Front Cover: Writer Marina Harss (CBA ’19) at work in CBA’s offices; Bridget Kibbey (CBA ’18) performs on her harp during a CBA seminar; Mkhululi Mabija (CBA ’18) and Paul Castles (CBA ’18) discuss their fellowship project, an original ballet-opera; Panelists and audience members during Sasha Waltz in Conversation.

Inside Cover: Cécile Feza Bushidi (CBA ’19) presents to fellows on her monograph Dance, Culture and Politics in Central Kenya, 1880s—1963.

Table of Contents

Letter from Leadership .......................................................... 2
Fellowships ........................................................................... 4
  Fall 2018–Spring 2019 Fellows ......................................... 5
  Fall 2019–Spring 2020 Fellows ......................................... 7
  Alumni Fellows ................................................................. 9
Special Initiatives ............................................................... 13
Public Programming ........................................................... 16
Administration ..................................................................... 25
Supporters ............................................................................ 26
Dear Friends and Supporters:

CBA was founded to open the world of the university and the world of dance to each other. The idea was simple: they both have much to learn. The university would “get” the deep physical and artistic knowledge of ballet and a new field of study that is naturally interdisciplinary. Ballet would “get” new (and old, but forgotten) ideas and collaborators. New York University, with its urban perspective and broad intellectual resources, was a natural setting for these encounters.

Six years, 134 fellows, 100 public and private events, and a 6,500-person community later, The Center continues to expand, both practically and conceptually. The practical evidence can be seen in the activity highlighted in the pages that follow, but it is the conceptual expansion that we shall embrace and develop in the years to come.

While ballet remains at the core of our mission, CBA has grown up around and beyond it: we have become an international research institute for the performing arts organized around dance. This has been an organic evolution, which serves to bring ballet and its related arts into an ever wider cultural community within the life of the University.

CBA would not be possible without the generous commitments of our individual and foundation supporters and without our invaluable partnership with New York University. In the years ahead, we look forward to building on what we together created. Onward!

Warmest regards,

Jennifer Homans, CBA Founder and Director

Larry Wolff, Professor of History and Executive Director of the Remarque Institute at New York University, situates choreographer Alexei Ratmansky’s piece Songs of Bukovina in its historical context during a CBA public event.
Mimi Yin (CBA ’18) leads a discussion during her CBA seminar about her use of interactive media as a mode of “choreographic intervention.”

“Simultaneously a retreat and a laboratory, CBA brings together a select group to pursue individual projects that blur the boundaries between doing and writing, making and researching. My own research grew in rich and unanticipated ways.”
—Janice Ross (CBA ’18)
Professor in the Theatre and Performance Studies Department at Stanford University

The CBA Fellowship Program awards residencies to artists and scholars across all disciplines to develop self-directed projects that expand the way we think about the history, practice, and performance of dance. Fellows are selected through an open application process. They are not required to be experts in ballet but must have an interest in engaging with the art form. Fellows receive office and studio space, financing, and time to pursue rigorous work. There is no expectation of a finished product. CBA Fellows are encouraged to ask questions and take risks. They gain colleagues they would not otherwise encounter. These engagements between artists and scholars, two communities that do not often intersect, strengthen and deepen the work of both.

**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 choreographers and 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, offered from 2015–2019, is awarded jointly by CBA and the NYU Jordan Center for the Advanced Study of Russia.
2018–2019 Fellows

FALL 2018

BRANDON STIRLING BAKER
Lighting Designer

PATRICIA BEAMAN
Artist in Residence, Wesleyan University

CHASE BROCK
Artistic Director, The Chase Brock Experience

PAUL CASTLES AND MKHULULI MARIJA
Composer and Musical Theater Writer

STEFANIE BATTEN BLAND
Choreographic Artist and Director

ASHLEY BOUER
Principal Dancer, New York City Ballet and Choreographer

CECILE FEZA BUSHIDI
Postdoctoral Associate and Lecturer in African Art History at Yale University

RAJA FEATHER KELLY
Choreographer, Director, and Artistic Director, the feath3r theory

SYLVIE VITAGLIONE
Screendance Scholar

MIMI YIN
Faculty, Interactive Telecommunications Program (ITP), NYU Tisch School of the Arts

