



Smithsonian
*National Museum of African American
History and Culture*

Guide to the Jack Mitchell Photography of the
Alvin Ailey American Dance Theater Collection

Laurainne Ojo-Ohikuare

Processing of the collection was funded by the
Smithsonian Collection Information Systems IRM Funds.

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Collection Overview

Repository:	National Museum of African American History and Culture
Title:	Jack Mitchell Photography of the Alvin Ailey American Dance Theater Collection
Identifier:	NMAAHC.A2013.245
Date:	1961-2004
Extent:	16 Linear feet
Creator:	Ailey, Alvin Mitchell, Jack, 1925-
Language:	English
Summary:	Jack Mitchell (1925- 2013) was an acclaimed photographer who began chronicling the work of the Alvin Ailey American Dance Theater in 1961. Alvin Ailey (1931- 1989), one of the most influential African American choreographers of modern dance, dedicated himself and his dance company to creating ballets that not only accelerated the careers of young African American dancers, but also stole the attention of national and international audiences in displaying the racial perspective of dance in the African American experience. This collection serves as Mitchell's documentation of the dance company's evolution while capturing the true idiosyncrasies and physicality of movement through still images. Through Alvin Ailey and Jack Mitchell's partnership, they were able to collaborate and produce a unique production of art, fusing the meaning and movements of dance and the techniques of photography.
Digital Content:	Image(s): A2013.245-Representative-Image

Administrative Information

Acquisition Information

Acquired from the Alvin Ailey Dance Foundation, Inc. in 2013.

Separated Materials

There were 3 inscribed copies of "Alvin Ailey American Dance Theater: Jack Mitchell Photographs" originally stored in the collection. One copy of this text can be found in Series IV: Reference Materials with the publication draft, another copy is housed in the National Museum of African American History and Culture Library, and the last copy has been designated to serve as an archival reference text.

Processing Information

Collection processed, arranged, and described by Laurainne Ojo-Ohikuare in 2016. This project received Federal support from the Smithsonian Collection Information Systems IRM Funds.

Preferred Citation

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Restrictions

Collection is open for research. Access to collection materials requires an appointment.

Conditions Governing Use

Jack Mitchell Photography of the Alvin Ailey American Dance Theatre Collection is jointly owned by the National Museum of African American History and Culture, Smithsonian Institution, and the Alvin Ailey Dance Foundation. Permission for commercial use or publication of the digital images may be requested from the Smithsonian Institution.

Biographical / Historical

Jack Mitchell was born on September 13, 1925 in Key West, Florida. Although he was not in the field of photography, Mitchell's father bought him his first camera when Jack was a teenager. His first published photograph was of actress, Veronica Lake, for a War Bond Tour, a tour issued by the government that promoted debt securities to soldiers to finance military operations and expenditures. He enlisted in the United States army and became a photographer in Italy at the end of World War II. In 1949, Ted Shawn, a dancer and choreographer who is respected among the dance community as a pioneer of American modern dance, invited Mitchell to Massachusetts to photograph his dancers at his dance center, Jacobs's Pillow. It was during this time where Mitchell's interest and appreciation for moving bodies was realized. In the lifespan of his career, Mitchell created over 150 covers for *Dance Magazine*¹, the *New York Times*, *Time*, *Life*, *Newsweek*, *Rolling Stone*, *Vanity Fair*, and *Vogue*.²

As Jack Mitchell started to photograph the poses and ballets of the American Ballet Theater throughout the late 1950s, Alvin Ailey saw some of Mitchell's photographs. By 1961, Mitchell had established himself as a distinguished photographer of dance, coining the term, "moving stills". His photographs became the benchmark and standard that other dance photographers measured their work. In November 1961, Ailey invited Mitchell to a performance space in Clark Center, NY, and with his dancers, they performed for Mitchell's camera; some of the photographs from that first photo session can be found in this collection.

Alvin Ailey was born on January 5, 1931 in Rodgers, Texas, during the Great Depression. As his repertory reflected, the beginning of his life was defined by a tight-knit, predominantly African American folk culture. At age 12, Ailey and his mother, Lula Cooper, moved Los Angeles, California. It is here that he was exposed to the Ballet Russe de Monte Carlo, which led him to study under the Lester Horton Dance Theater, where he danced with Carmen DeLavallade, James Truitte, and Joyce Trisler. After 3 years of performing and training, he was positioned as a choreographer and later became the director of the company when Lester Horton suddenly died in 1953. His influence from Lester Horton, Martha Graham, and Katherine Dunham help to establish his philosophy that "Everything in dancing is style, allusion, the essence of many thoughts and feelings, the abstraction of many moments. Each movement is the sum total of moments and experiences".³ After Horton's death, Ailey went to perform at Ted Shawn's

Jacob's Pillow Dance Festival, and then on to New York with his longtime schoolmate and fellow dancer, Carmen DeLavallade, to perform in the 1954 Broadway production of "House of Flowers". The Alvin Ailey American Dance Theater Company was established in 1958.

From the beginning of his journey as a dancer and choreographer, Ailey wanted to show African American experience in his performances. He embedded folk culture in his early works "Revelations" and "Blue Suites". In reflection, before his first South Asian Tour, Alvin expressed, "The cultural heritage of the American Negro is one of America's richest treasures. From his roots as a slave, the American Negro-sometimes sorrowing, sometimes jubilant but always hopeful -has touched, illuminated, and influenced the most preserved of world civilization. I and my dance theater celebrate this trembling beauty."⁴ "Revelations" was well- received by national and international audiences, Ailey recognized by the dance community as a choreographer with promise and his company and ballets he created were highly anticipated. By 1965, Ailey went from being a dancer to being the company's choreographer. From the onset, Ailey embraced diversity and invited interracial and interdisciplinary perspectives at of the company. He also created ballets for other notable companies including the American Ballet Theatre, Royal Danish Ballet, London Festival Ballet, the Joffrey Ballet, Paris Opera Ballet, and LaScala Opera Ballet.⁵ He was invited to choreograph Samuel Barber's Anthony and Cleopatra for the Metropolitan Opera at Lincoln Center in 1966⁶, and Leonard Bernstein's Mass for the Kennedy Center for the Performing Arts in 1971.⁷

