

Jerome Robbins Dance Division

# Coloring Book

Volume 2 : Art for Dance



New York Public  
Library for the  
**Performing Arts**

May 2020

## *Introduction*

Welcome to volume 2 of the Jerome Robbins Dance Division 2020 coloring books, featuring 10 of the 160 original costume and set designs you can find on The New York Public Library's Digital Collections, and a fraction of the more than 3,000 original works of visual art in the Dance Division's physical collections.

Dance artists and visual artists have long collaborated in the creation of dances, each inspiring the other to greater heights of expression. In this volume we've selected works by four of the visual artists who have contributed to the art of dance: Boris Anisfeld, designing for Mikhail Mordkin, Léon Bakst, designing for Michel Fokine, Natalia Goncharova, designing for Bronislava Nijinska, and Rouben Ter-Arutunian, designing for George Balanchine. We hope the images born out of these collaborations will inspire you as you color.

As always we would love to see your posts on our Facebook and Twitter feeds (#danceincolor), or you can email your masterpiece to [dance@nypl.org](mailto:dance@nypl.org).

Happy coloring!

The staff of the Jerome Robbins Dance Division

*Special thanks to Alice Standin, Erik Stolarski, and Arlene Yu for their continued work on this project.*

### About the Jerome Robbins Dance Division

Founded in 1944, the Jerome Robbins Dance Division is the world's largest dance archive with an international and extensive collection that spans seven centuries. We provide a community space for dance professionals, researchers and the general public, offering programs and exhibitions, a dance studio for special projects, educational activities, residencies, fellowships, documentation of performances and oral histories and, of course, dance reference services, all free of charge.





Piretta  
"Carnival" " "

Rosa Anisfeld  
1926



№2

purple & am beauty  
2 g

armor

Warrior

Assadru

urog



not m<sup>g</sup> shawl  
Bamun <sup>shin</sup>st  
Sash jewelry

Orin Hasson

Pradna  
1926

Sergeif



Pradna





*N. Gatcharova.*





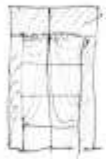


15

TRAP TO 10' 0"