JOHN GOODMAN
Freelance Art Historian, Dance Historian, and Translator

LAURE GUILBERT
Historian, Editor, and Associate Member of the Centre d’histoire Sociale des Mondes Contemporains, Université Paris 1

MARINA HARSS
Freelance Dance Writer and Translator

PONTUS LIDBERG
Choreographer, Filmmaker, and Dancer

EVA SHAN CHOU
Professor, Department of English, Baruch College, City University of New York

RUSSELL JANZEN
Principal Dancer, New York City Ballet

BRIAN KENYON
Harriet/Producer

LAUREN LOVETTE
Principal Dancer, New York City Ballet and Choreographer

JOHN GOODMAN
Freelance Art Historian, Dance Historian, and Translator

MARINA HARSS
Freelance Dance Writer and Translator

BRIAN KENYON
Harriet/Producer

LAUREN LOVETTE
Principal Dancer, New York City Ballet and Choreographer

RUSSELL JANZEN
Principal Dancer, New York City Ballet

JULIE MALNIG
Cultural Historian and Associate Professor, NYU Gallatin School of Individualized Study

VANESSA MANKO
Author

JESSIE MONTGOMERY
Violinist, Composer, and Music Educator

JANICE ROSS
Professor, Theater and Performance Studies Department and Director, Dance Division, Stanford University

TOM SAPSFORD
Lecturer in Classical and Medieval Studies, Bates College

SILVIE VITAGLIONE
Screendance Scholar

NETTA YERUSHALMY
Choreographer

ELIZABETH SCHWALB
Historian

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

2019 SPRING

RAJA FEATHER KELLY
Choreographer, Director, and Artistic Director, the feath3r theory

JANICE ROSS
Professor, Theater and Performance Studies Department and Director, Dance Division, Stanford University

JULIE MALNIG
Cultural Historian and Associate Professor, NYU Gallatin School of Individualized Study

VANESSA MANKO
Author

JESSIE MONTGOMERY
Violinist, Composer, and Music Educator

JANICE ROSS
Professor, Theater and Performance Studies Department and Director, Dance Division, Stanford University

TOM SAPSFORD
Lecturer in Classical and Medieval Studies, Bates College

SILVIE VITAGLIONE
Screendance Scholar

NETTA YERUSHALMY
Choreographer

ELIZABETH SCHWALB
Historian

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

2018–2019 Fellows

Resident Fellows unless indicated as follows:

FSRB Fellowship for Study of Russia and Ballet

VB TF Virginia B. Toulmin Fellowship for Women Leaders in Dance
2019–2020 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

FALL 2019

JARED ANGLE
Principal Dancer, New York City Ballet

ELIZABETH COKER
Co-Artistic Director of Seán Curran Company and Assistant Arts Professor of Dance at NYU Tisch School of the Arts

EMILY KIKTA
Choreographer and Corps de Ballet, New York City Ballet

ABDUL LATIF
Choreographer, Composer, and Writer-Director

KIMBERLY BARTOSIK
Choreographer and Artistic Director, Kimberly Bartosik/besla

KRISTIN BOYCE
Assistant Professor of Philosophy and Faculty Fellow in the Shackouls Honors College at Mississippi State University

SOPHIA ROSENFELD
Walter H. Annenberg Professor of History at the University of Pennsylvania

ALICE SHEPPARD
Choreographer

MILENA SIDOROVA
Choreographer and Dancer

OGEMDI UDE
Dance Artist and Facilitator

SPRING 2020

ELOHIM ANGEL

AARON SEVERINI
Composer, Educator, and Former Dancer, New York City Ballet

PREETI VASUDEVAN
Artistic Director of Thrash Dance, Choreographer, Performer, and Educator

GEORGE WILLIAMSON
Choreographer

SAMAR HADDAD KING
Choreographer and Artistic/Founding Director of Yaa Samar! Dance Theatre (YSDT)

GILLIAN LIPTON
Scholar, Performance Studies

BARBARA GAIL MONTERO
Professor of Philosophy at the City University of New York Graduate Center and the College of Staten Island

VALLERI ROBINSON
Associate Professor of Theatre at the University of Illinois

SUZANNE CARBONNEAU
Dance Critic and Historian

FRANCES CHIAVERINI
Performer, Activist, and Choreographer

AARON SEVERINI
Composer, Educator, and Former Dancer, New York City Ballet

PREETI VASUDEVAN
Artistic Director of Thrash Dance, Choreographer, Performer, and Educator