As the company embraced racial diversity, Ailey never lost his sense of obligation to the African American community. In 1969, he established the Alvin Ailey American Dance Center, which became the Ailey School, formed the Alvin Ailey Repertory Ensemble, and pioneered programs promoting arts in education, particularly those that benefitted deprived communities. Among his numerous distinctions were the Dance Magazine Award (1975), the NAACP Spingarn Medal (1976), given for "the highest and noblest achievement by an American Negro during the previous year or years"⁸, the Samuel H. Scripps American Dance Festival Award (1987), the most prestigious award for modern dance for a lifetime contribution to the field, the Kennedy Center Award (1988) and Honorary Doctorates from Princeton University (1972)⁹, Bard College (1977)¹⁰, and Adelphi University (1977). President Barack Obama posthumously awarded Ailey the Presidential Medal of Freedom in 2014, the country's highest civilian honor, in recognition of his contributions and commitments to civil rights and dance in America.¹¹

Through Jack Mitchell and Alvin Ailey's work, they were able to collaborate and create something "rich in historical connotations, the liveliest kind of permanent record of the works of important creators and creations that formed the nucleus of Ailey's remarkable vision of American dance and what it could be"¹². Alvin Ailey's reputation for creating eclectic dance methods produced movements and poses that are still studied and idolized today. Mitchell was able to pay homage to many of the world's best dance artists from James Truitte, Carmen DeLavallade, Dudley Williams, Donna Wood, Renee Robinson, Gary DeLoatch, as well as Ailey, through his photography. With Ailey's longstanding and established stature within the dance community, and Mitchell's pronouncement of the detailed through his use of lighting in his photographs, this collection highlights the incredible collaboration between Ailey and Mitchell, and serves as a unique document of one of the world's most renowned American dance company's.

Alvin Ailey's vision for a dance company was dedicated to enriching the American modern dance heritage and preserving African American culture. In a 1989 interview with Dance Magazine, shortly before his death, Ailey discussed how he took pride in knowing that "No other company around [today] does what we do, requires the same range, and challenges both the dancers and the audience to the same degree." Ailey searched for a collaborator that would help him display the value of communicative movement; he found his match in Mitchell. Ailey's influence went beyond the stage and Jack Mitchell's images in this collection document that evolution. With Alvin Ailey's passing in 1989 at age 58 and Jack Mitchell's death in 2013 at age 88, these photographs of Alvin Ailey American Dance Theater Collection serves as one of the few sources of this dynamic dance company, from its early days to an internationally recognized troupe.

Footnotes

- 1) Jack Mitchell. *Alvin Ailey American Dance Theater: Jack Mitchell Photographs*. (Kansas City: Andrews and McMeel, 1993), viii
- 2) Bruce Weber, "Jack Mitchell, Photographer of the Arts, Dies at 88", *The New York Times* Obituaries (November 9, 2013):<http://www.nytimes.com/2013/11/10/arts/jack-mitchell-photographer-of-the-arts-dies-at-88.html>
- 3) Jennifer Dunning, *Alvin Ailey: A Life in Dance*. (New York; Addison- Wesley, 1996), 123
- 4) *Ibid*, 146.
- 5) Alvin Ailey, *Revelations: The Autobiography of Alvin Ailey*. (New York: Birch Lane, 1995), 6-7.
- 6) Alvin Ailey, *Revelations: The Autobiography of Alvin Ailey*. (New York; Birch Lane, 1995), 7.
- 7) *Ibid*.
- 8) *Ibid*.
- 9) Dunning, Jennifer. *Alvin Ailey: A Life in Dance*. (New York: Addison-Wesley, 1996), 286.
- 10) "Bard College Catalogue 2016-17: Honorary Degrees": <https://www.bard.edu/catalogue/index.php?aid=1205177%26sid=670501>
- 11) Office of the Press Secretary, "President Obama Names Recipients of the Presidential Medal of Freedom" (November 10, 2014): <https://www.whitehouse.gov/the-press-office/2014/11/10/president-obama-names-recipients-presidential-medal-freedom>
- 12) Jack Mitchell. *Alvin Ailey American Dance Theater: Jack Mitchell Photographs*. (Kansas City: Andrews and McMeel, 1993), ix.

Scope and Contents

The Jack Mitchell Photography of Alvin Ailey American Dance Theater Collection is comprised of approximately 10,000 black and white prints of solo and ensemble acts, portraits of principle dancers and various associates of the company, color slides and transparencies for private photo sessions and performances, black and white film strips and their corresponding contact sheets, and reference materials.

Arrangement

The material in this collection has been kept primarily at the folder level in the order that was declared by the initial owner and photographer, Jack Mitchell. Oversize prints were separated and housed in an associated series in the collection. The order of the material has been organized based on the medium of the material. Each subseries has been organized based on the following:

Series I: Black and White Prints Subseries A: Solo and Ensemble Images and Portraits were organized alphabetically by ballet name. Subseries B: Prints for Jack Mitchell Publication were organized by page number in the publication.

Series II: Color Photography Subseries A: Original Slide Boxes were organized numerically based on Jack Mitchell's label assignments. Subseries B: Color Slides were organized numerically based on subseries A's label assignments. Subseries C: Color Transparencies were organized numerically based on subseries A's label assignments.

Series III: Black and White Negatives Subseries A: Black and White Film Strips were organized chronologically by date. Subseries B: Contact Sheets were organized chronologically by date.

Series IV: Reference Material

OVERSIZE Series I: Black and White Prints were organized chronologically by date.

