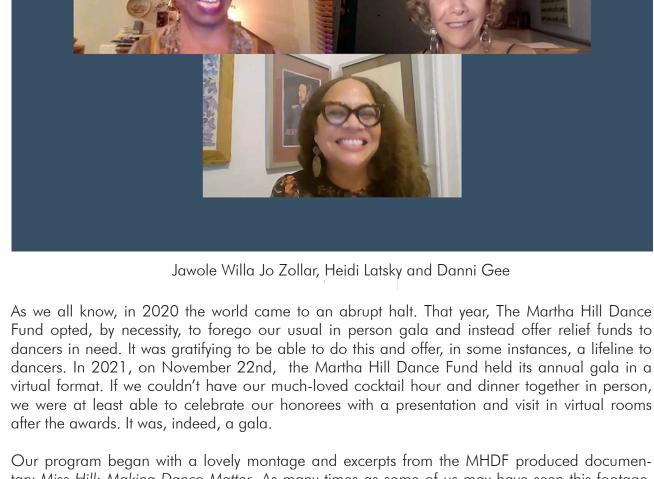
WAS ESTABLISHED TO HONOR,

MARTHA HILL DANCE FUND LIMITED

PERPETUATE, AND REWARD MARTHA HILL'S COMMITMENT TO DANCE EDUCATION

Screenshot by Megan Williams



all to be thanked and congratulated for an outstanding evening. Megan went on to introduce our host, Danni Gee. Danni was a principal dancer with Philadanco as well as Alvin Ailey American Dance Theater. As a vocalist she appeared with Kathy Sledge of Sister Sledge, Gloria Gaynor, and Cher. She also established her own indie rock band, Suga Bush. She has served, since 2000, as Dance Curator for City Parks SummerStage Festival in New York City. She was a wonderful moderator and host tying together all the elements of our gala. First up was a dance choreographed by MHDF Board member Liz Gerring entitled Porch

Dance to music by John King. It was performed admirably by one of the MHDF 2020 Covid relief grantees, Cemiyon Barber on the porch of his family home in Jackson Mississippi. His sister Shamya Sanders filmed it on an iPhone. Dancers are nothing if not resourceful! It was subsequently edited by Jack Colton and Daniel Madoff. Bravo for this beautiful work! The screening was followed by the Mid-Career Award that went to Heidi Latsky. It was introduced by a montage and footage of Heidi and her work, narrated by Seán Curran, another MHDF Mid-

Career honoree from 2019. Heidi, originally from Montreal, first received recognition as a principal dancer for the Bill T. Jones/Arnie Zane Dance Company (1987-1993). She has a BA in Psychology with Honors from Carleton University. Awards include the Scripps/ADF Primus-Tamaris Fellowship for Choreography and the McGinnis Lectureship Award from Point Park College. From 1993 to 2000, Ms.

her own company, Heidi Latsky Dance. From 1998-2005 Ms. Latsky headed the Movement Department at The School for Film and Television where she developed her teaching practice-The Latsky Method. In 2006 Ms. Latsky began an intensive period of creation with bi-lateral amputee, Lisa Bufano. This marked a significant shift of focus for the company. In 2009 Ms. Latsky was chosen by Creative Capital Foundation to receive an award for her evening length work GIMP,

which was the subject of a feature length documentary by Richard Move. In development since 2017, D.I.S.P.L.A.Y.E.D is an immersive experience at the intersection of dance, fashion, and art, transforming each venue into a unique gallery space. For her work that unites dance artists with physical disabilities with conventional dancers, for her ability to dismantle the definition of normal, for her redefinition of beauty and virtuosity and for bringing thought provoking work to broad audiences, the Martha Hill Dance Fund Mid-Career Award went to Ms.Latsky.

sensitively by the current company members. The evening's formal program ended with Vernon Scott, MHDF Board President, giving a congratulations to the honorees, a summary of the Board's recent activity, and heartfelt thanks to all those who participated in making the evening happen. Lastly, thanks were given to all those donors and

supporters who contributed.

