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"O" NCE UPON A TIME

INTERPRETATION OF THE LETTER "O" FOR THE SCHUMACKALEK EXHIBITION "EXHIBIT A" AT THE SUFFOLK, NYC JANUARY 2011.

WWW.SCHUMACKALEK.COM



O
CANTLIN BANE
WACK

VISIONS OF SUBURBIA COVER



SCHUMACKALEK LOGO

FINAL LOGO FOR SCHUMACKAEK CREATIVE STUDIO FEATURING THE
NAMES SCHUMAN, MACK AND URVALEK

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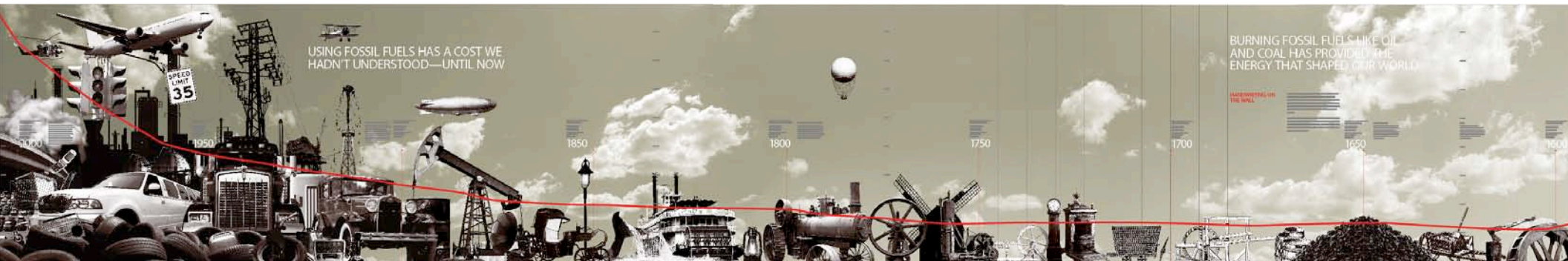
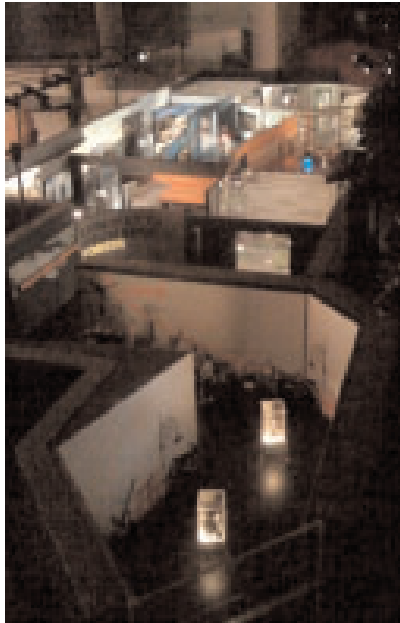
MISS AMERICA BAND LOGO



CLIMATE CHANGE EXHIBITION AT AMNH

MODEL AND INTRODUCTORY MURAL OF CLIMATE CHANGE 2008-2009
AT THE AMERICAN MUSEUM OF NATURAL HISTORY

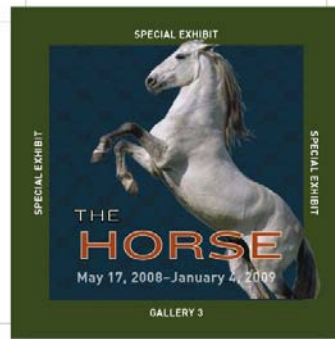
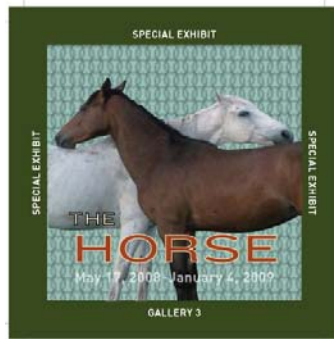
WWW.AMNH.ORG/EXHIBITIONS/CLIMATECHANGE/



THE HORSE EXHIBITION AT AMNH

WAYFINDING SQUARES, GRAPHIC PANEL AND PHOTOGRAPHS OF EXHIBITION MATERIAL FROM THE HORSE EXHIBITION 2008-2009 AT THE AMERICAN MUSEUM OF NATURAL HISTORY

WWW.AMNH.ORG/EXHIBITIONS/HORSE/



IN THE CITY

Across Europe and North America, as industries grew and thousands of people moved from farms into cities, horses moved with them. Hard-working horse teams were the lifeblood of the city. They kept urban markets stocked with food and other supplies. Goods that arrived by steamship or rail were hoisted onto carts at the loading dock. It took horses to wheel those goods through crowded streets to warehouses, markets and homes.



A LIVING MACHINE

For centuries of industry eager to turn a profit, the horse was as good as a living machine. Experts measured endurance, such as food, water and veterinary care, against output – pounds of freight moved or barrels of grain milled. For water tasks, they argued, horses were simply's better barges than boats.

By the 1870s, more than 300 U.S. patents were issued for horse-powered machinery. The idea that had its day was the horse ferry. Like steamboats, horse ferries used paddle wheels. A horse walked on a treadmill mounted on the deck, which turned the paddle wheel by a series of gears.