General

COLLECTION LIST OF FEATURED REPERTORY

After Eden, Archipelago, Been Here and Gone, Black Belt, Blues Suite, Butterfly, Caravan, Carmina Burana, Caverna Magica, Chelsea's Bells, Come and Get the Beauty of It Hot, Concert in F, Congo Tango Palace, Crossword, Cry, Dance at the Gym, District Storyville, Divining, Episodes, Escargot, Facets, Fever Swamp, Flowers, Folkdance, Fontessa and Friends, For Bird – with Love, Forgotten Time, Frames, Gazelle, Hermit Songs, Hidden Rites, Hobo Sapiens, How to Walk an Elephant, Hymn, Icarus, Journey, Jukebox for Alvin, Lament, Landscape, Mary Lou's Mass, Masekela Langage, Memoria, N. Y. Export, Op. Jazz, Night Creature, North Star, Opus McShann, Pas de Duke, Passage, Pigs 'n Fishes, Portrait of Billie, Prodigal Prince, Quintet, Rainbow 'round my Shoulder, Revelations, Rift, Roots of the Blues, Sarong Paramaribo, Satyriade, Seven Journeys, Shards, Shelter, Spectrum, Speeds, Streams, Suite Otis, The Beloved, The Lark Ascending, The Letter, The Mooche, The River, The Road of the Phoebe Snow, The Stack-Up, The Winter in Lisbon, Three Black Kings, Tilt, Toccata, Treading, Variegations, Vespers

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Alvin Ailey American Dance Theater
Choreography -- United States
Dance
Dance -- North America
Dance -- Production and direction
Dance companies
Dance schools -- United States
Dancers -- Photographs

Types of Materials:

Dance photography.
Modern dance -- United States -- 20th century

Names:

Allen, Sarita
Chaya, Masazumi
DeLavallade, Carmen, 1931-
DeLoatch, Gary, 1953-1993
Jamison, Judith
Roxas, Elizabeth
Truitte, James
Tyson, Andre
Williams, Dudley
Wood, Donna, 1954-

Container Listing

Series 1: Black and White Prints

1.1: Solo and Ensemble Images and Portraits

Subseries 1: Solo and Ensemble Images and Portraits contains 133 11" x 14" solo and ensemble prints, portraits, and duplicate prints taken in Jack Mitchell's photography studio and onstage between 1961 and 1992, a handwritten letter from Alvin Ailey, dated March 24, 1975, and embedded digitized images of the prints.

Box 1, Folder 1	Note from Alvin Ailey, Mar. 24, 1975
Box 1, Folder 2	Company group photo annotated with names & note , 1993 Image(s)
Box 1, Folder 3	Test print of Company group photo, 1993 Image(s)
Box 1, Folder 4	Alvin Ailey with Eric Bruhn & Natalia Makarova, "The River", 1971 Image(s)
Box 1, Folder 5	Ballet Repertory Company: Masazumi Chaya , undated Image(s)
Box 1, Folder 6	"Jacob's Pillow": Alvin Ailey & James Truitte, undated Image(s)
Box 1, Folder 7	"Blue Suite": Desmond Richardson, David St. Charles, Carl Bailey, Kevin Brown, & Dereque Whiturs, undated Image(s)
Box 1, Folder 8	"Blues Suite": Kelvin Rotardier & Loretta Abbott, 1967 Image(s)
Box 1, Folder 9	"Carmina Burana": Sara Yarborough, John Parks, Michihiko Oka, & Judith Jamison, 1973 Image(s)
Box 1, Folder 10	"Congo Tango Palace": company members, 1969 Image(s)
Box 1, Folder 11	"Cry": Deborah Manning, 1990 Image(s)
Box 1, Folder 12	"Cry": Debora Chase, undated

	Image(s)
Box 1, Folder 13	"Cry": Judith Jamison, 1971 Image(s)
Box 1, Folder 14	"Cry": Judith Jamison, 1971 Image(s)
Box 1, Folder 15	"Dance at the Gym": Four couples, undated Image(s)
Box 1, Folder 16	"District Storyville": Marilyn Banks & Wesley Johnson III, 1976 Image(s)
Box 1, Folder 17	"District Storyville": Marilyn Banks, undated Image(s)
Box 1, Folder 18	"District Storyville": the company , undated Image(s)
Box 1, Folder 19	"District Storyville": Alvin Ailey and the company, 1979 Image(s)
Box 1, Folder 20	"Divining": Judith Jamison rehearsing Masazumi Chaya & Donna Wood, 1984 Image(s)
Box 1, Folder 21	"Divining": Judith Jamison rehearsing Masazumi Chaya & Donna Wood, 1984 Image(s)
Box 1, Folder 22	"Divining": Elizabeth Roxas, undated Image(s)
Box 1, Folder 23	"Episodes": the company, undated Image(s)
Box 1, Folder 24	"Episodes": Dwight Rhoden, Renee Robinson, Desmond Richardson, & Debora Chase, undated Image(s)
Box 1, Folder 25	"Episodes": Dwight Rhoden & Elizabeth Roxas, undated Image(s)
Box 1, Folder 26	"Episodes": Debora Chase & Dwight Rhoden, , undated, undated Image(s)
Box 1, Folder 27	"Episodes": Renee Robinson & Desmond Richardson, 1991, 1991

	Image(s)
Box 1, Folder 28	"Facets": Judith Jamison, 1976, 1976 Image(s)
Box 1, Folder 29	"Fontessa and Friends": Don Bellamy & Renee Robinson, , undated, undated Image(s)
Box 1, Folder 30	"For 'Bird'- With Love": the company, , undated, undated Image(s)
Box 1, Folder 31	"For 'Bird'- With Love; the company & Gary DeLoatch on Chair, , undated, undated Image(s)
Box 1, Folder 32	"For 'Bird'- With Love": Adrienne Armstrong & April Berry, , undated, undated Image(s)
Box 1, Folder 33	"For 'Bird'- With Love": Danny Clark, Gary DeLoatch, & Carl Bailey, , undated, undated Image(s)
Box 1, Folder 34	"Forgotten Time": Renee Robinson, Antonio Carlos Scott, & Judith Jamison, 1990, undated Image(s)
Box 1, Folder 35	"Forgotten Time": Jonathan Riseling & Andre Tyson, , undated, undated Image(s)
Box 1, Folder 36	"Frames": Michael Thomas, , undated, undated Image(s)
Box 1, Folder 37	"Gazelle": Donna Wood, 1977 Image(s)
Box 1, Folder 38	"Hermit Songs": Alvin Ailey, 1961 Image(s)
Box 1, Folder 39	"Hermit Songs": Alvin Ailey, 1961 Image(s)
Box 1, Folder 40	"Hermit Songs": Alvin Ailey (cropped) , 1961 Image(s)
Box 1, Folder 41	"Hermit Songs": Alvin Ailey , 1961