Allen Maniker

I grew up in the suburbs of Detroit. I went to Southfield High School and then attended the University

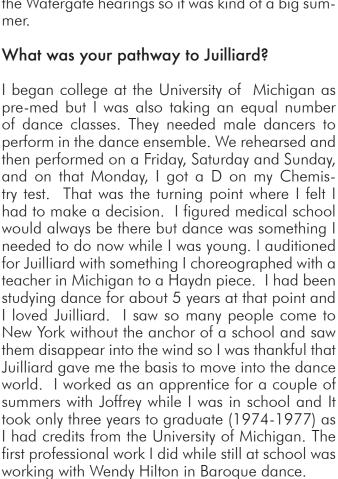
outside of school with Harriet Berg. People like Christopher Pilafian and Shelley Washington, who were also from Detroit, came to work with us there. I also began taking ballet classes and the summer

Where did you grow up?

gram in Neurosurgery in Newark, at the NJ Medical School and that they were looking for neurosurgery residents. I interviewed and was accepted and so, I got my job through the NY Times! I completed seven years of training there and stayed on faculty for another 20 years rising to full Professor. I then got a notice that Beth Israel in Manhattan needed a new Chairman of Neurosurgery. I interviewed and came

> on as chairman. In a full circle, I ended up inheriting the job of the doctor that brought me into neurosurgery. He sadly had passed away the previous year so I never had the chance to share this news with him.

of Michigan for one year. When and how did you begin dancing? I started dancing in the high school musicals. They needed boys so I auditioned and that's when I started studying dance more seriously. One of the musicals, Camelot, was choreographed by Carolyn Dorfman, a classmate of mine who greatly influenced me. I started taking modern classes



After school you danced with a variety of com-

panies, can you tell us a bit more about those

When I graduated Miss Hill called me and told me

that Baroness Bethsabée de Rothschild (co-found-

er of Bat-Dor) was in town staying at the Pierre and

to call her as she was auditioning for Bat-Dor. I

called her and a few weeks later I got a telegram

telling me that a plane ticket was waiting for me at

JFK for my flight to Israel. I gave up the lease of my

apartment, put my things in storage and showed

up at JFK saying "I think you have a ticket to Is-

rael for me?" I knew one person in the compa-

ny, Andy Miller, a Juilliard classmate, so at least I

had a connection there. The company had many ballets by incredible choreographers such as Lar

Lubovitch, Alvin Ailey, Paul Taylor and Doris Hum-

phrey. We had wonderful tours and I got to see a

good portion of the world. After a year I came

back to New York and started dancing with Joyce

Trisler full time. I also danced with Sophie Maslow

and a season as a guest with the Ailey company.

Through Joyce Trisler's company, I got to perform in Michigan where all my family showed up. We

also had a European tour and went to the Spoleto

festival in Italy, Cyprus, Germany, Portugal, Luxem-

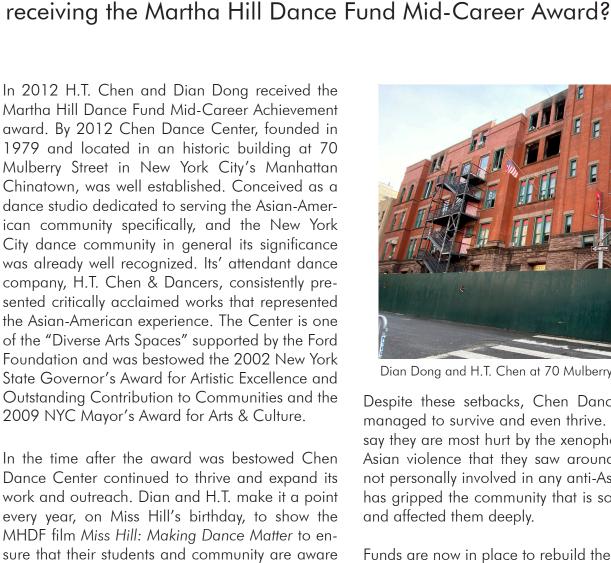
bourg - one of those great State Department tours.

When Joyce died Alvin invited the entire company

to join the Ailey company as guests for that season.

years?

