

Ballet Review

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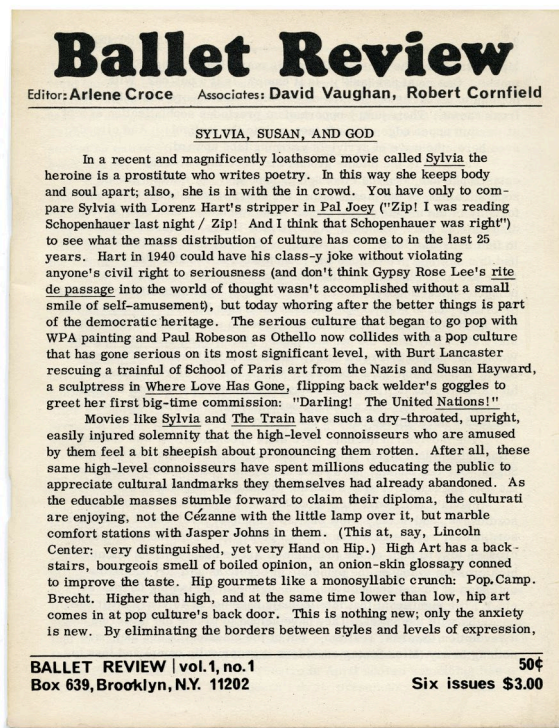
Michael Popkin

August 6, 2020

Dear *Ballet Review* Subscriber,

It is with a mixture of pride and sorrow that we present the final issue of *Ballet Review*, the culmination of our work over the past fifty-five years. We began small. This issue, Spring-Summer 2020, is 195 pages. It contains what we would like to think is the best in news, analysis, criticism, reviews, photographs, and art from the world of dance.

For the past forty years, *Ballet Review* has been designed by Marvin Hoshino. The story goes that Marvin, a subscriber, asked to meet the editor at the time, Francis Mason. Marvin noted how poorly he thought the magazine looked and complained about the lack of photos, the simple typefaces used, and gave, as was his wont, a frank assessment. Francis listened to it all and replied, "Great, you must design it." The rest is history.



Cover of the first issue of *Ballet Review*, 1965

In 2009, Marvin was appointed as Editor, adding to his ongoing responsibilities as Designer. Four years later, Marvin transformed the magazine by introducing color photography. The result is the *Ballet Review* you know, filled with photos that pop off the page, a combination of Marvin's technical knowledge, astute eye, and masterful manipulation of color and tone.

Marvin completed the editing and design of this issue in the Spring and supervised the printing, which was delayed due to the current pandemic. He reviewed an advance hard copy of the magazine in June and was very pleased. Sadly, and quite unexpectedly, Marvin died on June 23, age 73, of natural causes.

Our dear friend and colleague was a polymath whose brilliance spanned graphic arts to engineering, photography to ballet, typography to food. Marvin was raised in the Bronx, New York by parents who, as

United States citizens, had been interned in a camp in Colorado during World War II. He attended New York City public schools and graduated from The Cooper Union for the Advancement of Science and Art in 1967 with a degree in chemical engineering.

But the arts beckoned: Marvin studied photography under Henry Holmes Smith at the University of Indiana, where he earned an MFA. He taught photography at Pratt Institute, design at Parsons School of Design, and then became a professor at Queens College, City University of New York, where he launched the graphic arts program and was a chair of the Art Department. His background in photography and graphic arts is reflected in his work as the designer of numerous books, including those by his close friend, Helen Levitt, for whom he was curatorial assistant.

With keen intellect, Marvin delighted in expressing his informed views and unique perspectives on the arts and their institutions, always given in their proper context, both artistic and historical, enlightening all of us with deep insights.

We mourn Marvin Hoshino, our dear friend and colleague. His loss is irreparable. But we know that we will all be the wiser for reading this final issue of *Ballet Review*, Marvin's last work. We dedicate this issue to his memory.

We thank you for your loyal support over these many years. And wish you well.

Warmest regards,

