

THE CENTER
FOR BALLET
AND THE ARTS




2017-2018



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Front Cover: Unity Phelan (New York City Ballet)
and Calvin Royal III (American Ballet Theatre)
performing excerpts from George Balanchine's
Agon during Heather Watts' public talk *Seeing Agon*.
Choreography by George Balanchine © The George
Balanchine Trust; Alma Guillermoprieto (CBA '17)
during *The Body Remembers*; Tarik O'Regan
(CBA '15) at work in his CBA office.

Inside Cover: Calvin Royal III
(American Ballet Theatre).



MISSION

The Center for Ballet and the Arts at New York University (CBA) is an international research institute for scholars and artists of ballet and its related arts and sciences. It exists to inspire new ideas and new ballets, expanding the way we think about the art form's history, practice, and performance in the 21st century.

Photo taken during CBA's Launch Event with Mark Morris.



Jennifer Homans

Dear Friends and Supporters:

Greetings. We are pleased to share with you CBA's first-ever annual report.

The 2017–2018 academic year was our most active yet. We welcomed 18 new fellows, bringing our alumni fellow community to 75 artists and scholars from over 25 cities around the world—and accepted our largest cohort of fellows to date who begin arriving at CBA in Fall 2018. We hosted sold out public events with institutional partners such as the New York Public Library for the Performing Arts and the Whitney Museum of American Art. We launched two new initiatives—the Artist Protection Fund Fellowship and the Artistic Partnership Initiative, which you will read more about in the pages that follow.

In the year ahead, we will focus on even more deeply supporting the work of our fellow community, further diversifying our sources of financial support, and planning for CBA's long-term global engagement.

Thank you for your interest in and support of The Center's activity to date. We look forward to seeing you early and often in the year ahead.

Warm regards,

Jennifer Homans
Founder and Director

Lauren Kiel
Executive Director



Anthony Santos (Dance Theatre of Harlem)
during rehearsal for Helen Simoneau's (CBA '17)
fellow seminar.

Fellowships

The CBA Fellowship Program invites artists and scholars to The Center to develop self-directed projects that expand the way we think about ballet's history, practice, and performance. Fellows come from a multitude of disciplines and bring a breadth of experience to the residency. They are not required to be experts in ballet. The fellowship provides time for fellows to do their work and a place to share their expertise and thinking with one another.

Resident Fellowship

Our core offering for scholars and artists of all disciplines.

Virginia B. Toulmin Fellowship for Women Leaders in Dance

A fellowship designed for women creators (e.g. choreographers, composers) that promotes broader gender equity in the field of dance.

Fellowship for the Study of Russia and Ballet

An opportunity for scholars working on projects at the intersection of Russia and ballet. This fellowship is awarded jointly by CBA and the NYU Jordan Center for the Advanced Study of Russia.

“My CBA Fellowship was inspiring and energizing...I’ve never had such extended, uninterrupted creative time.”

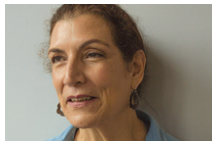
—Paul Vasterling (CBA '17)
Artistic Director, Nashville Ballet



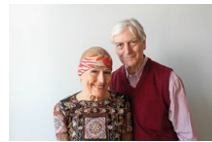
Danielle Agami
Choreographer
VBTF



Claire Bishop
Professor, Ph.D. Program in
Art History, CUNY Graduate
Center



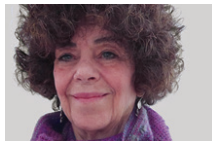
Alma Guillermoprieto
Writer and Journalist



**Millicent Hodson and
Kenneth Archer**
Dance and Design Team



Ruth Horowitz
Professor of Sociology, NYU



Nancy Isenberg
Scholar, English Literature



Harriet Jung
Designer
Reid Bartelme
Designer



Anno Kachina
Choreographer



Mariana Oliveira
Choreographer



Annie-B Parson
Choreographer and Artistic
Director of Big Dance Theater



**Claudia Roth
Pierpont**
Writer



Jean-Marc Puissant
Set and Costume Designer for
Opera, Theater, and Dance



Natalie Rouland
Scholar and Writer
FSRB



Olivia Sabee
Assistant Professor and
Director of the Dance
Program, Swarthmore
College