GEORGE WILLIAMSON
Choreographer

SAMAR HADDAD KING
Choreographer and Artistic/Founding Director of Yaa Samar! Dance Theatre (YSDT)

GILLIAN LIPTON
Scholar, Performance Studies

BARBARA GAIL MONTERO
Professor of Philosophy at the City University of New York Graduate Center and the College of Staten Island

VALLERI ROBINSON
Associate Professor of Theatre at the University of Illinois

SUZANNE CARBONNEAU
Dance Critic and Historian

FRANCES CHIAVERINI
Performer, Activist, and Choreographer
Alumni Fellows

**FALL 2014**
- John Carrafa
  - Director/Choreographer
- Christopher d’Amboise
  - Choreographer and Heritage Professor, College of Visual and Performing Arts, George Mason University
- Gregory Mosher
  - Director and Producer
- John Michael Sebert
  - 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**
- 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 Scearce
  - 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 Best, the Colorado associate of National Dance Institute
- Suzanne Vega
  - Singer/Songwriter
- Robert Weiss
  - Founding Artistic Director and CEO, Carolina Ballet
- 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
- Turid O’Regan
  - Composer
- Jed Perl
  - Writer
- Sascha Radetsky
  - AFT 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
  - Professor of English and Creative Writing, Birkbeck, College, University of London, Distinguished Fellow, All Souls College, Oxford, and President, Royal Society of Literature

**SPRING 2016**
- Melissa Barak (VETF)
  - Dancer and Choreographer, Barak Ballet
- Julia Foulkes
  - Professor of History, The New School
- Emily Hoffman
  - Writer and Director
- Gina Kourlas
  - Writer, The New York Times
- Nick Mauws
  - Visual Artist
- Avital Ronell
  - University Professor of Humanities, NYU
- Marsha Siebert (FSRB)
  - Associate Professor of History, Central European University
- Deborah Steiner
  - Jay Professor of Greek, Department of Classics, Columbia University
- Preet Mittal
  - Artistic Director of Thrash Dance, Choreographer, Performer, and Educator

**SUMMER 2016**
- Doug Fullington
  - Education Programs Manager and Assistant to the Artistic Director, Pacific Northwest Ballet
- Jessica Lang
  - Choreographer
- Laura Quinson
  - 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 Bokar
  - 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 R. Klapfer
  - Professor of History and Director of Women’s and Gender Studies, Boise State University
- Wendy Lesser
  - Writer, Threepenny Review Founding Editor
- Debra Levine
  - Dance Critic and Historian
- Dana Mills
  - Theorist and Lecturer in Political Theory
- Meryl Rosofsky
  - Scholar and Adjunct Professor, NYU

**SPRING 2017**
- Sean Curran
  - Choreographer, Chair of The Department of Dance at NYU Tisch School of the Arts
- Lisa Dwan
  - Producer, Performer, and Director
- Francesca Harper
  - Choreographer
- Claudia Schreier (VETF)
  - Choreographer
- Anne Soearcy (FSRB)
  - Musicologist
- Nancy Sherman
  - University Professor and Professor of Philosophy, Georgetown University
- Valeria Solomonoff
  - Choreographer, Adjunct Professor, and Dancer
- Amanda Vail
  - 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

**FALL 2017**
- Reid Bartelmoe and Harriet Jung
  - Designers
- Alma Guillermoprieto
  - Scholar, Writer and Journalist
- Millicent Hodson and Kenneth Archer
  - Dance and Design Team
- Nancy Isenberg
  - Scholar, English Literature
- Ano Kachina (APFF)
  - Choreographer
- Mariana Oliveira
  - Choreographer
- Helen Simonsen
  - Choreographer
- Christopher Wood
  - Professor and Chair, Department of German, NYU

**SPRING 2018**
- Danielle Agami (VETF)
  - Choreographer
- Claire Bishop
  - Professor, Ph.D. Program in Art History, CUNY Graduate Center
- Ruth Horowitz
  - Professor of Sociology, NYU
- Anne Kachina (APFF)
  - Choreographer
- Annie B. Parson
  - Choreographer and Artistic Director of Big Dance Theater
- Claudia Roth Pierpont
  - Writer
- Jean-Marc Puissant
  - Set and Costume Designer / Guest Dance Curator
- Natalie Rouland (FSRB)
  - Scholar and Writer
- Olivia Sabee
  - Assistant Professor and Director of the Dance Program, Swarthmore College
- Christopher Williams
  - Choreographer

