

Gestures of Life

Martha Graham's Legacy Through the Lens
of Barbara Morgan



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May - October 2004



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Martha Graham's Legacy Through
the Lens of Barbara Morgan

An exhibit in
the UC Irvine Langson Library's
Muriel Ansley Reynolds Exhibit Gallery

May 2004 - October 2004

Curated by

Bonnie Oda Homsey
MFA in Dance, UCI, 1996
Artistic Director,
American Dance Repertory Company

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Foreword

Welcome to the UC Irvine Libraries' spring 2004 exhibit, *Gestures of Life: Martha Graham's Legacy through the Lens of Barbara Morgan*. This exhibit represents a wonderful partnership between the Libraries and UCI's Dance Department that came about through the creativity and energy of Bonnie Oda Homsey, a distinguished MFA graduate of UCI's School of the Arts.

Homsey is a former Martha Graham Company principal dancer who has taught the influential Graham Technique for years as a Lecturer in UCI's Dance Department. She approached the Libraries regarding her idea for an exhibit after receiving a prestigious grant from the National College Choreography Initiative (NCCI) to restage Graham's powerful 1936 piece "Steps in the Street," which presents her apocalyptic view of the effects of war on society. Homsey's grant proposal also included a variety of outreach activities—including a library exhibit—to extend the influence of her restaging beyond its four-night run at UCI's Claire Trevor Theatre this past February.

She proposed to the Libraries that part of the funding be used to assist with acquisition of eight photographic prints struck from original negatives in the Willard and Barbara Morgan Archive, where she had done research in preparation for the restaging. The prints would be added to the dance and performing arts collections in our Department of Special Collections and Archives, thus enhancing our already-rich holdings in this area. In fact, as Homsey continued her research in Special Collections, she discovered a wealth of other Graham and Morgan-related materials, from which she selected the wonderful array that you will see in *Gestures of Life*.

Additional funding for the Morgan photographs came from the John and Elizabeth Stahr Library Fund, established by the Stahrs in 2002 to enable the Libraries to acquire significant materials for study and research. I am grateful to the Stahrs for their ongoing support and for demonstrating the immediate impact that generous donations such as theirs can have on scholarship.

On behalf of both the Partners of the UC Irvine Libraries and the entire library staff, we welcome you to this exhibit and invite you to return to view others in the future.

Gerald J. Munoff
University Librarian

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"If a student comes to me and asks 'Should I be a dancer?' I tell her or him, 'If you have to ask, you should not.'"

— Martha Graham

American modern dance can be characterized as rebellion against tradition, and Martha Graham (1894-1991) was one of its supreme mold breakers. Recognized by *Life* magazine as one of the 100 most influential people of the 20th century for her creative influence across the arts disciplines, she created art anchored in the belief that movement reveals inner emotion. Graham often remarked, "Theater is not a noun, it is a verb!"

In 1935 Graham met the distinguished photographer Barbara Brooks Morgan (1900-1992). The results of the subsequent partnership between these two pioneering American artists can be seen in the hundreds of iconic images taken by Morgan that beautifully capture ephemeral moments from Graham's innovative performance techniques. Morgan's use of light and her sensitivity to depicting movement changed the nature and purpose of dance photography from that point forward. And beyond her contributions as a photographer *per se*, Morgan's work remains an invaluable research resource for the Martha Graham Company for piecing together early dances that would otherwise be lost to future generations.

Gestures of Life highlights the collaborative dynamic between Graham and Morgan. Graham wrote "To me, Barbara Morgan through her art reveals the inner landscape that is a dancer's world." Morgan's book *Martha Graham: Sixteen Dances in Photographs* elevated Graham's visibility to new heights beyond the world of dance when it was published in 1941.



The exhibit includes eight photographic enlargements freshly printed from the original negatives in the Barbara Morgan Archives (items 5-12). Five of these document Graham's "Chronicle" (1936), one of the central works of her early all-women period that has been partially reconstructed in recent years. It was her manifesto on war, intended to portray the devastation of the human spirit and the individual's sense of isolation. Following the debut of "Chronicle," dance critic Irving Kolodin wrote in *The New York Sun* that "Graham not only draws the picture of war itself, but depicts the desolation of a post-war period, and issues a call to action for the future."