Helen Simoneau
Choreographer



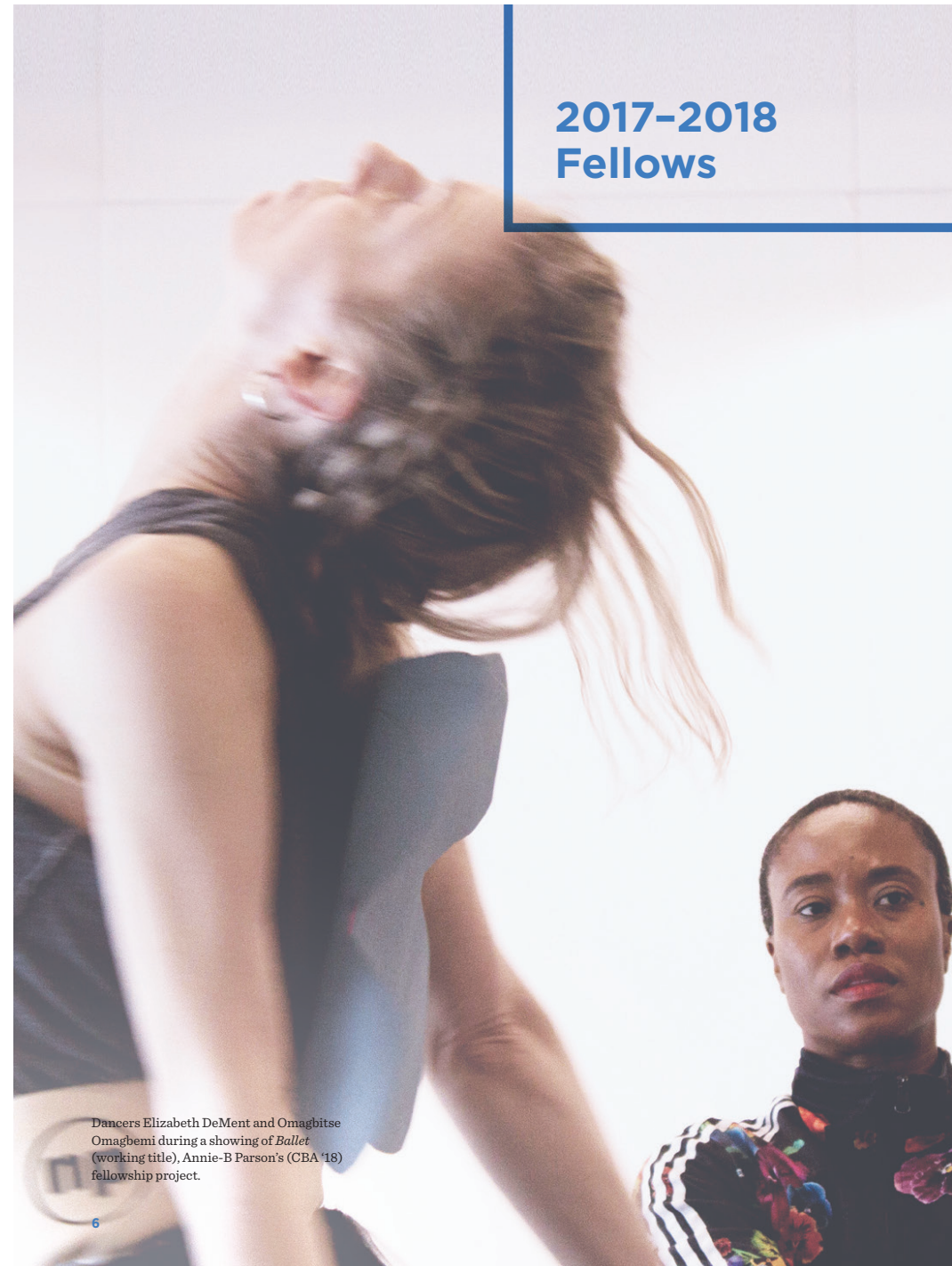
Christopher Williams
Choreographer



Christopher Wood
Professor and Chair,
Department of German, NYU

Resident Fellows unless indicated as follows:
FSRB Fellowship for the Study of Russia and Ballet
VBTF Virginia B. Toulmin Fellowship for Women Leaders in Dance

2017-2018 Fellows



Dancers Elizabeth DeMent and Omagbitse
Omagbemi during a showing of *Ballet*
(working title), Annie-B Parson's (CBA '18)
fellowship project.

