

FROM: **AMERICAN BALLET THEATRE**
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HOLLY HYNES

Holly Hynes is an accomplished costume designer with 250 ballets to her credit, including 70 at New York City Ballet. Hynes's designs are also on view in companies around the world, including American Ballet Theatre; The Bolshoi Ballet; National Ballet of Canada; La Scala Ballet; The Kirov Ballet; The Royal Ballet; Ballet de l'Opéra National de Paris; The Royal Danish Ballet; Bulgarian State Ballet; Miami City Ballet; Koninklijk Ballet van Vlaanderen; San Francisco Ballet; Houston Ballet; Den Norske Ballet; Finnish National; BalletMet; Pennsylvania Ballet; Ballet Vancouver, Canada; Les Grands Ballets Canadiens, Canada; American Repertory Ballet; Pacific Northwest Ballet; Atlanta Ballet; Nashville Ballet; Charlotte Ballet; Ballet Pacifica; Dance Galaxy; Joffrey Ballet; and The Suzanne Farrell Ballet, where she has served as the resident costume designer for 19 years.

Of her acclaimed work at ABT, and that of other world class designers and artists, writer Mario R. Mercado wrote, "Stage pictures – vivid and memorable – have captured the public's imagination: the big, western sky by Oliver Smith for *Rodeo*, Christian Lacroix's riotous colors in *Gaîté Parisienne*, the painterly decor of Pier Luigi Samaritani for *La Bayadère*, Santo Loquasto's bowlers and crush velvets in *Push Comes to Shove*, painter David Salle's provocative postmodern tableaux for *The Mollino Room*, and Holly Hynes's fluid white silks for Ratmansky's *Seven Sonatas*."

Hynes was commissioned to design a new Nutcracker for the Colorado Ballet by Artistic Director Gil Boggs in December 2019. In the face of the Coronavirus pandemic, she collaborated to find a new way to produce costumes in the challenging reality and provided shops in New York and around the country with needed work. Thanks to that project, many shops survived, and the ballet premiered to rave reviews in November 2021.

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For 21 years, Hynes served as the Director of Costumes for New York City Ballet. Recognized as a leading authority in the reproduction of important ballet works, the Jerome Robbins Estate and the George Balanchine Trust have entrusted her to represent all parties, as the primary authority for original costume reproduction. This has involved work with many companies both here and abroad.

Hynes’s theatrical designs include two Broadway productions at Circle in the Square Theatre: *On Borrowed Time*, directed by George C. Scott, and George Bernard Shaw’s *Getting Married*, as well as a dozen plays and musicals at the off-Broadway York Theatre. Her opera designs include *La Gioconda* at The Metropolitan Opera in New York City, featured in Christopher Wheeldon’s *Dance of the Hours*; and *The Music Master*, Gerard Schwarz, conducting.

Four of her costume renderings remain as part of the permanent collection of the Theatre Wing of the Museum of the City of New York. She has exhibited renderings and watercolors in two gallery shows at Avery Fisher Hall at Lincoln Center for the Performing Arts. Hynes’s designs for six miniature ballerina dolls were featured in the 1996 Christmas decorations at the White House and will remain in the permanent collection of the President William Jefferson Clinton Library in Little Rock, Arkansas. In 1997, she was honored with a one-woman show of her costumes, sketches, and photographs at the Marvin Cone Galleries, at Coe College, her alma mater, located in Cedar Rapids, Iowa. From 2008 to 2009, three of her costumes for dance were featured in “CURTAIN CALL: Celebrating a Century of Women Designing for Live Performance,” an exhibition shown at the Lincoln Center Library for the Performing Arts, New York, NY.

Hynes received the 2018 Theater Development Fund/Irene Sharaff Lifetime Achievement Award in April 2018. In April 2022, she was featured in “Beyond the Stage Door,” an interactive exhibition presented by the Philadelphia Ballet.