

THE DANCERS

THE HARRIMAN AND RUSSIAN BALLET

The three pieces that make up this section showcase the Harriman Institute's ties to an art form to which Russian artists have made extraordinary contributions. The pantheon of Russian dancers, choreographers, and designers truly dominated ballet in the twentieth century and continues today. The distinguished accomplishments of eminent dance historian Lynn Garafola were recognized last year by the Guggenheim Foundation and New York Public Library's Cullman Center, both of which awarded her fellowships for 2013–14 to support her research for a biography of Bronislava Nijinska. Nina Alovert has been photographing dancers, with

a particular emphasis on Russian artists, since the 1960s. The Harriman Institute had the good fortune in fall 2013 to mount an exhibition of her astonishing photographs ranging from early Baryshnikov in Leningrad to contemporary dancers in twenty-first-century St. Petersburg. Finally, the profile of Stephen Reidy, a Russian Institute student in the 1970s, documents his ballet education that began in Leningrad with a performance by Baryshnikov, photographed, as it happens, by Alovert. Today, Reidy sits on the board of New York City Ballet.



“Red Giselle: Arbuzova is dressed in a blood-red costume, which is simultaneously curtain, banner, and scenery. In this bright, minimalist (the entire photograph is held together only by the color red) work we see in concentrated form what distinguishes Alovero from other ballet photographers. In this one work we see how the artist keenly and deeply feels the profound nature of two completely unrelated art forms: photography and ballet. In this work we sense the tradition of the great ballet photographers Barbara Morgan and Max Waldman, and the influence of ballet masterpieces by Martha Graham and Pina Bausch.”

—Mark Serman, in his review “Nina Alovero’s ‘The Dancers’ at Columbia University,” published in *Russian Bazaar*, November 21–27, 2013.