CHECK STRUCTURE & PROVIDE  
ADDITIONAL TRAP ADJUSTMENT  
LEFT AND RIGHT THE 20' 0\"/>



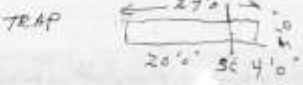
1/2\"/>

REPAIRS MADE TO THE  
BASE OF THE TREE TO BE  
ADJUSTED IN THE  
TRAP TO THE GENERAL

ALL DIMENSIONS TO BE  
EXACTLY AS SHOWN & NOTED

THE TREE TO BE  
POSITIONED IN THE  
TRAP TO THE GENERAL  
AND TO BE 10' 0\"/>

ELECTRIC LIGHTS  
& DETAIL ATTACH  
TO BE PROVIDED.  
THIS INCLUDES  
ELECTRICAL EFFECT  
CHECK PROVISION



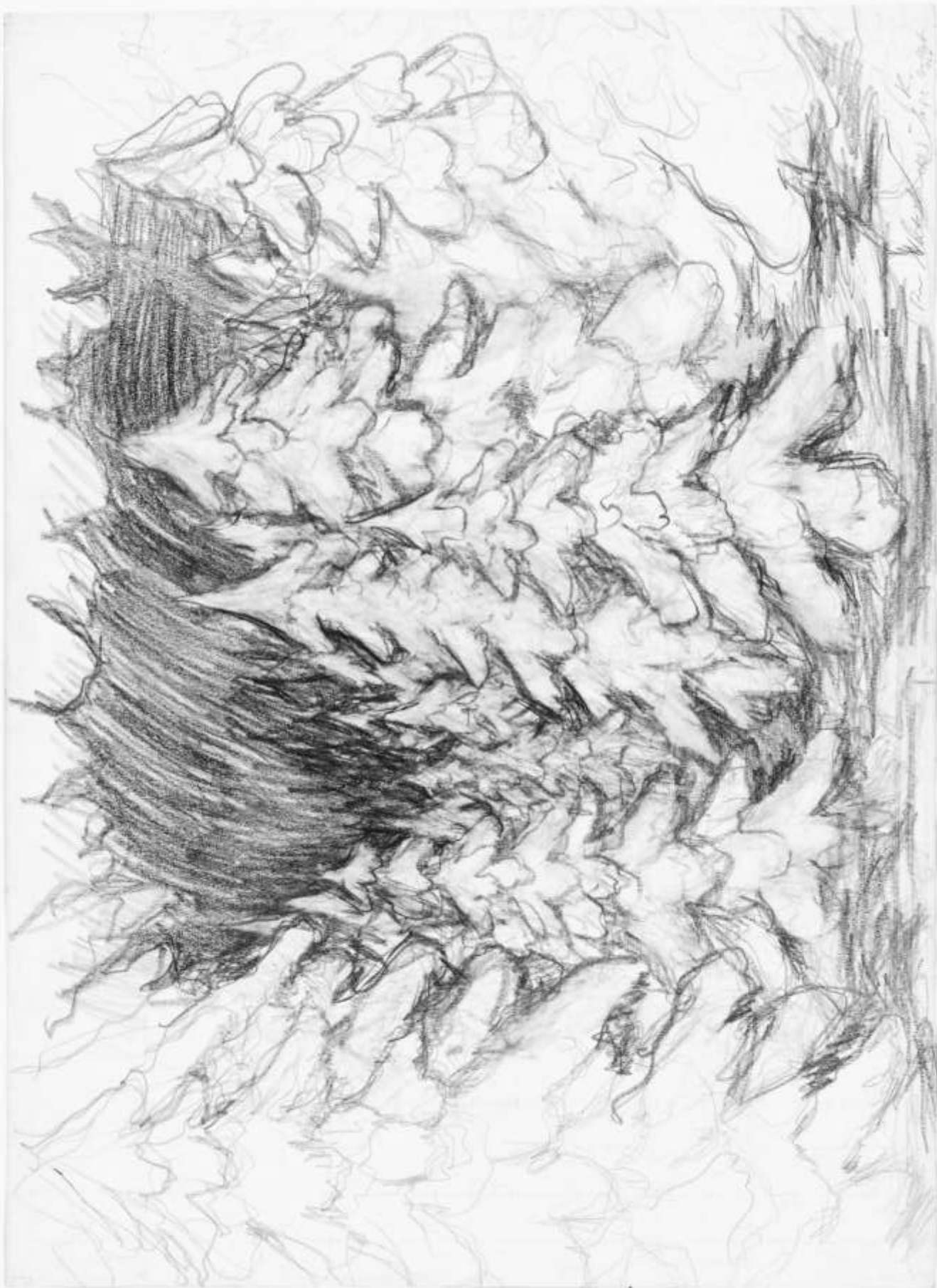
25' 6\"/>
 GENERAL DIMENSIONS  
AND LENGTH OF TREE  
= 10' 0\"/>

40' 0\"/>
 TOTAL HEIGHT  
LIVING ROOM  
TRANSFORMATION  
SLOPE 24'  
SLOPE 24'

TRANSFORMATION SLOPE 5'

NOTICE  
THE TREE TO BE  
POSITIONED IN THE  
TRAP TO THE GENERAL







R. T. O. G.

The Nataraas -  
Finale  
New York City Ballet 1964.



# Index to Images

Page Description

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- 1 **Costume for Pieretta in Carnival. Boris Israelevich Anisfeld (1879-1973). Gouache on board. American, 1926. © Boris Anisfeld.**

Boris Israelevich Anisfeld was born in today's Moldova, then part of Imperial Russia. He began his career working in the performing arts and designing and executing costumes for Serge Diaghilev and Michel Fokine. Following the 1917 October Revolution, he fled with his family to the United States via Japan and Canada, ending up in New York City. In 1926 he was commissioned by fellow Russian expatriate Mikhail Mordkin to design costumes for the fledgling ballet company known as the Mordkin Russian Ballet. This first costume here was used for Mordkin's *Carnival*, part of the original repertory of the company.