DID YOU KNOW?

In 1902, around 100,000 horses worked in Manhattan – more than 30 times the number of taxicabs on the streets of New York City today. A typical city horse produced up to 200,000 pounds (90 pounds) of manure and 7.5 tons (15 gallons) of urine a day.

Many city horses died young, sometimes in the street. In Chicago in 1888, more than 8,000 horse carcasses were carted away.



STREET LIFE

For 1000 years, city life was often wild and slow. Streets sometimes had their horses impaled there or tossed there to rot where they could best be seen. Horse abuse came to be seen as a major public problem. When the American Society for the Prevention of Cruelty to Animals (ASPCA) moved to New York City in 1896, promoting horses was one of its most urgent goals.



IRELAND AMERICA EXHIBITION AT NYPL

BROCHURE AND LOGO FOR IRELAND AMERICA EXHIBITION 2011 AT THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS AT LINCOLN CENTER IN CONJUNCTION WITH CULTURE IRELAND

WWW.NYPL.ORG/EVENTS/EXHIBITIONS/TIES-BIND-IRISH-PERFORMING-AMERICA

IrelandAmerica
— THE TIES THAT BIND —

March 14 - August 13, 2011
THE DONALD AND MARY OENSLAGER GALLERY
THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS
DOROTHY AND LEWIS B. CULLMAN CENTER

Part of **Imagine Ireland**: a year-long season of Irish arts in the US in 2011, an initiative of Culture Ireland.

Ireland.

The ties that bind take a new aspect of this unique relationship – performance – to explore why certain arts and songs, particular dances and dramatic roles, continue to inspire Ireland for Americans from the studios of Thomas Moore to the presenters of Broadway. Irish arts have been attracting audiences in the United States for more than two hundred years.

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The history of the Irish in America is linked with performing arts. The range of expressions is influenced by Irish traditions, as well as American popular culture. The Irish are no passive recipients of American popular culture, but have been at the center of it, its creators, its words, and its acts, thus continuing to inspire creativity, innovation, and, ultimately, to Ireland in the United States.

THE MUSIC OF IRELAND
ORIGINAL IBERIANIAN MELODIES
Ancient Irish Hymns

The conclusion of the "Great War" led to the early stages of the United States, particularly in southern Ohio, Ireland's "big" got the rest for many decades and years. Irish music, William W. Kelly, and Chas. O'Connell. The genre of Irish music, which was the most common in the United States, is a reflection of the Irish people's life. The music of Ireland was not only a reflection of the Irish people's life, but also a reflection of the Irish people's culture. The music of Ireland was not only a reflection of the Irish people's life, but also a reflection of the Irish people's culture.

Each Irish play – which incorporated a blend of Irish historical genres such as ballads and songs – also made an impact on the Irish people's life. The music of Ireland was not only a reflection of the Irish people's life, but also a reflection of the Irish people's culture. The music of Ireland was not only a reflection of the Irish people's life, but also a reflection of the Irish people's culture.

COLLEEN BARR
JONGSTEX

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Annual US Concert Tour of All-Ireland Champions 1973

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JAMES MCMULLAN EXHIBITION AT NYPL

BROCHURE DESIGN FOR MCMULLAN POSTERS: GESTURE AS DESIGN EXHIBITION 2011
AT THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS AT LINCOLN CENTER

WWW.NYPL.ORG/EVENTS/EXHIBITIONS/MCMULLEN-POSTERS-GESTURE-DESIGN



Could he be a circus ringmaster ala Fellini's 8 1/2

Like many visitors to Lincoln Center Theater, I had long admired the art that Jim McMullan made to commemorate the work the organization produced. I admit the fact that his poster designs weren't necessarily made to "sell" the production to ticket buyers. Rather, they struck me as highly aesthetic and strikingly beautiful works of art that surrounded the inner meaning of a play or musical with a very personal meaning. The extremely visible "brush" strokes, the intense and varied color and the composition of each would arrest my attention, and make me think. And enhance the spirit of the production itself, once I saw it. They were made to engage and to make a statement in paint and line about a moment in time, a moment made in performance space called Lincoln Center Theater.

We first met to discuss what I was hoping to accomplish in my opening production of Shakespeare's dark comedy, Measure for Measure. In answer to Jim's questions, I talked about the play's gritty urban setting, its ambiguity and

diagonal take on the patterns of people both carnal and religious; I wanted our image to project a feeling of early "real" which reflected contemporary, challenged spiritual hopes. For his part, Jim was at that time intrigued and enthralled by the drawings of Degas, particularly his delineation of memory and shadow.

Together we began to imagine someone who looked like our leading lady, young Kate Barlow, in a rustic's white cuffs and head strap looking over her shoulder at the shadow of a man, "long pipe hair" but evoked with the ravishing delicacy of a Degas. It might perfectly fit her role in the production and the performance.

Since then, I've been moved, intrigued, and excited by Jim's "vision" for they are indeed highly personal and not completely alien - on other shows of mine, as well as those of colleagues, his spectacularly rich evocation of Degas, surprisingly! Degas and Toulouse-Lautrec in the poster for Martha Clarke's *Del Espouse* the "Carmen" inspired imagery of tropical hibiscus animation for Bart Sharr's *South Pacific* the strikingly simple suggestion for my production of *Albee's Sandbox* - just two people staring out at something perhaps just behind the viewer, a sense of wonder and elation and fear on their faces that the play itself spends nearly an hour to

understand, caught by Jim in person, facial expressions, shadow, and light.