FALL 2018



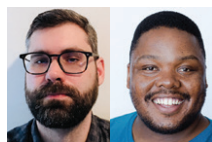
Brandon Stirling Baker
Lighting Designer



Patricia Beaman
Visiting Associate Arts Professor, NYU Tisch School of the Arts



Chase Brock
Artistic Director, The Chase Brock Experience



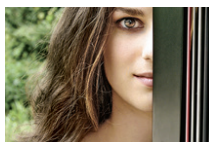
Paul Castles and Mkhululi Mabija
Composer and Musical Theater Writer



Eva Shan Chou
Professor, Department of English, Baruch College, City University of New York



Russell Janzen
Dancer and Writer



Bridget Kibbey
Harpist/Producer
VBTF



Lauren Lovette
Choreographer
VBTF



Julie Malnig
Cultural Historian and Associate Professor, NYU Gallatin School of Individualized Study



Vanessa Manko
Author



Jessie Montgomery
Violinist, Composer, and Music Educator
VBTF



Janice Ross
Professor, Theater and Performance Studies Department and Director, Dance Division, Stanford University



Elizabeth Schwall
Historian



Catherine Turocy
Artistic Director of The New York Baroque Dance Company and Chevalier in the Order of Arts and Letters in the Republic of France



Netta Yerushalmy
Choreographer
VBTF

SPRING 2019



Stefanie Batten Bland
Choreographic Artist and Director



Ashley Boudier
Choreographer



Cécile Feza Bushidi
Research Fellow and Artist, University of Cambridge



Raja Feather Kelly
Choreographer, Director, and Artistic Director, the feath3r theory



John Goodman
Freelance Art Historian, Dance Historian, and Translator



Marina Harss
Freelance Dance Writer and Translator
FSRB



Pontus Lidberg
Choreographer, Filmmaker, and Dancer



Jodi Melnick
Choreographer



Tom Sapsford
Classicist



Sylvie Vitaglione
Post-doctoral Teaching Fellow, Core Curriculum, NYU



Mimi Yin
Faculty, Interactive Telecommunications Program (ITP), NYU Tisch School of the Arts

2018-2019 Fellows

Resident Fellows unless indicated as follows:
FSRB Fellowship for the Study of Russia and Ballet
VBTF Virginia B. Toulmin Fellowship for Women Leaders in Dance



Anne Searcy (CBA '17) at work in her CBA office

Alumni Fellows

FALL 2014

Christopher d'Amboise
Choreographer and
Heritage Professor, College
of Visual and Performing
Arts, George Mason
University

Gregory Mosher
Director and Producer

John Michael Schert
Artist and Producer

J. David Velleman
Professor of Philosophy and
Bioethics, NYU

Heather Watts
Former Dancer, New York
City Ballet and Lecturer

Frederick Wiseman
Filmmaker

SPRING 2015

John Carrafa
Director/Choreographer

Susan Jones
Professor of English
Literature and Fellow of St.
Hilda's College, University
of Oxford

Adriana Pierce
Dancer, Miami City Ballet
and Choreographer

Julia Randel
Associate Professor and
Music Department Chair,
University of Dayton

Ariel Rose
Dancer, Miami City Ballet
and Choreographer

J. Mark Seeance
Composer, Professor of
Art and Design, NC State,
Raleigh

Tamsin Shaw
Associate Professor
in European and
Mediterranean Studies and
Philosophy, NYU

Tracy Straus
Founder and Artistic
Director, "Celebrate
the Beat," the Colorado
associate of National Dance
Institute

Robert Weiss
Founding Artistic Director
and CEO, Carolina Ballet

Suzanne Vega
Singer/Songwriter

Scott Wheeler
Composer and Artist in
Residence, Emerson College

FALL 2015

Juliet Bellow
Associate Professor of Art
History, Department of Art,
American University