NYPL Digital Collections ID 1619149, <https://on.nypl.org/3bK9Klv>

- 2 **Costume for a Warrior in Aziadka. Boris Israelevich Anisfeld (1879-1973). Gouache on board. American, 1926. © Boris Anisfeld.**

Having also fled revolutionary Russia, Mikhail Mordkin also found a home in New York City. Mordkin performed in various shows and eventually toured across the country with Ksenia Makletsova and Vera Nemchinova. Returning to New York City, he founded his own studio and dance school. It was the school that would support the Mordkin Russian Ballet, as all the performers were students in his academy. This design for *Aziadka* by Anisfeld was the second ballet he worked on for Mordkin. The piece was based on a semi-autobiographical novel by the French naval officer Pierre Loti, and recounted a Frenchman's love affair with a young girl in a harem in Constantinople (now Istanbul).

NYPL Digital Collections ID 1619130, <https://on.nypl.org/3eVk5TH>

- 3 **Costume for the Sheik Hussan in Aziadka. Boris Israelevich Anisfeld (1879-1973). Gouache on board. American, 1926. © Boris Anisfeld.**

The designs by Boris Anisfeld for *Carnival* and *Aziadka* were his last to be successfully produced for the stage. He spent the remainder of his life painting and teaching in Chicago and at his own art school. Meanwhile, Mordkin continued staging ballets with his students in various iterations of his company. His final company would become the Ballet Theatre (and later American Ballet Theatre, in 1957), but only after Mordkin was supplanted by Richard Pleasant, the company's manager. This last piece by Anisfeld was for the role of the Sheik Hussan in Mordkin's *Aziadka*.

NYPL Digital Collections ID 1619137, <https://on.nypl.org/35lr9F7>

- 4 **Narcisse. Léon Bakst (1886-1924). Watercolor. Russian, 1911.**

Léon Bakst was a notable Russian artist, particularly known for his exceptional designs for Serge Diaghilev's Ballets Russes. Beginning in 1909, Bakst designed numerous sets and costumes for the company's productions, including *Schéhèrazade*, *Le Spectre de la Rose*, *L'Après-midi d'un Faune*, and *Daphnis et Chloé*. This design was for the ballet *Narcisse* (1911), choreographed by Michel Fokine, with music by Nikolai Tcherepnin. The work premiered on April 26, 1911 at the Théâtre de Monte-Carlo, with Vaslav Nijinsky in the title role, along with Tamara Karsavina and Bronislava Nijinska. Based on a Greek myth, it is the story of the demi-god Narcissus, who spurned the advances of the nymph Echo and as punishment was caused to fall in unrequited love with his own reflection.

NYPL Digital Collections ID 5031176, <https://on.nypl.org/2SdSqDY>





- 5 ***Line drawing of women entangled and plaiting a braid. Natalia Sergeevna Goncharova (1881-1962). Photo reproduction of a drawing. Russian, ca. 1920.***

Russian artist Natalia Goncharova was known for working in the Cubist, Cubo-Futurist, and Rayonist styles. For much of her life she designed costumes and sets for theatre and dance companies. This piece is most likely an early draft of Goncharova's designs for the 1923 ballet *Les Noces (The Wedding)*. Choreographed by Bronislava Nijinska with music by Igor Stravinsky, it was performed by Serge Diaghilev's Ballets Russes and is one of the most enduring works of Nijinska. Goncharova's initial designs, the seeds of which can be seen here, were rejected by the choreographer for being too elaborate. The final costumes were of a simpler style and based on the practice clothes which Goncharova saw when invited to view rehearsals of the piece.

NYPL Digital Collections ID 3964296, <https://on.nypl.org/2y20xfO>

- 6 ***Elevation line drawing of opening show drop for The Nutcracker. Rouben Ter-Arutunian (1920-1992). diazo blueline print with red pencil. American, 1964. Designs by Rouben Ter-Arutunian © Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.***

*The Nutcracker* is a two act ballet based on a story by E.T A. Hoffman. With choreography by Lev Ivanov, libretto by Marius Petipa, and music by Pyotr Tchaikovsky, it was first performed on the 6th of December in 1892 at the Mariinsky Theater in St. Petersburg. Due to complications during production—Marius Petipa fell ill during rehearsals—the final product was seen as problematic and not received well by the Russian public. While attempts by other choreographers were made in the following decades to stage the whole ballet, it was the shortened Nutcracker Suite that became most well known as a standalone piece until the mid-20th century.