His fluidity of line and color is in itself an act of great magnitude and challenge, making contact with performance art - narrative and beauty - and enjoyment. It does always make me want to see the production after all. These qualities only begin to describe the unusual and special and always surprising work of Jim McMullan.

Mark Lamos
Director

McMullan Posters: Gesture as Design

MY APPROACH TO DESIGNING THEATER POSTERS

I use the gesture of the whole body as the principal subject of my posters. I'm interested to have people physically communicate their feelings, not only through the expression on their faces but also in the way they move their bodies.

The smallest gestural change in how the hand is held or whether the fingers open and close - can indicate very different states of mind in portraying a character in a scene. The angle of the head relative to the shoulder can make me think about how the figure conveys the world's confidence or arrogance in a head held high, as in my poster for *The Grand Inquisitor*. An upright stance, leaning or depression in the downward being head on the main figure in *A Delicate Balance*. The combination of these physical details adds to a particular psychological mood in the character being portrayed in creating the head of the young man in my poster for *Ah, Wilderness!*. In essence, I tried to make his silhouette expressive, not in a slightly awkward angling of his torso and his arms, and particularly the raised "handed" right hand, complete the feeling of awe, self-consciousness in the pursuit of this play's central character.

This "whole figure" aesthetic, vital to the way communication about theater, has remained central to the ongoing community used in figurative posters, where a large head fits the space on the body is shown from the waist up. In fact, one of the most distinctive visual elements of the images in this exhibit is that in many of them, include the figure's feet.

This choice of depicting posters around the gesture of the whole body is, at times, simply the approach that both visual and drawing to me, but carrying the example of Toulouse-Lautrec art has encouraged me to pursue this way of seeing the body, and the viewer can see how beautiful the expressive shapes of the body can look against the formality of the rectangle.

I think about James and I discussed with the metaphorical depth, the art piece focus in observing a whole figure moving or gesturing - in the odd angle of the arm as a figure holds a book against the wall, the unexpected shadow the whole body takes as a figure looks.

I always look forward to seeing an actor respond to a general idea that I have suggested because the way the actor interprets the gesture will always produce nuances of shape and psychology that I could never have imagined. For *The Tenth Muse* poster I described a full-body idea of "being on the top of the world with both hands" and gave me a deeply personal physical expression of vulnerability yet powerful conformation.

Ah, Wilderness!
by Eugene O'Neill
Adapted by Donald Sutherland
Lincoln Center Theater

1. I was interested in how people physically communicate their feelings, not only through the expression on their faces but also in the way they move their bodies.

2. The smallest gestural change in how the hand is held or whether the fingers open and close - can indicate very different states of mind in portraying a character in a scene.

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4. An upright stance, leaning or depression in the downward being head on the main figure in *A Delicate Balance*.

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RUDGERS & HAMMERSTEIN'S
SOUTH PACIFIC
LINCOLN CENTER THEATRE

THE WAY THE PROCESS ADVANCES

The first step for me in reading the playtext has to be three times. I have finished the poster well before the rehearsal starts, so I don't get to see the play before I begin to talk to the director to get a sense of how the production the play's meaning and what he emphasized in the production. Sometimes the director will discuss how the play might be larger emotional space. Bart Sharr, the director of *South Pacific*, for instance, talked to me about the importance of the racial issues in the musical not only between the two romantic couples, but also the American relationship to the island.

After thinking about the play and my conversation with the director, I come up with an interpretive concept through a gesture of figure or the relationship between two or three figures. I can think about the shape of the painting - in degree of realism, and the color that might be appropriate to the idea. Often, as in *A Delicate Balance* or *South Pacific*, I can decide to use an equally disparate figure to suggest dramatic tension in the play. Frequently, when I have worked out these general concepts in a series of pencil sketches, I ask friends to pose for me in a more realistic way. At this point, I do a series of sketches of poses which I deem satisfactory enough to send to Bernard Green, the executive producer of Lincoln Center Theater. He shows it to the other people involved in the producing team.

If the team likes the sketch, I try to arrange for photograph the actor when used in the play and, using those photographs as references, proceed to paint the image that will be printed in the poster. If my first sketch does not get the approval, I start again - new concept, different poses, and so on.

Two things are worth pointing out. First, that I do not intend to realize and romanticize each painting, whether done in ink, water, and not on white paper with my painting lines. The painting, rather, will be through one element as a time but, in each version, by reimagining several aspects of the sketch, color and composition at once. As you look at the poster of the painting, you can see that although I am using one idea, each sketch can look very different.

The second noteworthy aspect of my posters is that I have tried to make the other information in a sign of how to make the design. I think of the title lettering as part of the image itself in the way I suggest the mood of the figure and also how to use a central line or the composition in a subtle, rhythmic sense. For example, the complexity of the background image can be used with the language of the actor and better fashion works together in the larger than life drawing, which and connects with the history of the painting before.