The piece within "Chronicle" that is depicted in these five images, "Steps in the Street" (items 8-12), was restaged by Bonnie Oda Homsey for Dance Visions 2004, UCI's annual faculty choreography concert. It played to packed houses at the Claire Trevor Theatre on February 26-29, 2004.

The exhibit also features other photographs of Graham and her company taken by Morgan and other notable photographers, souvenir programs documenting performances, books written by and about both women, and other items revealing aspects of Graham's life and work, including some of the many honors she received during her lifetime. The contents of the principal exhibit case highlight the Graham/Morgan collaboration and include evidence of Morgan's photographic artistry beyond her work with Graham. The four smaller cases reflect distinct segments of Graham's career: The Early Years, The Classic Era, The Later Years, and Tributes.

Materials in the exhibit are from Special Collections and Archives in the UC Irvine Libraries; several were generously loaned by Bonnie Oda Homsey. *Gestures of Life* was curated by Ms. Homsey, a former Graham Company principal dancer who has taught the Graham Technique as a Lecturer in UCI's Dance Department. Her restaging of "Steps in the Street" was funded by a grant from the National College Choreography Initiative, which also included funds to assist with acquisition of the eight prints from the Willard and Barbara Morgan Archive. Additional funding came from the John and Elizabeth Stahr Library Fund, established by the Stahrs in 2002 to enable the Libraries to acquire significant materials for study and research.

1. **Martha Graham in "Immediate Tragedy," ca. 1935-1945.**
Photograph by Barbara Morgan.
2. **Martha Graham in "Immediate Tragedy," 1937.**
Photograph by Barbara Morgan.
3. **Martha Graham in "Deep Song," ca. 1935-1945.**
Photograph by Barbara Morgan.
4. **Martha Graham and Erick Hawkins in "Puritan Love Duet," 1938.**
From the larger work "American Document."
Photograph by Barbara Morgan.

Eight Master Prints from the Barbara Morgan Archives

These eight photographic enlargements were made from Morgan's original negatives in 2003 expressly for use in *Gestures of Life*. While the three Graham portraits (items 5-7) have become iconic, frequently-published representations of Morgan's innovative work with Graham and her company, UCI's are the first prints ever made from the negatives for the five images from "Steps in the Street" (items 8-12). This exhibit therefore serves as their "world premiere."

Morgan's comprehensive photographic archives have served as essential tools of preservation for the Martha Graham Company, enabling the revival of many early dances that would otherwise have been lost to future generations.

5. **Martha Graham in "Every Soul Is a Circus," 1940.**

Photograph by Barbara Morgan.

This ensemble work departed from the poem by Vachel Lindsay and was set to music by Paul Nordoff, with set design by Philip Stapp. Graham performed the role of Empress of the Arena, Erick Hawkins was the domineering Ringmaster, Merce Cunningham was the Acrobat with whom the Empress flirts, Jean Erdman was "Ideal Spectator," and five ensemble dancers were the "Arenic Performers."

6. **Martha Graham in "El Penitente," 1940.**

Photograph by Barbara Morgan.

"El Penitente" was the second work choreographed by Graham for performance by herself, Erick Hawkins, and Merce Cunningham. Louis Horst composed the music and Arch Lauterer designed the set and props. The work was influenced by Graham's interest in ritual and the American Southwest. This timeless piece remains active in the current Martha Graham Company repertory.

7. **Martha Graham in "Satyric Festival Song," 1935.**

From the larger work "Dance Songs." Photograph by Barbara Morgan.

This suite of dances was set to an orchestration by Imre Weiss Haus for baritone, flute, and drum. A contemporary review in the *Springfield Union* stated "That Miss Graham has a sense of humor was evident in 'Satyric Festival Song.' She had the audience roaring as she impudently poked fun at the very things she does so well."

8-12. **Martha Graham Company dancers in "Steps in the Street," 1936.**

Five photographs by Barbara Morgan.