Photo: John Dady Performing in Joyce Trisler's 4 Temperaments, 1980



Dian Dong and H.T Chen and company members PLEASE NOTE THAT DUE TO FUND-RAISING EFFORTS FOR THE DOCUMENTARY NO AWARDS WERE GIVEN IN 2010 AND IN 2013 ONLY THE YOUNG PROFESSIONAL AWARD WAS GIVEN. IN 2017, 2018 and 2019 NO YOUNG PROFESSIONAL AWARD WAS GIVEN, INSTEAD TEN STUDENTS WERE INVITED TO ATTEND THE GALA. IN LEU OF AWARDS IN 2020, COVID -19 RELIEF GRANTS WERE GIVEN TO 23 YOUNG DANCERS AND CHOREOGRAPHERS. Lifetime Achievement Award 2021 Jawole Willa Jo Zollar, 2019 Carolyn Adams, Stuart Hodes, Betty Jones, 2018 Silvia Waters, 2017 Norton Owen and Alice Teirstein, 2016 Ann Hutchinson Guest and Deborah Jowitt, 2015 Murray Louis and Carla Maxwell, 2014 Mary Hinkson and Martha Myers, 2012 Gemze De Lappe and Yuriko Kikuchi, 2011 Daniel Lewis, 2009 Beverly Blossom, 2008 Ethel Winter, 2007 Pearl Lang, 2006 Mary Anthony, 2005 Ruth Grauert, 2004 Donald McKayle and Doris Rudko, 2003 Francis Mason, 2002 Doris Hering and May O'Donnell, 2001 Alfredo Corvino Mid-Career Award 2021 Heidi Latsky, 2019 Seán Curran, Nigel Campbell and Chanel DaSilva, 2018 Jessica Lang and David Leventhal, 2017 Robert Garland and Denise Roberts Hurlin, 2016 Fredrick Earl Mosley, 2015 Mark DeGarmo, 2014 John-Mario Sevilla, 2012 Dian Dong & H.T. Chen, 2009 Virginia Johnson, 2008 Janet Panetta, 2007 David Dorfman, 2006 Doug Elkins Young professional Award 2016 Eric Parra, 2015 Jacoby Pruitt, 2014 Danielle Robin Reinstein, 2013 Christian Griggs-Drane, 2012 Lissa Nicole Smith, 2011 Patricia Carby, 2009 Jacqueline Green, 2008 Lilli-Anne Tai, 2007 Levi Marsman, 2006 Katie Dorn, 2005 Christopher Vo, 2004 Molly Mae MacGregor Special Citation 2016 Reed Hansen Special Citation 2015 Dance Notation Bureau Special Citation 2009 Hortense Zera Student Choice Award 2012 Kazuko Hirabayashi Carl Wolz Award 2003 Mira Kim

Ethical Dilemmas in Dance Education: Case Studies on Humanizing Dance Pedagogy

Elizabeth McPherson (MHDF Board member) is the chapter author and section editor of Section Three: Dance Teacher Preparation and Postsecond-

Winner of the Susan W. Stinson Book Award in March or 2021 and the Ruth Lovell Murray Book Award in

The first of its kind, this volume presents researchbased fictionalized case studies from experts in the

field of dance education, examining theory and prac-

tice developed from real-world scenarios that call for ethical decision-making. Dilemmas faced by dance educators in the studio, on stage, in recreation centers and correctional facilities, and on social media are explored, accompanied by activities for human-

izing dance pedagogy. These challenges converge from educational policies and mandates developed over the past two decades, including teacher-proof

"scripted" curriculum, high-stakes testing, standard-

Edited by Doug Risner and Karen Schupp McFarland & Company, Inc., Publishers (2020)

OUT NOW

ary Dance Education

June 2021.

perfect. During one of my medical school admission interviews, one doctor asked me if Juilliard was disappointed that they wasted their time on me. I said, "not at all, a dance education is never wasted no matter what you go into and the faculty there is thrilled for me." It was at that point that my relationship with Martha became much stronger. We kept in touch and Martha even came out to Detroit for my medical school graduation which was a great honor. Once in New York again, I sort of became her date when there were performances to attend or when she was being honored at various functions - she was constantly being honored. I also would house sit for her. One time I went to put something away in her closet and there were about 500 of her infamous hair ribbons all arranged by color; it was a moment of realizing "so that's where those hair ribbons live!" When she fractured her hip, Janet Soares, Ethel Winter and I rotated looking after her. What amazed me with Martha was how she could make these incredibly strong artists in their own right stand up and pay attention. There was always a great deference and reverence given to her in all venues, whether with those of us from Juilliard or in the mod-

school, I asked Miss Hill and she was thrilled to write

one. She had always felt, and I agree, that dance

and medicine are very closely related, not only in the

History and legacy were very important in my day we could all trace our dance heritage through the lineage of our teachers. I'm not sure there's the same connection for dancers today but there's so much to be gained there. Knowledge of our history can inform the decisions that we make, especially if you're in choreography. It can bring a richness to your work if you understand what motivated the people who came before you. It's incumbent on this Board, a legacy Board itself, to involve the younger generation. It is important for the younger generation to understand its history and for the Board to bring them into the organization. We need to eventually pass the torch to them or it could mean the end of the organization and the end of the fun. That is why I feel that the mentoring program for the younger generation that the board has been developing is so important to move forward and on into the future.