JAMES MCMULLAN

ALWIN NIKOLAIS' TOTAL THEATRE OF MOTION AT NYPL

BROCHURE FOR ALWIN NIKOLAIS' TOTAL THEATRE OF MOTION 2010 AT THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS AT LINCOLN CENTER

WWW.NYPL.ORG/EVENTS/EXHIBITIONS/ALWIN-NIKOLAIS-TOTAL-THEATER-MOTION

ALWIN NIKOLAIS' TOTAL THEATER OF MOTION

VINCENT ASTOR GALLERY
OCTOBER 21, 2010 -
JANUARY 15, 2011



ALWIN NIKOLAIS' TOTAL THEATER OF MOTION

Choreographer Alwin Nikolais (1910-1998) is known as a master of stage illusion. He has been called a Merlin of theater and one of the most versatile, innovative and influential artists of the last century.

In his centennial year, choreographer Alwin Nikolais is being honored with an exhibition developed by The New York Public Library for the Performing Arts that explores a career that influenced dance, theater, television, and dance education throughout the 20th century and into the 21st. This exhibition has two aims: to acquaint the public with the person, Alwin Nikolais, and to introduce viewers to an environment of Total Theater of Motion. The New York Public Library for the Performing Arts holds an impressive amount of material by and about choreographer Alwin Nikolais. The Jerome Robbins Dance Division holds the bulk of the material, while theater and recorded music are also represented, as would be expected of an artist who considered sound, set, costume, and light design – indeed all production resources – to be integral and indispensable elements of his theater of motion. Article Nikolais wrote and interviews he gave are abundant in print, audio and videotape media, as are films and videos of his stage and television productions. Library holdings represent six decades of Nikolais' career and extend to reconstructions of his work in the 21st century.

In the early 1950's Nikolais started the performing arts community with a methodical approach to choreography and with staging that employed resources of the theater in a way that had not been seen before. Dance is the generator source with which he emerges light and shadow, sound, color, and material objects. His interdisciplinary choreography, the sum of all these elements, results in a Total Theater of Motion.

Nikolais introduced a pedagogic method based on attention to space, time, shape, and motion and led students to discovery through deliberately structured classes in improvisation. Knowledge, at the time, he was prophetic in asking dancers to collaborate in the creative process, a practice many choreographers came to use by the late 20th century. He pioneered stage technologies that are in wide use today, preparing audiences for multi-sensory perception in 21st century dance and theater.



DANCES FOR CHILDREN

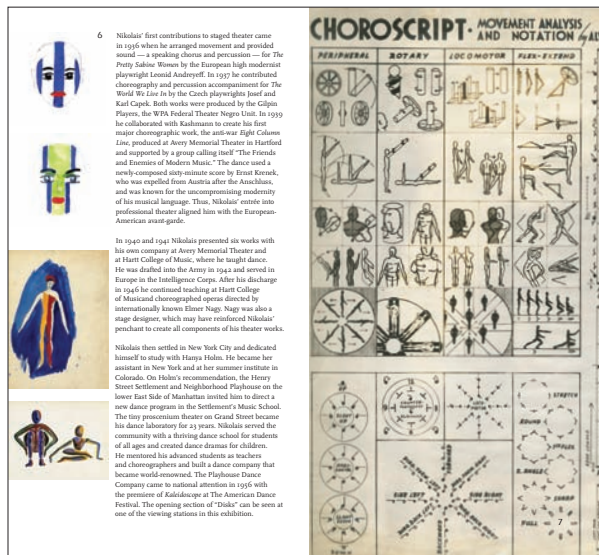
Nikolais was born in Southington, Connecticut on November 21, 1910. He studied piano and, as a teenager, put that training to use by playing the organ in the Westport Connecticut Movie House during the waiting days of silent film. While seated in the orchestra pit below the movie screen, he could not discern characters and action distinctly, but by interpreting the dynamics and timing of shadowy forms above him, he was able to improvise appropriate music for romance, mystery, fight, chase scenes, etc. He later said that the experience led him to realize that subject could be created abstractly, without specificity of character or plot.

The future choreographer first achieved celebrity as a puppeteer. By 1934 he was directing a mainstage theater, dividing his time between his puppets and the Southington Drama Center, which he co-directed with Michael Adelman. The two men organized a school of theater arts and produced plays in which Nikolais sometimes acted, directed or designed lighting and sets. In 1935 The New Haven Parks Department hired Nikolais to present mainstage shows and to teach puppetry. Harford wood him away the next year. The Harford Daily Times counted forty-one performances for audiences of more than 12,000 during eight days.

In 1936, with WPA support his stage was mounted on a trailer so that it could move swiftly from one audience to the next. He performed at every county fair in the state.

Through enhancing his puppet theater Nikolais developed an interest in technology. He installed an amplification system to project the voices of his show characters as if from the center of the stage. A specially designed switchboard controlled lighting effects. He modified the heads of his puppets himself and put them through dramatizations that delighted children and adults. In the introduction to an *Index of Puppetry*, which he edited, he confessed that once created, the dolls commanded him, a harbinger of his later assertion that once his concern for a baller was set, "It tells me where it wants to go." The *Index of Puppetry* is on display along with photographs of Nikolais' mainstage and his "theater on wheels." A charming photograph shows a crowd of joyful and intently focused children sitting on a hillside watching a puppet show. It can be related to a later photograph of children in the crowded auditorium of the Henry Street Playhouse responding excitedly to a dance drama (10 cents admission).