Joseph Horowitz
Author, Concert Producer,
and Teacher

Tarik O'Regan
Composer

Jed Perl
Art Critic and Historian

Sascha Radetsky
ABT Studio Company
Artistic Director

John Selya
Dance Chair, New Mexico
School for the Performing
Arts-Art Institute

Basil Twist
Designer, Director, and
Performer

Marina Warner
Writer and historian;
Professor of English
and Creative Writing,
Birkbeck College, London;
Professorial Research
Fellow, School of Oriental
and African Studies,
London; and Honorary
Fellow, Royal Academy
(London)

SPRING 2016

Melissa Barak / **VBTF**
Dancer and Choreographer,
Barak Ballet

Julia Foulkes
Professor of History,
The New School

Emily Hoffman
Writer and Director

Gia Kourlas
Writer, The New York Times

Nick Mauss
Visual Artist

Marsha Siefert / **FSRB**
Associate Professor of
History, Central European
University

Deborah Steiner
Jay Professor of Greek,
Department of Classics,
Columbia University

Preeti Vasudevan
Choreographer, Thresh
Dance

SUMMER 2016

Doug Fullington
Education Programs
Manager and Assistant to
the Artistic Director, Pacific
Northwest Ballet

Jessica Lang
Artistic Director, Jessica
Lang Dance

Laura Quinton
Ph.D. candidate,
Department of History,
NYU

Marian Smith
Professor of Musicology,
University of Oregon

Pam Tanowitz
Choreographer, Pam
Tanowitz Dance

Seth Stewart Williams
Assistant Professor of
Dance, Barnard College

FALL 2016

Jonah Bokaer
Choreographer and Artist

Dana Caspersen
Conflict Specialist, Author,
and Performing Artist

Emily Coates
Choreographer and Writer,
Director of Dance Studies &
Associate Professor Adjunct
of Theater and Drama, Yale
University

John Heginbotham
Choreographer

Melissa Klappper
Professor of History and
Director of Women's and
Gender Studies, Rowan
University

Wendy Lesser
Writer, Threepenny Review
Founding Editor

Debra Levine
Dance Critic and Historian

Dana Mills
Theorist and Lecturer
in Political Theory

Avital Ronell
University Professor of
Humanities, NYU

Meryl Rosofsky
Scholar and Adjunct
Professor, NYU

SPRING 2017

Seán Curran
Choreographer, Chair of
The Artistic Director, Pacific
Northwest Ballet

Lisa Dwan
Producer, Performer,
and Director

Francesca Harper
Choreographer

Claudia Schreier / **VBTF**
Choreographer

Anne Searcy / **FSRB**
Musicologist

Nancy Sherman
Professor of Philosophy,
Georgetown University

Valeria Solomonoff
Choreographer, Adjunct
Professor, and Dancer

Amanda Vaill
Biographer, Journalist, and
Screenwriter

Alexander Whitley
Choreographer and Director
of Alexander Whitley Dance
Company

SUMMER 2017

Anjali Austin
Professor and Interim-
Chairperson, School of
Dance, Florida State
University

Paul Vasterling
Artistic Director, Nashville
Ballet



Nancy Isenberg (CBA '17) and other CBA audience members during *The Body Remembers: Memory and Dance* (with Alma Guillermoprieto).

Public Programming

CBA's public programming extends the conversations, work, and ideas emerging at The Center to a wider audience. Our panels, workshops, and lectures are designed to illuminate and expand our understanding of dance. Our goal is to bring together the university and the arts, the mind and the body, the seminar room and the stage.

CBA has held 25 public events since its founding, reaching nearly 3,000 audience members. Public programs, most of which are free and open to the public, take place at The Center or at a partner institution. To date, CBA has hosted events with The New York Public Library for the Performing Arts, LIVE from the NYPL, the Whitney Museum of American Art, Brooklyn Academy of Music, Albertine, NYU's Skirball Center for the Performing Arts, and the NYU Center for the Humanities.