- [Image\(s\)](#)
- Box 1, Folder 42 "Hermit Songs": Alvin Ailey, 1961
[Image\(s\)](#)
- Box 1, Folder 43 "Hidden Rites": David St. Charles, 1990
[Image\(s\)](#)
- Box 1, Folder 44 "Hidden Rites": Renee Robinson & Don Bellamy , undated
[Image\(s\)](#)
- Box 1, Folder 45 "Hidden Rites": Nasha Thomas & David St. Charles, undated
[Image\(s\)](#)
- Box 1, Folder 46 "Hymn": Debra Chase or Raquelle Chavis, Leonard Meek, Renee Robinson,
Elizabeth Roxas, Desmond Richardson, undated
[Image\(s\)](#)
- Box 1, Folder 47 "Lament": the company, 1985
[Image\(s\)](#)
- Box 1, Folder 48 "Lament": Renee Robinson & Danny Clark, 1985
[Image\(s\)](#)
- Box 1, Folder 49 "Lament": Renee Robinson & Danny Clark, 1985
[Image\(s\)](#)
- Box 1, Folder 50 "Lament": Kevin Brown & April Berry , undated
[Image\(s\)](#)
- Box 1, Folder 51 "The Lark Ascending": Elizabeth Roxas, 1986
[Image\(s\)](#)
- Box 1, Folder 52 "The Letter": Carmen DeLavallade, 1961
[Image\(s\)](#)
- Box 1, Folder 53 "Masekela Language": Elizabeth Roxas, Andre Tyson, Renee Robinson,
Desmond Richardson, undated
[Image\(s\)](#)
- Box 1, Folder 54 "Masekela Language": Renee Robinson, undated
[Image\(s\)](#)
- Box 1, Folder 55 "Masekela Language: Andre Tyson, undated

- [Image\(s\)](#)
- Box 1, Folder 56 "Memoria": Don Bellamy & Dana Hash, undated
[Image\(s\)](#)
- Box 1, Folder 57 "Memoria": Elizabeth Roxas, undated
[Image\(s\)](#)
- Box 1, Folder 58 "The Mooche": Alvin Ailey, Judith Jamison, & Sarita Allen, 1975
[Image\(s\)](#)
- Box 1, Folder 59 "Night Creatures": Judith Jamison rehearsing the company, 1990
[Image\(s\)](#)
- Box 1, Folder 60 "Northstar": the company, undated
[Image\(s\)](#)
- Box 1, Folder 61 "Northstar": Desmond Richardson, undated
[Image\(s\)](#)
- Box 1, Folder 62 "Opus McShann": the company, undated
[Image\(s\)](#)
- Box 1, Folder 63 "Opus McShann": Andre Tyson & Renee Robinson, undated
[Image\(s\)](#)
- Box 1, Folder 64 "Pas de Duke": Desmond Richardson, 1991
[Image\(s\)](#)
- Box 2, Folder 1 "Pigs and Fishes": Sarita Allen & Elisa Monte, 1982
[Image\(s\)](#)
- Box 2, Folder 2 "Pigs and Fishes": Sarita Allen, 1982
[Image\(s\)](#)
- Box 2, Folder 3 "Prodigal Prince": Miguel Godreau, 1967
[Image\(s\)](#)
- Box 2, Folder 4 "Prodigal Prince": Miguel Godreau, 1967
[Image\(s\)](#)
- Box 2, Folder 5 "Prodigal Prince": Judith Jamison in profile , 1967
[Image\(s\)](#)
- Box 2, Folder 6 "Rainbow 'Round My Shoulder": Renee Robinson & Carl Bailey, 1989

- [Image\(s\)](#)
- Box 2, Folder 7 "Revelations": Judith Jamison , 1967
[Image\(s\)](#)
- Box 2, Folder 8 "Revelations": Desmond Robinson, undated
[Image\(s\)](#)
- Box 2, Folder 9 "Revelations": Dudley Williams , undated
[Image\(s\)](#)
- Box 2, Folder 10 "Revelations": Michael Joy, undated
[Image\(s\)](#)
- Box 2, Folder 11 "Revelations": Andre Tyson & Elizabeth Roxas, undated
[Image\(s\)](#)
- Box 2, Folder 12 "Revelations": James Truitte & Joyce Trisler, undated
[Image\(s\)](#)
- Box 2, Folder 13 "Revelations": James Truitte & Minnie Marshall , undated
[Image\(s\)](#)
- Box 2, Folder 14 "Revelations": the company , 1991
[Image\(s\)](#)
- Box 2, Folder 15 "Revelations": Don Martin, Ella Thompson, Alvin Ailey, Myrna White, James Truitte, Minnie Marshall, 1961
[Image\(s\)](#)
- Box 2, Folder 16 "Revelations": Don Martin, Ella Thompson, Alvin Ailey, Myrna White, James Truitte, Minnie Marshall, 1961
[Image\(s\)](#)
- Box 2, Folder 17 "Revelations": Don Martin, Ella Thompson, Alvin Ailey, Myrna White, James Truitte, Minnie Marshall, 1961
[Image\(s\)](#)
- Box 2, Folder 18 "Revelations": Judith Jamison poses with Company, 1992
[Image\(s\)](#)
- Box 2, Folder 19 "Rift": Leonard Meek & Nasha Thomas, undated
[Image\(s\)](#)
- Box 2, Folder 20 "The River": Matthew Rushing, Roger Bellamy, Linda- Denise Fisher, & Johnathan Phelps, undated