In the early 1930's Nikolais was taken to a performance by the highly acclaimed German dancer Isadora Duncan. It was his first exposure to concert dance. He recognized the quality of Wigmans' performance and was impressed with her use of precision accompaniment. He sought out Wigan-trained Trinka Kashmann to learn about the exotic instruments he had heard. Kashmann insisted that he study dance as well, which, he later confided in an interview, is what he wanted to do all along. From 1935 to 1939 he and Kashmann attended the Bennington Summer School of the Dance in Bennington, Vermont, where he encountered the teaching of Martha Graham, Doris Humphrey, Charles Weidman, and Wigmans' representative in this country, Hanya Holm.



CHOROSCRIPT - MOVEMENT ANALYSIS AND NOTATION

Nikolais' first contributions to staged theater came in 1935 when he arranged movement and provided sound – a speaking chorus and percussion – for *The Pretty Gallop*. Written by the European high modernist playwright Leonid Andreyev. In 1937 he contributed choreography and percussion accompaniment for *The World 'Tis Laid In* by the Czech playwright Josef and Karl Capek. Both works were produced by the Gilpin Players, the WPA Federal Theater Negro Unit. In 1939 he collaborated with Kashmann to create his first major choreographic work, the anti-war *Eight Columns High*, produced at Jersey Memorial Theater in Hartford and supported by a group calling itself "The Friends and Enemies of Modern Music." The dance used a newly-composed sixty-minute score by Ernst Krenek, who was expelled from Austria after the Anschluss, and was known for the uncompromising modernity of his musical language. Thus, Nikolais' entire solo professional theater aligned him with the European-American avant-garde.

In 1940 and 1941 Nikolais presented six works with his own company at Jersey Memorial Theater and at Hart College of Music, where he taught dance. He was drafted into the Army in 1942 and served in Europe in the Intelligence Corps. After his discharge in 1945 he continued teaching at Hart College of Music and choreographed operas directed by internationally known Elmer Nagy. Nagy was also a stage designer, which may have reinforced Nikolais' penchant to create all components of his theater works.

Nikolais then settled in New York City and dedicated himself to study with Hanya Holm. He became her assistant in New York and at her summer institute in Colorado. On Holm's recommendation, the Henry Street Settlement and Neighborhood Playhouse on the lower East Side of Manhattan invited him to direct a new dance program in the Settlement's Music School. The tiny proscenium theater on Grand Street became his dance laboratory for 23 years. Nikolais served the community with a thriving dance school for students of all ages and created dance dramas for children. He mentored his advanced students as teachers and choreographers and built a dance company that became world-renowned. The Playhouse Dance Company came to national attention in 1956 with the premiere of *Kalidass* at the American Dance Festival. The opening section of "Diska" can be seen at one of the viewing stations in this exhibition.

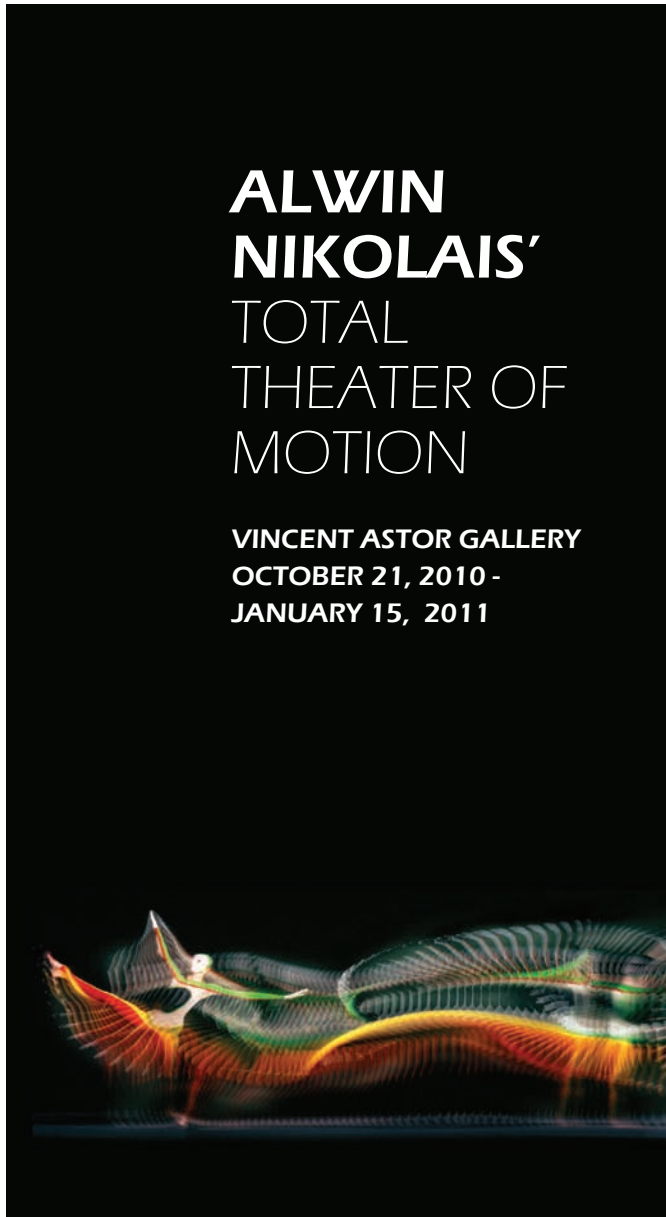


Some other major works of Nikolais' early period are: *Peter* (1936), *The Banquet* (1937), *Allegory* (1938), *Titan* (1960), *Image: The City Circus* (1961), and *Vaultville of the Elements* (1965). International bookings began in 1968 and by the 1980s the company was on the road for as many as 42 weeks a year.