2017–2018 public programs included:

Seeing Agon

with Heather Watts

The Body Remembers: Memory and Dance

with Alma Guillermoprieto

*Lincoln Kirstein Lecture: Ashton and Balanchine: Parallel Lives**

with Alastair Macaulay

Transmissions: Nick Mauss in Conversation

with Elena Filipovic, Jennifer Homans, and Elisabeth Sussman

To stay informed about CBA's upcoming programming, please subscribe to our newsletter, visit our website, or follow us on social media.

*The Lincoln Kirstein Lecture is an annual public lecture delivered by a major scholar or artist on the subject of dance

**“Great things are happening here...
I’m enthusiastic about this center
as the cornerstone for the arts and
culture in NYC.”**

—CBA Audience Member

Seeing Agon

WITH HEATHER WATTS

OCTOBER 2, 2017 | Studio, The Center for Ballet and the Arts

Former New York City Ballet (NYCB) Principal Dancer Heather Watts (CBA '14) presented George Balanchine's *Agon* (1957). Working directly with dancers Unity Phelan (NYCB) and Calvin Royal III (American Ballet Theatre), she discussed and analyzed the inner workings and structure of this important 20th century dance.

"The [Agon] pas de deux sits at the top of the dreams of George Balanchine and Igor Stravinsky, two great Russian émigrés."

—Heather Watts



Unity Phelan (New York City Ballet) and Calvin Royal III (American Ballet Theatre) performing excerpts from *Agon* during *Seeing Agon* (with Heather Watts). Choreography by George Balanchine © The George Balanchine Trust.



Alma Guillermoprieto (CBA '17) during *The Body Remembers*.

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The Body Remembers: Memory and Dance

WITH ALMA GUILLERMOPRIETO

NOVEMBER 13, 2017 | Studio, The Center for Ballet and the Arts

Alma Guillermoprieto (CBA '17), a Mexican writer and journalist, danced from an early age in Mexico and New York. This public talk built upon her memoir of these years—of Art with a capital A, the glamour of 1960s bohemian Mexico, a painful adolescence, and the dance that pulled her forward, so often against her will.

"And I, like all of you, am physically a different person from the adolescent I once was, each cell in my body replaced by another, over and over again, until, like those temples in Japan whose wood has been replaced every year for centuries, none of the original remains. And yet, through processes we cannot begin to understand, those new cells that form the brain and form the body store memories, and I am the same person I was, and the body that wants to remember."

—Alma Guillermoprieto

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2018 Lincoln Kirstein Lecture, Ashton and Balanchine: Parallel Lives