Photo: Yeeli Chen

listeners, and learners. We need to help the next generation of not only humans, but also the flora and fauna. There is so much work to do. We cannot give up now when the country is so divided over everything." H.T. Chen and Dian Dong are moving forward, continuing to give back to their community as they always have. The Martha Hill Dance Fund is so proud to count them among our honorees and to watch with great joy as they continue their important work. Photo: Courtesy of Chen Dance Center

Dian Dong and H.T. Chen at 70 Mulberry Street, NYC

Despite these setbacks, Chen Dance Center has

managed to survive and even thrive. Dian and H.T. say they are most hurt by the xenophobia and anti-

Asian violence that they saw around them. While

not personally involved in any anti-Asian violence it

has gripped the community that is so dear to them

Funds are now in place to rebuild their beloved his-

toric building but the work will not to be finished

until 2027, a long way off. They both feel: "We are not waiting, we have work to do and will be looking

for temporary space soon." As they prepare for the return of in person classes and performances, there

are other projects lined up for H.T. Chen & Dancers that will take them off to work and choreograph in

As Dian relates: "Life is short, but art is long, I have

been saying that since I was a teenager. For the time

we are on earth, I feel that our goal is to usher in

the next generation of movers, thinkers, creators,

and affected them deeply.

Arizona.

Liz Gerring (Board member) was invited to take part In Conversation with Merce, a filmed presentation featuring an arrangement of solos and duets from Merce Cunningham's *Landrover* and world premiers by Ms. Gerring and Kyle Abraham. The project was presented by BAC livestream in September 2021. Molly Mae MacGregor (Young Professional Honoree 2004) is continuing with her work both in-person and remote focusing on movement education (Pilates) and Integrative Nutrition Health Coaching. She is specializing in womxn's health and working with a range of wonderful womxn's topic, prenatal/

> (Courtesy of Martha Graham Resources) how one could be the best that one can be and philosophically be excellent, not perfect. Yuriko showed through her teaching and guidance that "freedom" must accompany one's ability to draw inspiration by understanding what is going on in the world, and to work within one's limitations always questioning: "Why am I here? Who am I? Where and when does

> > Yuriko desired to make the world better, by infusing

one's spirit with the *hara-gei*/gut instinct responsibil-

ity of "reality" being in the moment because the past

ga at The Boston Conservatory, where her **Arigato**/

thank you Project originated, Yuriko staged six Gra-

ham dances--to give back to the dance world her

tried and tested knowledge to help dancers be the

'best that they could be'. By practicing to become

"one" with the music, sets, lights, as well as everyone moving towards the same vision is what makes the

spirit of the art of the dance powerful. Her masterful

staging of Appalachian Spring enabled the dancers

to embody the 'Kikuchi magic,' which changed their

lives enabling them to pursue professional compa-

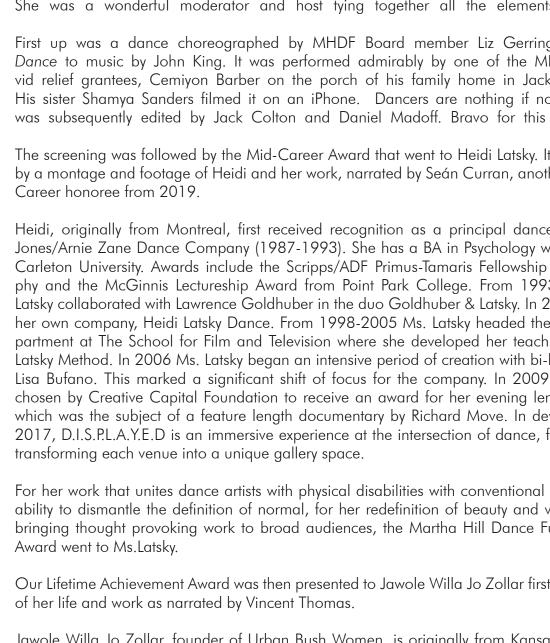
Under Yasuko Tokuna-

Photo: Farnsworth/Blalock

this dance take place?"

and the future do not exist.

Photo: Jeni Dahmus Farah



tary Miss Hill: Making Dance Matter. As many times as some of us may have seen this footage, it is always a thrill to see Miss Hill again and delight in her unique and insightful comments. This was followed by an introduction by Megan Williams, our virtual gala Chairperson. Megan, along with many others, worked tirelessly to produce this beautiful presentation. They are

Our Lifetime Achievement Award was then presented to Jawole Willa Jo Zollar first with a montage Jawole Willa Jo Zollar, founder of Urban Bush Women, is originally from Kansas City, Missouri.

spine that was giving him back pain but rather the tumor. When I was proven right, the surgeon said "You need to go into Neurosurgery". In the NY Times there was a Want - Ad section that listed a new pro-

> commitment, dedication and hard work required, but that both are aiming toward mastering an impossibility where one cannot really achieve perfection. We strive to learn and know more about the human body but there will always be more to learn. In dance there is always room to improve and to ern dance world or those in the ballet world such as Mr. Balanchine and Madame Danilova. They were always so respectful and deferential to each other

which was very special to witness.

they intertwined for you?