These five Morgan images convey the intensity of Graham's feelings about war. Choreographed to music by Wallingford Riegger, "Steps in the Street" is part of the larger work "Chronicle," which has three major sections: "Dances Before Catastrophe," "Dances After Catastrophe" (within which "Steps in the Street" is performed), and "Prelude to Action." Dance critic Irving Kolodin wrote in *The New York Sun* that "In the five dances, Martha Graham not only draws the picture of war itself, but depicts the desolation of a post-war period, and issues a call to action for the future."

Martha Graham, Choreographer

Born in 1894 in Allegheny, Pennsylvania, Martha Graham's lifelong search for truth in movement was anchored in the belief that movement reveals inner emotion: the passions, conflicts, and relentless needs that we recognize but hesitate to acknowledge. The cornerstone of the Martha Graham Technique is the "contraction" and "release," a dramatization of taking in and expelling breath – the very first and last acts of life.

The worldwide impact of the Graham Technique has continued to influence many forms of dance, including contemporary ballet and jazz. It remains a significant component of training young dancers in many conservatories and universities, including at UC Irvine.

Of the more than 180 works that Graham created, many have become classics; they have stood the test of time in their ability to both synthesize the dissonance of modern times and distill the complexities of life. Her uncompromising artistry launched the careers of many dancer/choreographers of the next generation, notably Merce Cunningham and Paul Taylor.

Graham's formative training under modern dance pioneers Ruth St. Denis and Ted Shawn at the Denishawn School and Company in Los Angeles was followed by two seasons with the Greenwich Village Follies in New York City. From her debut concert in 1926 at age 32 until her death at 96, Graham remained fiercely committed to the discipline of dance. A profound earlier influence came from her father, a psychiatrist, who was the source of her lifelong inquiry into the light and dark aspects of human nature and the significance between abstraction and essence.

In *Blood Memory*, her autobiography, Graham writes "We look at dance to impart the sensation of living an affirmation of life, to energize the spectator into keener awareness of the vigor, the mystery, the humor, the variety, and the wonder of life. This is the function of American dance."

13. Anna Kisselgoff.
"Martha Graham, Dance Revolutionary."
Obituary published in: *The International Herald Tribune*, April 3, 1991.
14. Martha Graham.
Blood Memory: An Autobiography.
New York: Doubleday, 1991.
15. Leroy Leatherman.
Martha Graham: Portrait of the Lady as an Artist.
New York: Knopf, 1966. Photographs by Martha Swope.
16. Martha Swope, photographer.
"Portfolio of Photographs: Seraphic Dialogue."
Published in Karl Leabo's *Martha Graham* (New York: Theatre Arts Books, 1961).
17. Martha Graham.
The Notebooks of Martha Graham.
New York: Harcourt Brace Jovanovich, 1973.
18. Marcelle Michel.
"La technique Graham dans le monde."
Published in: *Ballet Danse*, June/August 1982.
19. Barbara Morgan, photographer.
Two images of Martha Graham's "Death and Entrances," 1945.
Published in: *Barbara Morgan Photomontage*
(Dobbs Ferry, New York: Morgan & Morgan, 1980).
20. **"Texas woman wins 'Miss Hush' \$21,500."**
Published in: *The New York Times*, December 7, 1947.

Barbara Morgan, Photographer

Barbara Morgan initially longed to be a graphic artist . . . and then she discovered the camera. Born in Buffalo, Kansas, in 1900, she studied art at UCLA from 1919 to 1923, where her interest in photography was nurtured by Willard D. Morgan, a pioneering historian of photography and early experimenter with the new Leica camera (still a favorite of professional photographers). He became one of the original editors of *Life*, the great pictorial magazine that ran from 1936 to 1972, and his work brought both of them into contact with many of America's great photographers. They married in 1925 and soon moved to New York, where Morgan set up her first studio with darkroom at 10 East 23rd Street in downtown Manhattan. She quickly moved to the forefront of modern art as an innovative photographer.