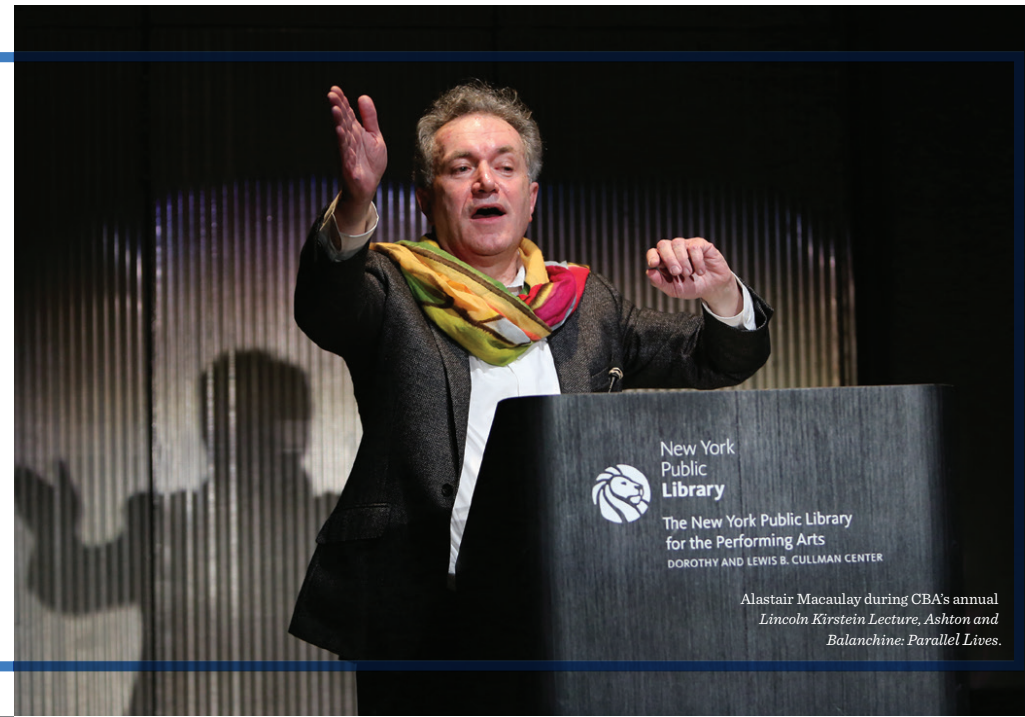
WITH ALASTAIR MACAULAY

FEBRUARY 5, 2018 | The New York Public Library for the Performing Arts

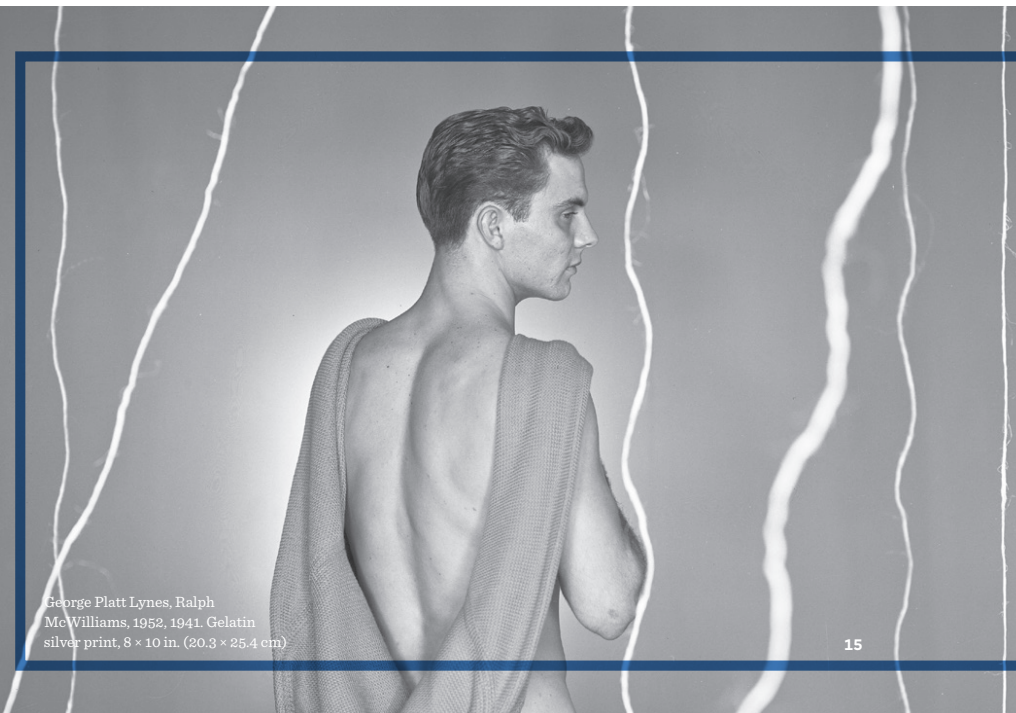
In *Ashton and Balanchine: Parallel Lives*, co-presented by the New York Public Library for the Performing Arts, Alastair Macaulay, The New York Times' chief dance critic, discussed the ways in which Frederick Ashton and George Balanchine watched each other, took ideas from each other, differed from each other, and, between them, did more than anyone else in twentieth-century ballet to advance the nature of classicism in dance.

"What's classicism in ballet? The connection of the human form with perfect form: we see the mortal touched by ideal geometry and by musical structure, and so we sense humanity illumined by the sublime and by a code of manners that turns human energy outward rather than to inward self-expression."

—Alastair Macaulay



Alastair Macaulay during CBA's annual
Lincoln Kirstein Lecture, *Ashton and
Balanchine: Parallel Lives*.