You have managed to stay very involved in the

dance world, teaching at Montclair University,

serving on the board, conducting interviews

for Steps Beyond Foundation, etc. Do you find

many connections between the work you do in

the medical field to dance and movement? Are

Absolutely. In neurosurgery you use an operat-

ing microscope. You're maneuvering it and mov-

ing your hands and fingers and then you also need

various pedals at your feet at the same time. My

mentor in neurosurgery once said to me "Do you

know what surgery is? It is movement in time and space" and I said, "Hmmm, I've heard that before in my dance history course with Miss Hill! Dance is defined as movement in time and space." It was another sign from the universe that the two are incredibly related. Years ago I wrote an article about dance and the art of neurosurgery. In it I said an operation is somewhat like a performance as there are lights, costumes (scrubs), a cast (surgeon, anesthesiologist, residents, nurses), a scenario of the way the operation proceeds, an operating theater, a leading actor (the surgeon), etc. It's very, very dance-like. I should add that I only re-entered the dance world about six years ago when I retired from medicine.

You've been conducting a lot of interviews of people involved with dance in recent years. Are there certain types of questions that you feel get

I don't feel my role is to do any "gotcha" moments or get people to reveal something of themselves that was unknown. My point is not to make anyone uncomfortable or go into any unexpected avenues, but I'm interested in how they got into dance and want

to find out how they have arrived at the point where

they are, what is their inspiration, and where they see their future and their contribution to the world of

dance. My thought process is about being prepared

- reading and watching as much as possible about the individual and having the flexibility to go in the

direction that they want to go. It's really a snapshot

of a moment in time and a historical record. We're

creating a snapshot of important artists of our time.

What are you finding is important to investigate

more about today's dance world and what the

MHDF might be able to provide that's different

from when you were performing?

to the essence of a person and their work?

Available at Amazon and at mcfarlandbooks.com

Ethical Dilemmas

in Dance Education

Case Studies on Humanizing

Dance Pedagogy

Edited by Doug Risner and Karen Schupp

Ethical Dilemmas in Dance Education: Case

studies on Humanizing Dance Pedagogy brings

together a collection of fictionalized case studies with a brilliance that sets this book aside. A

noteworthy accomplishment and important text

that promises to be of interest and significance to

dance pedagogues, practitioners, teachers and

scholars alike. -- Wendy M. Timmons, Research

in Dance Education

Cover scan: Ne

nies after graduation. wash in the rain

I met Nan Melville in 1985 while a dancer with

Yuriko, Arigato Project, with students at the Boston Conservatory rehearsing Martha Graham's Primitive Mysteries, 2004

By Terese Capucilli with support of Nan's loving 'team', Gill Kenyon, Peter Lurie, Francesca Pitaro,

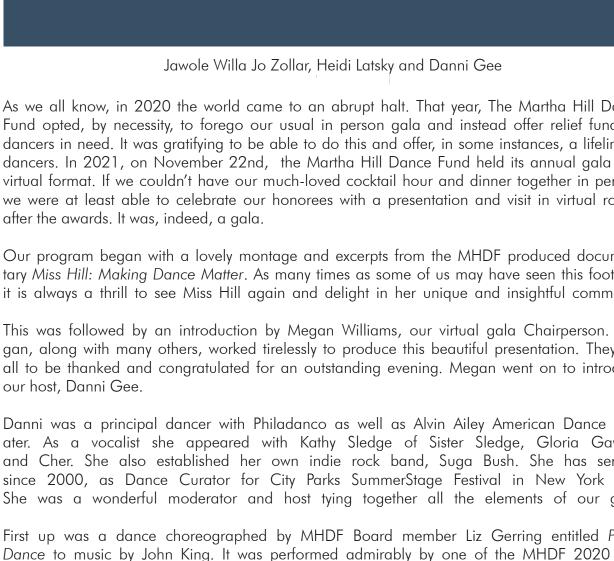
It was 2016, when in my kitchen I mentioned to Nan that I felt it important to film pianist, Reed Hansen, before it was too late. She looked me straight in the eye and said, "Do it!" If not for her encouragement, I would not have captured Reed's mastery. Nan was my consultant and did the extensive camera work (with Sasha Popov) for my film, Lawrence 'Reed' Hansen: The Sacrosanct Accompanist — a musical journey through Martha Graham's dance technique." Filmed at The Juilliard School and the Martha Graham School, Nan guided me, taught me how to edit, went out of her way in snow and rain to film Reed's journey to the schools, and gave me unwavering support throughout. As I enter Juilliard, I see her photos on every wall, and as I teach now, I see her quietly opening the door to the studio, camera poised and ready to capture beautiful moments in time. She will be so greatly

missed, in so many corners of so many studios and

theaters, and surely outside of the many doors she

Man Melville / 90

ran to catch those perfect sunrises she loved.