- [Image\(s\)](#)
- Box 2, Folder 21 "The River": Matthew Rushing, Roger Bellamy, Linda- Denise Fisher, & Johnathan Phelps, undated
[Image\(s\)](#)
- Box 2, Folder 22 "The Road of the Phoebe Snow": James Truitte & Joyce Trisler, 1964
[Image\(s\)](#)
- Box 2, Folder 23 "Roots of the Blues": Carmen DeLavallade & Alvin Ailey , 1961
[Image\(s\)](#)
- Box 2, Folder 24 "Roots of the Blues": Carmen DeLavallade & Alvin Ailey in Silhouette, 1961
[Image\(s\)](#)
- Box 2, Folder 25 "Roots of the Blues": Carmen DeLavallade & Alvin Ailey under a ladder; Bruce Langhorne & Brother John Sellers on a ladder, 1961
[Image\(s\)](#)
- Box 2, Folder 26 "Roots of the Blues": Carmen DeLavallade, Alvin Ailey in the Forefront, Bruce Langhorne, & Brother John Sellers, 1961
[Image\(s\)](#)
- Box 2, Folder 27 "Shards": Andre Tyson & Dana Hash, undated
[Image\(s\)](#)
- Box 2, Folder 28 "Shards": Desmond Richardson & Raquelle Chavis, undated
[Image\(s\)](#)
- Box 2, Folder 29 "Shards": Desmond Richardson, undated
[Image\(s\)](#)
- Box 2, Folder 30 "Shelter": Raquelle Chavis, Danielle Gee, Deborah Manning, Desiree Vlad, & Toni Pierce, 1992
[Image\(s\)](#)
- Box 2, Folder 31 "Shelter": Raquelle Chavis, Deborah Manning, & Danielle Gee, 1992
[Image\(s\)](#)
- Box 2, Folder 32 "Speeds": Deborah Manning, Gary DeLoatch, Deborah Chase, undated
[Image\(s\)](#)
- Box 2, Folder 33 "Speeds": Masazumi Chaya, Neisha Foulkes, Deborah Manning, Ralph Glenmore, Deborah Chase, undated
[Image\(s\)](#)
- Box 2, Folder 34 "Suite Otis": Five male dancers, undated

- [Image\(s\)](#)
- Box 2, Folder 35 "Suite Otis": Five males dancers , undated
[Image\(s\)](#)
- Box 2, Folder 36 "Suite Otis": Carl Bailey & Marilyn Banks , undated
[Image\(s\)](#)
- Box 2, Folder 37 "Three Black Kings": Dudley Williams, Clive Thompson, & Elbert Watson, 1976
[Image\(s\)](#)
- Box 2, Folder 38 "Three Black Kings": Dudley Williams, Clive Thompson, & Elbert Watson, 1976
[Image\(s\)](#)
- Box 2, Folder 39 "Three Black Kings": close-up portraits of Dudley Williams, Clive Thompson, & Elbert Watson, 1976
[Image\(s\)](#)
- Box 2, Folder 40 "Three Black Kings": Dudley Williams, Elbert Watson, Clive Thompson, 1976
[Image\(s\)](#)
- Box 2, Folder 41 "Treading": Carl Bailey & Deborah Manning, undated
[Image\(s\)](#)
- Box 2, Folder 42 "Variegations": Joyce Trisler, 1964
[Image\(s\)](#)
- Box 2, Folder 43 "Variegations": Joyce Trisler, 1964
[Image\(s\)](#)
- Box 2, Folder 44 "Vespers": Adrienne Armstrong, Ruthlynn Solomon, Sharrell Mesh, Deborah Chase, & Neisha Foulkes, undated
[Image\(s\)](#)
- Box 2, Folder 45 "The Winter in Lisbon": the company, undated
[Image\(s\)](#)
- Box 2, Folder 46 Don Bellamy, undated
[Image\(s\)](#)
- Box 2, Folder 47 Clive Thompson , 1978
[Image\(s\)](#)
- Box 2, Folder 48 Andre Tyson & Dana Hash, 1991

- [Image\(s\)](#)
- Box 2, Folder 49 Alvin Ailey Choreographing with Marilyn Banks, Dudley Williams, & Gary DeLoatch, 1988
[Image\(s\)](#)
- Box 2, Folder 50 Alvin Ailey Choreographing with Marilyn Banks, Dudley Williams, & Gary DeLoatch, 1988
[Image\(s\)](#)
- Box 2, Folder 51 Portrait of Alvin Ailey, 1962
[Image\(s\)](#)
- Box 2, Folder 52 Portrait of Alvin Ailey, 1962
[Image\(s\)](#)
- Box 2, Folder 53 Portrait of Alvin Ailey, 1963
[Image\(s\)](#)
- Box 2, Folder 54 Portrait of Alvin Ailey, 1972
[Image\(s\)](#)
- Box 2, Folder 55 Portrait of Alvin Ailey, 1973
[Image\(s\)](#)
- Box 2, Folder 56 Portrait of Alvin Ailey, 1973
[Image\(s\)](#)
- Box 2, Folder 57 Portrait of Alvin Ailey, 1975
[Image\(s\)](#)
- Box 3, Folder 1 Alvin Ailey & Lula Cooper, 1988
[Image\(s\)](#)
- Box 3, Folder 2 Alvin Ailey & Lula Cooper, 1988
[Image\(s\)](#)
- Box 3, Folder 3 Alvin Ailey & Lula Cooper, 1988
[Image\(s\)](#)
- Box 3, Folder 4 Alvin Ailey & Lula Cooper, 1988
[Image\(s\)](#)
- Box 3, Folder 5 Alvin Ailey & Lula Cooper, 1988

- [Image\(s\)](#)
- Box 3, Folder 6 Alvin Ailey and Judith Jamison , 1968
[Image\(s\)](#)
- Box 3, Folder 7 Judith Jamison in earrings from "The Mooche", 1979
[Image\(s\)](#)
- Box 3, Folder 8 Masazumi Chaya Leaping, undated
[Image\(s\)](#)
- Box 3, Folder 9 Masazumi Chaya, undated
[Image\(s\)](#)
- Box 3, Folder 10 Close up of Judith Jamison, 1990
[Image\(s\)](#)
- Box 3, Folder 11 Leonard Meek in profile, undated
[Image\(s\)](#)
- Box 3, Folder 12 Gregory Stewart , undated
[Image\(s\)](#)
- Box 3, Folder 13 Mary Lou Williams, John Parks, & Sara Yarborough, undated
[Image\(s\)](#)

1.2: Prints for Jack Mitchell Publication

Subseries 2: Prints for Jack Mitchell Publication contains 185 11" x 14" prints and duplicates made by Jack Mitchell and used in the 1993 book, "Alvin Ailey American Dance Theater: Jack Mitchell Photographs" with annotations, contact sheets, and embedded digitized images of the prints.