Beginning in 1939, after several performances on the New York stage, Nikolais became interested in the medium of television. In 1958 he created the highly acclaimed *Imels*. Viewers can watch this "Electronic Experiment for Television" at one of the viewing stations in this exhibition. In interviews shown on a second viewing station, Nikolais speaks about the differences between choreographing for the stage and for television and about the unique opportunities of each medium. He also discusses his break with realism and his abandonment of the Aristotelian model of unity of time and place. He uses as many as 100 atmospheric light changes in one-half hour of a piece.

Thanks to his mentoring, many of Nikolais' dancers became prominent choreographers and performers including Murray Louis, Carolyn Carlson, Phyllis Lambert, Simona Bacci, Bharat Shama, and Beverly Blossom. They and their students carry on a legacy of dance training using theory and practice which encourages individual creation.

Today the Rita Woodbury Dance Company performs full programs of Nikolais' works, reconstructed by Alberto Di Sico, who is associate director, with Murray Louis of the Nikolais Louis Foundation for Dance. They tour extensively in this country and in Europe.



W.C. FIELDS EXHIBITION AT NYPL

BROCHURE AND LETTERING FOR THE AMAZING PEREGRINATIONS AND PETTIFOGGERY OF W.C. FIELDS EXHIBITION 2010 AT THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS AT LINCOLN CENTER

WWW.NYPL.ORG/EVENTS/EXHIBITIONS/PEREGRINATIONS-PETTIFOGGERY-W-C-FIELDS



MAY 19 - AUGUST 21, 2010

VINCENT ASTOR GALLERY

THE NEW YORK PUBLIC LIBRARY
FOR THE PERFORMING ARTS

THE AMAZING PEREGRINATIONS AND PETTIFOGGERY OF ONE

William Claude Dukenfield

late of Philadelphia, Pa.

familiarly known to Crowned Heads and Hoi Polloi alike as



Alias...

Cuthbert J. Twillie
Professor Eustace McGargle
Egbert Sousé
Otis Cribecobis
Elmer Prettywillie
Charles Bogle
Honest John Hoxley
C. Ellsworth Stubbins
Samuel Bisbee
Mr. Snavely
Elmer Finch
The Great Rollo
Professor Henry Quail
Gabby Gilfoil

Ambrose Wolfinger
Larson E. Whipsnade
Harold Bissonette
Mahatma Kane Jeeves
Wilkins Micawber
Commodore Orlando Jackson
Marc Antony McGonigle
T. Frothingill Bellows
Augustus Q. Winterbottom
Professor Diogenes Pothlewhistle
Mr. Dilweg
Cornelius O'Hare
Pa Potter
J. Eppington Bellweather

And... The President of Klopstokia

Additionally dubbed with these affectionate cognomina:

WHITEY
by his erstwhile chums
CLAUDE
by his kith and kin
BILL
by his many friends and esteemed associates



W.C. Fields confers with the camera operator on the set of "His Girl" (1916). Courtesy: A.M.P.A.S.

The life and work of one of America's great cultural figures is presented in bounteous and magnificent detail this summer. The exhibition, organized by the Academy of Motion Picture Arts and Sciences, draws on a remarkable trove of personal memorabilia, donated to the Academy's Margaret Herrick Library by his family.

William Claude Dukenfield rose to vaudeville stardom as a comic juggler, reaching the *Ziegfeld Follies* and *Frolics*, and touring around the world. He was both a superb physical comic, with a successful career in silent film, and a great verbal comedian, with a radio and sound film career lasting into the 1940s. Augmented by numerous film clips and audio recordings, *Peregrinations & Pettifoggery* sheds new light on the many dimensions of Fields' talents – from his amazing displays of physical dexterity in pool, juggling and golf, to his cartoons and writings – and offers all who see it fresh insight into his comic genius.

For additional information on Fields, please see www.wcfields.com. For additional information of New York Public Library activities and collections, please consult www.nypl.org. For information on the Academy, its collections and public programming, please visit www.oscars.org.

CREDITS & ACKNOWLEDGMENTS

The Peregrinations & Pettifoggery of W.C. Fields was organized by the Academy of Motion Picture Arts and Sciences, Beverly Hills, California. Curated for the Academy by Joe Adamson and Howard Pinsky; Special Collections, Margaret Herrick Library; Organized by Ellen Harrington, Director of Exhibitions and Special Events and Julie Grunspert, Special Events and Exhibitions Manager; Preparation: Alex Vust and Joe Goot; Conservator: Jennifer Kim.