2021 VIRTUAL CELEBRATION

She trained with Joseph Stevenson, a student of the legendary Katherine Dunham as well as Dianne McIntyre. Ms. Zollar holds a B.A. in dance from the University of Missouri at Kansas City and an M.F.A. in Dance from Florida State University. In 1984 Ms. Zollar founded Urban Bush Women as a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. In addition to 34 works for UBW, she has created works for Alvin Ailey American Dance Theater and Philadanco, among others. In 2005, she was designated a Master of Choreography by the John F. Kennedy Performing Arts Center. In 2006 she received a New York Dance and Performance Award (Bessie) for her work as choreographer/ creator of Walking with Pearl...Southern Diaries. She was also featured in the PBS documentary, Free to Dance. Other awards include a Guggenheim Fellowship, a Doris Duke Performing Artist Award, a Dance Magazine Award, and a Bessies Lifetime Achievement Award. Her company has toured five continents and has performed at venues including Brooklyn Academy of Music, Lincoln Center for the Performing Arts and The Kennedy Center. Ms. Zollar is a Distinguished Professor at Florida State University. For her lifetime dedication to using the power of dance and artistic expression to celebrate the voices and advancement of Black women, communities of color, and artists of all diverse backgrounds as well as promoting civic engagement and community organizing, the Martha Hill Dance Fund Lifetime Achievement Award went to Jawole Willa Jo Zollar. Danni Gee then led a wonderful, spirted group discussion with honorees Ms. Zollar and Ms. Latsky talking about dance, their career paths, teaching and mentoring and the future of this art form dance, which we all love. When the discussion concluded the program turned to honor the José Limón Dance Company, now in its 75th anniversary year. This was complemented by an excerpt from the Limón masterwork, There is a Time, premiered in 1956. It is always a joy to see this work especially when danced so

Interview with MHDF Board Member Allen Maniker MD by Barrie Raffel January 2022



What prompted you to shift careers and did you have a particular interest in neurosurgery? Joyce Trisler died my second year working with her and I was really unsure of what to do next. I just didn't see the next step and thought that maybe I would take a class in something. I looked into a French course at Hunter but it was full - they said Biology was open, so I took that as a sign. I continued to dance some while taking pre-med courses and worked at a restaurant to make a living. I was committed to dance when I was at Juilliard and after graduation Medicine wasn't really in my mind. Then I was confronted with this open Biology class. I saw it as a signal that I was to go back and pursue my "other" interest - medicine. When I was taking pre-med courses at Hunter, I got an offer to

join the Trisler company for a European tour, but

I knew when I said no, that was when my dance

career stopped. I then applied to medical school

in Detroit at Wayne State University and graduated

with my MD in 1986. I did my internship at Beth Is-

rael in Manhattan. There I was introduced to some

world famous neurosurgeons. It was the job of the

intern to perform the admitting history and physi-

cal on patients that were about to be operated on.

There was one patient with back pain about to un-

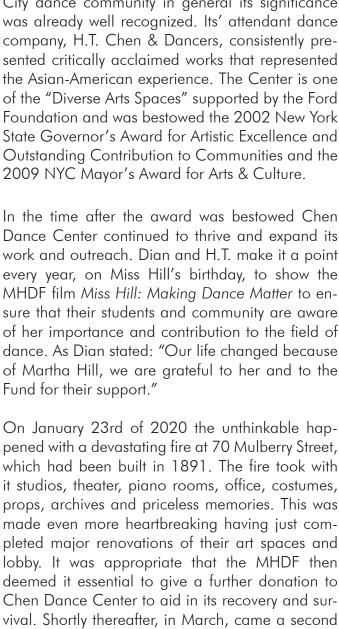
and could feel a grapefruit sized tumor in his abdomen so I had to go to this world famous neu-

rosurgeon and tell him that I thought it wasn't his

From The Horses Mouth, 2013

What's going on with H.T. Chen and Dian Dong 10 years after

dergo a spine operation. I was feeling his belly



devastation in the form of the pandemic with its

lockdown that shuttered all in person classes and activities. The Center turned, as did many others, to virtual platforms to carry on their work. This has

allowed them to continue their citywide workshops

and school programs, many offered free of charge.