Box 6 Folders 27 to 30 are broken down segments of the entire Jack Mitchell publication in order by page number.

- Box 3, Folder 14 "Lament": Danny Clark & Cover Page, 1986
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- Box 3, Folder 15 "Hermit Songs" at New York City Center: Alvin Ailey, 1961
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Series 2: Color Photography

2.1: Original Slide Boxes

Subseries 1: Slide Boxes contains the original slide boxes of Jack Mitchell's negatives of the performances and photographic sessions.

Box 7 Slide box # 137- 1562 and File Cards, 1969- 1994

2.2: Color Slides

Subseries 2: Color Slides contains the color slides that were originally housed in their assigned boxes in subseries 1 and embedded digitized images of the color slides.

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Binder 8, Folder 3	#230: "Cry" with Judith Jamison, 1971 Image(s)
Binder 8, Folder 4	#298-9: Alvin Ailey, Judith Jamison, Linda Kent, Dudley Williams, Kelvin Rotardier in Dance Studio with Ailey Dance Solos, 1973 Image(s)
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Binder 8, Folder 8	#1225: Company Photo Call for "Speeds"; "How to Walk an Elephant", "Lament" at Wolftrap, 1985 Image(s)
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Binder 9, Folder 11 #1562: Masazumi Chaya in improvised poses for Dance Magazine Cover Picture, Sept. 1994

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2.3: Color Transparencies

Subseries 3: Color Transparencies contains color transparencies produced by Jack Mitchell's studio sessions and embedded digitized images of the color transparencies.

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Binder 10, Folder 5 #184: "Revelations" group with Judith Jamison for Dance Magazine with solos of Aubrey Lynch II, 1992

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Binder 10, Folder 6 #186: "The River" season poster of Leonard Meek and Brochure photos of Robinson, Desmond Richardson, & Aubrey Lynch II, 1992

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Binder 10, Folder 7 Misc: Dancers, portraits and poses from Ballets associated With Ailey Spirit: The Journey of an American Dance Company publication, 2004

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Series 3: Black and White Negatives

The Black and White Negatives numerical assignments were given by Jack Mitchell. Each number was assigned based on ballets shot during specific photo shoots.

3.1: Black and White Film Strips

Subseries 1: Black and White Film Strips contains the original black and white film strips from Jack Mitchell's photography of performances and studio sessions and embedded digitized images of black and white film strips.

- | | |
|--------|---|
| Box 11 | Inventory Index cards; Negative # 1048 – 3917 (1-10), Nov. 1961- Jul. 1979
Negative # 3917 was previously divided into 21 subsections of images.
Subsection 1 to 10 is housed in this box and continues in box 12 in numerical order. |
| Box 12 | Negative # 3917 (11-21) – 4841, Jul. 1979- Nov. 1988
Negative # 3917 was previously divided into 21 subsections of images.
Subsection 11 to 21 is housed in this box and is a continuation of box 11. |
| Box 13 | Negative # 4843 – 5159 , Dec. 1988- Sept. 1994 |

3.2: Contact Sheets

Subseries 2: Contact Sheets contains the contact sheets for the corresponding materials in subseries 1.

- | | |
|------------------|--|
| Box 14, Folder 1 | #1048: "Roots of the Blues", "Revelations", "The Beloved", "The Letter", & "Portrait of Billie", Nov. 1961
Image(s) |
| Box 14, Folder 2 | #1049: "Roots of the Blues" 7 "Revelations", Nov. 1961
Image(s) |
| Box 14, Folder 3 | #1050: "The Beloved", "Roots of the Blues", "The Letter" & "Revelations", Nov. 1961
Image(s) |
| Box 14, Folder 4 | #1076: "Hermit Song"; Alvin Ailey at Clark Center, Dec. 1961
Image(s) |
| Box 14, Folder 5 | #1220: "Portrait of Alvin Ailey at Jack Mitchell's Studio, Jul. 1962
Image(s) |
| Box 14, Folder 6 | #1358: "Alvin Ailey Teaching Dance Class at Clark Center, May 1963
Image(s) |
| Box 14, Folder 7 | #1507: Company Performance at Clark Center; "Variegations", "Blue Suites", & "Revelations, Jun. 1964 |