The New York presentation of *The Peregrinations & Pettifoggery of W.C. Fields* is a project of The New York Public Library for the Performing Arts, Jacqueline Z. Davis, Barbara G. and Lawrence A. Fleischman Executive Director; Barbara Cohen-Stratton, Judy R. and Alfred A. Rosenberg Curator of Exhibitions; David Callahan, Reserve Film and Video Collection. The exhibition was installed by The Performing Arts Museum staff: Caitlin Mack, Designer, with Laura Clifford; Rose Ronda and Herbert Ruiz, Installers; Manager of Public Programs: Cheryl Raymond. Film programming: Steve Massa and David Callahan. We are deeply grateful to the many staff members for their assistance and support.

A selection of W.C. Fields ephemera from the research divisions of The New York Public Library for the Performing Arts can be seen on the 3rd floor.

Materials in this exhibition are from the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library, W.C. Fields Papers, Special Thanks to W.C. Fields Productions and the family of W.C. Fields: William C. Fields, III, Dr. Harner Fields, Ellen A. Fields, Ronald J. Fields. We thank the following for the loan of additional materials: Joe Adamson, Automobile Club of Southern California Archives, Mike Hanks, Howard Pinsky, Patty Tobias, Paul Giermack. We are grateful to the following for permission to show excerpts from Fields' films in the gallery: The Doran Corporation, Paramount Pictures, Warner Bros., W.C. Fields Productions, Universal Studios, Robert B. Weide and Whydack Productions.

The New York Public Library for the Performing Arts gratefully acknowledges the leadership support of Dorothy and Lewis H. Callman. Additional support for exhibitions has been provided by Judy R. and Alfred A. Rosenberg and the Miriam and Harold Steinberg Foundation.

W.C. Fields and Ma Wren take a break during the shooting of "His Little Chickadee" (1940). Courtesy: A.M.P.A.S.



It's a Gift: W.C. Fields in the Movies

Tuesdays at 2:30pm in the Bruno Walter Auditorium
Admission to all programs is free and on a first come, first served basis.
For more information please call 212-870-1700 or visit www.nypl.org.
Programs are subject to last minute change or cancellation.

June 1
SALLY OF THE SAWDUST (1925)
Directed by D.W. Griffith, 115 min.
Silent film with music score.

June 8
POOL SHARKS (1915)
Directed by Edwin Middleton, 15 min.
SO'S YOUR OLD MAN (1926)
Directed by Gregory La Cava, 67 min.
Silent film with music accompaniment by Ben Model

June 15
THE GOLF SPECIALIST (1930)
Directed by Monte Brice, 20 min.
RUNNING WILD (1927)
Directed by Gregory La Cava, 68 min.
Silent film with music score.

June 22
THE DENTIST (1925)
Directed by Leslie Pearce, 21 min.
YOU'RE TELLING ME! (1934)
Directed by Erle C. Kenton, 66 min.

June 29
IT'S A GIFT (1934)
Directed by Norman Z. McLeod, 68 min.
July 6
THE FATAL GLASS OF BEER (1933)
Directed by Clyde Bruckman, 21 min.
THE BANK DICK (1940)
Directed by Edward F. Clive, 72 min.

Series programmed by Steve Massa of the Billy Rose Theatre Collection and David Callahan of the Reserve Film and Video Collection.



Courtesy: W.C. Fields as comedian in "Pool Sharks" (1915). Courtesy: A.M.P.A.S.



ON STAGE IN FASHION EXHIBITION AT NYPL

BROCHURE FOR ON STAGE IN FASHION: DESIGN FOR THEATER, OPERA, AND DANCE EXHIBITION 2010 AT THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS AT LINCOLN CENTER IN CONJUNCTION WITH THE MUSEUM OF THE CITY OF NEW YORK

WWW.NYPL.ORG/EVENTS/EXHIBITIONS/STAGE-FASHION

ON STAGE IN FASHION

DESIGN FOR THEATER, OPERA, AND DANCE

OCTOBER 14, 2010 - JANUARY 22, 2011

A collaboration of
The New York Public Library for the Performing Arts
and the Museum of the City of New York

THE DONALD AND MARY OENSLAGER GALLERY
THE NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS
DOROTHY AND LEWIS B. CULLMAN CENTER



ON STAGE IN FASHION

DESIGN FOR THEATER, OPERA, AND DANCE

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Fashion, Performance, Finance: the critical triumvirate of a city defined by their function and interdependence. New York City's most vital and glamorous industries – entertainment and fashion – have been intertwined throughout the 20th and 21st centuries. This exhibition, at the country's fashion and performance epicenters, celebrates the collaborations of performers, directors and choreographers with fashion designers, who together brought contemporary clothing style to theater, opera and dance. Many designers choose to work in live performance as a favor for clients and muses, whether performers or producers. Some find a personal or professional affinity for opera or dance, or are drawn to a specific period. The couture, sportswear and retail designers, and the garment industry as a whole, recognized that the introduction of fashion on stage would promote them to their targeted market, the performance audience.

On Stage in Fashion examines the cooperative heritage of performance and fashion in New York City by linking the clothing that attracted audiences with the media materials which promoted it. The garments, photographs, setpieces and media on display focus on these two consumer forms of collaboration throughout the 20th century and into the present. In modern-day plays, costumes and 21st century fashion designers teamed with actors and actresses to provide clothes that could convey vital facts about their characters – income, social status, aspirations, as well as their fate. The stage opportunities served to introduce and popularize designers from Chanel and Lanvin to Marchionni and Hattie Carnegie to haute-couture and, through promotional articles and photographs, to the general public. Other major designers, among them Hubert, Will Smith and Isaac Mizrahi, have worked with opera, ballet, modern and post-modern choreographers to develop garments that reflect mood and amplify movement.