Chen Dance Center at this point has already edu-

cated one generation of students and is now on to

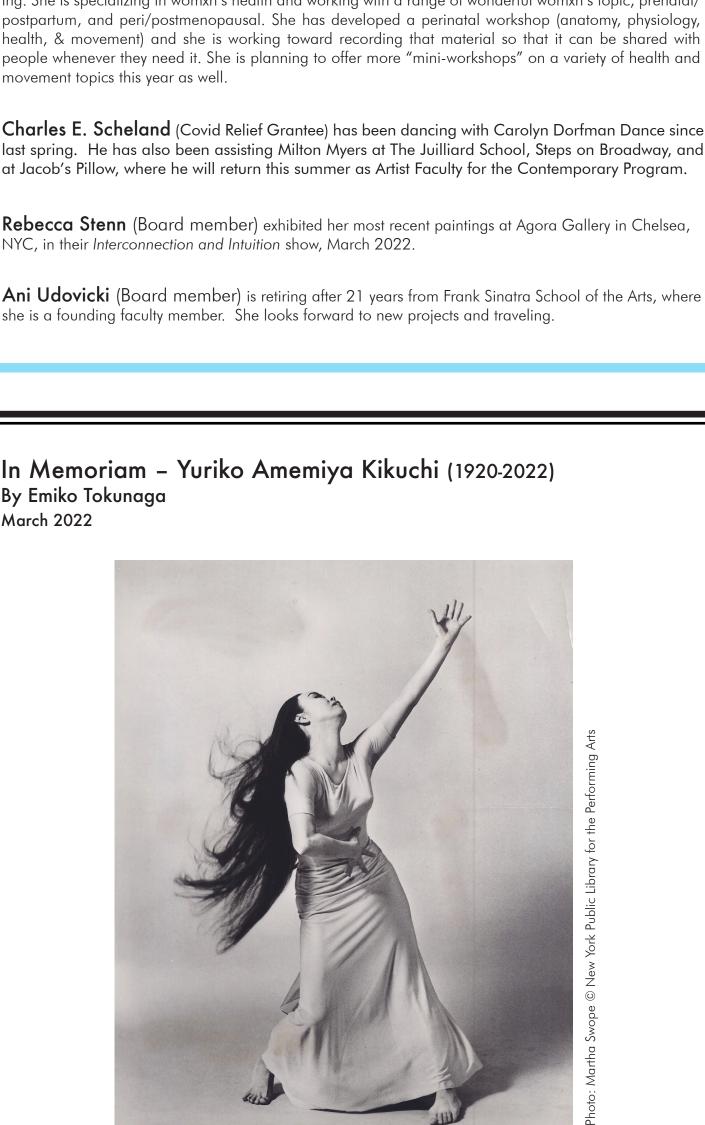
their children and even their children's children.

ization, and methods-centered teacher preparation; difficulties are often perpetuated by those who want to make change happen but do not know how. (https://mcfarlandbooks.com/product/ethical-dilemmas-in-dance-education/) "Ethical Dilemmas in Dance Education: Case Studies on Humanizing Dance Pedagogy is a vital resource for teachers that spans various settings and contexts for dance education.... The book beckons each of us teaching in the field to recommit to personal pedagogies that humanize both the teaching and learning of dance." -- Christi Camper Moore, The Journal of Dance Education **BRIEF NEWS Seán Curran** (Mid-Career Honoree 2019) directed and choreographed The Pirates of Penzance for the Atlanta Opera in January 2022. The production will also be presented by the Cincinnati Opera in June. Seán will direct and choreograph the opera Harvey Milk for the Opera Theater of St Louis in May, and choreograph the world premiere of the new opera M. Butterfly at Santa Fe Opera in July. Seán Curran Company in collaboration with Darrah Carr Dance will present a new evening length work at the new Irish Arts Center in September in NYC.

movement topics this year as well.

By Emiko Tokunaga

March 2022



only was she accepted but also went on to create Yuriko's life experiences challenged and created eleven original roles, perform two Martha Graham original solos, as well as five other roles creher coaching style to become one of the finest dramatic Graham reconstructors the dance world has ated for and taught to her by the original principal ever known. Her mission and vision will always live through all of us, who were not afraid to Yuriko crossed cultural and racial boundaries, Ame arai which enhanced mutual understanding and Kaze migaku polish by the wind. respect not only for dance but also demonstrated

Yuriko in the mid-1960s performing Martha Graham's Embattled Garden

It is my honor to write a memorial to Yuriko. Just

my being an American who happens to be Japa-

nese, I realized we shared many common values and experiences. Together, we composed her bi-

ography that encompassed the sensibility unique to our culture so the people who have not walked

in our shoes can better understand our concept

on-gaeshi/obligation to give back to the art of

Although we never met in the Gila River Intern-

ment Camp (Arizona), I was 2 and she was 22,

Shi-kata-ga-nai/it cannot be helped, this incarcer-

ation changed, challenged, and created Yuriko's

desire to share her knowledge with the campers

(from tots to adults). She practiced **gaman/**pa-

tience, endurance, and perseverance to face cir-

cumstances beyond her control always pursuing

Yuriko passed the Martha Graham Company au-

during WWII, Martha called a company meeting:

"The war is still on, and I just want to know if any-

one objects to my using Yuriko. To me she is the

best." No one in the company protested and not

Aware of the anti-Japanese sentiments

movement.

her goal to dance.

members.