Morgan developed a new approach to capturing the "total imagination of the dancer by the total image-seeing of the photographer." Prior to a photographic session, she would watch performances, ponder, and create images in her mind. Her dance photographs represented a break from photographic tradition; they went beyond straightforward "performance documentation" to recreate moments of performance and capture the ephemeral nature of the dancer's craft. Her innovative approach ultimately revolutionized dance photography. In her *Notebooks of Barbara Morgan*, the photographer wrote that "Gesture expresses life — force — energy, visible and invisible, exterior and interior. We live within gesture and we produce gesture. Gesture is within us, rhythmic vitality is the beauty of gesture."

The enlargements from Morgan's original negatives on exhibit (items 5-12) provide insight into her innovative technique. They also reveal her ability to both capture Graham's charismatic persona and expose the transcendent humanity of her choreography. In the seminal photography journal *Aperture*, Morgan wrote "While designing the Graham book from five year's accumulation of shooting dance motion by various kinds of speed lighting, I began to realize my debt to Light; not only for exposure, but for poetry of expression." Her remark alludes to the five years it took to complete her book *Martha Graham: Sixteen Dances* (items 25-26).

21. Curtis L. Carter and William C. Agee. ***Barbara Morgan: Prints, Drawings, Watercolors & Photographs.***
Milwaukee: Patrick & Beatrice Haggerty Museum of Art, Marquette University, in cooperation with Morgan & Morgan, 1988.
22. Etna M. Kelley. **"Barbara Morgan: Painter Turned Photographer."**
Published in: *Photography*, vol. 6 no. 73 (1938).
23. Barbara Morgan, photographer. **"Willard Morgan with model 'A' Leica in Bandelier National Monument, New Mexico, 1928."**
Published in: *Barbara Morgan* (Dobbs Ferry, New York: Morgan & Morgan, 1972).
24. Barbara Morgan, photographer. **"Lloyd's head, 1944."**
Published in: Barbara Morgan issue of *Aperture*, vol. 11 no. 1 (1964).
Inscribed to Bonnie Oda Homsey by Lloyd Morgan, son of Barbara Morgan, 2003.
25. Barbara Morgan, photographer. **Martha Graham and company in "Primitive Mysteries," 1931.**
Published in: *Martha Graham: Sixteen Dances in Photographic Sequence* (New York: Duell, Sloan and Pearce, 1941. First edition).
26. Barbara Morgan, photographer. **Martha Graham, Erick Hawkins, and Merce Cunningham in "El Penitente," 1940.**
Published in: *Martha Graham: Sixteen Dances in Photographs* (New York: Duell, Sloan and Pearce, 1980. First revision of the 1941 edition).
27. John Whiting. **"All the Atoms are Dancing: A Remembrance of Barbara Morgan, July 8, 1900 — August 17, 1992."**
Dobbs Ferry, New York: Willard & Barbara Morgan Archives, ca. 1992.

The Early Years (1920s-1930s)

Martha Graham emerged on the dance scene from her affiliation with Denishawn, the world's first professional modern dance school and company, founded by Ruth St. Denis and Ted Shawn in Los Angeles in 1914. Denishawn provided structured inquiry into new dance forms that helped launch the careers of many young artists. In 1923 Graham departed Denishawn for New York to perform in the Greenwich Village Follies. During her second season, she began teaching at two schools of dance. This marked a critical shift from her focus as an "entertainer" by providing an outlet for training students in her emerging personal aesthetic, which was a clear departure from the languid, lyrical quality of ballet gesture and exoticism that exemplified the work of St. Denis and Shawn.

Significant to Graham's emerging style was the relationship she cemented with Louis Horst, a composer and former Denishawn accompanist. Graham's senior by 11 years, he supplied her with artistic mentoring and, even more importantly, an emotional anchor. In April 1926 she presented her choreographic debut in a solo performance of 18 short dances at the 48th Street Theater, with Horst as her accompanist. The term "modern dance" was coined around this time, and its popular usage was bolstered by John Martin's appointment as the first dance critic of *The New York Times*. Also in 1926, she formed her own dance company. All the dancers were women. Each new performance revealed the power of the severe, angular, and bold style of Graham's work. She also began to experiment with the "contraction" and "release" dramatization of breath that would become the hallmark of her technique. Her innovations also extended to costuming; she used fabrics and construction methods that highlighted the architectural shape of her percussive, stark choreography.