- [Image\(s\)](#)
- Box 14, Folder 8 #442: "Revelations", "Blue Suites", "The Beloved", & "Variegations", Aug. 1964
[Image\(s\)](#)
- Box 14, Folder 9 #1887: "Congo Tango Palace", "Route of the Phoebe Snow" & "Revelations",
Jan. 1966
[Image\(s\)](#)
- Box 14, Folder 10 #2149: "Prodigal Prince" & "Revelations", May 1976
[Image\(s\)](#)
- Box 14, Folder 11 #2407: "Black Belt" & "Icarus", Jan. 1969
[Image\(s\)](#)
- Box 14, Folder 12 #2409: "Congo Tango Palace", "The Route of the Phoebe Snow", "Quintet", &
"Revelations", Jan. 1969
[Image\(s\)](#)
- Box 14, Folder 13 #2461: Group and Solo Portraits of Alvin Ailey, Judith Jamison, Dudley
Williams, & Linda Kent; New York Times Photo Call at Brooklyn Academy;
Iconic Ailey/Jamison Photo, Apr. 1969
[Image\(s\)](#)
- Box 14, Folder 14 #2699: "Archipelago", "Flowers", Portraits and Photo Call at Jack Mitchell's
Studio, Jan. 1971
[Image\(s\)](#)
- Box 14, Folder 15 #2714: Company Performing "Revelations" on Stage for Time Magazine, Jan.
1971
[Image\(s\)](#)
- Box 14, Folder 16 #2774: "Cry" solo of Judith Jamison, Jun. 1971
[Image\(s\)](#)
- Box 14, Folder 17 #2790: "Cry" solo of Judith Jamison, Jun. 1971
[Image\(s\)](#)
- Box 14, Folder 18 #2869: "May Lou's Mass", Nov. 1971
[Image\(s\)](#)
- Box 14, Folder 19 #2918: "Rainbow Round My Shoulder" & Portrait of Donald McKayle, Apr.
1972
[Image\(s\)](#)
- Box 14, Folder 20 #2919: "The Lark Ascending", Apr. 1972

- [Image\(s\)](#)
- Box 14, Folder 21 #3177: Ballet with Freddy Romero, Sarah Yarborough, and John Parks, May 1973
[Image\(s\)](#)
- Box 14, Folder 22 #3243: "Camina Burana", Fall 1973
[Image\(s\)](#)
- Box 14, Folder 23 #3305: Group & Solo Portraits of Pearl Primus, Janet Collins, Judith Jamison, & Sarah Yarborough, Apr. 1974
[Image\(s\)](#)
- Box 14, Folder 24 #3387: "The Mooche" & Solo Portraits of Alvin Ailey, Judith Jamison, & Sarita Allen, Mar. 1975
[Image\(s\)](#)
- Box 14, Folder 25 #3549: "Three Black Kings" & Portraits of Mercer Ellington , Aug. 9, 1976
[Image\(s\)](#)
- Box 14, Folder 26 #3573: "Facets", solos of Judith Jamison & "Hobo Sapiens", Solos of Dudley Williams, Nov. 1976
[Image\(s\)](#)
- Box 14, Folder 27 #3703: "Cry", "Blues Suites", & Solos of Estelle Spurlock at Jack Mitchell's Studio, Nov. 1977
[Image\(s\)](#)
- Box 14, Folder 28 #3705: "Gazelle", "Caravan", "Portrait of Billie", "Crossword", & All Solos of Donna Wood; Photo Call, Nov. 1977
[Image\(s\)](#)
- Box 14, Folder 29 #3709: George Faison choreographing "Suite Otis" with dancers Marilyn Banks and Carl Paris in studio with Alvin Ailey watching, Nov. 1977
[Image\(s\)](#)
- Box 14, Folder 30 #3781: Entire Alvin Ailey American Dance Theater Company dancers onstage at City Center for Ailey Company Poster (20th Anniversary), May 1978
[Image\(s\)](#)
- Box 14, Folder 31 #3802: Portraits of Sarita Allen, Elizabeth Roxas, Alvin Ailey with Dancers at Jack Mitchell's Studio, Aug. 1978
[Image\(s\)](#)
- Box 15, Folder 1 #3906: "Passage", solos of Judith Jamison, 1978

- [Image\(s\)](#)
- Box 15, Folder 2 #3851: Portraits of Alvin Ailey at Jack Mitchell's Studio, Jan. 1979
[Image\(s\)](#)
- Box 15, Folder 3 #4017: New Ballet featuring Donna Wood, Alistair Butler & Gary DeLoatch, Nov. 1979
[Image\(s\)](#)
- Box 15, Folder 4 #4019: Dancer Michihiko Oka for New York Times , Nov. 1979
[Image\(s\)](#)
- Box 15, Folder 5 #3917: "District Storyville", "Suite Otis", & "Tilt" with Company (Part 1 of 2), Jul. 1979
[Image\(s\)](#)
- Box 15, Folder 6 #3917: "District Storyville", "Suite Otis", & "Tilt" with Company (Part 2 of 2), Jul. 1979
[Image\(s\)](#)
- Box 15, Folder 7 #4195: Choo San Goh setting his ballet "Spectrum" on dancers; Portraits of Choo San Goh, Nov. 17, 1981
[Image\(s\)](#)
- Box 15, Folder 8 #4237: "Concerto F", with dancers Sara Yarborough & Carl Bailey, Apr. 1981
[Image\(s\)](#)
- Box 15, Folder 9 #4230: "Pigs and Fishes" with Sarita Allen and Elisa Monte, Apr. 1982
[Image\(s\)](#)
- Box 15, Folder 10 #4296: Dancers rehearsing "Satyriade", Nov. 1982
[Image\(s\)](#)
- Box 15, Folder 11 #4299: "Landscapes" with Maxine Sherman for Dance Magazine, Dec. 1982
[Image\(s\)](#)
- Box 15, Folder 12 #4300: "Satyriade" with dancers in costume; Portraits of Alvin Ailey, Dec. 1982
[Image\(s\)](#)
- Box 15, Folder 13 #4350: "Seven Journeys", Apr. 1983
[Image\(s\)](#)
- Box 15, Folder 14 #4351: "Fever Swamp"; Pictures with Choreographer Bill T. Jones, Apr. 1983
[Image\(s\)](#)
- Box 15, Folder 15 #4393: Portraits of Alvin Ailey, Nov. 1983