Resident Fellows unless indicated as follows:
- FSRB Fellowship for the Study of Russia and Ballet
- VETF Virginia B. Toulmin Fellowship for Women Leaders in Dance
- APFF Art Protection Fund Fellowship
Brandon Stirling Baker (CBA '18) leads a discussion about his approach to lighting design during his CBA seminar.
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. Each year, CBA selects dance companies to nominate an individual with notable choreographic abilities. Fellows are awarded a 3–4 week residency to develop new work with the full resources of CBA and NYU.

API Companies and Nominated Fellows:

2018

**Gemma Bond**  
*American Ballet Theatre*

**Julie Cunningham**  
*Rambert*

**Shannon Glover**  
*Joburg Ballet*

**Wubkje Kuindersma**  
*Dutch National Ballet*

2019

**Caili Quan**  
*BalletX*

**Megan Williams**  
*Mark Morris Dance Group*

Director’s Fellowship

The Director’s Fellowship supports artists, scholars, and practitioners who have made significant contributions to the field of dance through a CBA residency. While in residence, Director’s Fellows share their expertise to further deepen the artistic and scholarly work emerging from CBA. The fellowships are given at the discretion of CBA’s Founder and Director.

2018–2019

**Allegra Kent**  
*Ballet Dancer, Actress, and Author*

**Joseph V. Melillo**  
*Executive Producer, Emeritus, Brooklyn Academy of Music*

2019–2020

**Kim Brandstrup**  
*Choreographer and Filmmaker*

**Alastair Macaulay**  
*Performing Arts Critic*
There was a delightful camaraderie among strangers... We discussed the value of dancers, choreographers, and critics as well as the ways in which visiting museums and [engaging with] scholarship informs an appreciation of dance.”

—CBA Audience Member

CBA's public programming is designed to expand our understanding of dance by featuring both scholars and artists and by offering intellectual content alongside live demonstrations.

CBA’s public programs are held in partnership with arts institutions, academic centers, and museums across New York City. These collaborations enable us to add new dimensions to current cultural conversations. For those who are unable to attend in person, nearly all events are available to view online.

CBA's 2018–2019 public programming was made possible by American Express.
The Brain is the Dancer

Lincoln Center for the Performing Arts and CBA piloted a half-day symposium that explored the neuroscience behind movement. This event brought together leading neuroscientists and dancers in a series of conversations and demonstrations. Speakers included neuroscientists Thomas J. Carew and Rafael Yuste, CBA Founder and Director Jennifer Homans, New York City Ballet Principal Dancers Russell Janzen (CBA ’18) and Lauren Lovette (CBA ’18), and Teaching Artists and Dancers from the Mark Morris Dance Group’s Dance for PD® program.

“...Dancing is, after all, just a more complicated version of how we move every day. It’s a poetic collaboration of movement and gesture often set to music.”

—Jennifer Homans, Founder and Director, CBA

Sasha Waltz in Conversation

Presented with BAM

October 29, 2018 | The Center for Ballet and the Arts

To accompany Sasha Waltz’s return to BAM’s Next Wave Festival, CBA and BAM co-presented a showing of dance followed by a discussion with the renowned choreographer and Co-Artistic Director of Staatsballett Berlin. Jennifer Homans, CBA Founder and Director, and Ulrich Baer, Professor of German and Comparative Literature at New York University, talked with Waltz about her life and work in the context of German history, culture, and contemporary politics.

“Our vision is to bridge this gap that still exists between the classical field and the contemporary field ... we [should] talk about dance, not about classical ballet [versus] contemporary dance.”

—Sasha Waltz, Choreographer and Co-Artistic Director, Staatsballett Berlin
During the year of his 10th anniversary as Artist in Residence at American Ballet Theatre, Alexei Ratmansky participated in a conversation and demonstration of music and dance among scholars and artists that situated his work *Songs of Bukovina* within its cultural and political contexts. Joining Ratmansky were musicologist Michael Beckerman, CBA Founder and Director Jennifer Homans, ABT Principal Dancer Christine Shevchenko, and Professor of History and Executive Director of NYU’s Remarque Institute Larry Wolff.