FASHION BEYOND AMERICA

During World War II, shortages of imports from Europe and fabric rationing there and here added to the growing reliance on American designers and those who had established New York studios. Actresses turned to transatlantic fashion gurus Hollywood and Marchionni and developing talents such as Norman Norell, Elizabeth Hawes, and Valentino.

AMERICAN SPORTSWEAR & RESORT WEAR

The American resort wear and sportswear industries grew tremendously in the post-World War II era. Bonnie Cashin, Tina Leno, Donald Brooks, and fellow 21st century designers used theater and film to publicize their collections and persuade women that their more casual un-structured silhouettes were socially acceptable, as well as comfortable.

PERFORMER'S CHOICE

This section focuses on those designers who performed based on their favorites for stage and street wear. Mariano Fortuny's kemesis garments based on archaic designs attracted many of the major actresses and dancers of the turn of the 20th century. Isadora Duncan and members of her family and circle wore them off-stage. Julia Marlowe wore his tunics and robes for Shakespearean roles. In the 1920s, Valentino minimized surface decoration in his gowns and costumes for Katharine Cornell and other dramatic stars. Many theater designers had Marchionni design for her roles and private life, including the drapery and wedding dress for *The Sound of Music*, as well as her evening night gowns and coats.

CELEBRITY CULTURE

In the 1950s and 1970s, new film collaborations and screen promotions in which designers were recognized as collaborators as much as the performers who they dressed. Awarded *Vogue*'s "costume designer" prize by many of 21st century's best known fashion figures, among them Geoffrey Beene, Bill Blass, and Oscar de la Renta, for his *New Faces* review. In his quest, Hubert designed not only Lucille, the Martha Graham duet for Margot Fonteyn and Rudolf Nureyev, but also gowns worn by gowns for Graham, Fonteyn and guest of honor Betty Ford.



FOR THE NEW MUSICALS

The New Musical Movement, like its exhibition partners, was a specialty for fashion designer. Some inspired their garments from their designers' *Blue Velvet*, *Grease*, *Chicago*, or *Phantom*. Others inspired their *Phantom* or *Chicago* costumes from their designers' *Blue Velvet*, *Grease*, *Chicago*, or *Phantom*. Others inspired their *Phantom* or *Chicago* costumes from their designers' *Blue Velvet*, *Grease*, *Chicago*, or *Phantom*.

COUTURE & CHARACTER

Modern dress couturier and musical costume designer for Broadway stage in the 1930s and 1950s, performers requested fashion garments for "character" social status and personality.

PERFORMER'S FAVORITE FROM PARIS

European performers from the stage and screen with sufficient stage production budgets to hire Paris. The style for some fashion designers, costume and fabric were introduced to America through Broadway representation by the American Travel Bureau, the Paris Fashion Week, and the American Fashion Week.

NEO-SPORTIVE FASHION IN NEW YORK

Many American designers worked from the stage and screen independent designers working out of their own studios or stores, such as Roger Pink, Peter Blaine, Sally Langley, and Hattie Carnegie. Many others served as consultants for the likes of an average designer, working in costume or house designers, such as Norman Norell for Hattie Carnegie. Most neo-sportive, was associated with the mid-century, was introduced to the theater, with department store clothing retailers in addition to their own retail and department stores, such as Saks Fifth Avenue.

MOVIE DOLS

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OVERS

The production of production in opera, theater, film, and television, designers, into the 20th and 21st centuries, was a specialty for fashion designer. Some inspired their garments from their designers' *Blue Velvet*, *Grease*, *Chicago*, or *Phantom*. Others inspired their *Phantom* or *Chicago* costumes from their designers' *Blue Velvet*, *Grease*, *Chicago*, or *Phantom*.

MOVIE DOLS

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CONSUMERS

Fashion, Performance, and the industries that support them are core concerns for The New York Public Library for the Performing Arts and the Museum of the City of New York. Our collections and curatorial collaborations in Broadway theater, film, television, and opera, through garments, design, photography, setpieces, and costumes, celebrate the vibrant, fabric and film for contemporary society, including the work of fashion designers, costume designers, and performers. The exhibit, *On Stage in Fashion*, will be on display from October 14, 2010 to January 22, 2011. The exhibit will be on display from October 14, 2010 to January 22, 2011. The exhibit will be on display from October 14, 2010 to January 22, 2011.

For more information, please visit us at www.nypl.org and www.mocny.org.

Co-curators: Bruce Mantel, NYPL
and James Conroy-Martin, MOCNY

EXHIBIT DESIGN

1. Bonnie Cashin, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
2. Norman Norell, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
3. Hattie Carnegie, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
4. Roger Pink, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
5. Sally Langley, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
6. Peter Blaine, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
7. Tina Leno, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
8. Donald Brooks, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
9. Elizabeth Hawes, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.
10. Valentino, *Design for America*, by the author, 1938, New York: Bonville, 1938. www.nypl.org and www.mocny.org.

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