- [Image\(s\)](#)
- Box 15, Folder 16 #4473: "Divining", Judith Jamison choreographing dancers, Donna Wood, & Masazumi Chaya, Sept. 1984
[Image\(s\)](#)
- Box 15, Folder 17 #4559: Louis Johnson working on his Ballet, "Lament" , Jul. 1985
[Image\(s\)](#)
- Box 15, Folder 18 #4561: "How to Walk an Elephant", "Lament", "Speeds" Onstage at Wolftrap, Va., Aug. 1985
[Image\(s\)](#)
- Box 15, Folder 19 #4597: "For Bird- With Love" & "Suite Otis"; Photo Call, Jan. 1986
[Image\(s\)](#)
- Box 15, Folder 20 #4674: "Caverna Magica" & "The Lark Ascending"; Portraits, Aug. 9, 1986
[Image\(s\)](#)
- Box 16, Folder 1 #4752: "Afrique", "Los Indios", & "L' Ag' Ya"; Portraits of Kathryn Dunham and Desmond Richardson at The Ailey Studio, Aug. 1987
[Image\(s\)](#)
- Box 16, Folder 2 #4841: Alvin Ailey with Marilyn Banks, Dudley Williams, & Gary DeLoatch, Nov. 1988
[Image\(s\)](#)
- Box 16, Folder 3 #4842: Alvin Ailey with his Mother, Lula Cooper , Dec. 1988
There is no digital component to contact sheet #4842. Only the physical contact sheets are available.
- Box 16, Folder 4 #4843: "Cry", "Blue Suites", "Revelations", "Vespers", & "Shards"; Portraits of Masazumi Chaya at City Center Rehearsal Studio, Dec. 1988
[Image\(s\)](#)
- Box 16, Folder 5 #4884: "Come and Get the Beauty of It Hot", "Rainbow Round My Shoulder", "Chelsea's Bells", "Sarong Paramaribo", & "Episodes" at SUNY Purchase, NY, Sept. 1989
[Image\(s\)](#)
- Box 16, Folder 6 #5011: Portraits of Judith Jamison, Apr. 1990
[Image\(s\)](#)
- Box 16, Folder 7 #5035: "Forgotten Time", "Cry", "Hidden Rites", & "Episodes"; Judith Jamison choreographing and with Stage Crew onstage in Newark, NJ, Oct. 20, 1990

- [Image\(s\)](#)
- Box 16, Folder 8 #5060: Jonathan Riseling improvising , Jun. 1991
[Image\(s\)](#)
- Box 16, Folder 9 #5062: Dana Hash, Andre Tyson, & Aubrey Lynch II Improve Poses suggested by Masazumi Chaya , Jun. 1991
[Image\(s\)](#)
- Box 16, Folder 10 #5068: "Hermit Songs, solos of Andre Tyson; "Escargot", solos Of Desmond Richardson; "District Storyville", solos Of Aubrey Lynch II; Improvised Trios, Aug. 1991
[Image\(s\)](#)
- Box 16, Folder 11 #5069: "Cry", "Revelations", "District Storyville", "Treading", "Dance at the Gym"; Judith Jamison with Stage Crew at SUNY Purchase; Portraits of Masazumi Chaya, Aug. 1991
[Image\(s\)](#)
- Box 16, Folder 12 #5090: Poster and brochure photo call of dancers in "Blue , Jun. 1992
[Image\(s\)](#)
- Box 16, Folder 13 #5093: Headshots of Matthew Rushing, 1992
[Image\(s\)](#)
There is no physical component to contact sheet #5093. Only the digital images are available.
- Box 16, Folder 14 #5099: "Shelter", "Fontessa and Friends", "Frames", Sept. 1992
[Image\(s\)](#)
- Box 16, Folder 15 #5111: Black & White conversion negative of color transparency of Leonard Meek in "The River" from 1992 Poster, 1992
[Image\(s\)](#)
- Box 16, Folder 16 #5112: Black & White conversion negative of Judith Jamison As Dancer with group in "Revelations" (1978); Judith Jamison with Dancers of "Revelations" (1992), 1992
[Image\(s\)](#)
- Box 16, Folder 17 #5113: Entire Ailey Company with Judith Jamison & Masazumi Chaya, Jan. 1993
[Image\(s\)](#)
- Box 16, Folder 18 #5128: "The Mooche", "NY Export Opus Jazz", "Hymn", "The Winter in Lisbon"; Photo call onstage at SUNY Purchase, Sept. 18, 1993
[Image\(s\)](#)
- Box 16, Folder 19 #5129: Portraits of Ailey Dancers, 1993

[Image\(s\)](#)

Box 16, Folder 20

#5159: Black & White takes from Dance Magazine Color Cover shoot of
Masazumi Chaya, Sept. 1994

[Image\(s\)](#)

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Series 4: Reference Material

Series 4: Reference Materials contains the archival draft and published copy of the 1993 publication "Alvin Ailey American Dance Theater: Jack Mitchell Photographs".

Box 17, Folder 1 Alvin Ailey American Dance Theater: Jack Mitchell Photographs, 1993

Box 17, Folder 2 Xerox copy of publication with negative ID's assigned, undated

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Series Oversize 1: Black and White Prints

Oversize Series 1: Black and White Prints contains the black and white exhibition prints, both mounted and un-mounted images that were taken from Series 1.

Box 18, Folder 1	"Revelations": Alvin Ailey, Myrna White, James Truitte, Ella Thompson, Don Martin, and Minnie Marshall, 1961
Box 18, Folder 2	"Hermit Songs": Alvin Ailey, 1961
Box 18, Folder 3	Portrait of Alvin Ailey, 1962
Box 18, Folder 4	Portrait of Alvin Ailey, 1962
Box 18, Folder 5	Portrait of Alvin Ailey, 1975
Box 18, Folder 6	Portrait of Judith Jamison in "The Mooche", 1975
Box 18, Folder 7	"Facets": Judith Jamison, 1976
Box 18, Folder 8	"Lament": Danny Clark, 1985
Box 18, Folder 9	"Cry": Renee Robinson, 1988
Box 18, Folder 10	"Opus McShann": April Berry, 1988
Box 18, Folder 11	"Come Get the Beauty of It Hot": Carl Bailey, Renee Robinson, and Gary DeLoatch, 1989
Box 18, Folder 12	"Episodes": Desmond Richardson & Renee Robinson, 1990
Box 18, Folder 13	"Hermit Songs": Andre Tyson , 1991
Box 18, Folder 14	"Shelter": Toni Pierce, 1992

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