Martha Graham. Like many artists at the time, we became more and more aware of this exuberant, wildly talented, and generous woman, with her charming accent, standing less than 5 feet tall always with a camera in hand and lugging bags of equipment on her shoulders without complaint. She bounded through the doors of many a studio and theater with a smile and always ready to work. I remember her tiny upper west side apartment in The Ansonia building, where there were mountains of photographic boxes full of contact sheets, photos, and slides and where her bathroom served as her dark room. A life full of images of a multitude of performing artists, each photo full of the lust for life she encountered. No job was too big or too little for her. With her positive and supportive nature, she was firstly a friend to all and was so with unwavering humility. On March 18th, Nan passed away after a brief (non-Covid) illness at Mt. Sinai, and the dance world mourns the loss of this sensitive and giving artist. She was born on October 7th, 1949 in Kimberley, South Africa. Her mother, Enid Hilda (nee Jobson) Melville was a ballet dancer and teacher and her father, William John Harding Melville, worked as a diamond valuator. In her teens, Nan

In Memoriam - Nan Melville (1949 - 2022)

Ansell Horn, Jeni Dahmus Farah & Audrey Ross

April 2022

that Nan exuded. In the early 90s, I used to help her to organize by identifying ballets and dancers in her extensive work with Martha Graham. This she would let me do in exchange for photos that I had no money to buy. She would have given them to me for nothing because that is how Nan opened her heart to the entire dance world and to everyone

Ballet, Martha Graham Dance Company, Alvin

Ailey American Dance Theater, Paul Taylor Dance

Company, the Joyce Theater, and the Jacob's Pil-

low and Spoleto Festivals, to name only a few, and was published regularly in The New York Times,

Ballet Review, Dance Magazine, Dance Teacher, The Juilliard Journal, and Newsweek. She has pho-

tographed celebrities including Nelson Mandela, Princess Diana, Aretha Franklin, Carol Burnett,

Tony Bennett, and Mikhail Baryshnikov. Her work

is exhibited frequently at The Juilliard School and the New York Public Library for the Performing Arts.

Nan eventually moved into videography and in

1997, on a New York Times assignment, was

Nan Melville, 2013 introduced to Protima Bedi's classical Indian dance ensemble which became the subject of Nan's first documentary, NRITYAGRAM: For the Love of Dance. Premiering in 2010 at the Dance Films Association/ Dance on Camera Festival, the film screened in 27 international film festivals and received numerous began photographing and continued at Rhodes awards. In 1990 she was invited to photograph the University, earning a BA in English, Speech, and International Ballet Festival of Havana and interview celebrated dancer and company founder Ali-Drama. (I can still hear her correcting my English, saying, "Tere, it's not 'Nan and I,' it's 'Nan and cia Alonso for Dance Magazine. That assignment sparked her passion for Cuba and led to multiple me!'.") She taught high school, directed plays for amateur dramatic societies, and in 1981 joined visits. At the time of her death, Nan was working on a documentary, Fire Under Our Feet, the story the Performing Arts Council of the Transvaal (PACT) as a house photographer for the inaugural season of how ballet came to Cuba. In 2021 one of Nan's of the new State Theater, Pretoria. Nan dreamed of photos, Improvisation Class, from her 1990 visit to Cuba won the Dance Classes category in the Alicia taking a sabbatical in the USA to learn the profession 'overseas' and bringing her skills and exper-Alonso International Dance Photography Contest. tise back to South Africa. She arrived in NYC in Fall 1985, established herself in New York, and never returned to live in South Africa. Nan worked for an incredible array of major performing arts institutions in NYC, including The Juilliard School, Carnegie Hall, City Center, and Lincoln Center. She covered the New York City

MHDF BOARD Vernon Scott - President, David K. Manion - Chairman, Ani Udovicki - Vice President, Elizabeth McPherson - Secretary, Ernesta Corvino - Treasurer, Andra Corvino - Correspondence Secretary, Rebecca Lazier, Dr. Allen Maniker, Elizabeth Gerring Radke, Barrie Raffel, Rebecca Stenn, Megan Williams. Newsletter designed and co-edited by Ani Udovicki and Allen Maniker

Improvisation Class, Havana, 1990, by Nan Melville (Alicia Alonso International Dance Photography Award)