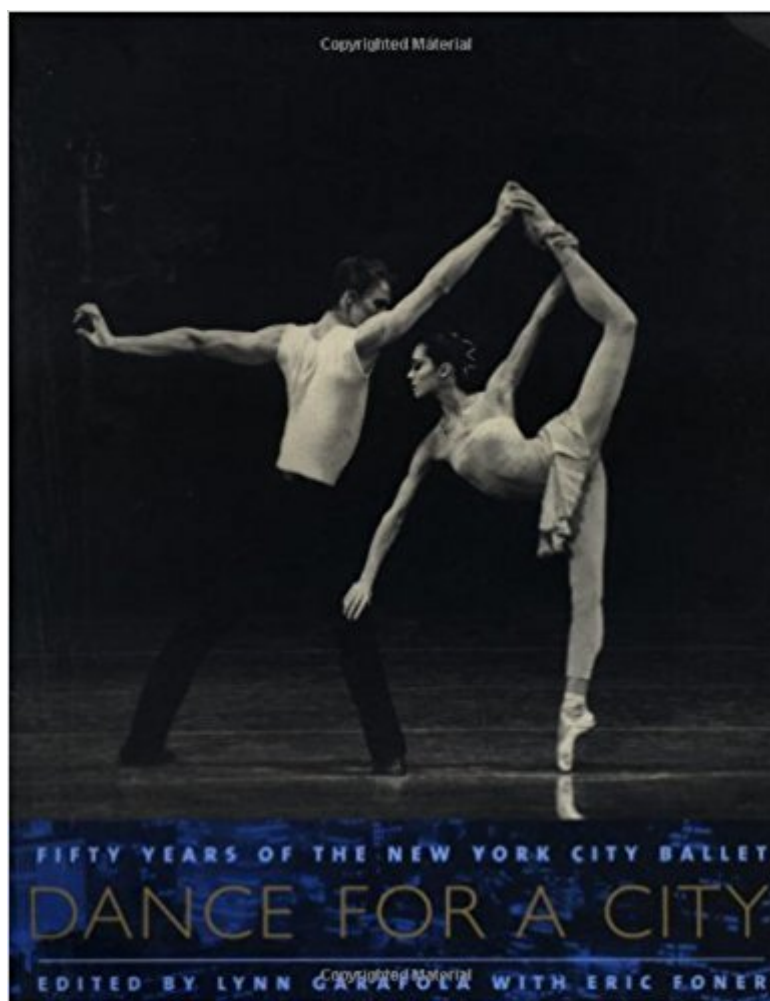


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Dance For A City



Synopsis

Since its inception fifty years ago the New York City Ballet has been a vital force in American dance and an essential component of American cultural life. As the vehicle for the development and expression of George Balanchine's immensely influential artistic vision -- as well as that of other eminent choreographers -- the company has created a vast and significant body of work. Its dancers, choreographers, and artistic directors have seeded new dance companies around the nation, disseminating both the NYCB's repertory and its lofty standards of virtuosity. The company's numerous close ties with the overlapping New York artistic and intellectual worlds have played an important part in the foundation of many of the artistic movements of the twentieth century.

Exploring these and other achievements with critical acumen, *Dance for a City* -- produced in conjunction with a major exhibition at the New-York Historical Society -- examines the rich history, cultural significance, and continuing accomplishments of America's premier ballet company. Lavishly illustrated with a wide range of extraordinary photographs, this collection of essays -- edited by dance scholar and exhibition curator Lynn Garafola and historian Eric Foner -- takes a new and provocative look at the history of the New York City Ballet, placing it within the context of the city's changing intellectual and cultural life and underscoring its role in the development of a distinctly American aesthetic. Drawing on the perspectives of dance scholars, urbanists, musicologists, art historians, and scholars of gay history, *Dance for a City* explores the many art forms and artistic figures associated with the company, revealing the complex forces that contributed to its success, its representation in the broader cultural milieu, and its formative role in American dance during the past half-century. *Dance for a City* includes:• Lynn Garafola's interpretive history of the New York City Ballet, beginning with its origins in the 1930s• urban historian Thomas Bender on the company's place in postwar intellectual life• dance historian Sally Banes on the New York City Ballet's surprising relationship with modern dance• musicologist Charles M. Joseph on the sources of *Agon*, George Balanchine's avant-garde masterpiece of the 1950s• Richard Sennett on the New York City Ballet audience of the 1960s as it appeared to an aspiring musician• art historian Jonathan Weinberg on the ballet photographs of photographer George Platt Lynes• an unpublished interview with George Balanchine by Nancy Reynolds• a portfolio of photographs of Jerome Robbins• the first complete list of Jerome Robbins's ballets and musicals

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Customer Reviews

This companion volume to the New York Historical Society's exhibition of the history of the New York City Ballet captures the beauty and reverie of the world of dance that ballet itself evokes. Garafola and Foner have compiled a lovely and interesting look at this amazing company and its lush history. Master of choreography George Balanchine founded the company in the 1930s, and it rose from a fledgling dance troupe to become world class. The company maintained a virtuosity that rivaled the major companies of Europe, with performances ranging from the classical to the avant-garde, and Balanchine himself was the principal choreographer. Such notables as Maria Tallchief and Mikhail Baryshnikov have been among its ranks, and the company has planted the seeds for the founding of numerous ballet companies throughout the country. The book features writing from dance scholars, urban historians, and musicologists. Lavishly illustrated with photographs throughout, some published for the first time, this lovely volume pleases the eye and the mind--much like the NYCB itself. Michael Spinella --This text refers to an out of print or unavailable edition of this title.

First-rate.... You may want to buy two copies of *Dance for a City*, one for reading and the other for clipping and framing. (Terry Teachout *New York Times Book Review*)Lynn Garafola, a dance historian who was curator of the show with her husband, Eric Foner, professor of history at Columbia University, has done an admirable job of assembling material, some of it unfamiliar, from a vast variety of sources. (Anna Kisselgoff *New York Times*)Illuminated from many angles, clear sighted, lavish, and enjoyably appreciative of its subject. (Doug Elder *Boston Book*

Review)Captures the beauty and reverie of the world of dance that ballet itself evokes. Garafola and Foner have compiled a lovely and interesting look at this amazing company and its lush history.... This lovely volume pleases the eye and the mind. (Michael Spinella Booklist)A visually eloquent collection. (Glen Giffin Dance Magazine)

Editors Foner & Garafola fearlessly navigate the sacred and jealously guarded minefield of dance history resulting in text and images arranged as a work of art in itself.

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