In 1929 Graham choreographed "Heretic" for herself and twelve women. The piece was set against a bare stage. Dressed in a flowing white gown, Graham took the lead role as the rebel rejected by the ensemble of women representing society. It was her first great piece and established the reputation of Martha Graham and Dance Company, which she renamed the Martha Graham Dance Company in 1941.

28. **Martha Graham and Ted Shawn in "Malagueña," 1923.**
Photograph by Nicholas Murray.
29. **Martha Graham in "Tanagra," ca. 1926.** Photograph by Soichi Sunami.
30. **"The dance: opening of new season. Martha Graham, Kurt Jooss and his group and the De Basil Ballet are scheduled for next month."**
Published in: *The New York Times*, Sept. 27, 1936.
31. **Martha Graham and company in "Heretic," ca. 1929.**
Photograph by Soichi Sunami.
32. **Martha Graham and Charles Weidman, ca. 1930s.**
Photograph by Nicholas Murray.
33. **Martha Graham and Dance Group.** December 6, 1931.
Program, Martin Beck Theatre, New York City.
34. **Martha Graham and Dance Group. Souvenir program, 1937.**
35. **Martha Graham in "Lamentation," ca. 1930.** Photograph by Soichi Sunami.
36. **Martha Graham in "Strike," ca. 1928.** Photograph by Soichi Sunami.
37. **Martha Graham and company in "Heretic," ca. 1929.**
Photograph by Soichi Sunami.
38. **Martha Graham, Merce Cunningham, and Erick Hawkins in "Every Soul is a Circus," ca. 1939.** Photographer unknown.
39. **Martha Graham and Charles Weidman, ca. 1930s.**
Photograph by Nicholas Murray.

The Classic Era (1940s-1950s)

Graham's obsession with rituals, myth, legends, Freud, and Jung fueled a new creative period that evolved from pivotal circumstances. First, her all-women company underwent a shock when Erick Hawkins, a ballet-trained dancer, joined the ranks and soon became Graham's lover, manager, and publicist. His debut was in "American Document," an innovative piece with spoken text and a theatrical format that marked a shift in her stance from rebellious outsider to explorer of American sensibilities. This line of inquiry would culminate in her timeless ode to the pioneering spirit, "Appalachian Spring," with music by Aaron Copland, that premiered in 1944.

Adding male dancers influenced Graham's technique, which had been characterized by stridently percussive dynamics and attack movements. The structure of men's hips required new exercises, and their physical strength gave Graham the opportunity to incorporate new jumping and partnering movements. She next added Merce Cunningham to the company and began to choreograph trios for performance by the two of them and Hawkins. The first was the light-hearted "Every Soul is a Circus" (item 5), followed by "El Penitente," inspired by a visit to the Southwest (item 6). Graham's "long woolens" dances for women yielded to larger ensemble works, notably "Letter to the World" (1940) and "Deaths and Entrances" (1943). The former was shaped by and included spoken verse by Emily Dickinson. The accessibility of these works enhanced audience response and resulted in an offer from the powerful New York impresario Sol Hurok to book the company's tours. American modern dance was coming of age, and Graham was gaining an international reputation as one of its stars.

Despite a shift in their personal relationship, Louis Horst remained a major influence on Graham, guiding her to commission music by great 20th-century composers. In the late 1930s Graham met the artist Isamu Noguchi, who ultimately designed more than twenty sets for her works. Their collaboration spanned fifty years and included, in addition to "Appalachian Spring," "Night Journey," based on the Oedipus myth; "Seraphic Dialogue," based on the story of Joan of Arc; and Graham's only full-length work, "Clytemnestra."