George Platt Lynes, Ralph
McWilliams, 1952, 1941. Gelatin
silver print, 8 × 10 in. (20.3 × 25.4 cm)

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Transmissions: Nick Mauss in Conversation

WITH ELENA FILIPOVIC, JENNIFER HOMANS, AND ELISABETH SUSSMAN

MAY 4, 2018 | Whitney Museum of American Art

Nick Mauss (CBA '16) discussed *Nick Mauss: Transmissions*, the Whitney Museum of American Art exhibition that he developed in part during his CBA Fellowship. This roundtable conversation explored the relationship between dance and visual art.

"Most of these works are not often seen or are seen as tertiary...why are these works less a part of the conversation? What is gained by preventing access to them?"

—Nick Mauss

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NEW INITIATIVES

THE CENTER FOR BALLET AND THE ARTS

Artistic Partnership Initiative

The Artistic Partnership Initiative is a collaboration between The Center and professional dance companies around the world to advance the art of choreography. API Fellows are selected by their companies' artistic directors for their notable choreographic potential. Fellows are awarded a 3–4 week residency to develop new work with the full resources of The Center and NYU.

"Through the Artistic Partnership Initiative, CBA hopes to give fellows the time to think and experiment. This benefits not only the artists, but also the companies and their audiences."

—CBA Founder and Director Jennifer Homans

2018 API Fellows and Their Nominating Companies:

Gemma Bond
American Ballet Theatre

Julie Cunningham
Rambert

Shannon Glover
Joburg Ballet

Wubkje Kuindersma
Dutch National Ballet

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Artist Protection Fund Fellowship

In partnership with the Artist Protection Fund (APF), The Center for Ballet and the Arts welcomed Anno Kachina, an Egyptian artist, for a one-year residency to create new dance work freely and safely.

The APF program, an initiative of the Institute of International Education, offers grants to threatened artists and places them at host universities and arts centers in safe countries where they can continue their work.

The first-ever dancer to be supported by APF, Kachina is a student in the Cairo Contemporary Dance Center's three-year professional training program. At The Center, Kachina created new works that address the passion, pain, and disillusionment he experienced during the 2011 Egyptian Revolution.



Dancer Anno Kachina (CBA '17–18) performing a new work during his fellow seminar.

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Center Circle

Launched in 2018, CBA's Center Circle is comprised of individuals who are committed to advancing CBA's mission. They provide guidance and financial support to the organization and receive invitations to join CBA Fellows and experts in the field at dinners and dance events throughout New York.

Thank you to the Center Circle's Founding Members for this essential support.

**Maria Cristina Anzola
and John Heimann**

Michele Barakett

Stuart H. Coleman

Reynold Levy



Dancers during CBA's Open Class with Alonzo King.



Amar Ramasar (New York City Ballet) and Preeti Vasudevan (CBA '16) during Vasudevan's fellow seminar.

THE
ANDREW W.
MELLON
FOUNDATION

ΙΣΝ / SNF
ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS
FOUNDATION

The Virginia B. Toulmin Foundation



NEW YORK UNIVERSITY

Merce Cunningham Trust

The Center for Ballet and the Arts extends its deep gratitude to its committed and supportive funders.



Dancers Anthony Santos (Dance Theatre of Harlem), Burr Johnson (Helen Simoneau Danse, Shen Wei Dance Arts, John Jasperse), Amy Saunder (Konverjdans, Mordance, Formerly Suzanne Farrell Ballet), and Sasha Alvarez (Freelance) during Helen Simoneau's (CBA '17) fellow seminar.

THE CENTER FOR BALLET AND THE ARTS

Advisory Council

| | |
|----------------------|-----------------------|
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| Elizabeth Diller | Isaac Mizrahi |
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| John Guare | Catherine Oppenheimer |
| Alma Guillermoprieto | Simon Schama |
| Paul Holdengräber | Arlene Shuler |
| Nicholas Hytner | Ellen Sorrin |
| Alonzo King | Alistair Spalding |
| Reynold Levy | Frederick Wiseman |
| Lourdes Lopez | Larry Wolff |

Staff

Jennifer Homans *Founder and Director*

Lauren Kiel *Executive Director*

Andrea Salvatore *Assistant Director*

Sabrina Yudelson *Program Associate*

Allan MacLeod *Administrative Aide*

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Mouse King. From Reid Bartelme and Harriet Jung's Fall 2017 CBA Fellowship project.





NYU

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FOR BALLET
AND THE ARTS

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