NYPL Digital Collections ID 57282372, <https://on.nypl.org/2ya5jla>

- 7 ***Act I: Elevation of Christmas tree to fly out, #5. Rouben Ter-Arutunian (1920-1992). diazo blueline print. American, 1964. Designs by Rouben Ter-Arutunian © Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.***

The choreographer to bring this ballet back to life was George Balanchine. Born in Russia, Balanchine was a student at the Petrograd Ballet School before joining the State Academic Theatre of Opera and Ballet (what had been the Imperial Mariinsky Theatre). It was performances by this company and its contemporaries that led him to envision a grand staging of *The Nutcracker*. His vision for the work is said to have influenced the size of the stage at the New York State Theater, built to the specifications of the enormous Christmas tree he wished to include in the production. Until the construction of the New York State Theater in 1965, however, Balanchine could not realize his full vision.

NYPL Digital Collections ID 57282397, <https://on.nypl.org/2YhzGae>

- 8 ***Act I: Sketch for snow scene: The Nutcracker, NYC Ballet. Rouben Ter-Arutunian (1920-1992). pencil on tracing paper. American, 1964. Designs by Rouben Ter-Arutunian © Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.***

In 1948 Balanchine and Lincoln Kirstein had founded New York City Ballet, based first at City Center on 55th Street. Six years later, Balanchine would stage his own version of *The Nutcracker* with his new company. The production was well received, and two abridged performances were broadcast on CBS in December of 1957 and 1958, cementing the ballet's association with the holiday season and fostering new interest in the piece across the U.S. Aside from increasing the popularity of *The Nutcracker*, the CBS broadcasts made New York City Ballet a household name and helped pave the way for the company's move to Lincoln Center and the New York State Theater. All the pieces for Balanchine's vision were in place, save one, a set designer to bring it to truly vivid life.

NYPL Digital Collections ID 57282378, <https://on.nypl.org/3eX3Sxu>



- 9 **Act II: Sketch of sleigh, notated "The Nutcracker finale, New York City Ballet. Rouben Ter-Arutunian (1920-1992). pencil on tracing paper. American, 1964. Designs by Rouben Ter-Arutunian © Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.**

The designer to execute this vision would be the Armenian artist Rouben Ter-Arutunian. Born in Tiflis, Georgia (today's Tbilisi) in 1920, he was the son of a lawyer, and came of age and studied in Berlin, Vienna, and Paris. At a young age he was inspired by theatre and dance, specifically Colonel Wasily de Basil's Ballets Russes, and chose the path of an artist and designer. Ter-Arutunian initially designed for the Berlin Staatsoper, Vienna State Opera, and the Dresden Opera before immigrating to the United States in 1951. He then worked on various Broadway productions and for the New York Shakespeare Festival, and his first job for Balanchine and New York City Ballet was on the piece *Seven Deadly Sins* (1957). Continuing to work on various productions, he would become New York City Ballet's full time set designer and be tasked with creating the world of *George Balanchine's The Nutcracker*®.

NYPL Digital Collections ID 57282338, <https://on.nypl.org/3eVtrPw>

- 10 **Act II: Candy kingdom backdrop sketch, titled "The Nutcracker, NYC Ballet. Rouben Ter-Arutunian (1920-1992). pencil on tracing paper. American, 1964. Designs by Rouben Ter-Arutunian © Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.**

With New York City Ballet's move from City Center to the larger stage at the New York State Theater, Balanchine had an opportunity to restage his *Nutcracker* in even grander style. Barbara Karinska modified the costumes used for the 1954 production, adding embellishments to fit Balanchine's new rendition, and Rouben Ter-Arutunian designed the set. Ter-Arutunian shared Balanchine's nostalgic vision of the ballet and used memories of his childhood Christmases to inspire many of his design choices. These personal details bring the setting to life and, paired with the imposing set pieces inhabiting the stage, perfectly evoke the fantasy world Balanchine wished to create. *George Balanchine's The Nutcracker*® became a touchstone for all future productions.

NYPL Digital Collections ID 57282380, <https://on.nypl.org/3eUm5vy>