40. **Martha Graham in "Salem Shore," ca. 1943.**
Photographer unknown.
41. **Martha Graham and Erick Hawkins in "Appalachian Spring," ca. 1944.**
Photographer unknown.
42. **Martha Graham and Dance Company.**
Souvenir program, 1948.
43. **Martha Graham Company dancers in rehearsal in Moscow.**
Article in Russian, published in an unidentified Soviet magazine, ca. 1950s?
44. Marilyn Tucker.
"An historic event."
Published in: *The San Francisco Chronicle*, Jan. 27, 1976.
Composer Aaron Copland conducts the San José Symphony as Martha Graham recreates their joint master work of 1944, "Appalachian Spring."
45. **"Oedipus is complex."**
Article published in an unidentified New York City newspaper, 1948.
46. **"Martha Graham directing a sequence for the film 'A dancer's world.'"**
Cover of *Dance Observer*, vol. 24 no. 10 (1957).
47. Martha Graham.
"A dancer's world."
Mimeograph of film script, ca. 1956.

The Later Years (1960s-1991)

Beginning in the mid-1960s, events unfolded that profoundly reverberated in Graham's personal and professional life. Louis Horst, her mentor and most ardent champion, passed away in 1964. Four years later Graham retired from performing at the age of 75. This signaled a huge shift in her life, given that performing was more important to her than acclaim as a "creator of work" (the term she preferred, rather than "choreographer"). Some members of the new generation of dancers viewed Graham's technique and choreography less reverently. By this time former company members and students such as Merce Cunningham, Paul Taylor, and Twyla Tharp had established their own companies. The decades of financial, creative, and personal struggle finally took their toll, and Graham was hospitalized in the early 1970s. Veteran company members were able to fulfill the booking obligations on tour, but at times without Graham in attendance.

But in 1973, like the phoenix, Martha Graham rose from the ashes and began assembling and training a new, younger set of dancers. Creating new works at the age of 79 was, however, a demanding experience; at times she would fly into a rage of frustration when her arthritic body could not demonstrate movement as she wished. She had to rely on describing rather than physically showing movements that, unlike those of ballet, had no names.

The recently-established National Endowment for the Arts was among the funding sources that enabled Graham to re-establish her company. Her prominence was acknowledged by numerous honors, including the National Medal of the Arts. Her renewed visibility drew a glittering array of fans and supporters, led by Halston, who designed costumes for the company, and by First Ladies Jacqueline Kennedy Onassis and Betty Ford. Graham enhanced the cachet of her company, comprised by this time mostly of new, unknown dancers, through guest appearances by icons such as Rudolph Nureyev, Margot Fonteyn, and Mikhail Baryshnikov. Graham may have retired from the stage, but she could still command an audience and be the center of attention. Some critics have been harsh regarding the dances created during this period, but none can deny her passionate quest for satisfaction of spirit.

48. **"Martha Graham with First Lady Betty Ford at the studio."**
Published in: *Martha Graham Dance Company*. Souvenir program, 1978.
49. Anna Kisselgoff.
"Martha Graham's dances: From the beginning."
Published in: *The New York Times*, October 18, 1987.
50. **"The dancer from the dance."**
Published in: *Vanity Fair*, August 1991.
51. **"Graham: You have to be ruthless."**
Published in: *Life*, 1965.
52. **S. Hurok presents Martha Graham Dance Company.**
Program, University of California, Irvine, ca. 1970.
53. Anna Kisselgoff.
"Too old for the dance: The National Endowment for the Arts decides that Martha Graham doesn't deserve federal support."
Published in: *The San Francisco Chronicle*, Oct. 16, 1983.
54. **"It's an historic night for dance, June 19, 1975: Martha Graham, Margot Fonteyn, Rudolf Nureyev."** June 19, 1975.
Poster advertising Fonteyn and Nureyev appearing in the premiere of Graham's "Lucifer."
55. **Martha Graham Dance Company.**
Souvenir program, 1967.

Tributes

The heights of prominence to which Martha Graham soared reflect the scope of her legacy and her influence on subsequent generations of modern dance choreographers. Her ability to intuit and serve as a vessel of creativity, her unfailing sense of theater, her need for adoration, her steely resolve, and an absolute wonder at the mysteries of life pervaded her every waking hour. Graham did not view what she did as “work,” but rather as an act of walking a tightrope and liberating what was sensed but not yet acknowledged. She never employed a safety net or took the easy route in life. Her choreography is not to everyone’s liking, but the passion and dedication with which she embraced her art cannot be denied.

