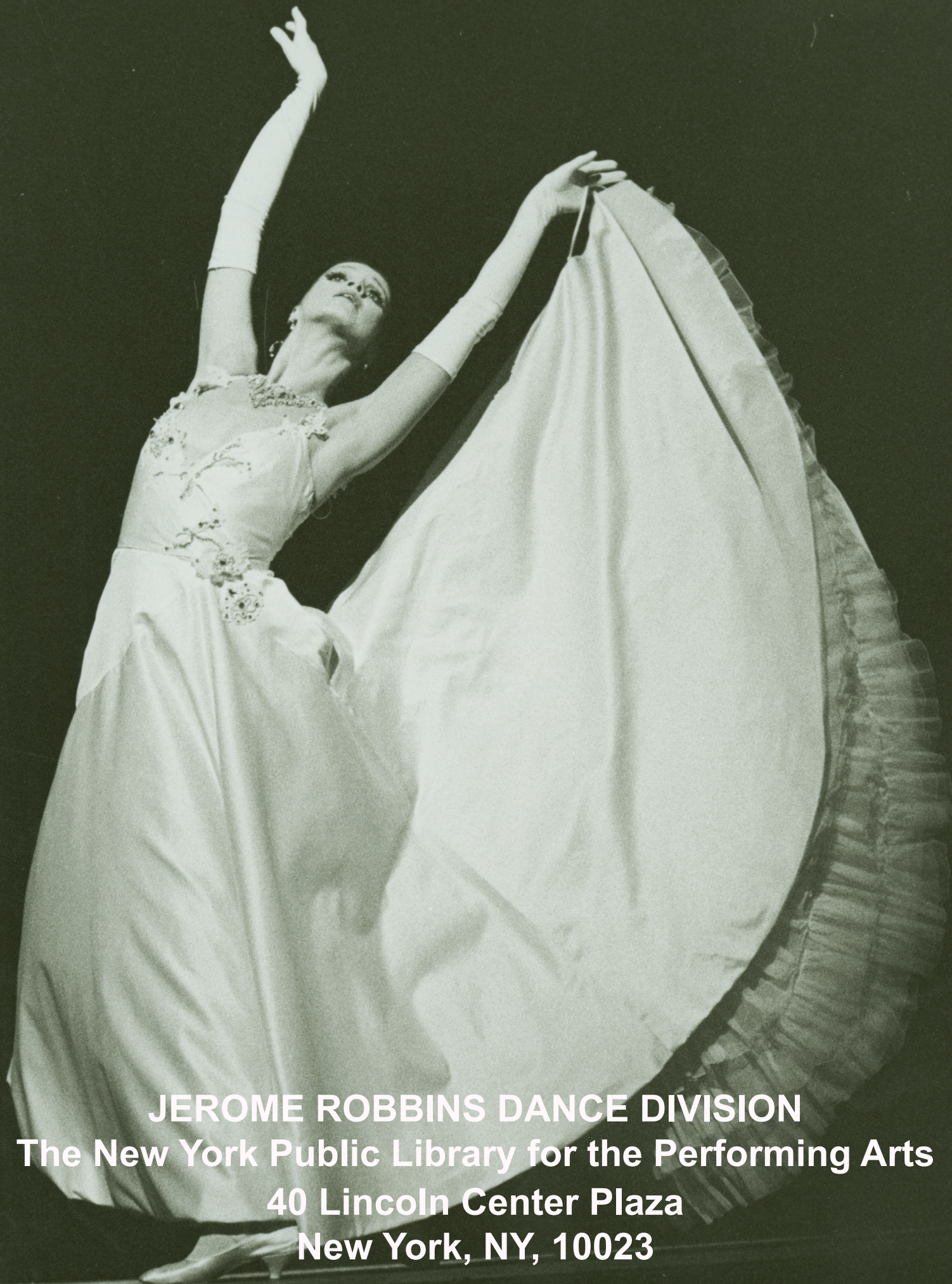
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