“I think the ideal dance is when you hear music that is born from the body of the dancer.”

—Alexei Ratmansky, ABT Artist in Residence
Afternoon of a Faun: Nijinsky, Robbins, and Antiquity

PRESENTED WITH
NYU’S INSTITUTE FOR THE STUDY OF THE ANCIENT WORLD

March 25, 2019 | The Center for Ballet and the Arts


“Nijinsky is saying [his work] is shockingly new. It’s modernist. It is not something that you have seen in classical ballet before but it is ancient. The moment you make the connection with the past you … give it a chance to carry on into the future.”

—Barbara Graziosi, Professor of Classics, Princeton University
After Merce: Choreographers Responding to Cunningham’s Legacy

PRESENTED WITH NYU SKIRBALL CENTER FOR THE PERFORMING ARTS

April 30, 2019 | The Center for Ballet and the Arts

As a part of the Merce Cunningham Centenary festivities taking place throughout 2019, this conversation with Claire Bishop (CBA ’18), Rashaun Mitchell, Moriah Evans, Mina Nishimura, and Netta Yerushalmy (CBA ’19) explored what it means to unpack and extend a choreographer’s archive and influence. This program expanded upon NYU Skirball’s event Cunningham Centennial: In Conversation with Merce.

“We all have taken so much from [Merce]. A lot of what he has contributed to the dance field has been absorbed to the point where it is not even recognizable as something that he did. It is something that we all do.”

— Rashaun Mitchell, Choreographer, Performer, and Teacher

The Kirstein Diaries (2019 Lincoln Kirstein Lecture)

PRESENTED WITH THE MUSEUM OF MODERN ART

May 7, 2019 | The Museum of Modern Art

Co-presented by CBA and The Museum of Modern Art (MoMA) in conjunction with the MoMA exhibition Lincoln Kirstein’s Modern, this event delved into the prodigious diaries Kirstein kept as he contributed to American cultural life in the 1920s and ’30s. Oskar Eustis, Artistic Director of the Public Theater, read selections from these diaries, which speak to topics ranging from ballet and visual art to institution-building and identity. A panel discussion followed, with Kirstein’s literary executor Nicholas Jenkins, curator and historian Kevin Moore, and writer Claudia Roth Pierpoint (CBA ’18).

“But what Kirstein really longed to be was a creative servant, a collaborator, someone who not only helps an artist find the light but who offers his own contributions to the work.”

— Claudia Roth Pierpont (CBA ’18), Staff Writer, The New Yorker
Administration

Advisory Council
- Ulrich Baer
- Elizabeth Diller
- Oskar Eustis
- William Forsythe
- John Guare
- Alma Guillermoprieto
- Paul Holdengräber
- Nicholas Hytner
- Alonzo King
- Reynold Levy
- Lourdes Lopez
- John Mauceri
- Joseph V. Melillo
- Isaac Mizrahi
- Mark Morris
- Paul Muldoon
- Catherine Oppenheimer
- Simon Schama
- Arlene Shuler
- Ellen Sorrin
- Alistair Spalding
- Frederick Wiseman
- Larry Wolff

Staff
- Jennifer Homans  Founder and Director
- Lauren Kiel  Executive Director
- Andrea Salvatore  Assistant Director
- Sabrina Yudelson  Program Manager
- Courtney Sams  Administrative Aide

Supporters

The Center for Ballet and the Arts is made possible by founding and ongoing support from:
- The Andrew W. Mellon Foundation
- New York University

Additional support is provided by:
- Virginia B. Toulmin Foundation
- Stavros Niarchos Foundation (SNF)
- American Express
- The Doris & Stanley Tananbaum Foundation
- The Charles H. Revson Foundation
- Fishman Family Fund, an advised fund of the Brooklyn Community Foundation
- Individual members of CBA's Center Circle

Brandon Stirling Baker (CBA ’18) showcases his lighting design in CBA's studio during his seminar. Patricia Delgado dances.
Russell Janzen (CBA ’18) and Lauren Lovette (CBA ’18) prepare to demonstrate movement at The Brain is the Dancer.