The tributes included in this case represent the countless accolades that came to Graham in the final decades of her life and career. *Life* magazine proclaimed her one of the most influential people of the 20th century. President Ford awarded her the Medal of Freedom. She testified eloquently before the U.S. Senate on behalf of funding for the National Endowment for the Arts, the agency that had helped revive her career in the 1970s. Biographies were published, superlatives were routinely applied.

Graham had indeed become, in the eyes of millions, the goddess of modern American dance.

56. **“Martha Graham: Barefoot and shocking, she exploded modern dance.”**

Published in: “100 Most Important Americans in the 20th Century”
special issue of *Life*, fall 1990.

57. Robert Tracy.

“I see you as a goddess.”

Published in: *Mirabella*, July 1991.

58. Ernestine Stodelle.

Deep Song: The Dance Story of Martha Graham.

New York: Schirmer, 1984.

59. **“Martha Graham accepting the United States’ highest civilian honor, the Medal of Freedom ... presented by President Gerald R. Ford on November 14, 1976.”**

Published in: *Martha Graham Dance Company*. Souvenir program, 1978.

60. **Martha Graham’s testimony in support of the National Endowment for the Arts before the U.S. Senate Committee on Appropriations.**

Published in: *Martha Graham Dance Company*. Souvenir program, 1978.

Acknowledgements

This exhibition was made possible in part by a grant from the National College Choreography Initiative (NCCI) to the UCI Dance Department, in partnership with American Repertory Dance Company. The grant also funded the restaging of UCI's first performance of Martha Graham's "Steps in the Street" (1936), which was the subject of a photographic series by Barbara Morgan.

Founded in 2002, the NCCI program, which is a Leadership Initiative of the National Endowment for the Arts with additional support from the Dana Foundation, is administered by Dance/USA, the national service organization for professional dance. NCCI projects foster appreciation for American dance creativity through restaging of masterworks of the 20th century or commissioning of new work by contemporary artists. The larger purpose enhances access to our nation's dance heritage by students and the general public. A total of 35 grants were awarded in 2003 to projects in 28 states.



I am tremendously grateful for the support and assistance of Lloyd and Janet Morgan. Their unstinting generosity allowed me access to Barbara Morgan's writings, catalogs, and brochures, all of which helped frame my understanding of the development of her artistry, and their belief in my personal crusade to promote the Graham legacy as seen through Morgan's lens became the cornerstone for *Gestures of Life*. I will always treasure my memories of the "lost in time" afternoon that I spent in the Morgan archive in August 2003, including Lloyd's gracious explanation of his mother's approach to lighting, spacing, printing, and poetic aesthetics.

I also wish to thank Jackie M. Dooley, Head of Special Collections and Archives in Langson Library, whose belief in the project encouraged me to persevere every hour that I spent in research. In addition, the exhibition would not have been possible without the support of Lorelei Tanji, Sylvia Irving, Julia Beale, and Julie Sully in the UCI Libraries, as well as Vera Bailey, Costume Shop Manager in the School of the Arts.

The NCCI grant was in partnership with UCI's Department of Dance, and my final acknowledgement is to Alan Terricciano, Chair of Dance and Co-Chair of Music, who recognized the need to bring students closer to the heartbeat of this pioneer of classic modern dance.

Bonnie Oda Homsey
Artistic Director
American Repertory Dance Company

The primary objective of the UC Irvine Libraries Exhibits Program is to support the research and instructional missions of UCI by interpreting and publicizing the richness, diversity, and unique strengths of the resources of the UC Irvine Libraries.

UC Irvine Libraries Exhibits Staff

Jackie Dooley
Exhibits Officer

Sylvia Irving
Art Director
& Exhibits Preparator

Julia Beale
Exhibits Preparator

Design and Production:
Design Services, UCI Libraries

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